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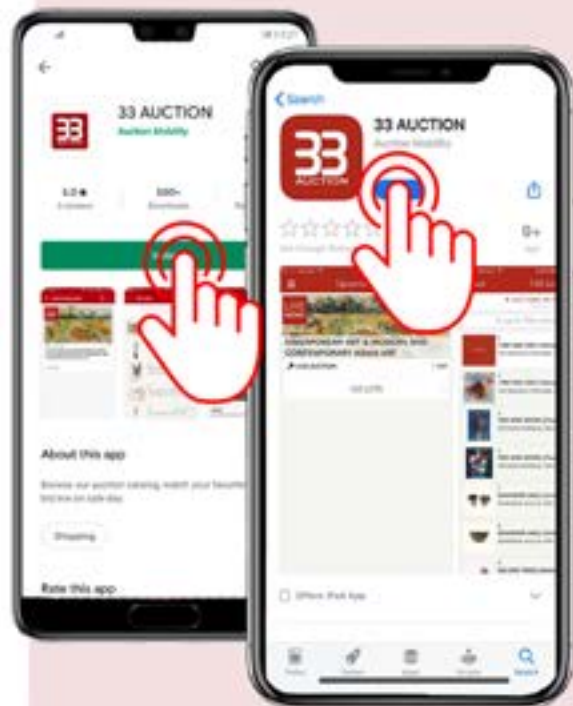
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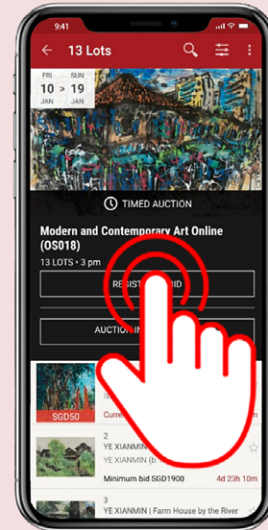
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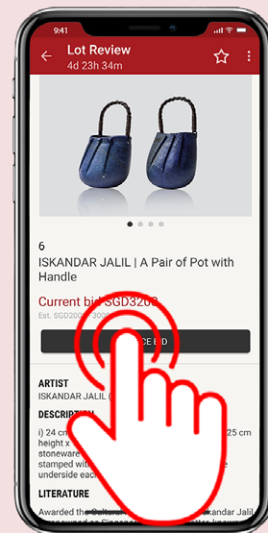
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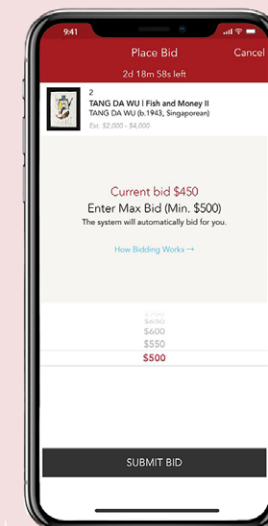
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Lot 8 | SRIHADI SOEDARSONO |  
Bedaya Ketawang - Kidung Anglir Mendung

Lot 17| CHEONG SOO PIENG |  
Bali Girl with a Bird



Lot 31| ISKANDAR JALIL |  
Tall Multi-Coloured Rectangular Holder



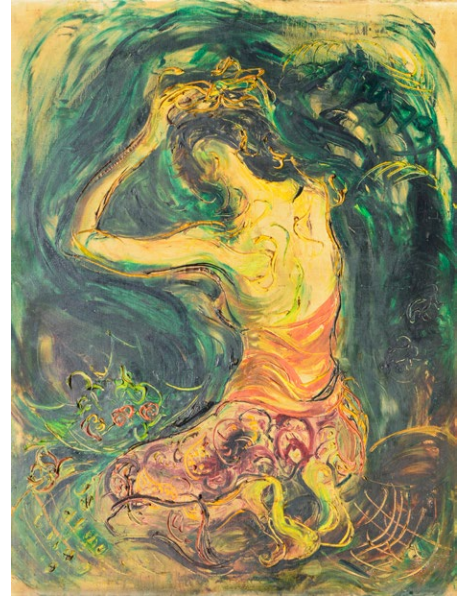
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Lot 3 | BASOEKI ABDULLAH |  
Beauty and Charming



Lot 2 | BASOEKI ABDULLAH |  
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Lot 1| AFFANDI |  
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This work is located in Indonesia.

1

**AFFANDI** (Indonesian, 1907-1990)

**Penari (Dancer)**

signed and dated 1973 upper right  
oil on canvas, framed  
127 x 97 cm ; 144.5 x 113 cm (with frame)

**SGD 75,000 - 120,000**

**USD 53,570 - 85,720**

阿凡迪《舞者》1973年作 油彩 畫布 畫框  
款識：A 1973 (右上)

BID NOW

\*Chinese and Indonesian Translation  
[go to page 107](#)



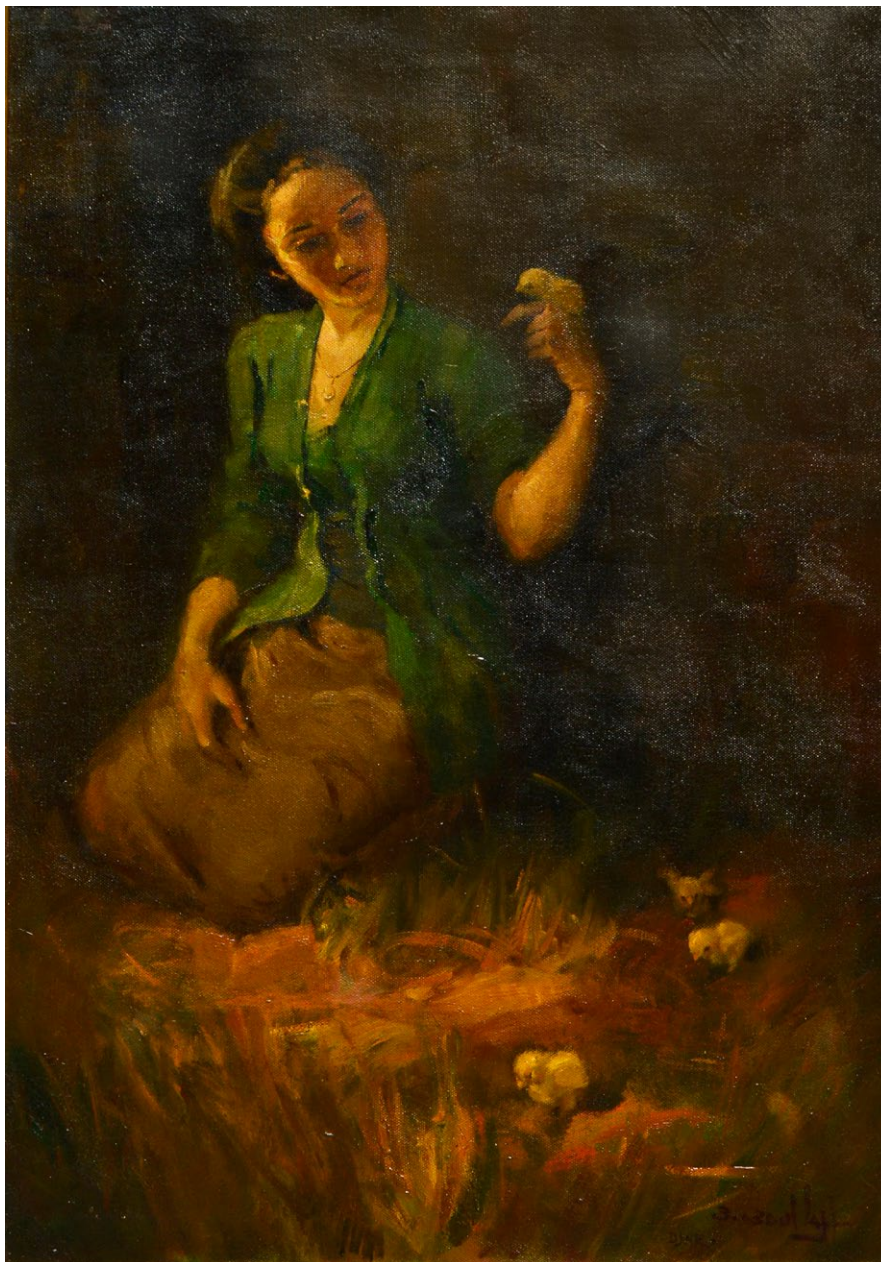
## Affandi is widely recognised as the leader of modern Indonesian art as he painted a myriad of idiosyncratic subject matters with his distinctive painting style.

His spontaneous and dynamic swirls created by putting paint directly onto canvas from his fingers instead of paintbrush reveals the immediacy of an artist with the subject matter.

*Penari* depicts a dancer in costume dressing up for her dance performance. Luminating from the stark dark background, the dancer in kneeling posture suggests earnest and pious attitude towards her preparation. Likewise, the numerous embellished headdress and accoutrements placed in front her hints at the arduous preparation process before the splendid parade. Affandi paints her skirt with swirls of resplendent motifs enticing us the start of a grand festival.

Traditionally, dance performance occurs as the opening ceremony of important rituals. Dancers are highly regarded for their practice as the celebration is an expression of gratitude to the deities. Blessed with a moment captured before the grandeur, Affandi holds our attention, throughout, as we marvel at the young lady before us her vitality and likewise Affandi's pride to demonstrate his country's culture.





This work is located in Indonesia.

2

**BASOEKI ABDULLAH** (Indonesian, 1915 - 1993)

**Kehidupan Baru (New Born)**

signed lower right

oil on canvas, framed

100 x 70 cm; 136 x 106 cm (with frame)

**SGD 20,000 - 30,000**

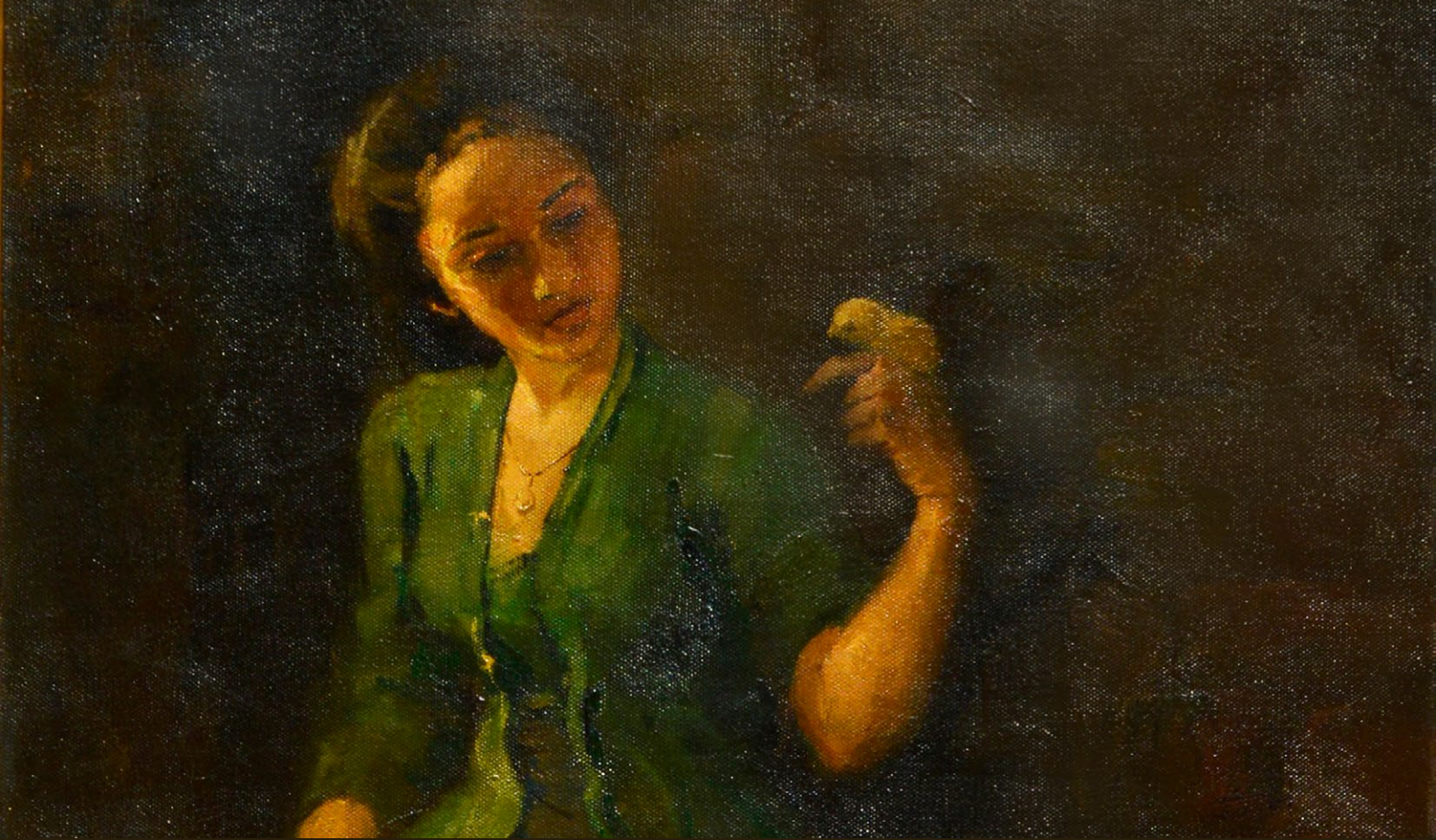
**USD 14,290 - 21,430**

巴蘇基·阿卜杜拉《生命的誕生》油彩 畫布 畫框

款識：B. ABUDULLAH (右下)

BID NOW

\*Chinese and Indonesian Translation  
[go to page 107](#)



*Kehidupan Baru (New Born)* is an excellent portrayal of a girl who had just witnessed little chicks breaking out of their shell. In this dimly lit scene, Basoeki shows not his ability to depict every vivid details but, essentially, the impression of an enlightening moment. As the young woman in kebaya gently holds up a chick to closely examine it, her curious and pure expression informs about the authentic first-hand experience in witnessing the birth of new life.

Liberty is the idea that anchors *Kehidupan Baru*. Little chicks that had just break free from their egg shells is now learning how to stand on their own feet. The young girl who is soon to be an adult, dazed by the determination of the new born. As she wonders, for what future ahead does she seek to overcome; like the ray of lights slipping through the roof, a brighter stage might be outside for her to soar freely.

Painted after the period of women liberation first pioneered by Raden Adjeng Kartini with her quote "Habis Gelap Terbitlah Terang", *Kehidupan Baru* is starkly different from the many beautified ladies that Basoeki had painted with a romantic flair.

**This painting is a sincere nod to the many self-sacrifice and contributions Indonesian women had made for the country.**



This work is located in Indonesia.

3

**BASOEKI ABDULLAH** (Indonesian, 1915-1993)

**Beauty and Charming**

signed lower right

oil on canvas

120 x 80 cm ; 140 x 100 cm ( with frame )

**SGD 28,000 - 36,000**

**USD 20,000 - 25,720**

巴蘇基·阿卜杜拉《美麗迷人的仕女》油彩 畫布

款識：BASOEKI (右下)

BID NOW

**LITERATURE**

Mikke Susanto, Sukarno's Favorite  
Painters, PT Dwi Samapersada, Jakarta,  
2018, p.112



This work is located in Indonesia.

4

**HAJI WIDAYAT** (Indonesian, 1923-2002)

**Tiga Burung di Hutan (Three Birds in The Jungle)**

signed and dated 95-96 lower left; inscribed with painting description, dated 95 and signed again verso.

oil on canvas

100 x 150 cm

**SGD 25,000 - 35,000**

**USD 17,860 - 25,000**

維達雅《森林裡的三劍客》1995-1996年作 油彩 畫布

款識：H WIDAYAT 95-96 (左下)

BID NOW

**LITERATURE**

Helena Spanjaard, Widayat - The Magical  
Mysticism of a Modern Indonesian Artist,  
Museum H Widayat, Magelang, Indonesia,  
1998, p.237

\*Chinese and Indonesian Translation  
[go to page 108](#)



## 4 Works by HAJI WIDAYAT

**Widayat once humbly recalled his “beginnings as a painter were in the dust of art”.**

Emerging as an artist in post-independence Indonesia, Haji Widayat is a familiar name hailed for his individualistic and highly stylised artistic approach. Syncretised with the ‘new national art’ epoch, Widayat’s decorative language stood out among his contemporaries. “Dekora-magis” (magical-decorative) becomes a descriptive term used by art historians for Widayat’s fantasy-like works.

Born in 1919, Central Java, Widayat’s childhood was surrounded by traditional Java fabric – Batik. While watching his mother, a renowned batik maker, Widayat’s first hand painting experience was taught by a souvenir vendor who sold landscape paintings in the streets of Bandung. Widayat once humbly recalled his “beginnings as a painter were in the dust of art”.

Widayat’s penchant for flora and fauna initially emerged as a profession in forestry and later became a surveyor in dense Sumatran forest of rubber plantation. The imageries and memories of the jungle flourished in his many paintings later in his career as an artist.

*Tiga Burung di Hutan (Three birds in The Jungle)* alludes in rich texture, an enchanting scene heavily packed with colours and minute details of three exotic birds. The sematic way to paint the foliage and oval vignette consciously planned by patching dark jewel tones around the bright spot adds spatial depth to the nearing flat composition. As observed, rays of light penetrate the vista, the jungle is once again awoken and birds ready to flutter around, this harmonious render is the artist’s poetry for Indonesia’s vitality and energy.



This work is located in Indonesia.

5

**HAJI WIDAYAT** (Indonesian, 1923-2002)

**Derita Suami Istri ( Suffering of Husband and Wife )**

signed and dated 97 lower right ;

signed, dated 97 and titled verso

oil on canvas

95 x 70 cm ; 112,5 x 87,5 cm ( with frame )

**SGD 7,000 - 9,000**

**USD 5,000 - 6,430**

維達雅 《痛苦的丈夫於妻子》 油彩 畫布

款識： H. Widayat 97 (左下)

BID NOW



This work is located in Indonesia.

6

**HAJI WIDAYAT** (Indonesian, 1923-2002)

**Flamboyan (Flame of the Forest)**

signed and dated 2002 lower left  
oil on canvas

75 x 105 cm ; 114 x 144 cm ( Framed)

**SGD 10,000 - 12,000**

**USD 7,150 - 8,580**

維達雅《多彩的大自然》2002年作 油彩 畫布

款識：H. Widayat 2002 (左下)

BID NOW



This work is accompanied with a certificate of authenticity signed by the artist.



This work is located in Indonesia.

7

**HAJI WIDAYAT** (Indonesian, 1923-2002)

**Jeti. A. Model Saya (Jeti A., My Model)**

signed and dated 2000 lower left  
oil on canvas  
100 x 120 cm; 113,9 x 133,9 cm ( Framed)

**SGD 5,000 - 7,000**

**USD 3,580 - 5,000**

維達雅 《傑蒂，我的模特》 2000 年作 油彩 畫布

款識：H. Widayat 2000 (左下)

BID NOW



This lot is accompanied with photos of the artist executing the work





To understand *Bedaya Ketawang – Kidung Anglir Mendung*, one has to first understand the literal meaning of the title.

***Bedaya*** – female dancer,  
***ke-tawang*** – from the sky,  
***Kidung*** – Ballad,  
***Anglir*** – like,  
***Mendung*** – clouds, specifically those that appear before a storm;

***Bedaya Ketawang - kidung Anglir mendung literally translates to “Dance from the sky - Like Storm-Clouds”.***

As poetic as the title “Dance from the Sky – Like Storm-Clouds” signifies, Srihadi paints here before us a render of a sacred royal court dance, performed only to the royals for over 250 years!

Bedaya Ketawang, a sacred dance performed to celebrate the ascension of royal prince of Surakarta (now known as Solo), in central Java, is usually performed by nine dancers in three stanzas. Each stanza, along with orchestration of the gamelan, narrates the holy ancient scripts. As depicted in this painting, “Kidung Anglir Mendung” is a section of the dance performed by 5 dancers to narrate the epic heroic battle of Prince Samber at the village of Kasatriyan; upon his return, clouds turned into auspicious storm signifying his grand victory.



This work is located in Indonesia.

8

**SRIHADI SOEDARSONO** (Indonesian, b.1931)

**Bedaya Ketawang - Kidung Anglir Mendung**

signed and dated 2014 upper right;  
signed, dated 2014 and titled verso  
oil on canvas

130 x 200 cm : 158 x 227 cm (framed)

**SGD 230,000 - 350,000**

**USD 164,290 - 214,290**

斯里哈迪·蘇達索諾《天空之舞》2014年作 油彩 畫布

款識: SRIHADI S 2014 (右上) "Bedaya Ketawang - Kidung Anglir Mendung"  
2014 130 x 200 cm SRIHADI S 2014 (畫背)

BID NOW

\*Chinese and Indonesian Translation  
[go to page 109](#)



Acknowledged as the forefront of Indonesian Modern Art, Srihadi Soedarsono's approach to art reflects his impeccable significance to bridging tradition with modernity.

In Srihadi's painterly interpretation, the Bedaya(s) in this painting are archetypes of femininity, as spiritual and sacred as folklore beliefs that dancers represent spirit of Nyai Loro Kidul (The Goddess of Sea), he paints them in his idiosyncratic style in one singular tonal colour. The sinuous upper body and angular skirt resembles a fishtail alluding to mythical representation of Nyai Loro Kidul as a mermaid.

A true colourist who manipulates in between the nuances of colour tonality, juxtaposed against the striking red background, Srihadi accents their graceful movement in bright violet on the flowy skirting. As if immortalized by his modulation of paint, the fluorescent yellow headdresses jazz up further this fantasy-like scene.

The symmetry of composition and purity of colours dominate the entire atmosphere of the painting. The intensity conveyed through a few simple gestures of paint is profoundly transcendental.

**While there are many other artists who explored similar themes of bridging tradition with abstract expressionism, till date, the creative output from Srihadi has few parallels.**





This work is located in Indonesia.

9

**SRIHADI SOEDARSONO** (Indonesian, b.1931)

**Borobudur - Soul of Nature**

signed and dated 2011 upper right  
oil on canvas  
180 x 140 cm

**SGD 180,000 - 250,000**

**USD 128,580 - 178,580**

斯里哈迪·蘇達索諾《婆羅浮屠 - 自然之魂》2011年作 油彩 畫布

款識：SRIHADI S 2011（右上）"Borobudur - Soul of Nature" 2011  
180 x 140 cm SRIHADI S 2011（畫背）

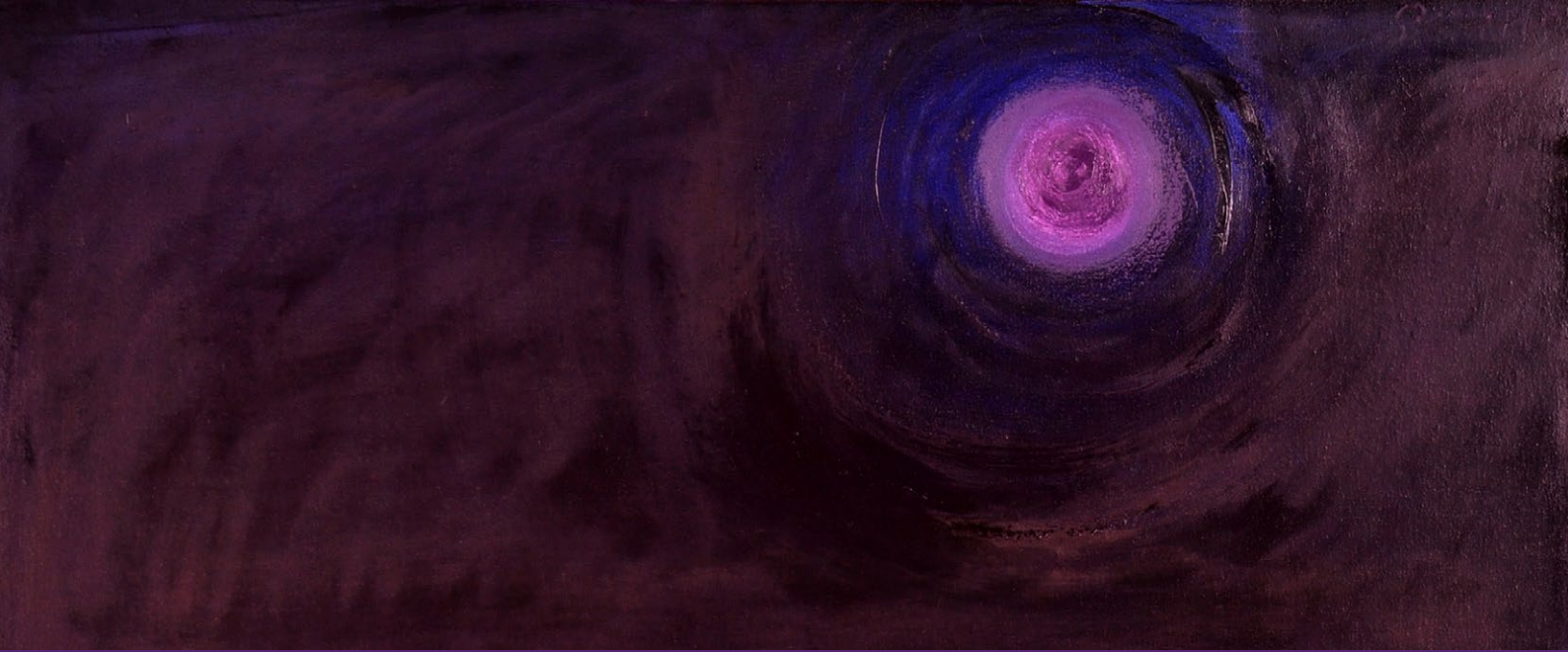
BID NOW

**LITERATURE**

1. Jennifer Mackenzie, Borobudur and other poems, The Lontar Foundation, Jakarta, 2012, cover page.

2, Jim Supangkat, Srihadi and Art in Indonesia, Art:1, Jakarta, 2012, page 266."

\*Chinese and Indonesian Translation  
[go to page 110](#)



In this rendition of the Borobudur, the great monument appears to be floating above ground in a hue of violet mist. Large bold strokes of paint swiped across the canvas conveys the strong emotional feeling the artist hope to convey through his minimalist aesthetic. The monument itself, illuminated in a garland of white paint, contrasts the sombre hue of the small hours. Srihadi's conscious choice of dark colour alludes to the cosmic divinity and mysticism of this man-made symbol of devotion. The recurring motif of the moon looms high above the monument gazing on earth as do the celestial body watches over humanity.

"Art is the symbolic production of the culmination between aesthetic and visual reality, truth motivates our judgement. It's a transient of the soul. My works reflect the choices we have in facing the obstacles of life." – Srihadi Soedarsono (Antara News, 13 January 2016)





This work is located in Indonesia.

10

**AUKE CORNELIS SONNEGA** (Dutch, 1910-1963)

**Balinese Boy in Festival**

signed and dated 56 lower right

oil on canvas

70 x 60 cm ; 104 x 94 cm [ with frame ]

**SGD 30,000 - 50,000**

**USD 21,430 - 35,720**

**PROVENANCE**

Acquired directly from the artist;  
Private collection, Europe;  
Private collection, Indonesia

奧克·可內利斯·索耐卡

《節慶中的峇里島男孩》

1956年作 油彩 畫布

款識：A. SONNEGA '56 (右下)

BID NOW

\*Chinese and Indonesian Translation  
[go to page 111](#)



**“...Bali is not like the other islands...for the landscape is of almost exaggerated Freshness and greenery.”  
Auke Cornelis Sonnega**

Auke Sonnega first arrived in Bali in 1937, enthralled by the flamboyant landscape and enchanting eastern culture, he was determined to capture the sensuous tropical and Balinese rites onto canvas.

*Balinese Boy in Festival* features a frontal profile of a blossoming adolescence. Juxtaposed against his tanned complexion, the embellished ‘udeng’ headdress is meticulously rendered with glorious patterns and motifs. ‘Udeng’ depicted here with the frontal appendage and circular base wrapping around the boy’s forehead symbolizes “Ulu Candra” - the Hindu Trinity of lingga-yoni and circle of life. Though commonly worn by Balinese men, flamboyant headdresses and frangipani flower tucked into his ear are only worn during traditional ceremonies.

Painted in hues of warm yellow and green, the glowing tones endow a festive mood. Much like the composition of the renaissance, like Mona Lisa, while the boy dominates the pictorial plane, he is also ensconced within the canopy of rustling foliage and rice paddy in aerial perspective. Behind him is a mother walking her child to the traditional ceremony with offerings to the deities.

Upon viewing this striking work, it is evident that Bali, no matter her visual imageries or cultural practices, truly touched Sonnega. As a foreigner, Sonnega explores his subject matters and truthfully comprehends them before translating those inspirations into enduring masterpiece.



This work is located in Singapore.

11

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

**Red Flowers**

signed and dated '94 lower left

oil on canvas

90 x 60 cm; 117 x 88 cm (with frame)

**SGD 25,000 - 35,000**

**USD 17,860 - 25,000**

艾利·斯密特《紅花兒》1994年作 油彩 畫布 畫框

款識：arie smit '94 (左下)

BID NOW

**LITERATURE**

Vibrant Arie Smit, Hexart, Indonesia, 2002, p. 4.276

\*Chinese and Indonesian Translation  
[go to page 112](#)





## Lush vegetation vibrantly awakening around the floral arrangement reminds the viewers of the tranquillity and rich cultural heritage of the Balinese land.

Throughout the span of his artistic career, Smit produced a notable series of wildflowers paintings, particularly in the mid-1990s. *Red Flowers* emulates the artist's evolution and a prelude towards Smit's poetic fauvism style. Early incorporation of his signature "broken colours" technique observed in the short brushstrokes of the flower petals.

In the present work, Smit adorned the flower petals with touches of white paint, signifying the strong beam of tropical midday sun bouncing off riotously. The purposefully organised flora composition gravitates the viewer towards the center of painting which creates an aesthetic visualisation of gravity in the subject matter. Lush vegetation vibrantly awakening around the floral arrangement reminds the viewers of the tranquillity and rich cultural heritage of the Balinese land. Indeed, the paintings of Arie Smit illuminate the radiance of light and colour nuances of tropical Bali that inspires his creativity.





This work is located in Indonesia.

12

**DULLAH** (Indonesian, 1919-1996)

**Berjuang untuk Hidup ( Struggle for Life )**

signed lower right

oil on canvas

101 x 180 cm ; 127 x 205 cm [ with frame ]

**SGD 18,000 - 22,000**

**USD 12,860 - 15,720**

杜拉 《為生活而奮鬥》 油彩 畫布

款識：BERDJUANG UNTUK HIDUP DULLAH (右下)

**LITERATURE**

Mikke Susanto, Sukarno's Favourite Painters, PT Dwi Samapersada, Jakarta, 2018, p. 148

Hailed as the “the revolutionary painter” in Indonesia, and master for realism painting, Dullah is well respected for his flair to paint emotive works, *Struggle For Life*, is one such paintings that brings out the subtlety of human emotions. The directional lines and gloomy clouds hints upon a furious storm, as the boy rushes his bullocks to journey home quickly before the impending downpour. When looking at this piece, one can be immersed with the panicking young boy, and yet the warm colour contrast of the rice paddy reassures the audience after the storm comes a rainbow, signifying hope and faith to weather through any hardship that comes before you.

BID NOW

\*Chinese and Indonesian Translation

[go to page 112](#)



**“In the 1950s, what shook my feelings was the national revolution and humanism. So I fought vigorously and emotionally to portray people’s lives, and sought Indonesian forms. But in the last 30 years, there has been a new, more powerful dynamic that moved me, it is the melancholy that originates from industrialisation...”**

**–Fadjar Sidik**

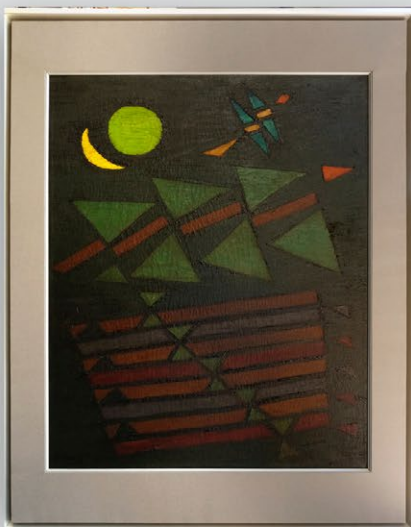
Fadjar Sidik’s artist nuance lies with his alignment with the modernisation of Indonesia. Initially, a member of Sanggar Pelukis Rakyat Indonesia (The People’s Painter), Sidik left the populist artist group in 1957 due to their leftist inclination and moved to Bali in 1957. Though Bali’s lustful scenery provided plenty of inspiration as he painted “the people’s lives” just like the many impressionists there; the fast-changing landscape for tourism got him restless.

He shifted to create his own visual language and painted based on his intuition. Geometric shapes first appeared on his canvas as a form of

abstract birds, oxen, snakes and houses which eventually culminated into total abstraction after returning to Yogyakarta in 1961.

Thereafter, Sidik paints exclusively with only graphical patterns and geometric shapes, his construction of abstraction is a quest as it explores complexity of transcendental dynamical energy. Termed ‘Dinamika Keruangan (Space Dynamics)’; Sidik was inspired by the constant ongoing industrialisation in his country, the rapid change of daily sights was a revolutionary experience for him.

### 3 Works by Fadjar Sidik





Putting those dynamic movement of space onto canvas, as we see in *Dinamika Ruang* (Space Dynamics) is patterns of interlocking geometry arranged in crisscross network reminisce of city development. Or in *Dinamika Burung* (Bird Dynamics), that we can vision a flying bird reaching for the sky.

**It was not Sidik's intention for viewers to envision and give literal visual interpretations to his works but to focus solely on the sensorial stimulation by colours and forms.**

It is the artist's meditative outpour of emotive intuition that expresses about design as he wittily termed "desain ekspresif", more deeply, it is to view beyond the canvas and to experience the energy of his works.



This work is located in Indonesia.

13

**FADJAR SIDIK** (Indonesian, 1930-2004)

**Dinamika Burung (Bird Dynamics)**

signed and dated '89 lower left

oil on canvas, framed

90 x 70 cm

**SGD 8,000 - 10,000**

**USD 5,720 - 7,150**

法賈·希迪 《鳥類動感》油彩 畫布 畫框

款識：Fadjar Sidik '89 (左下)

BID NOW

**LITERATURE**

Dwi Marianto & Agus Burhan, Fadjar Sidik:  
Dinamika Bentuk dan Ruang, Rupa-Rupa Seni,  
Jakarta, 2002, p.151

\*Chinese and Indonesian Translation  
[go to page 115 -116](#)



This work is located in Indonesia.

14

**FADJAR SIDIK** (Indonesian, 1930-2004)

**Dinamika Ruang (Space Dynamics)**

signed and dated '98 lower left  
oil on canvas, framed  
90 x 70 cm

**SGD 8,000 - 10,000**

**USD 5,720 - 7,150**

法賈·希迪《空間動感》油彩 畫布 畫框

款識：Fadjar Sidik '98 (左下)

BID NOW

**LITERATURE**

Dwi Marianto & Agus Burhan, Fadjar Sidik: Dinamika Bentuk dan Ruang, Rupa-Rupa Seni, Jakarta, 2002, p.221

\*Chinese and Indonesian Translation  
[go to page 115-116](#)



This work is located in Indonesia.

15

**FADJAR SIDIK** (Indonesian, 1930-2004)

**Purnama ( Full Moon )**

signed and dated 91 lower right

oil on canvas, framed

120,5 x 100,5 cm ; 123 x 103 cm ( with frame )

**SGD 8,500 - 10,000**

**USD 6,080 - 7,150**

法賈·希迪 《滿月》 油彩 畫布 畫框

款識：Fadjar Sidik '91 (右下)

BID NOW

\*Chinese and Indonesian Translation  
[go to page 115-116](#)



This work is located in Indonesia.

16

**NASHAR** (Indonesian, 1928-1994)

**Dinamika Alam (Nature Dynamics)**

signed with artist' monogram and dated 8.10.84 lower right

oil on canvas, framed

66 x 98 cm; 72 x 104 cm (with frame)

**SGD 6,500 - 7,500**

**USD 4,650 - 5,360**

那沙《大自然動感》1984年作 油彩 畫布 畫框

款識：藝術家會標 8-10-84 (右下)

BID NOW





This work is located in Singapore.

17

**CHEONG SOO PIENG** (Singaporean, 1917-1983)

**Bali Girl with a Bird**

signed in Chinese lower left  
oil on ceramic tile, framed  
30 x 30 cm; 56 x 56 cm (with frame)

**SGD 40,000 - 50,000**  
**USD 28,580 - 35,720**

鐘泗濱 《峇里女子於鳥》 油彩 瓷磚 畫框  
款識：三賓（左下）

BID NOW

This lot is accompanied with a certificate of authenticity signed by the late artist's son.

\*Chinese and Indonesian Translation  
[go to page 117](#)

Lauded as one of Singapore and the region's most important artists emerging from the post-war Chinese diaspora, Cheong Soo Pieng is acknowledged as the modernist of East-West innovations. Born in Amoy in 1917, Cheong entered Xiamen Academy of Fine Arts at the age of 16 before his further studies in Shanghai at the famed Sin Hwa Academy of Fine Arts. His formative years were interrupted by sino-japanese war (1937 - 45) forcing him to move back to Xiamen then to Hong Kong before finally settling in Nanyang in 1946.

Cheong settled into Singapore with a teaching post at the Nanyang Academy of Fine Arts from 1947 -1961 before becoming a full time artist. Indeed, Nanyang provided him with inspiration and stability for a living which allowed him to start a rigorous and daring experimentation with a wide range of artistic media and expressions.

One prime example as 33 Auction proudly presents in this auction, *Bali Girl with Bird*, is a piece of work painted on ceramic tile. Cheong ingeniously combined unconventionally material with painting treatments from The East and West.

Over here, using Chinese porcelain painting technique with the oil medium, Cheong articulates a Southeast Asian surroundings, manifesting his practice to be so fluid and unorthodox.

After his 1952 trip to Bali, the lushful utopian-like island stimulated Cheong as an artist, informed and inspired by the Balinese milieus, the many facets of Bali culture, landscape and women repeatedly appeared in Cheong's oeuvre.

*Bali Girl with Bird*, observes Cheong's distinctive use of planar elements. The tree branches occupy almost the entirety of compositional space, with the monochromatic colour palette and Chinese pictorial way of dotting the leaves it enhances the depth of the work while giving attention to the seated lady. In ornamental dressing, the seated Balinese lady of elongated limbs and sinuous torso anchors centrally.

This sculptural approach deployed here with division of elongated and planar forms elegantly crafts the thematic nuance that outlines the "Nanyang Style". Likewise, the little black bird resting in still on the lady's palm devises that transcendent moment that is so simple yet other-worldly. The present lot pinpoints the most significant period of the artist's career, derived from astute observation and innovative approach to sync localised visual elements, this enduring imagery is one not to be missed by any serious collector.



Cheong Soo Pieng was offered a teaching post by Lim Hak Tai, founder of Singapore NAFA.



This work is located in Singapore.

18

**CHEN CHONG SWEE** (Singaporean, 1910-1986)

**Coconut Trees**

stamped with a seal of artist middle right  
ink and colour on paper, framed  
62 x 34.5 cm; 91 x 53.5 cm (with frame)

**SGD 7,000 - 10,000**

**USD 5,000 - 7,150**

陳宗瑞《椰子樹》彩墨紙本畫框

鈐印：陳宗瑞印（右中）

BID NOW

**PROVENANCE**

Previously in the collection of Dr Arthur Lim (1934-2014).



This work is located in Singapore.

19

**LIM TZE PENG** (Singaporean, b.1921)

**Memories on Singapore River**

signed in Chinese Lin Tze Peng middle left  
oil on canvas

122 x 122 cm; 130 x 130 cm (with frame)

**SGD 55,000 - 75,000**

**USD 39,290 - 53,580**

林子平《新加坡河的回憶》油彩 畫布

款識：林子平（左中）

BID NOW

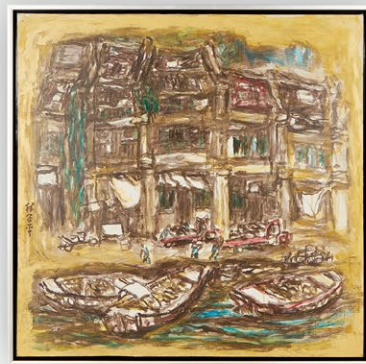
\*Chinese and Indonesian Translation  
[go to page 118](#)

Self-taught artist and winner of the Cultural Medallion Award in 2003, Lim Tze Peng is known for his extensive repertoire of paintings of Chinatown, Kampong Village and Singapore River. A virtuoso painter in both ink and oil media, Lim refined his distinctive depiction of old Singapore scene with expressive stylised painting technique.

As a calligrapher, Lim's oil paintings demonstrates intricate principles of Chinese calligraphic writing. The artistry of calligraphy lies in the dynamic of energy in motion from the writer with the ink. As such, the speed, the writer's move and turn, and the strokes gives character/idea 'yi' 意 to the written form. When Lim paints, we observe that he follows closely to the philosophy of 'you yi wu yi' 有意無意 with and without intention/idea or form.

In Lim's oeuvre, most of his composition utilises similar favourite scenes, however, surveying closely, Lim reworks and develops each painting with varying effects. Lim's 'free' strokes led by emotive dictation from his intrinsic will manifest the progression from deliberated strokes to unconscious idea within the artist's mind.

*Memories on Singapore River*, executed in a brisk, in a sketch-like manner, the work is spontaneous and eludes a sense of confidence and freeness. Painted with this 'free - youyiwuyi' treatment, Lim's brisk movement on the canvas is expressive and gestural, like a recollections of vignettes, that pockets the ongoing movement happening on scene. The outworn sampan loaded with sacks of staple, the ragged shophouses and motor trucks, Lim by a fair means romanticises the scene from his unconscious's mind. Culminated from years of observation, and earnest practice to perfecting his craft, this painting presented here exemplifies Lim's spirit as an artists to expressing the 'yi - idea' of painting.





This work is located in Singapore.

20

**CHOO KENG KWANG** (Singaporean, 1931-2019)

**Prosperity**

signed and dated 84 lower right

oil on board

81.5 x 122 cm; 119 x 161 cm (with frame)

**SGD 30,000 - 40,000**

**USD 21,430 - 28,580**

朱慶光《金魚滿塘》油彩 木板

款識：K KWANG 84（右下）

BID NOW

\*Chinese and Indonesian Translation  
[go to page 118](#)



**A signature stylistic convention in his oeuvre, Choo seamlessly blends western technique in a classical painterly Chinese landscape.**

One of the most eminent first-generation painter in Singapore, Choo Keng Kwang's ability to portray the real is most-notable in his animal series. Koi attest to Choo's mastery of oil painting techniques, depicted realistically with elusive quality. The purity and voluminous form of each koi signifies prosperity and harmony alluding to the Chinese belief of jinyumantang (金玉滿堂). Phonically the same as jinyumantang (金魚滿糖) which means "a pond full of fishes", the painting implies abundance of knowledge and endless wealth.





21

**FAN CHANG TIEN** (Singaporean, 1907-1987)

**Landscape**

inscribed, signed and dated xin you year (1981) upper left  
ink and colour on paper, framed

137 x 34 cm; 205 x 46 cm (hanging scroll)

**SGD 8,000 - 10,000**

**USD 5,720 - 7,150**

**范昌乾《著色山水》1981年作 彩墨 紙本 畫框**

款識：居林近水夏無炎  
多日疑霖草木添  
當喜僻中除俗慮  
心情方媮滌污沾  
辛酉歲秋九月畫並舊咏一首 范昌乾  
鈐印：昌乾（左上）

BID NOW

This work is located in Singapore.





22

**FAN CHANG TIEN** (Singaporean, 1907-1987)

**Bamboo with Plum**

inscribed by Tao Shuo Bo, stamped with 2 seals of Tao Shuo Bo; signed by Fan Chang Tien and stamped with 2 seals upper middle and lower left

ink and colour on paper, hanging scroll  
137 x 34 cm; 205 x 48 cm (hanging scroll)

**SGD 6,000 - 7,000**

**USD 4,290 - 5,000**

范昌乾《梅竹雙清圖》 彩墨 紙本 立軸

款識：梅竹雙清圖

風光淡淡瘦還腴

雪肥繁雜枝偏中

月照疏竿影只臞

疇中老人陶壽伯補梅時年七十有八也

范昌乾 (中上)

鈐印：四方

BID NOW

This work is located in Singapore.



This work is located in Singapore.

23

**FAN CHANG TIEN** (Singaporean, 1907-1987)

**Ducks and Peach Blossoms**

inscribed, signed and dated ding si year (1977) upper left  
ink and colour on paper, framed  
66 x 33 cm; 112 x 61 cm (with frame)

**SGD 3,500 - 5,000**

**USD 2,500 - 3,580**

范昌乾《戲鴨和桃花圖》彩墨 紙本 畫框

款識：世家潛修力有餘  
兒遊百觀羨之諸  
桃花並不題材缺  
最是艱難幕之書  
丁巳歲 范昌乾  
鈐印：昌乾（左上）

BID NOW



This work is located in Singapore.

24

**LIM CHENG HOE** (Singaporean, 1912-1979)

**Singapore River Scene**

signed and dated 55 lower right

watercolour on paper

28 x 36 cm

SGD 4,000 - 6,000

USD 2,860 - 4,290

林清和《新加坡河》水彩紙本

款識：CH Lim 53（右下）

BID NOW



This work is located in Singapore.

25

**CHUA MIA TEE** (Singaporean, b.1931)

**Temple Street (Chinatown)**

signed and dated '1976 M.T.CHUA' lower right;  
stamped with 2 seals upper left | limited edition print of 5  
woodcut print on paper, framed  
50 x 35 cm; 65.5 x 50.5 cm (framed)

**SGD 2,000 - 3,000**

**USD 1,430 - 2,150**

蔡名智 《登婆街》 1976年作 木刻版畫 紙本 畫框

款識：1976 M.T.CHUA (右下)

BID NOW



This work is located in Singapore.

26

**TAY BAK KOI** (Singaporean, 1939-2005)

**Kelong Scene**

signed middle right  
watercolour and gouache on paper, framed  
60 x 85.5 cm; 79 x 100 cm (with frame)

**SGD 6,000 - 8,000**

**USD 4,290 - 5,720**

鄭木奎《漁村景》水彩 水粉 紙本 鏡芯

款識：BAK KOI (右中)

BID NOW



This work is located in Singapore.

27

**ONG KIM SENG** (Singaporean, b.1945)

**Back Alley**

signed and dated '91 lower left  
watercolour on paper, framed  
38 x 28 cm; 66 x 55 cm (with frame)

**SGD 2,000 - 3,000**

**USD 1,430 - 2,150**

王金成《後巷》水彩 紙本 畫框

鈐印：OKSENG AWS '91 (左下)

BID NOW



28

**REV. SONG NIAN** (Singaporean, 1911 - 1997)

**Landscape**

inscribed in Chinese, signed Song Nian and stamped with 2 seals of artist upper left ink on paper, framed  
135.5 x 67.5 cm; 176 x 90 cm (with frame)

**SGD 5,000 - 7,000**  
**USD 3,580 - 5,000**

松年法師《黃山圖》水墨紙本鏡框

款識：黃山云似海 松年  
鈐印：5方

BID NOW

This work is located in Singapore.



29

**REV. SONG NIAN** (Singaporean, 1911-1997)

**Pine Tree**

inscribed with 3 idioms upper, middle and lower right in Chinese, signed upper right and stamped with 6 seals of artist ink on paper, framed  
135 x 69 cm; 179 x 89.5 cm (with frame)

**SGD 4,000 - 6,000**

**USD 2,860 - 4,290**

**松年法師《松石圖》 水墨 紙本 鏡框**

款識：要知松高潔，待到雪化時 海陵松年  
功書愛畫 竊得我心  
丹青不知青山將至

BID NOW

This work is located in Singapore.



# 4 WORKS BY ISKANDAR JALIL





This work is located in Singapore.

30

**ISKANDAR JALIL** (Singaporean, b.1940)

**Brown Cylindrical Teapot with Blue Patch**

signed 'Iskandar' at the base; executed circa 2007  
stoneware

H 13 (22 with handle) x W 13 x D 11 cm

**SGD 2,500 - 3,500**

**USD 1,790 - 2,500**

伊斯干达·贾里《棕色圓柱茶壺》2007年作 石器 上釉

款識：Iskandar (底部)

BID NOW

**PROVENANCE**

Purchased directly from the artist; Private collection, Singapore.

A beautiful piece hand-built slab work using coarse clay. It is a tall rectangular holder with square base and a trapezium-shaped handle applied across the sides at the top. A broad groove extending from top to bottom is on each of the other three sides. A semi-circular cut is also made at the rim on the front. Brown and blue glazes are used in a random pattern over the surface with some parts lustrous and other matt.



This work is located in Singapore.

31

**ISKANDAR JALIL** (Singaporean, b.1940)

**Tall Multi-Coloured Rectangular Holder**

no marking; executed in 2003  
stoneware

H 43 x W 10.5 x D 10.5 cm

**SGD 5,000 - 7,000**

**USD 3,580 - 5,000**

伊斯干达·贾里《色矩形支架》2003年作 石器 上釉

BID NOW

**PROVENANCE**

Purchased directly from the artist; Private collection, Singapore.

A beautiful piece hand-built slab work using coarse clay. It is a tall rectangular holder with square base and a trapezium-shaped handle applied across the sides at the top. A broad groove extending from top to bottom is on each of the other three sides. A semi-circular cut is also made at the rim on the front. Brown and blue glazes are used in a random pattern over the surface with some parts lustrous and other matt.



This work is located in Singapore.

32

**ISKANDAR JALIL** (Singaporean, b.1940)

**Green Cylindrical Vessel**

1 seal at the base and signed Iskandar; executed circa 2006  
stoneware

H 10 (20 with handle) x Dia 12 cm

**SGD 1,800 - 2,800**

**USD 1,290 - 2,000**

伊斯干达·贾里《綠色圓柱容器》2006年作石器上釉

款識：ISKANDAR（底部）鈐印：一方（底部）

BID NOW

**PROVENANCE**

Purchased during fund-raising pottery auction;  
Private collection, Singapore.

Wheel-thrown cylindrical vessel with thin wall. The external body is incised with parallel lines. Overall the vessel is glazed in muted green.



This work is located in Singapore

33

**ISKANDAR JALIL** (Singaporean, b.1940)

**Kendi with Spiral Design**

signed 'Iskandar' at the base; executed circa 2007

stoneware

H 19 x W 13 x D 13 cm

**SGD 2,800 - 3,800**

**USD 2,000 - 2,720**

伊斯干达·贾里《肯迪螺旋设计》2007年作 石器 上釉

款识：ISKANDAR（底部）

[BID NOW](#)

**PROVENANCE**

Purchased during fund-raising pottery auction; Private collection, Singapore.

A very attractive piece of wheel-thrown stoneware kendi, which is a well-known form of vessel in the pottery history of South-East Asia and plays an important part in rituals and for daily life. The pot has a spherical body, short spout, cylindrical neck and mouth, and topped with a flat circular lid. Wax-resist method is used to apply the white slip and celadon green glaze in a spiral design.



This work is located in Singapore.

34

**TAN CHOO KAI** (Singaporean, b.1937)

**Muar Riverside**

signed lower left

oil on canvas, framed

53.5 x 79 cm; 75.5 x 100.5 cm (with frame)

**SGD 4,000 - 6,000**

**USD 2,860 - 4,290**

陳子凱《麻坡河濱》油彩 畫布 畫框

款識：CHOO KAI（左下）

BID NOW



This work is located in Singapore.

35

**WEE SHOO LEONG** (Singaporean, b.1958)

**Self Pride**

signed and dated SL Wee 94 lower right; inscribed with title, media and measurement and signed again verso  
oil on canvas, framed  
86 x 112 cm; 92 x 117 cm (with frame)

**SGD 7,000 - 10,000**

**USD 5,000 - 7,150**

**王樹良《自尊心》1994年作 油彩 畫布 畫框**

**款識：SL WEE 94 LOWER RIGHT (右下)**

BID NOW



This work is located in Singapore.

36

**ANTHONY CHUA** (Singaporean, b.1966)

**Untitled**

signed and dated 2016 lower left

ink and colour on paper

101.5 x 101.5 cm; 125 x 125 cm (with frame)

**SGD 3,000 - 4,000**

**USD 2,150 - 2,860**

蔡世華《無題》2016年作 彩墨 紙本

款識：Anthony Chua 2016（左下）

BID NOW





This work is located in Singapore.

37

**MARTIN LOH** (Singaporean, b. 1952)

### Cooking Fish

signed, dated 1992 and stamped with a seal upper left  
watercolour and mixed media on paper, framed  
40 x 31 cm; 61 x 52 cm (with frame)

**SGD 2,000 - 3,000**

**USD 1,430 - 2,150**

羅明龍《煮魚》1992年作 水彩 綜合媒材 紙本 鏡框

款識：MARTIN LOH 1992 (左下)

鈐印：羅明龍

BID NOW



This work is located in Singapore.

38

**ZAI KUNING** (Singaporean, b.1964)

**Untitled**

incised ZAI 88 near lower left base of the sculpture  
ceramic  
46 x 17 x 12 cm

**SGD 2,500 - 3,500**

**USD 1,790 - 2,500**

載昆寧《無題》1988年作 陶瓷

款識：ZAI 88（左下）

BID NOW



This work is located in Singapore.

39

**CHUAH THEAN TENG** (Malaysian, 1914-2008)

**Under Coconut Tree**

signed Teng lower left

batik dye on cloth

54 x 44 cm; 56 x 46 (with frame)

**SGD 4,000 - 5,000**

**USD 2,860 - 3,580**

蔡天定《在椰樹底下》蠟染布畫框

款識：Teng（左下）

BID NOW

**PROVENANCE**

Acquired from a private gallery in Penang;  
Private collection, Singapore



This work is located in Singapore.

40

**ENG TAY** (Singaporean, b.1947)

**Flutist and Guitarist**

signed and dated 94 lower middle  
oil and mixed media on canvas, framed  
76 x 92 cm; 85 x 101.5 cm

**SGD 7,000 - 10,000**  
**USD 5,000 - 7,150**

**PROVENANCE**

Previously in the collection of Dr Arthur Lim (1934-2014)

戴榮才《長笛和吉他演奏家》  
1994年作 油彩 綜合媒材 畫布 畫框

款識：Eng 94 (中下)

BID NOW



This work is located in Singapore.

41

**REN JIANHUI** (Chinese, b.1956)

**Chinese New Year**

signed and dated 2001 lower left

oil on canvas

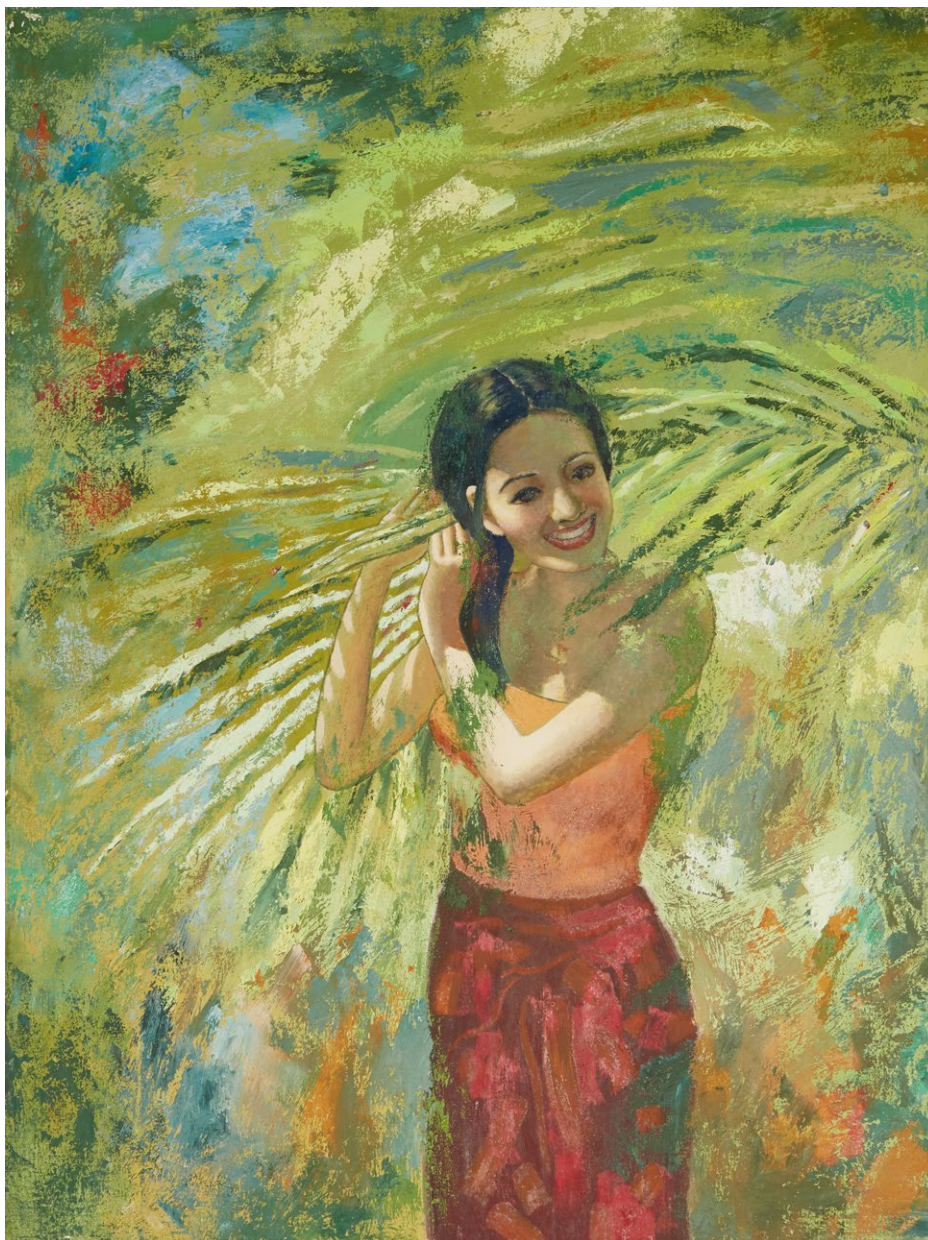
140.5 x 107 cm

**SGD 5,000 - 7,000**

**USD 3,580 - 5,000**

任建輝《春節》油彩 畫布 畫框

BID NOW



This work is located in Singapore.

42

**REN JIANHUI** (Chinese, b.1956)

**Sunshine**

oil on canvas

138 x 105 cm; 146 x 113 cm (with frame)

**SGD 5,000 - 7,000**

**USD 3,580 - 5,000**

任建輝《日光》油彩 畫布 畫框

BID NOW



This work is located in Singapore.

43

**HOU QING** (Chinese, b.1969)

**Fluid Movement - 3**

signed and dated 2013 lower right; inscribed with titled, medium and dimension, signed and dated 2013 verso  
acrylic on canvas  
200 x 120 cm

**SGD 7,000 - 9,000**

**USD 5,000 - 6,430**

候慶《竹清水舞》2013年作 亞克力 畫布

款識：Hou Qing 侯慶 2013（右下）《竹清水舞》  
布面丙烯 200x 120cm 2013 侯慶（畫背）

BID NOW



This work is accompanied with a certificate of authenticity signed by the artist. Acquired directly from the artist.



This work is located in Singapore.

44

**HOU QING** (Chinese, b.1969)

**A Gentle Smile**

signed and dated 2013 lower right; inscribed with titled, medium and dimension, signed and dated 2013 verso  
acrylic on canvas  
120 (diameter) cm

**SGD 6,000 - 8,000**

**USD 4,290 - 5,720**

候慶 《含笑處朱唇淡抹》 2013 年作 亞克力 畫布

款識：Hou Qing 侯慶 2013 (右下)

《含笑處朱唇淡抹》 布面丙烯 120cm 2013 侯慶 (畫背)

BID NOW



This work is accompanied with a certificate of authenticity signed by the artist. Acquired directly from the artist.





This work is located in Singapore.

45

**LIU GUO QIANG** (Chinese, b.1962)

**Global Wanted - Moscow**

inscribed with titled, medium, and dimension;  
signed and dated 2012 verso  
acrylic on canvas  
150 x 100 cm

**SGD 3,000 - 5,000**

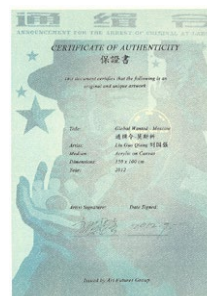
**USD 2,150 - 3,580**

劉國強《通緝令 - 莫斯科》2012年作 亞克力 畫布

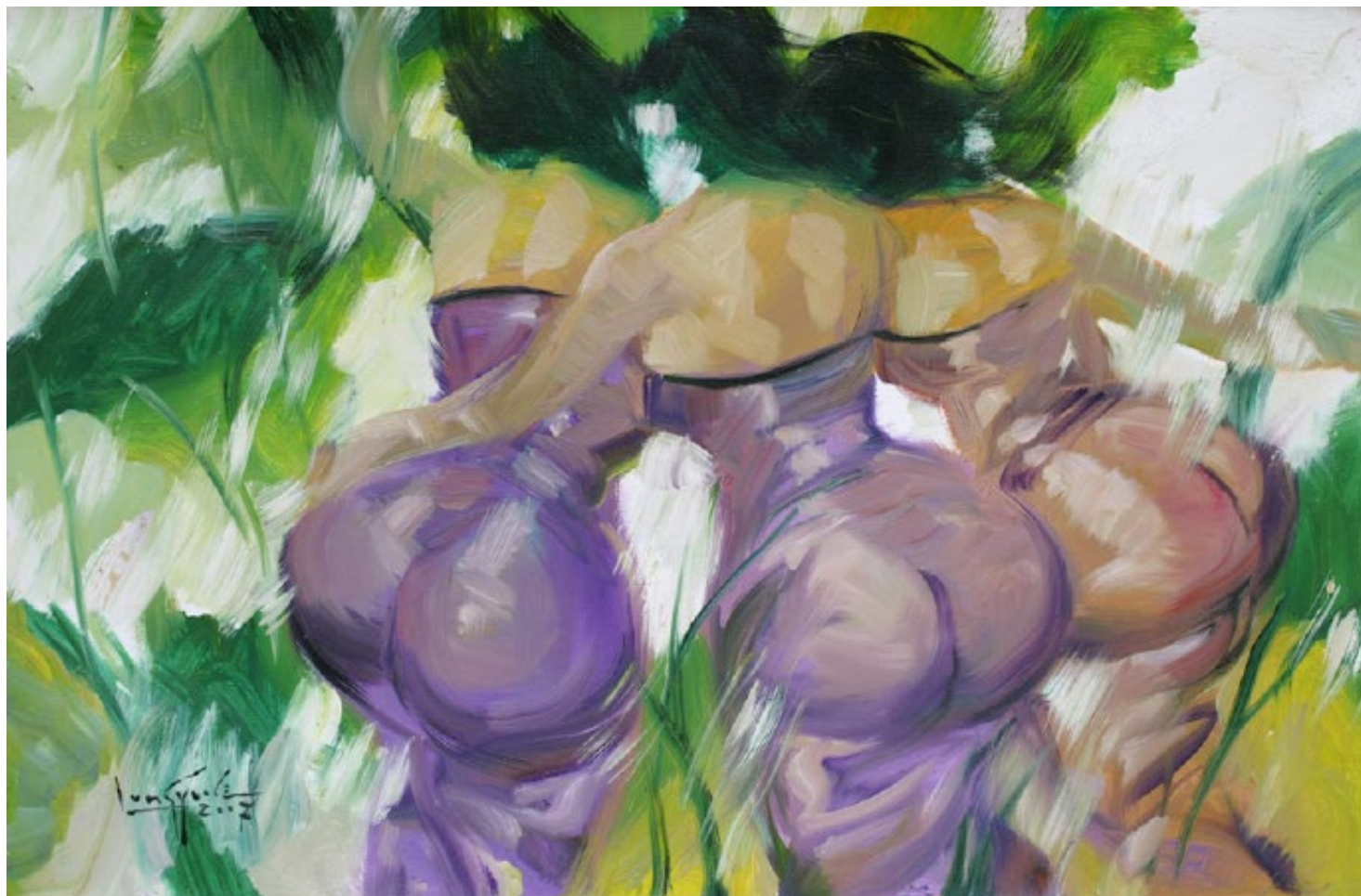
款識：通緝令 - 莫斯科 150 x 100 cm (丙烯)

劉國強LIU GUOQIANG 2012 (畫背)

BID NOW



This work is accompanied with a certificate of authenticity signed by the artist. Acquired directly from the artist.



This work is located in Singapore.

46

**U LUN GYWE** (Myanmar, b.1930)

**Three Ladies in Purple**

signed and dated 2007 lower left

oil on canvas

60 x 90 cm; 77 x 107 cm (with frame)

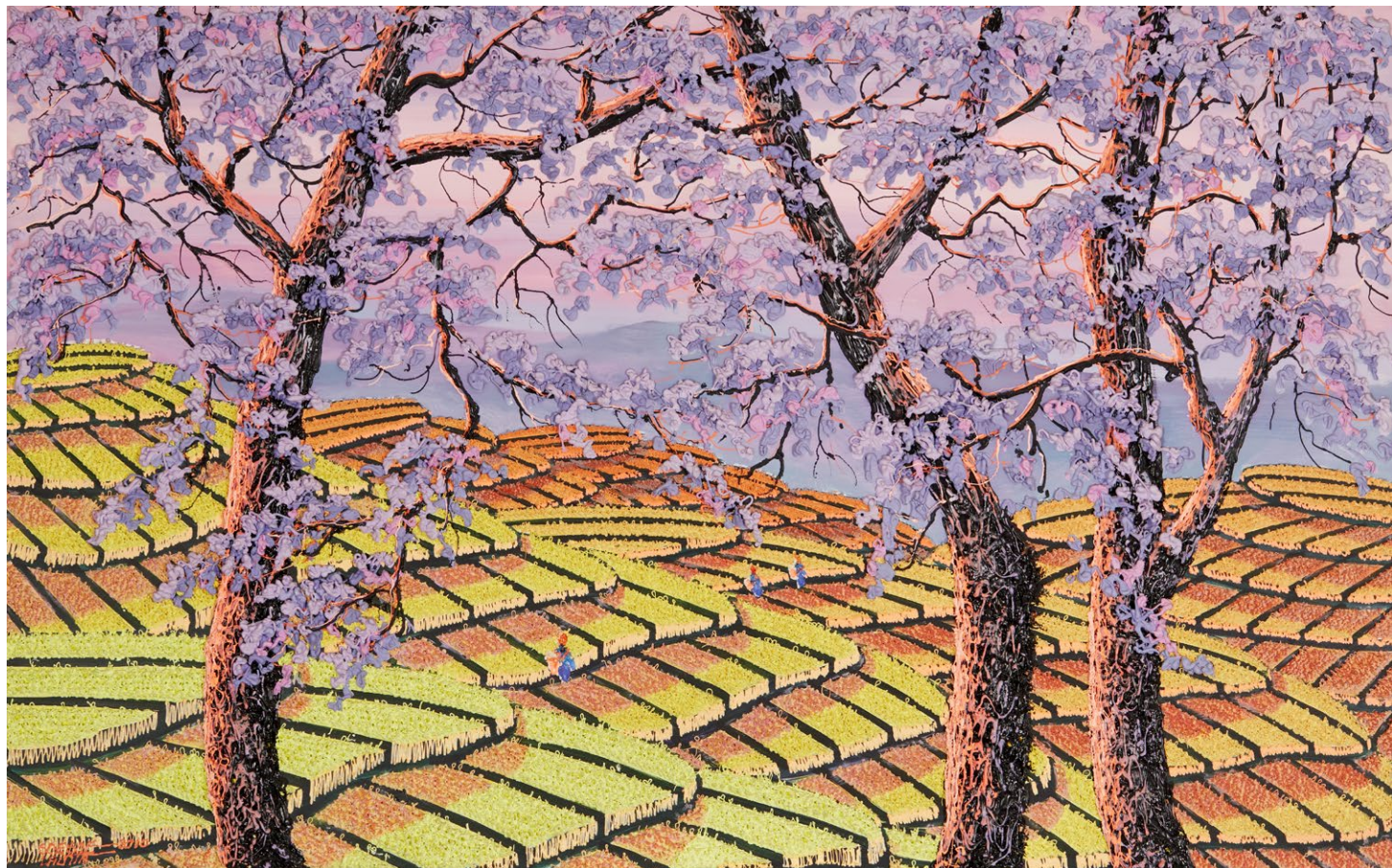
**SGD 9,000 - 12,000**

**USD 6,430 - 8,580**

余龍義《奘紫嫣紅》油彩 畫布

款識：U Lun Gywe 2007（左下）

BID NOW



This work is located in Singapore.

47

**MYINT SOE LAPUTTA** (Myanmar, b.1967)

**Purple Flower & Golden Step**

signed and dated 2010 lower left  
acrylic on canvas  
76 x 122 cm

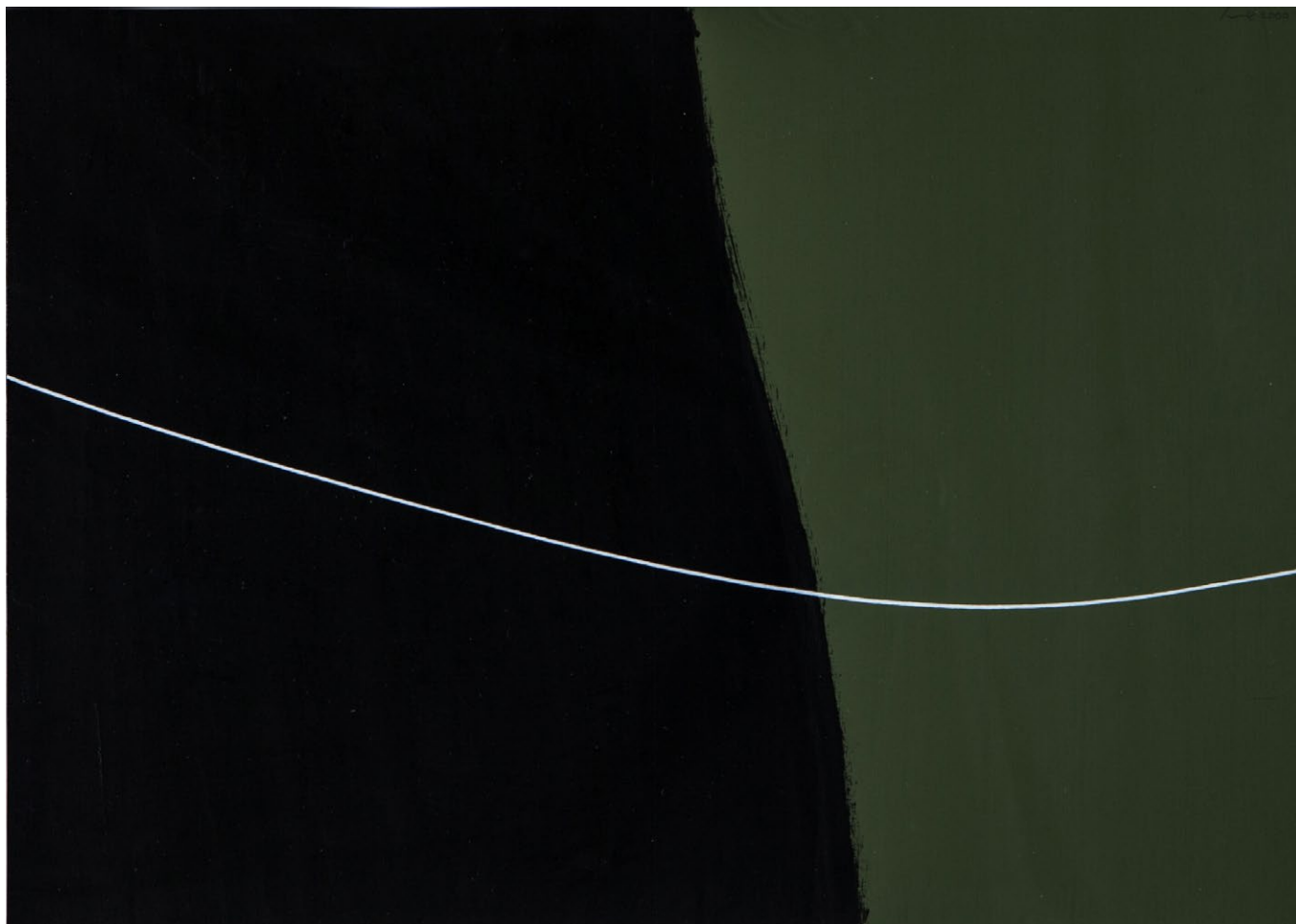
**SGD 4,000 - 5,000**

**USD 2,860 - 3,580**

**MYINT SOE LAPUTTA 《花海》 2010 年作 亞克力 畫布**

款識：SOE LAPUTTA 2010 (左下)

BID NOW



This work is located in Bangkok.

48

**SOMBOON HORMTIENTONG** (Thai, b. 1949)

BID NOW

**Untitled**

signed and dated 2000 upper right  
acrylic on paper  
35 x 60 cm

**SGD 3,000 - 5,000**

**USD 2,150 - 3,580**

松箔・紅天彤《無題》2000年作 亞克力 紙本

款識：somboon 2000 (右上)

Somboon Hormtientong, is widely recognised as the pioneers of abstract art in Thailand. He studied under the tutelage of Tang Chang before continuing his education in Munich, Germany, in The Academy of Fine Arts.

“The only important thing is life’s intensity” – Somboon Hormtientong

Somboon’s abstraction begins with deconstructing the reality, where by the essence of painting is to break down an object to its simplest form, in such a way, the viewers are presented with the most basic interpretation of forms. Almost all of Somboon’s paintings are not given a title, “Untitled” perhaps is the best way to avoid any literal understanding of his works, and instead, with a blank slate, his works will speak directly to you.

\*Chinese and Indonesian Translation

[\\_go to page 118](#)



This work is located in Bangkok.

49

**KAMIN LERTCHAIPRASERT** (Thai, b. 1964)

BID NOW

**Vata Atta Uppatan**

running number 1 - 9 on the stretch bar of each work

acrylic on canvas

39.5 x 39.5 x 4 cm each (9 pieces)

**SGD 30,000 - 45,000**

**USD 21,430 - 32,150**

卡明·勒奇帕伊佩瑟特《思想和自我》2003年作 亞克力 畫布

款識：編號1-9（畫架木頭處）

\*Chinese and Indonesian Translation  
[go to page 119 - 120](#)



At first glance, it is very difficult to truly comprehend Kamin Lertchaiprasert's approach to art. Kamin's work are not, however, about the expression of art making or the idea of abstraction. Rather, they are situated more ambiguously in between these two concepts, and reflect more so on the necessity of practicing art. As an artist who practise art wholly to explore 'the purpose' of it, this concept itself is abstract to begin with. Art making in Kamin's words arises from devotion and habit, it is a ritualistic process, as "Art is Ritual", a way to better understanding oneself, the nature and the world as a whole.

*Vata Atta Uppatan* consists of a set of 9 works arranged in a grid of 3 by 3 style, the number 9 can be interpreted as the 9 virtues of Gautama Buddha, and also signifies the complete cycle of life. By refining expression to merely random dots and splashes of paint, Kamin, over here uses canvas and paint not as an end-product of art making, but instead, a medium to communicate with his idea of life with the viewers.

*Vata Atta Uppatan*, anchors on the translation of Buddhism phrase vata atta, which literal means the thoughts – self. Espousing Buddhist philosophy and meditative nature, Kamin confronts the very existence of corporal and spirituality of human truth – as at its core, the meaning of life.

Born in 1964 in Lopburi, Thailand, Kamin Lertchaiprasert graduated from Silpakorn University in Bangkok majoring in Printmaking in 1987. Kamin then moved to New York in 1989 for his further studies at The Art Student League of New York till 1992. After returning from the USA, Kamin briefly became a monk and still practices Buddhism at present. He mediates regularly, and is inflected by Buddhism to explore humanity, society and nature. Kamin's works are extensively collected by both private and public institutions including the Guggenheim Museum, Singapore Art Museum and National Gallery of Australia.





50

This work is located in Bangkok.

**NAVIN RAWANCHAIKUL** (Thai, b. 1971)

BID NOW

**Kick the Peep! (Everything will be OK in the End, If It's Not OK then Not Yet the End)**

edition of II/IV; incised OK AP II/IV NAVIN PRODUCTION 2015

bronze and granite

W 30 x L 60 x H 62 cm

\*Chinese and Indonesian Translation  
[go to page 120](#)

**SGD 20,000 - 24,000**

**USD 14,290 - 17,150**

納文·拉萬猜《踢它！（最後一切都會好起來的，如果還不行，那就還沒有結束）》  
2015年作 青銅 花崗岩

版數：AP II/IV

Depicted here in Navin's idiosyncratic satire-ish tone, *Kick the Peep!*, is a sculpture of the artist himself (or perhaps his great-grandfather) holding a walking stick and kicking his leg high, flying a tin into the air. In the manner of presentation, we can interpret the work in many different ways.

Executed in 2015, a year of political unrest in Thailand, it could symbolise the stagnation of Thailand's governing situation after the coup (a pun on the idiom: kick the tin\*), or, it could signify more explicitly, as kicking old governors out of their job.

Apart from political commentary, the action of the character resonates with Thai saying of 'tin-kicking' (เตะปีบด้). A term used to express the sexual virility of older man in Thai culture; depicting an elderly posing his arm muscle, Navin mocks the social implications of Thailand's sex tourism. Nevertheless, Navin's undertone was never to represent any political stances or social enmity but to transform his observations into a joyous re-interpretation. As Navin wittily puts in the annotation, everything will be OK in the end, otherwise, if it's not OK then not yet the end!



Born in 1971 in Chiang Mai, Navin Rawanchaikul is a Thai artist of Indian descent, his body of works includes paintings, sculptures, film productions, comics and performances. His works have been featured in world renowned institutions like the MoMA P.S.1, Guggenheim Museum and also represented Thailand at the 54th Venice Biennale (2011).

\*kick the tin (idiom): to procrastinate; or to postpone a decision





This work is located in Bangkok.

51

**KRITSADA PHAKAWATSUNTORN** (Thai, b. 1980)

**The More I Learn What is a Man, The More I Want to be an Animal**

signed and dated 13 at the back near the back pocket of the sculpture;  
edition of 4 of 5

fiberglass sculpture

175 (H) x 53 (W) x 45 (L) cm

**SGD 18,000 - 22,000**

**USD 12,860 - 15,720**

克里斯塔達·帕卡沃森

《我越了解人是什麼，就越想成為動物》

2013 年作 玻璃鋼 雕塑

款識：soomboon 2000 (右上)

As the title's literal sense enunciates this sculpture, the work is a recombinant of a man with a wolf head or a wolf in a human body. The sculpture as depicted here stands in a somewhat nonchalant, jaunty manner with both hands tucked in its(his/her) pocket, perhaps to hide his hunter's paws. It speaks of a hunter's mind-set who had evolved to become a refuge of cave shelters (to become human), or contrarily, our human desires govern our body to become a wolf – a hunter. Kritsada's work adds a strong overtone to our interpretation of modern life advancement, the dichotomy of whether we are evolving to be more civilised or not.

BID NOW



\*Chinese and Indonesian Translation  
[go to page 122](#)



This work is located in Bangkok.

52

**VEERAPONG SRITRAKULKITJAKARN** (Thai, b. 1982)

BID NOW

**Justice Destiny**

signed by the artist  
oil on canvas  
200 x 240 cm

**SGD 10,000 - 14,000**  
**US\$ 7,150 - 10,000**

維拉彭·斯塔窟科價壇《正義的命運》2015年作 油彩 畫布

\*Chinese and Indonesian Translation  
[go to page 122](#)



This work is located in Bangkok.

53

**VEERAPONG SRITRAKULKITJAKARN** (Thai, b. 1982)

BID NOW

**Sweet Treaty**

signed "AYINO" at the chest of astronaut's space suit

oil on canvas

200 x 240 cm

**SGD 10,000 - 14,000**

**USD 7,150 - 10,000**

維拉彭·斯塔窟科價壇《甜蜜條約》2015年作 油彩 畫布

款識：AYINO（太空人物胸口處）

\*Chinese and Indonesian Translation  
[go to page 122](#)



Painted without any draft nor sketch, and directly onto canvas, every inch of the work is filled with Veerapong's visual memories of the world's history. Though he says he is "merely noting facts and recurrences in history", with his varying technique of realism and illustrative, it is hard to tell whether he is discerning a reality or fictional event. Veerapong's recreation is a like prophecy of human evolution, reminding us the ever cyclical nature, as history is repeating itself.





This work is located in Bangkok.

54

**PRAWEN PIANGCHOOMPU** (Thai, b. 1989)

BID NOW

**Sanctuary Inside the Soul 4**

signed and dated '15 lower right; editioned and titled lower left;

edition of 1 of 3

woodcut on paper

88 x 135 cm

**SGD 3,500 - 4,500**

**USD 2,500 - 3,220**

普拉揚·皮昂喬普 《靈魂聖所4》 2015 年作 木刻版畫 紙本

款識：藝術家簽名 '15 (右下) 作品題目 (左下)

版數：1/3



This work is located in Bangkok.

55

**PHATTARAKORN SINGTHONG** (Thai, b. 1978)

**Thai Chess**

signed by the artist  
acrylic and wax pencil on canvas  
135 x 135 cm

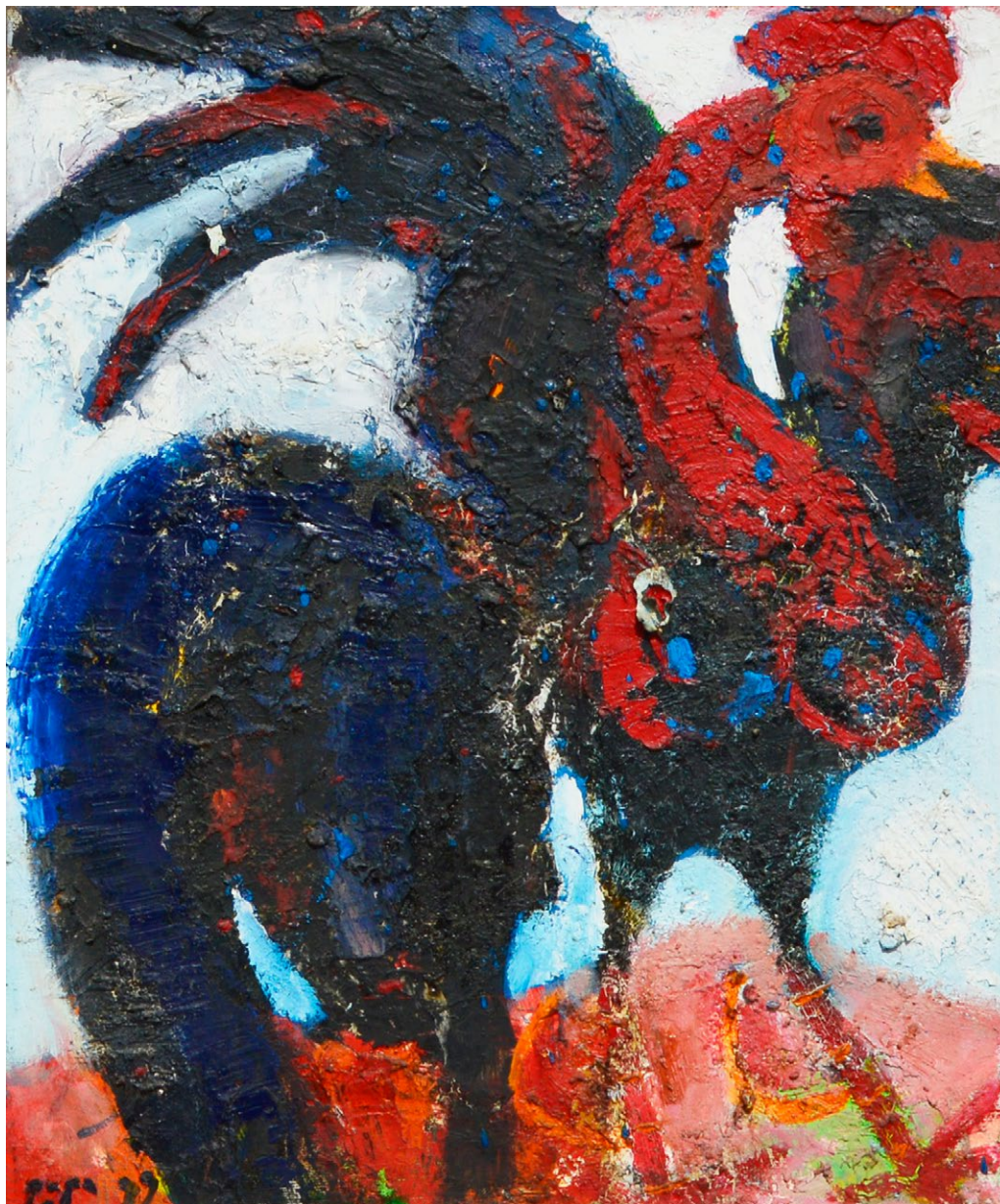
**SGD 4,500 - 6,500**  
**USD 3,220 - 4,650**

BID NOW

帕塔科恩·辛通《泰國象棋》  
2018年作 亞克力 蠟筆 畫布

A monochromatic painting with just a splay of blue across the work is Phattarakorn's unpretentious render of the Thai Chess (Makruk). The Knights (Ma) depicted here in horse shape imbue a sense of tension and impending showdown of the chess game. Phattarakorn was able to recreate intense emotion with means of depicting simple still life.

\*Chinese and Indonesian Translation  
[go to page 123](#)



This work is located in Indonesia.

56

**POPO ISKANDAR** (Indonesian, 1927-2000)

**Jago ( Rooster)**

signed and dated 99 lower left

oil on canvas

49 x 41 cm ; 84,5 x 75,5 cm ( with frame )

**SGD 5,000 - 7,000**

**USD 3,580 - 5,000**

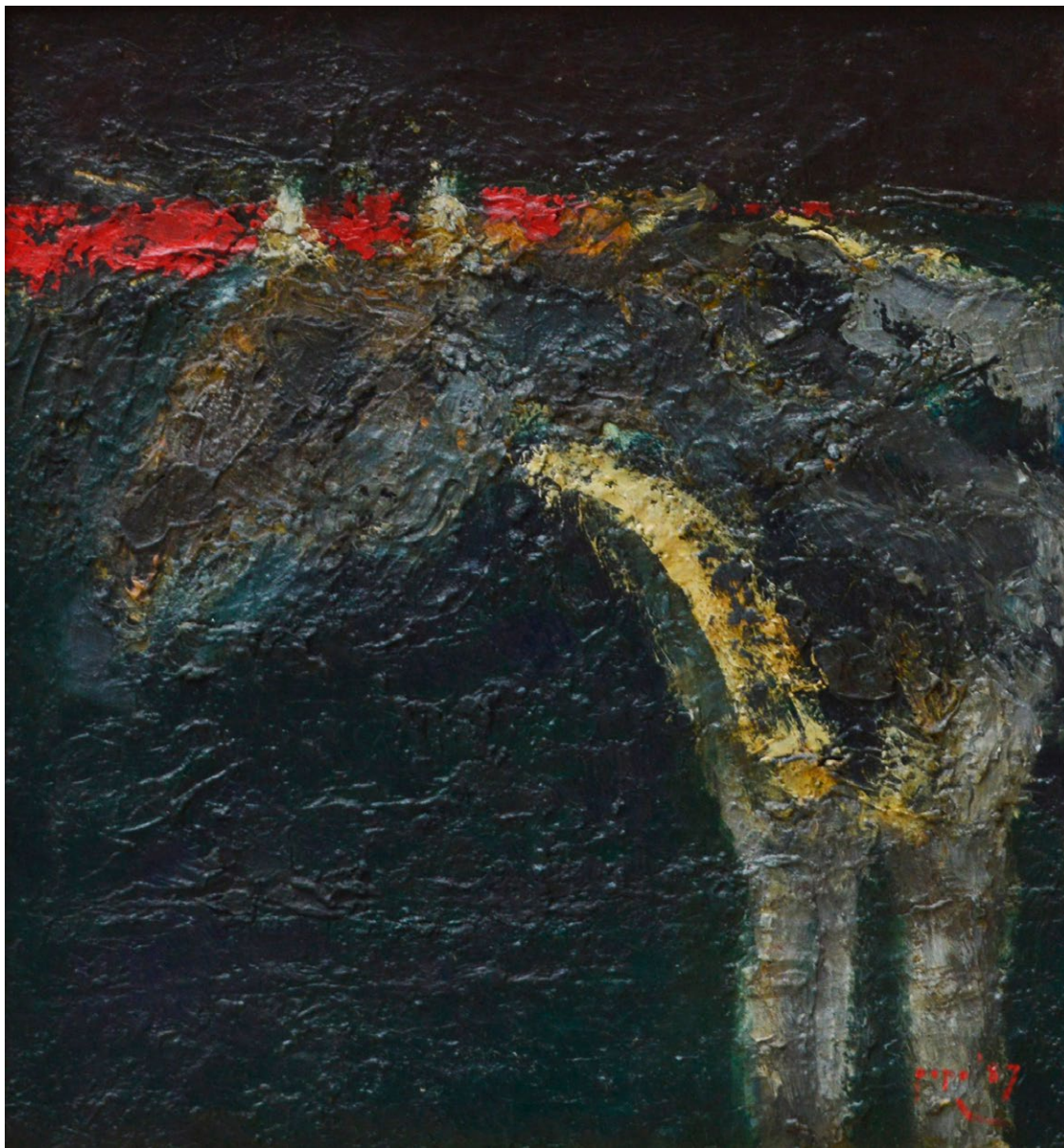
**波波·伊斯甘達《公雞》1999年作 油彩 畫布**

**款識：PO PO '99 (左下)**

BID NOW



This painting is accompanied with certificate of authenticity directly from the artist



This work is located in Indonesia.

57

**POPO ISKANDAR** (Indonesian, 1927-2000)

**Kuda Hitam ( Black Horse )**

signed and dated 87 lower right

oil on canvas

70 x 66 cm ; 107 x 100 cm [ with frame ]

**SGD 4,000 - 6,000**

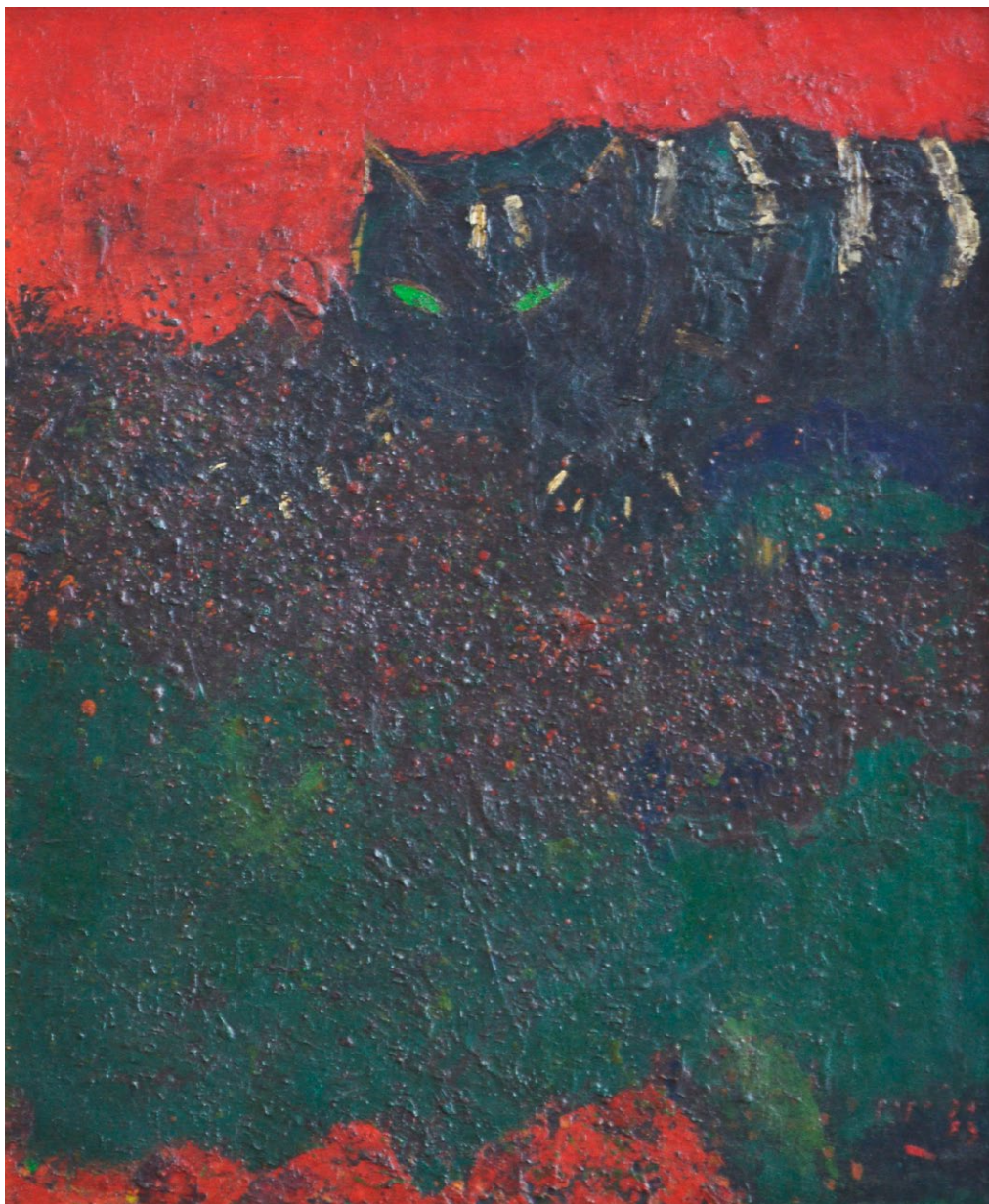
**USD 2,860 - 4,290**

波波·伊斯甘達《黑馬》1987年作 油彩 畫布

款識：PO PO '87 (右下)

BID NOW





This work is located in Indonesia.

58

**POPO ISKANDAR** (Indonesian, 1927-2000)

**Kucing Hitam ( Black Cat )**

signed and dated 83 lower right

oil on canvas

95,5 x 80,5 cm ; 126 x 111 cm [ with frame ]

**SGD 9,000 - 12,000**

**USD 6,430 - 8,580**

波波·伊斯甘達《黑貓》1983年作 油彩 畫布

款識：PO PO '83 (右下)

BID NOW



This work is located in Indonesia.

59

**POPO ISKANDAR** (Indonesian, 1927-2000)

**Kucing Hitam ( Black Cat )**

signed and dated 67 lower right  
oil on canvas laid on plywood  
43 x 57 cm ; 82 x 95,5 cm ( with frame )

**SGD 4,500 - 6,500**

**USD 3,220 - 4,650**

**波波·伊斯甘達《黑貓》1967年作 油彩 畫布**

**款識：PO PO '67 (右下)**

BID NOW



This work is located in Indonesia.

60

**POPO ISKANDAR** (Indonesian, 1927-2000)

**Kucing Belang ( Striped cat )**

signed and dated 95 upper right  
oil on canvas laid on plywood  
48 x 60 cm ; 86 x 98 cm ( with frame )

**SGD 5,500 - 6,500**

**USD 3,930 - 4,650**

**波波·伊斯甘達《貓》1995年作 油彩畫布**

**款識：POPO 95 (右下)**

BID NOW



This work is located in Singapore.

61

**AWIKI** (Indonesian, b.1961)

**Elderly**

signed and dated 06 lower left  
oil on canvas, framed  
80 x 95 cm; 111 x 126 cm (with frame)

**SGD 5,000 - 7,000**

USD 3,580 - 5,000

羅維奇《長者》 油彩 畫布

款識：AW 06（左下）

BID NOW



This work is located in Indonesia.

62

**RUSLI** (Indonesian, 1916-2005)

**Upacara (Ceremony)**

signed and dated 77 lower right  
oil on canvas

49 x 64 cm ; 82 x 97 cm ( with frame )

**SGD 5,000 - 6,000**

**USD 3,580 - 4,290**

魯斯理《慶典》1977年作 油彩畫布

款識：RUSLI '77 (右下)

BID NOW

**LITERATURE**

Mikke Susanto, Sukarno's Favourite Painter, PT Dwi Samapersada, Jakarta, 2018, p.288



This work is located in Indonesia.

63

**UMI DACHLAN** (Indonesian, 1942-2009)

**Abstraksi ( Abstraction)**

signed and dated 93 lower left  
mixed media on canvas  
60 x 50 cm ; 84 x 74,5 cm [ with frame ]

**SGD 5,000 - 6,500**

**USD 3,580 - 4,290**

**UMI DACHLAN 《抽象》油彩 畫布**

款識：umi. d 93 (左下)

BID NOW



This work is located in Indonesia.

64

**ENTANG WIHARSO** (Indonesian, b.1967)

**Confused**

signed and dated 2001 lower middle  
mixed media on canvas  
148 x 245 cm ; 154 x 245 cm ( with frame )

**SGD 7,000 - 9,000**

**USD 5,000 - 6,430**

**ENTANG WIHARSO 《混亂》 綜合媒材 畫布**

**款識： 2001 ENTANG WIHARSO (中下)**

BID NOW



This work is located in Indonesia.

65

**I NYOMAN GUNARSA** (Indonesian, 1944-2017)

**3 Penari ( Three Dancers )**

signed and dated 91 lower right

oil on canvas

145 x 145 cm ; 187 x 186 cm [ with frame ]

**SGD 8,000 - 12,000**

**USD 5,720 - 8,580**

伊·紐曼·古納沙《三名舞者》1991年作油彩畫布

款識：藝術家簽名 91（右下）

BID NOW





This work is located in Indonesia.

66

**SOETOPO** (Indonesian, b.1931)

**Pasar Burung ( Bird Market )**

signed and dated 2005 lower left

oil on canvas

153,5 x 246,5 cm ; 160,5 x 253,5 cm ( with frame )

**SGD 7,000 - 9,000**

**USD 5,000 - 6,430**

**SOETOPO 《市集》 2005 年作 油彩 畫布**

款識：SOETOPO - 2005 (左下)

BID NOW



67

This work is located in Indonesia.

**JEIHAN SUKMANTORO** (Indonesian, 1938 - 2019)

**Nurani**

signed and dated 97 upper right,

Signed and titled verso

oil on canvas

90 x 100 cm ; 120 x 130 cm ( with frame )

**SGD 2,200 - 3,000**

**USD 1,580 - 2,150**

皆罕・素可曼多羅《女子》1997年作 油彩 畫布

款識：JEIHAN '97 (右下)

BID NOW



This work is located in Indonesia.

68

**ERNEST DEZENTJE** (Indonesian, 1885-1972)

**Landscape**

signed lower left

oil on canvas

110 x 200 cm ; 135,5 x 225,5 cm ( with frame )

**SGD 3,000 - 4,000**

**USD 2,150 - 2,860**

**ERN DEZENTJE 《風景》 油彩 畫布**

**款識：ERN DEZENTJE (左下)**

BID NOW



This work is located in Indonesia.

69

**SUDJONO ABDULLAH** (Indonesian, 1911 - 1991)

**Ke Pura ( Go to Temple )**

signed lower left

oil on canvas

90 x 156 cm ; 111,5 x 176,5 cm ( with frame )

**SGD 1,000 - 1,500**

**USD 720 - 1,080**

蘇佐諾·阿卜杜拉 《神廟祭祀》 油彩 畫布

款識：S. ABDULLAH (左下)

BID NOW



This work is located in Indonesia.

70

**IRSAM** (Indonesian, 1942 - 2007)

**Dewi Sri**

signed and dated 1996 lower right  
oil on canvas  
100 x 100 cm ; 127 x 127 cm ( with frame )

**SGD 3,000 - 4,000**

**USD 2,150 - 2,860**

伊爾薩姆《斯里女神》1996年作 油彩 畫布

款識：IRSAM 1996 (右下)

BID NOW

**LITERATURE**

Mikke Susanto, Irsam : Jejak - Jejak Dekoratif, PT Dwi Samapersada, Jakarta, 2013, p.76



This work is located in Indonesia.

71

**IRSAM** (Indonesian, 1942 - 2007)

### The Girl and Flute Player

signed and dated 2000 lower right  
oil on canvas

100 x 100 cm ; 127 x 127 cm ( with frame )

**SGD 3,000 - 4,000**

**USD 2,150 - 2,860**

伊爾薩姆 《女孩和長笛演奏者》 2000 年作 油彩 畫布

款識：IRSAM 2000 (右下)

BID NOW

#### LITERATURE

Mikke Susanto, Irsam : Jejak - Jejak Dekoratif, PT Dwi Samapersada, Jakarta, 2013, p.68



This work is located in Indonesia.

72

**IRSAM** (Indonesian, 1942 - 2007)

### Beautiful Flower

signed and dated 1973 lower left ; signed,

dated 1973 and titled verso

oil on canvas

73 x 63 cm ; 84 x 74 cm ( with frame )

**SGD 1,800 - 2,600**

**USD 1,290 - 1,860**

伊爾薩姆《美麗的花》1973年作 油彩 畫布

BID NOW

#### PROVENANCE

The work was previously in the collection of Mr Alex Papadimitriou



This work is located in Indonesia.

73

**IRSAM** (Indonesian, 1942 - 2007)

**Masks**

signed and dated 1976 lower middle  
oil on canvas  
88 x 67 cm ; 101 x 80,5 cm ( with frame)

**SGD 1,500 - 2,500**

**USD 1,080 - 1,790**

伊爾薩姆《面具》1976年作 油彩 畫布

BID NOW

**PROVENANCE**

The work was previously in the collection of Mr Alex Papadimitriou





This work is located in Indonesia.

74

**EDI SUNARYO** (Indonesian, b.1951)

**Abstraction Fish**

signed and dated 1982 lower right

oil on canvas

100 x 94 cm ; 104,5 x 100 cm ( with frame )

**SGD 3,000 - 4,000**

**USD 2,150 - 2,860**

艾迪·蘇納佑《抽象魚》1982年作 油彩 畫布

BID NOW

**PROVENANCE**

The work was previously in the collection of Mr Alex Papadimitriou



This work is located in Indonesia.

75

**SOEPARTO** (Indonesian, 1929-2001)

**Landscape**

signed and dated 2-10-1985 lower left  
oil on canvas  
70 x 80 cm ; 84 x 94 cm [ with frame ]

**SGD 2,500 - 3,500**

**USD 1,790 - 2,500**

蘇吧托《景觀》1985年作 油彩畫布

BID NOW

**PROVENANCE**

The work was previously in the collection of Mr Alex Papadimitriou



This work is located in Indonesia.

76

**A.Y. KUNCANA** (Indonesian, b. 1943)

**Kuda Lumping (Flat Horse Performance)**

signed and dated 76 lower right

oil on canvas

64,5 x 84 cm ; 78,5 x 98 cm ( with frame )

**SGD 1,200 - 1,800**

**USD 860 - 1,290**

**A.Y. KUNCANA 《皮馬》 1976 年作 油彩 畫布**

BID NOW

**PROVENANCE**

The work was previously in the collection of Mr Alex Papadimitriou



This work is located in Indonesia.

77

**SUDARISMAN** (Indonesian, b.1948)

**Akhir Tahun ( End of Year )**

signed and dated 03 upper right

oil on canvas

80 x 100 cm ; 107 x 127 cm ( with frame )

**SGD 1,800 - 2,400**

**USD 1,290 - 1,720**

**SUDARISMAN 《年底》 2003 年作 油彩 畫布**

**款識： SUDARISMAN 'AKHIR TAHUN'**

**2003 CAT MINYAK 80 X 100 CM (畫背)**

BID NOW



This work is located in Indonesia.

78

**KRIJONO** (Indonesian, 1951-2011)

**Selamat Pagi ( Long Life )**

signed, dated 1999 and titled lower right  
acrylic on canvas

70 x 70 cm ( from certificate ) ; 87,5 x 88 cm ( with frame )

**SGD 1,800 - 2,400**

**USD 1,290 - 1,720**

克利約諾 《長壽》 1999 年作 亞克力 畫布

款識：1999 "SELAMAT BAGI" (LONG LIFE) KRIJONO (右下)

BID NOW

This painting is accompanied with  
certificate of authenticity directly from the artist



This work is located in Indonesia.

79

**KRIJONO** (Indonesian, 1951-2011)

**Kau Si Juara Satu ( All The Best)**

signed, dated 2001 and titled lower right  
acrylic on canvas  
100 x 120 cm

**SGD 3,000 - 5,000**

**USD 2,140 - 3,580**

克利約諾 《你是冠軍》 2001 年作 亞克力 畫布

款識： 2001 "KAU SI JUARA SATU" (ALL THE BEST) KRIJONO (右下)

BID NOW



This work is located in Indonesia.

80

**ERICA HESTU WAHYUNI** (Indonesian, b.1971)

### Harvesting in The Village

signed and dated 2014 lower right;  
signed, dated 2014 and titled verso  
acrylic on canvas  
80 x 110 cm

**SGD 1,200 - 1,800**

**USD 860 - 1,290**

艾麗嘉 《村裡的豐收》 2014 年作 亞克力 畫布

BID NOW



This work is located in Indonesia.

81

**ERICA HESTU WAHYUNI** (Indonesian, b.1971)

**Drinking of Herbal Jamu**

signed and dated 2014 lower right;  
signed, dated 2014 and titled verso  
acrylic on canvas  
80 x 110 cm

**SGD 1,200 - 1,800**

**USD 860 - 1,290**

艾麗嘉《喝飲品》2014年作 亞克力 畫布

款識：ERICA '2014 (右下)

BID NOW





This work is located in Indonesia.

82

**ERICA HESTU WAHYUNI** (Indonesian, b.1971)

BID NOW

**Verf De Schoonheid Van De Netherlandse**

signed and dated 2014 lower right  
acrylic on canvas

80 x 110 cm ; 90 x 120 cm (with frame)

**SGD 2,000 - 3,000**

**USD 1,430 - 2,150**

艾麗嘉 《荷蘭風景》 2014 年作 亞克力 畫布

款識: ERICA '2014 (右下)



This work is located in Singapore.

83

**I KETUT SOKI** (Indonesian, b.1946)

### Cultivating Rice

signed K. Soki Panteswaran Ubud lower right  
oil on canvas, framed  
59 x 39 cm; 62 x 42 cm (with frame)

**SGD 300 - 500**

**USD 220 - 360**

**I KETUT SOKI 《種植水稻》 油彩 畫布 畫框**

款識：K. SOKI PANTESWARAN UBUD (右下)

BID NOW

## AFFANDI 阿凡迪 (Indonesian, 1907-1990)

### Lot 1 Penari (Dancer) 《舞者》

阿凡迪被公認為印度尼西亞現代藝術的領袖。他以其獨一無二的繪畫風格創作了大量特別的題材。他用手指取代畫筆直接在畫布上畫出自然而靈動的漩渦，而這正展現了藝術家對主題的直接感受。

《舞者》描繪了一個正在為演出準備的舞者在為她的舞蹈演出梳妝打扮。在漆黑的背景下，這位跪著的舞者表現出認真而虔誠的準備態度。同樣，在她面前擺著無數裝飾性的頭飾和飾物，暗示著在華麗的遊行之前那艱苦的準備過程。阿凡迪在她的裙子上塗上了一圈又一圈的華麗圖案，預示了一個盛大節日的開始。

传统上来讲，舞蹈表演是开幕式中很重要的仪式。舞蹈演员因其练习而受到高度重视，因为庆祝活动是对神明的感激之情的表达。阿凡迪有幸在这辉煌的时刻抓住了我们的注意力，我们一直在惊叹眼前这位年轻女士的活力，以及阿凡迪在展示自己国家文化时的自豪感。

Affandi adalah seorang seniman yang akrab dikenal sebagai pemimpin dari seni modern Indonesia di mana ia melukis segudang topik bahasan istimewa sesuai dengan gaya lukisannya yang khas. Goresan melingkar yang spontan dan dinamisnya dibentuk dengan mengaplikasikan cat secara langsung ke kanvas kemudian dilukis dengan jari-jarinya tanpa menggunakan kuas, menunjukkan keterlibatan langsung sang pelukis dengan materi yang bersangkutan.

Penari menggambarkan seorang penari yang sedang mempersiapkan penampilan untuk pertunjukkan menarinya. Ditonjolkan dari latar belakang yang gelap, sang penari dengan posisi berlutut menunjukkan sikap tulus dan saleh dalam persiapannya. Demikian juga, sejumlah hiasan kepala dan perlengkapan hiasan yang tersedia di depannya mengisyaratkan proses yang rumit sebelum acara yang megah. Affandi mengecat busana penari tersebut dengan motif yang gemerlap menarik kita akan dimulainya festival akbar.

Secara tradisional, pagelaran menari diselenggarakan sebagai pembukaan acara-acara ritual yang penting. Para penari sangat di hargai akan latihan mereka dikarenakan selebrasi tersebut merupakan sebuah ekspresi penghormatan kepada para dewa. Diberkati dengan momentum yang diabdikan sebelum keagungan, Affandi menarik fokus kita sepanjang waktu kita takjub dengan vitalitas gadis tersebut dan juga adalah kebanggaan Affandi untuk mendemonstrasi budaya negaranya.

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## BASOEKI ABDULLAH

巴蘇基·阿卜杜拉 (Indonesian, 1915 - 1993)

### Lot 2 Kehidupan Baru (New Born) 《生命的誕生》

在這個燈光昏暗的場景中，巴蘇基·阿卜杜拉展示的並不是他能有所作為每個一個。身著印尼裝服裝(kebaya)的年輕的女人溫柔地看著一隻小雞親眼目睹新生命誕生的真實初體驗。

“自由”是《生誕的誕生》地的中心構想剛從蛋殼裡掙脫出來的小雞他們現在學習如何自己弄起來。想想知道她要克服的未來是什麼？就像穿過屋頂的光線一樣，外面可能有一個更明亮的舞台讓她自由翱翔。

符合Raden Adjeng Kartini以她的“After Dark Comes, Bright (有有陽光)為解放人權為背景背景，又於巴蘇基浪漫主義浪漫主義浪漫主義浪漫主義浪漫主義安排為國家所做出的許多自我犧牲和貢獻的真誠致敬。

Kehidupan Baru adalah sebuah gambar yang luar biasa tentang seorang perempuan yang baru saja menyaksikan anak-anak ayam menetas dari cangkang telurnya. Di lukisan remang ini, Basoeeki bukan memperlihatkan kemampuannya dalam menggambarkan setiap detail dengan jelas, tetapi menunjukkan ekspresi akan momen yang hangat dan bersuka. Di saat wanita muda dengan kebaya tersebut memegang dengan lembut anak ayam ditangannya, rasa penasaran dan ekspresi murninya menunjukkan akan keaslian pengalaman pertamanya dalam menyaksikan kelahiran akan kehidupan yang baru.

Kebebasan adalah gagasan yang menjadi jangkar akan Kehidupan Baru. Anak-anak ayam yang baru saja bebas dari cangkang telur tersebut sekarang sedang belajar untuk berjalan dengan kaki kecil mereka. Gadis remaja tersebut yang juga ke depannya akan menjadi seorang wanita dewasa, takjub akan tekad mereka. Sementara ia bertanya-tanya akan apa yang ia akan hadapi di masa depan; seperti sinar cahaya yang menyelinap melalui atap, menandakan akan adanya hal-hal gemilang di luar yang akan membuatnya bebas seperti anak-anak ayam tersebut.

Dilukis setelah masa emansipasi wanita yang dipelopori oleh Raden Adjeng Kartini dengan kutipan khasnya “Habis Gelap Terbitlah Terang”, Kehidupan Baru menjadi salah satu lukisan perempuan Basoeeki yang sangat berbeda. Lukisan ini menyisahkan tentang pengorbanan dan kontribusi wanita Indonesia akan apa yang telah mereka berikan kepada negara.

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## HAJI WIDAYAT 維達雅 (Indonesian, 1923-2002)

### Lot 4 Tiga Burung di Hutan (Three Birds in The Jungle) 《森林裡的三劍客》

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通過與“新民族藝術”時代相融合，維達雅的裝飾語言在同時代中脫穎而出。而“Dekora-magis”（魔幻裝飾）也成為了藝術史學家對維達雅的幻想類作品的描述性術語。

維達雅於1919年出生在爪哇中部，從小就在傳統的爪哇布藝-蠟染的包圍下長大。在看著他的母親（著名的蠟染製造商）時，維達雅的第一次手繪經驗是由在萬隆街頭出售山水畫的紀念品商販指導的。維達雅曾經謙卑地回憶起他的“繪畫開端始於藝術的塵土中”。

Menjadi seorang seniman pada era pasca kemerdekaan Indonesia, Haji Widayat, nama yang tidak asing yang terkenal dengan karakter independennya dan gaya artistik yang tinggi. Selaras dengan masa 'seni nasional baru', bahasa dekoratif Widayat menonjol di antara orang sezamannya. “Dekora-magis” menjadi istilah deskriptif yang dipakai sejarawan seni untuk karya seni Widayat yang seperti fantasi.

Lahir pada tahun 1919 di Jawa Tengah, masa kecil Widayat dikelilingi oleh kain tradisional Jawa - Batik. Sambil mengamati ibunya, seorang pembatik ternama, pengalaman pertama melukis Widayat diajar oleh seorang penjual souvenir yang menjual lukisan panorama di jalanan Bandung. Widayat pernah sekali mengingat masa lalunya “awal mulanya menjadi seorang pelukis adalah ketika ia berada di lingkungan penuh dengan seni”

Kecintaan Widayat dalam flora dan fauna pertama kali muncul saat ia menggeluti profesi di bidang kehutanan dan kemudian menjadi inspektur hutan lebat perkebunan karet di pulau. Gambaran dan memori akan hutan muncul pada banyak lukisannya di saat ia berkarier sebagai seniman.

Tiga Burung di Hutan adalah lukisan yang kaya akan tekstur, pemandangan yang memikat dan menggunakan banyak warna serta detail akan tiga burung eksotis yang terperinci. Cara yang

維達雅對動植物的熱愛最初體現為林業，後來他成為了蘇門答臘橡膠種植園茂密森林的測量師。在他作為畫家的職業生涯後期，他的許多畫作中也都充斥著叢林的影像和記憶。

《叢林中的三劍客》寓意豐富，是一個迷人的場景，充斥著三隻帶有異國情調的鳥的顏色和微小的細節。通過在亮點周圍綴補深色寶石色調，有意識地規劃葉子和橢圓形如觀察到的那樣，光線穿透了遠景，叢林再次被喚醒，鳥類飛來飛去，這種和諧的渲染是這位藝術家對印尼生命力和活力譜寫的詩歌。

di pakai untuk melukis dedaunan dan sketsa lonjong di bentuk dengan menambalkan warna permata gelap di sekitar titik terang untuk menambahkan kesan ruang pada komposisi yang datar. Seperti yang diamati, sinar cahaya menembus panorama, hutan tersebut kembali hidup dan burung-burung bersiap untuk terbang ke sana-kemari, harmoni dalam karya seni ini adalah puisi sang seniman dalam menunjukkan semangat dan energi Indonesia.

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## SRIHADI SOEDARSONO 斯里哈迪·蘇達索諾 (Indonesian, b.1931)

### Lot 8 Bedaya Ketawang - Kidung Anglir Mendung 《天空之舞》

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斯里哈迪·蘇達索諾被公認為是印尼現代藝術的先鋒，他的藝術作品反映了他在建造傳統與現代藝術結合的重要性。

要理解Bedaya Ketawang - Kidung Anglir Mendung 《舞之魂》，首先要理解標題的字面意義。

Bedaya -女舞者/

ke-tawang -在天空中/

Kidung-民謠/

Anglir-就像是/

Mendung -雲，特別是出現在暴風雨前的雲/

Bedaya Ketawang - Kidung Anglir Mendung字面上翻譯為“天空之舞-像暴風雨雲”

正如詩般的標題“天空之舞-像暴風雨雲”所象徵的那樣，斯里哈迪在我們面前繪製了一幅神聖的宮廷舞蹈圖，這種舞蹈可是250多年來只為皇室成員表演的!

《天空之舞》是一種在中爪哇的神聖皇族舞蹈，它是為了慶祝蘇拉卡塔(現在被稱為Solo)皇室王子的繼承典禮時而表演的，通常由九名舞者分三小節表演。每一節都伴隨著佳美蘭(gamelan)樂曲的配樂，講述神聖的古老劇本。如畫所示，“Kidung Anglir Mendung - 像暴風雨雲”是一段由五名舞蹈演員表演的舞蹈，講述著桑伯王子在卡薩特里揚村史詩般的英勇戰鬥。他凱旋歸來以後，烏雲變成了吉祥的風暴，預示著他的偉大勝利。

在斯里哈迪的繪畫解釋中，畫中的舞者是女性的標誌性的原型，作為精神和神聖的民間信仰，舞者也代表了Nyai Loro Kidul(海洋女神)的靈魂，他用一種獨特的色調描繪著她們。曲線優美的上半身和略顯角度的裙擺看起來就像一條魚尾，暗指神話中海洋女神的原型-美人魚。

斯里哈迪是一個真正的色彩專家，他在色彩調性的細微差別之間進行巧妙地處理，並將其與醒目的紅色背景並列，在飄逸的裙擺上用明亮的紫色展現了她們優雅的舞姿。被他調製出來的熒光黃色頭飾彷彿永遠艷麗明媚，使這夢幻般的場景更加生動。

構圖的對稱和色彩的純淨主導了整幅畫的感覺，通過僅僅幾個簡單的繪畫姿態而傳達出的強烈感卻是深刻的。

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Dikenal sebagai seniman penting seni modern Indonesia, gaya seni Srihadi Soedarsono merefleksikan signifikansinya yang sempurna dalam menjembatani tradisi dengan modernitas.

Untuk memahami Bedaya Ketawang – Kidung Anglir Mendung, dianjurkan untuk mengerti arti sesungguhnya dari judul tersebut terlebih dahulu.

Bedaya – penari wanita,  
Ke-tawang – dari langit.

Kidung – Balada

Anglir – seperti

Mendung – awan kelam, terutama yang kerap terlihat sebelum badai hujan;

Bedaya Ketawang – Kidung Anglir Mendung secara harafiah di terjemahkan menjadi “Tarian dari langit – seperti awan kelam”

Puitis seperti judulnya, Srihadi menggambarkan kepada kita tentang tarian sakral oleh penari istana, yang di pertunjukkan hanya kepada bangsawan selama lebih dari 250 tahun!

Bedaya Ketawang, tarian kudus yang digelar untuk merayakan penobatan pangeran kerajaan Surakarta (sekarang Solo), di Jawa Tengah, biasanya dibawakan oleh sembilan penari dalam tiga bait. Setiap bagian, diiringi dengan gamelan, menarasikan naskah kuno suci. Seperti yang tergambar pada lukisan ini, merupakan salah satu bagian dari pertunjukkan yang diperankan oleh lima penari dalam menceritakan pertarungan heroik Pangeran Sember di desa Kasatriyan; sekembalinya, awan-awan berubah menjadi badai keberuntungan menandakan kemenangan besarnya.

Dalam interpretasi artistik Srihadi, para penari di lukisan ini adalah contoh tipikal dari kepribadian feminim, sesuai dengan spiritual dan sakralnya akan kepercayaan cerita rakyat ini, di mana para penari mewakili roh Nyai Loro Kidul (Dewi Laut), ia melukiskan dengan gaya istimewanya dalam satu corak warna. Tubuh bagian atas yang gemulai dan rok bersudut menyerupai ekor ikan yang mengacu pada representasi mitos Nyai Loro Kidul sebagai putri duyung.

Seorang pewarna sejati yang memanipulasi nuansa antara corak warna, disandingkan dengan latar belakang merah mencolok, Srihadi menonjolkan gerakan anggun mereka dengan warna ungu cerah pada busana yang dikenakan. Seolah-olah diabadikan oleh modulasi catnya, hiasan kepala kuning neon semakin memeriahkan adegan serupa-fantasi ini.

Komposisi simetris dan kemurnian dari warna-warna, mendominasi keseluruhan atmosfer pada lukisan. Intensitas yang disampaikan melalui beberapa gerakan cat sederhana sangatlah transendental..

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## AUKE CORNELIS SONNEGA 奧克·可內利斯·索耐卡 (Dutch, 1910-1963)

### Lot 10 Balinese Boy in Festival 《節慶中的峇里島男孩》

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奧克·可內利斯·索耐卡 於1937年第一次到訪巴厘島。他被絢麗的風景和迷人的東方文化所深深吸引，並決心將熱帶的迷人之處與巴厘島的種種儀式捕捉在畫布中。

《節慶中的峇里島男孩》描繪了一個正值花季的少年。裝飾精美的“烏登-udeng”頭飾用華麗的圖案和圖案精心渲染，與男孩黝黑的膚色相映成趣。“烏登”環繞在男孩額頭上，象徵著“烏盧坎德拉-ulu chandra”一印度教的靈伽尤尼於和生命的循環為一體的象徵性頭飾。雖然這是巴厘男人通常會佩戴“烏登”，但華麗的頭飾和插在耳朵後的雞蛋花預示著畫中正是峇里島重要節慶的日子。

明亮又溫暖的黃綠色調渲染著節日的氣氛。這很像文藝復興時期的構圖，當男孩在畫面中佔據主導地位時，他就如蒙娜麗莎一樣，被安置在沙沙作響的樹葉和稻田的樹冠中。在他身後，一位母親正帶著她的孩子去參加傳統的祭祀儀式。

從這幅引人注目的作品就可以看出，無論是巴厘島的視覺形像還是文化習俗，都真真切切地感動了索耐卡。作為一個外國人，索耐卡在將這些靈感轉化為經久不衰的傑作之前，早已探索並真正理解了他的主題。

Auke Sonnega pertama kali tiba di Bali pada tahun 1937, terpesona dengan panorama flamboyan dan budaya timur yang memikat, ia bertekad untuk menggambarkan sensasi tropis dan ritual bali ke kanvas. Balinese Boy in Festival menampilkan profil depan seorang remaja yang sedang mekar. Disandingkan dengan kulitnya yang kecokelatan, hiasan kepala 'udeng' dengan pola dan motif meriah yang dibentuk dengan terperinci. 'Udeng' yang ditampilkan di sini dengan tambahan depan dan teknik membalut melingkar pada dahi lelaki tersebut melambangkan "Ulu Candra" -Trinitas Hidu dari lingga-yoni dan lingkaran kehidupan. Meskipun biasa dipakai oleh pria bali, hiasan kepala flamboyan dan bunga Kamboja yang diselipkan di telinga mereka hanya dipakai pada saat upacara

adat. Dilukis dengan warna-warna menyala seperti kuning dan hijau, memberikan suasana meriah. Serupa dengan komposisi pada zaman renaissance, seperti Mona Lisa, lelaki tersebut mendominasi keseluruhan gambar, pada sekitarnya ia juga dikelilingi ladang padi dan kanopi dedaunan yang bergemeresik. Di belakangnya adalah seorang ibu mengantar anaknya menuju upacara adat dengan membawa persembahan kepada dewa-dewa. Setelah melihat karya menakjubkan ini, terbukti bahwa Bali, tidak peduli visual atau budaya yang diterapkan, sungguh menyentuh Sonnega. Sebagai orang asing, Sonnega mempelajari dan mengeksplorasi dengan teliti dan dalam akan subjeknya sebelum mengartikan inspirasi tersebut kedalam sebuah karya seni yang mahal.

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## ARIE SMIT 艾利·斯密特 (Indo-Dutch, 1916-2016)

### Lot 11 Red Flowers 《紅花兒》

在整個藝術生涯中，斯密特創作了一系列著名的野花畫，尤其是在1990年代中期。《紅花兒》模仿了藝術家的演變以及史密斯野獸派風格的前奏。在花瓣的短筆觸中觀察到他的標誌性“斷色”技術的早期融合。在目前的拍賣品中，斯密特用白色油漆點綴了花瓣，象徵著強烈的熱帶正午陽光。故意組織起來的植物使觀者趨向於繪畫的中心，從而創造出主題中重力的美學形象。鬱鬱蔥蔥的植被在花卉佈置周圍活躍起來，使觀眾回想起巴厘島土地的寧靜和豐富的文化底蘊。

Sepanjang perjalanankarierartistiknya, Smit menghasilkan sebuah serilukisan bunga liaryang terkemuka, terutama pada pertengahan tahun 1990-an. Red Flowers menceritakan tentang evolusi sang pelukis dan merupakan pendahuluan menuju gaya fauvisme puitis Smit. Penggunaan awal dari teknik khususnya “broken colours” diamati melaluisapuan kuas yang pendek di kelopak bungatersebut. Dalam karya ini, Smit menghiasi kelopak bunga dengan sentuhan cat putih, menandakan sinar matahari yang kuat pada siang hari memantul dengan riuhnya. Komposisi flora yang terorganisir, dengan sengaja untuk mengalihkan pandangan si penglihat ke pusat lukisan dan menciptakan visualisasi estetik terhadap gravitasi suatu subjek. Vegetasi yang rimbundengan penuh kemudahan membangkitkan rangkaian bungadi sekitar untuk mengingatkan para penonton akan ketenangan dan warisan budaya yang kaya di tanah Bali. Sesungguhnya, lukisan-lukisan Arie Smit menjelaskan pancaran cahaya dan nuansa warna Bali yang tropislah yang menginspirasi kreativitasnya.

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## DULLAH 杜拉 (Indonesian, 1919-1996)

### Lot 12 Berjuang untuk Hidup ( Struggle for Life ) 《為生活而奮鬥》

杜拉作為印尼的“革命畫家”與現實主義繪畫大師，以其富有感情色彩的作品《為生活而奮鬥》而備受尊敬。這是一幅展現人類微妙情感的繪畫作品。方向線和陰暗的雲暗示著一場猛烈的風暴，男孩趕著他的牛群在即將來臨的傾盆大雨前迅速回家。當你看到這幅作品時，你可以沉浸在小男孩驚慌失措的表情中，然而在稻穀溫暖的色彩對比下，觀眾卻會在風暴來臨後感到安心，這是一道彩虹，象徵著希望和信念，讓你度過任何困難。

Dipuji sebagai “pelukis revolusioner” di Indonesia dan ahli dalam melukis seni realis, Dullah sangat di hormati akan bakatnya dalam melukis karya-karya yang penuh emosi, Struggle for Life, adalah salah satu lukisan yang menunjukkan emosi manusia dengan halus. Garis-garis yang terarah dan awan yang suram mengisyaratkan badai yang dahsyat dan lebat, di saat yang bersamaan seorang anak lelaki terlihat sedang berusaha sekuat tenaga untuk pulang ke rumah dengan kereta lembunya melintasi tantangan yang ada di depannya sebelum tersiram hujan yang lebih deras. Ketika melihat karya ini, meskipun pandangan kita langsung berfokus kepada anak laki-laki yang sedang panik, tetapi di satu sisi warna hangat dari sawah di sekitarnya meyakinkan penglihat akan munculnya pelangi setelah badai, menandakan harapan dan keyakinan untuk mengatasi segala kesulitan yang datang.

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## FADJAR SIDIK 法賈·希迪 (Indonesian, 1930-2004)

Lot 13 Dinamika Burung (Bird Dynamics) 《鳥類動感》

Lot 14 Dinamika Ruang (Space Dynamics) 《空間動感》

Lot 15 Purnama ( Full Moon ) 《滿月》

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法賈·希迪最初是Sanggar Pelukis Rakyat Indonesia (人民畫家)中的一員，1957年時他因左派遭而離開民粹主義藝術家。團體並在同年移居至巴厘島。雖然他像那裡的許多印象派畫家一樣，從巴厘島的情色風景中汲取創作《人民的生活》的靈感，但他也因為旅遊景觀的快速變化而坐立難安。希迪轉而創造自己的視覺語言，並根據自己的直覺進行繪畫。最初，抽象的鳥，牛，蛇和房子以幾何圖形的形式出現在了他的畫布上。希迪的創作已最終轉化為純抽象的形式。

在那以後，希迪便只畫幾何圖形。他的抽象構造可以被視為一種超驗動態能量複雜性的探索。稱為“Dinamika Keruangan (空間動力學)”。希迪經歷其國家持續不斷的工業化進程的啟發，日新月異的景像對於他來說卻是一次革命性的經歷。

“我上世紀50年代的民族革命和人文主義帶給我強烈的震撼。因此我奮力地，充滿感情地去變成人們的生活，並尋找印尼獨有的生活形式。但在過去的30年裡，某個種全新並更強大的力量打動了我，那便是源自工業化的憂鬱……” -法賈·希迪

當這些動態的空間運動被呈現在畫布上時，如Dinamika Ruang (空間動力學)中緊密分佈在交錯網絡裡的幾何圖形，不免有人聯想起城市的發展。或者在Dinamika Burung (鳥類動力學)中，我們彷彿可以看到一隻鳥兒飛向天空。希迪的本質並不是讓觀眾去想像或去對他的作品做出字面化的視覺解釋，而是希望觀眾聚焦於作品的顏色和形式這位藝術家在設計中表達情感直覺所經過的深思的輸出，被他幽默地稱為了“desain ekspresif “設計表現主義，更加合理，是用超越畫布的視野來體驗作品的能量。

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***“Pada tahun 1950an, hal yang mengguncangkan perasaan saya adalah tentang revolusi nasional dan kemanusiaan. Oleh karena itu, saya berjuang keras dan secara emosional untuk menggambarkan kehidupan manusia, dan mencari bentuk-bentuk bangsa Indonesia. Akan tetapi pada 30 tahun terakhir, telah ada dinamik yang lebih kuat yang menggerakkan saya, yaitu sifat melankolis yang berasal dari industrialisasi...” – Fajdar Sidik***

Nuansa seniman Fajdar Sidik terletak sesuai dengan modernisasi Indonesia. Awalnya merupakan anggota Sanggar Pelukis Rakyat Indonesia, Sidik meninggalkan kelompok seniman tersebut pada tahun 1957 dikarenakan kecenderungan mereka yang kuat akan sayap kiri dan berpindah ke Bali pada tahun 1957. Meskipun pemandangan di Bali yang kaya memberikan banyak inspirasi sampai ia melukis “The People’s Live” sama seperti banyak impresionis di sana; suasana pariwisata yang cepat berganti membuat dirinya menjadi gelisah. Dia merubah gaya melukisnya dengan menciptakan bahasa visualnya sendiri dan menggambar sesuai dengan intuisinya. Bentuk- bentuk geometris pertama kali muncul di kanvasnya untuk membentuk gambar burung, lembu, ular dan rumah yang akhirnya menjadi gaya abstraksi total setelah kembali ke Yogyakarta pada tahun 1961.

Setelah itu, Sidik melukis secara eksklusif hanya dengan pola-pola grafis dan bentuk-bentuk geometris, konsep abstraknya tidak menentu oleh karena ia mengeksplorasi kompleksitas energi transendental yang dinamis. Dinamakan ‘Dinamika Keruangan’; Sidik terinspirasi oleh industrialisasi yang sedang berlangsung di negaranya, perubahan yang cepat akan pandangan sehari-hari adalah sebuah pengalaman revolusioner baginya.

Menempatkan pergerakan dinamika ruang tersebut ke atas kanvas, seperti yang terlihat di Dinamika Ruang merupakan pola-pola geometri bertautan yang tersusun dalam jaringan silang yang mengingatkan pada perkembangan kota. Atau di Dinamika Burung, kita dapat melihat burung yang terbang mengarah ke arah langit. Itu bukanlah maksud Sidik kepada penonton untuk membayangkan dan memberikan interpretasi visual secara tepat terhadap karya-karyanya, tetapi untuk berfokus kepada stimulasi sensoris dari penggunaan warna dan bentuk. Ini adalah curahan meditatif dari intuisi emosi oleh sang seniman yang mengekspresikan tentang desain seperti di saat ia dengan cerdasnya menamakan “desain ekspresif”, lebih dalamnya, untuk melihat daripada sekedar kanvas dan untuk merasakan energi dari karya-karyanya.

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## CHEONG SOO PIENG 鍾泗濱 (Singaporean, 1917-1983)

### Lot 17 Bali Girl with a Bird 《峇里女子於鳥》

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鍾泗濱被譽為新加坡戰後華僑中最重要的藝術家之一，被公認為東西方創新的現代主義者。鍾氏於1917年出生於廈門，16歲時就進入廈門美術學院，之後在著名的新華美術學院進修（上海）。他的成長經歷被中日戰爭（1937-1945）打斷，這迫使他回到廈門，再到香港，最後於1946年定居南洋。

定居新加坡後，鍾泗濱於1947年至1961年在南洋美術學院任教，在1961年後成為專職藝術家。的確，南洋為他的生活提供了靈感和穩定性，這使他能夠對各種各樣的藝術媒體和表現形式進行嚴格而大膽的嘗試。

33拍賣行在本次拍賣會上展示了一個典型的例子：《峇里女子於鳥》是一件畫在瓷磚上的作品。鍾泗濱巧妙地將非傳統材料與東西方的繪畫藝術相結合。鍾泗濱使用中國瓷器繪畫技術和油畫顏料媒介，表現出東南亞的周圍環境，由此體現了他創作方式的流暢性和非正統的特色。在1952年巴厘島旅行之後，這座鬱鬱蔥蔥的烏托邦式小島，激發了鍾泗濱的靈感。受到巴厘島環境的啟發，這裡的文化、地貌和女性形像都反復出現在鍾泗濱的作品中。

從《峇里女子於鳥》這幅作品中，可以注意到鍾泗濱對平面元素的獨到得運用。樹枝幾乎佔據了整個構圖空間，單色的調色板和筆點成葉的中國繪畫方式既增加了作品的深度，又使畫面中坐著的女士引人注目。座位上的巴厘島女士細長的四肢和彎曲的軀幹定格在畫中央。在這裡的雕刻方法也採用了細長和平面形式的劃分，優雅地勾勒出“南洋風格”主題的細微差別。同樣，靜止在女士手掌上的小黑鳥則設計出了一種超然的瞬間，這種瞬間非常簡單卻又超乎尋常。這件作品準確地指向藝術家職業生涯中最重要的時期，這源於鍾泗濱敏銳的觀察和創新的方法，以本地化的視覺元素，這種經久不衰的意境是任何認真的收藏家都不容錯過的。

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Dipuji sebagai salah satu seniman pasca perang diaspora cina yang paling penting di singapura dan daerah sekitar, Cheong Soo Pieng dikenal sebagai modernis akan inovasi timur-barat. Lahir di Amoy pada tahun 1917, Cheong masuk Xiamen Academy of Fine Arts di saat ia berusia 16 tahun sebelum melanjutkan Pendidikan yang lebih lanjut di Shanghai di sekolah prestisius yaitu Sin Hwa Academy of Fine Arts. Masa perkembangannya terganggu dengan adanya perang Sino-jepang (1937 - 45) yang mengharuskan ia untuk kembali ke Xiamen kemudian ke Hong Kong sebelum kembali menetap di Nanyang pada tahun 1946.

Cheong tinggal menetap di Singapura dengan mendapat posisi mengajar di Nanyang Academy of Fine Arts dari tahun 1947 - 1962 sebelum menjadi seniman penuh waktu. Tentu, Nanyang menyediakannya inspirasi dan kestabilan yang cukup untuk dirinya memulai eksperimen yang berani dengan menggunakan beragam media artistik dan ekspresi.

Salah satu contoh utama di mana 33 auction dengan bangga mempersembahkan di pelelangan ini, Balinese Girl Playing with Bird, adalah suatu karya seni yang di lukis di ubin keramik. Cheong dengan cerdas menggabungkan secara tidak konvensional, material tersebut dengan pelayanan lukisan dari wilayah timur dan barat. Di sini, menggunakan teknik melukis porselen cina dengan media minyak, Cheong mengartikulasikan area sekitar Asia Tenggara, menunjukkan penerapannya yang dapat berganti dan tidak lazim.

Setelah liburannya dari Bali pada tahun 1952, pulau yang dianggap sebagai tempat yang sempurna mempengaruhi Cheong sebagai seorang seniman, terinspirasi dari lingkungan orang Bali, berbagai macam aspek dari budaya Bali, panorama serta wanita sering sekali muncul pada karya-karya Cheong.

Balinese Girl Playing with Bird, perhatikan pemakaian khusus Cheong dengan elemen graf planar. Ranting pada pohon tersebut menguasai hampir seluruh ruangan, dengan warna monokrom dan menaruh titik pada dedaunan dengan cara sesuai dengan desain cina menambah kedalaman gambar tersebut selagi memberikan fokus kepada wanita yang sedang terduduk. Pada segi ornamen busana, wanita bali dengan lengan panjang dan bentuk tubuh berlekuk sedang duduk. Teknik pahatan yang digunakan di sini, pembagian bentuk memanjang dan planar dengan elegan menciptakan nuansa tematik yang menguraikan "Gaya Nanyang". Demikian juga, burung hitam kecil yang sedang berbaring di telapak tangan wanita merancangkan momen transenden yang begitu sederhana namun tidak menduniawi. Lot yang sekarang menunjukkan periode paling penting dalam karier artis, berasal dari pengamatan yang cerdas dan teknik inovatif untuk menyinkronkan elemen visual yang terlokalisasi, lukisan ini tidak boleh dilewatkan oleh kolektor serius.

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## LIM TZE PENG 林子平 (Singaporean, b.1921)

### Lot 19 Memories on Singapore river 《新加坡河的回憶》

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林子平自學成才，並於2003年獲得最佳文化獎，他以牛車水，甘榜鄉村和新加坡河的繪畫作品而著稱。林氏是水墨媒體的專家，以富有表現力的程序化繪畫技術再現了他對新加坡舊時場景的獨特之處。

作為書法家，林子平的油畫展示了中國書法作品的複雜原理。書法的藝術性在於作者用墨水創作出的能量動態。當林氏繪畫時，我們可以觀察到他非常密切地以“有意無意”的書法哲學作畫。文字和想法的“意”在書面上展現出來。

仔細研究林先生的作品，他的大部分作品都使用了相似的場景，但是經過仔細觀察，林氏也不斷地在新的作品中尋求創新。“有意無意”的筆劃體

Seniman otodidak dan pemenang penghargaan Cultural Medallion pada tahun 2003, Lim Tze Peng dikenal akan ceritanya yang luas akan lukisan Chinatown, Kampong Village dan Singapore River. Sang ahli dalam menggunakan media tinta dan minyak, Lim dengan menggunakan teknik melukis yang lebih ekspresif menunjukkan penggambarannya yang berbeda tentang suasana Singapura pada zaman dahulu.

Sebagai seorang ahli kaligrafi, lukisan-lukisan minyak Lim menunjukkan prinsip-prinsip rumit dari penulisan kaligrafi cina. Seni kaligrafi terletak pada dinamika energi sesuai pergerakan penulis menggunakan tinta. Kecepatan, gerakan si penulis dan goresan yang memberi karakter / ide 'yi' 意 ke bentuk tertulis. Ketika Lim melukis, kita melihat bahwa ia mengikuti dengan teliti filosofi 'you yi wu yi' 有意無意 dengan dan/ataupun tanpa sengaja.

Meneliti karya seni Lim, sebagian besar dari komposisinya memakai pemandangan-pemandangan yang mirip, akan tetapi, diteliti lebih dekat, Lim melukis dan mengembangkan lukisannya satu persatu dengan memakai efek yang berbeda. Goresan bebas milik Lim disebabkan oleh dikte emosi dari keinginan intrinsiknya memanifestasikan progres dari goresan yang pasti sampai ide yang tidak disadari dalam pikiran sang pelukis.

Boat Quay, dieksekusi dengan cepat seperti sketsa, gambar ini begitu spontan menunjukkan kesan percaya diri dan kebebasan. Dilukis dengan teknik 'youyiwu', gerakan cepat Lim di kanvas adalah ekspresif dan gestural, seperti kenangan akan sketsa, yang mengantongi pergerakan yang sedang terjadi pada adegan. Sampan usang yang dipenuhi dengan karung bahan baku, ruko dan truk motor yang tidak teratur, Lim di sini meromantiskan pemandangan itu dari pikiran bawah sadarnya. Dirangkul dari beberapa tahun akan observasi dan latihan yang gigih untuk menyempurnakan karyanya, lukisan yang di persembahkan ini memberikan contoh semangat Lim sebagai seniman dalam mengekspresikan “ide-yi” terhadap lukisan.

現為從刻意的筆劃到藝術家腦海中無意識思想的發展。

《克拉碼頭》這幅畫以速寫的方式輕快地完成，作品是自發性的，並帶有一種自信和自由的感覺。通過這種“自由自在”的處理方式，林氏在畫布上輕快的動作富有表現力和手勢感，就像一個回憶的小插曲，將現場正在發生的動作包裹起來。破舊的舢板載著一袋袋的必需品，破舊的店鋪和卡車，林氏用一種浪漫的手法將多年的觀察和不懈的實踐，在這幅畫中充分地體現了他作為藝術家的精神，表達了繪畫的“意”境。

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## CHOO KENG KWANG 朱慶光 (Singaporean, 1931-2019)

### Lot 20 Prosperity 《金魚滿塘》

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《金魚滿塘》驗證了朱慶光對油畫技術的掌握，在這個作品中他作為一名新加坡最傑出的第一代畫家之一，朱慶光將成為真實事物的能力在他的動物系列中最顯著。每條錦鯉都像徵著純潔以及形式的繁榮，和諧，也暗指“金魚滿塘”。與金玉滿堂讀音相同，意為“滿”池塘的魚，意喻著豐富的知識和無盡的財富。

在他的全部作品中，都有這種標誌性的風格慣例，朱慶光將西方美術技巧無縫地納入了中國古典繪畫風景畫中。

Salah satu pelukis generasi pertama yang paling terkemuka di Singapura, kemampuan Choo Keng Kwang dalam menggambar object asli, paling dikenal dari seri binatangnya. Koi membuktikan penguasaan Choo akan teknik seni lukis cat minyak, digambarkan secara realistis dengan kualitas yang sukar dipahami. Kemurnian dan bentuk yang berisi dari masing-masing koi menandakan kemakmuran dan harmoni yang mengarah pada kepercayaan Cina tentang jinyumantang (金玉滿堂). Secara fonetis sama dengan jinyumantang (金魚滿糖) yang berarti “kolam penuh ikan”, lukisan itu menyiratkan pengetahuan yang berlimpah dan kekayaan yang tidak ada habisnya. Sebuah gaya yang khas di karya seninya, Choo dengan mulus memadukan teknik barat dalam suasana lukisan cina klasik.

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## SOMBOON HORMTIENTONG 松箔·紅天彤 (Thai, b. 1949)

### Lot 48 Untitled 《無題》

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松箔·紅天彤素有抽象藝術的先驅者之稱。他在泰國抽象大師 Tang Chang 的指導下學習後又在德國慕尼黑美術學院繼續進行了深造。

「生活的強度是唯一重要的事」- 松箔·紅天彤

松箔的抽象從解構現實開始。在解構現實看來，繪畫的本質就是把一個物體分解成最簡單的形式。如此過後觀眾就得到了對形式最基本的解釋。幾乎所有的松箔的畫作都沒有被命名，《無題》也許是他的作品避免被通過文字理解的最好方法。相反，他的作品會用一塊空白的石板直接與你交流。

Samboon Hormtientong, dikenal luas sebagai perintis seni abstrak di Thailand. Ia belajar di bawah naungan Tang Chang sebelum melanjutkan pendidikannya di Munich, Jerman, di The Academy of Fine Arts.

“Satu – satunya hal terpenting adalah intensitas kehidupan” – Somboon Hormtientong

Gaya abstrak Somboon diawali dengan menganalisis realita, di mana dengan esensi melukis membedah suatu objek sampai bentuk paling sederhana, sedemikian rupa, para penonton dipertunjukkan dengan bentuk interpretasi paling dasar. Hampir semua lukisan Somboon tidak diberi judul, “Untitled” mungkin merupakan cara paling tepat untuk menghindari setiap pemahaman langsung terhadap karyanya, sebaliknya, dengan begitu, karyanya akan berbicara secara langsung kepada anda.

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## KAMIN LERTCHAIPRASERT 卡明·勒奇帕伊佩瑟特 (Thai, b. 1964)

### Lot 49 Vata Atta Uppatan 《思想和自我》

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想要第一眼就能真正理解卡明·勒奇帕伊佩瑟特的藝術手法很難。然而，卡明的作品並非關於藝術創作的表達或抽象的思想。相反，它們更像是模糊地處於這兩個概念之間而反映了實踐藝術的必要性。作為一個完全為了探索藝術的「目的」而實踐藝術的藝術家，這個概念本身就是抽象的。用卡明的話說，藝術創作源於奉獻和習慣，它是一個儀式化的過程，因為「藝術就是儀式」，是一種更好地理解自己、自然和世界的方式。

《Vata Atta Uppatan - 思想和自我》是一套由9件作品組成的藝術品。它們以3乘3的方式排列在一個網格中。數字9可以解釋為釋迦牟尼佛的9個美德，也同時意味著生命的完整循環。通過用隨機的點和潑灑的顏料作為表達方式，卡明並沒有把畫布和繪畫作為藝術創作的最終產品，而是將其作為一種與觀眾交流生活理念的媒介。

《Vata Atta Uppatan - 思想和自我》在佛教短語Vata Atta的翻譯上，字面意思是思想-自我。卡明信奉佛教哲學和冥想的本質，他直面人類真理的肉體和靈性的存在——其核心就是生命的意義。

卡明·勒奇帕伊佩瑟特1964年出生於泰國華普裏，1987年畢業於曼谷Silpakorn大學版畫專業。1989年，卡明來到紐約，在紐約藝術學生聯盟繼續深造，直到1992年。從美國回國後，卡明短暫地成為了壹名僧人，至今仍在修行。他定期進行調解，並受到佛教的影響，探索人性、社會和自然。卡明的作品被私人和公共機構廣泛收藏，包括古根海姆博物館、新加坡美術館和澳大利亞國家美術館。

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Pada pandangan pertama, tidaklah mudah untuk sepenuhnya mengerti pendekatan Kamin Lertchaiprasert terhadap seni. Karya Kamin bukanlah tentang ekspresi dalam pembuatan seni ataupun gagasan abstraksi. Sebaliknya, mereka ditempatkan secara ambigu di antara kedua konsep ini dan lebih merefleksikan akan perlunya berlatih seni. Sebagai seniman yang mempraktikkan seni sepenuhnya untuk mengeksplorasi 'tujuan' hal tersebut, konsep ini sendiri sejak awal bersifat abstrak. Pembuatan seni menurut Kamin muncul dari ketaatan dan kebiasaan, merupakan sebuah proses ritual, sesuai dengan "Seni adalah Ritual", suatu cara untuk lebih mudah memahami diri sendiri, alam dan dunia secara keseluruhan.

Vata Atta Uppatan terdiri dari sekumpulan 9 karya yang disusun dalam jaring 3 x 3, angka 9 dapat diinterpretasikan sebagai 9 kebajikan Buddha Gautama, dan juga melambangkan roda kehidupan yang lengkap. Dengan menghaluskan ekspresi titik-titik acak dan percikan cat, Kamin di sini menggunakan kanvas dan cat bukan sebagai produk akhir dari pembuatan seninya, tetapi, sebagai medium untuk mengkomunikasikan pemikirannya tentang kehidupan kepada penonton.

Vata Atta Uppatan, diambil dari terjemahan ungkapan pengajaran Buddhisme vata atta, yang secara harafiah berarti pikiran – diri. Menganut filosofi Buddhis dan sifat meditasi, Kamin menghadapi setiap eksistensi spiritual tentang kebenaran manusia – sebagai intinya, makna hidup.

Lahir pada tahun 1964 di Lopburi, Thailand, Kamin Lertchaiprasert lulus dari Universitas Silpakorn di Bangkok jurusan seni grafis pada tahun 1987. Kamin lalu pindah ke New York pada tahun 1989 untuk melanjutkan studi di The Art Student League of New York hingga tahun 1992. Setelah kembali dari Amerika Serikat, Kamin menjadi seorang biksu untuk sementara waktu dan masih mempraktikkan pengajaran Buddhisme hingga saat ini. Ia bermeditasi secara teratur, dan dipengaruhi dengan pengajaran Buddhisme yaitu untuk mengeksplorasi kemanusiaan, masyarakat dan alam. Karya – karya Kamin secara luas dikoleksi oleh institusi publik dan swasta termasuk The Guggenheim Museum, Singapore Art Museum dan National Gallery of Australia.

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## NAVIN RAWANCHAIKUL 納文 · 拉萬猜 (Thai, b. 1971)

### Lot 50 Kick the Peep! (Everything will be OK in the End, If It's Not OK then Not Yet the End) 《踢它！（最後一切都會好起來的，如果還不行，那就還沒有結束）》

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納文·拉萬猜在此用了他特有的諷刺語調描繪，踢偷窺！這個雕塑展現的是藝術家本人（或者他的曾祖父）手持手杖，高踢著他的腿並將一個鐵罐拋向空中。我們可以從很多方面來解釋這部作品。作品製作於泰國政局動蕩的2015年，這可能象徵著政變後泰國執政形勢的停滯（這是一個雙關語）。或者更明確地說，這意味著將過去的統治者踢出工作崗位。納文的基調從不代表政治立場或敵意，而是將這種情況轉變為一種愉快的解釋。正如納文在標題注釋中所說，一切終將一帆風順，即便出了問題那也不會是最終的結局！

我們對納文作品的分類是玩世不恭的現實主義，笑臉和寶萊塢式的人物改造，給每壹件重大事件都留下了壹種開放式的、容易上當受騙的樂觀情緒。納文在泰國長大，但由於他的印度血統讓他被視為壹個外來者。納文探索藝術，並將其視作壹種工具與日常生活中遇到的人聯繫起來。

納文·拉萬猜1971年出生於泰國清邁，是一位印度裔泰國藝術家，他的作品包括繪畫、雕塑、電影制作、漫畫和表演。他的作品曾被世界著名的藝術博物館(MoMA P.S.)收錄，曾代表泰國參加第54屆威尼斯雙年展(2011年)。

kick the tin (俚語): 拖延或者推遲做決定。

Digambarkan di sini dengan nada sindiran khas Navin, Kick the Peep! adalah sebuah patung seniman itu sendiri (atau mungkin kakek buyutnya) yang memegang sebuah tongkat jalan dan menendang kakinya tinggi, melayangkan sebuah kaleng ke udara. Dalam penyajiannya, kita dapat mengartikan karya ini dengan beragam konteks. Dibentuk pada tahun 2015, tahun kerusuhan politik di Thailand, yang melambangkan situasi pemerintahan Thailand yang stagnan setelah kudeta (\*pelesetan pada judul), atau, dapat diartikan lebih eksplisit yaitu menggeser pemerintahan lama keluar dari pekerjaan mereka. Meskipun begitu, seni Navin tidak pernah menggambarkan sikap politik ataupun permusuhan tetapi untuk mengubah situasi seperti itu menjadi interpretasi yang lebih menyenangkan. Sesuai dengan anotasi judul yang diberikan Navin, semuanya akan berjalan dengan lancar, jika tidak, maka ini bukanlah akhirnya!

Realisme sinis seperti yang kita kategorikan akan karya seni Navin, wajah berseri dan transformasi karakter seperti Bollywood, meninggalkan kesan optimisme yang terbuka dan mudah tertipu untuk setiap peristiwa serius. Tumbuh di Thailand meskipun dianggap sebagai orang luar karena keturunan India, Navin melihat seni sebagai alatnya untuk berhubungan dengan orang-orang yang ia temui dalam kehidupan sehari-hari.

Lahir pada tahun 1971 di Chiang Mai, Navin Rawanchaikul adalah seorang seniman Thai keturunan India, karya seninya mencakup lukisan, patung, produksi film, komik dan pertunjukkan. Karyanya telah dipamerkan di institusi ternama dunia seperti MoMA P.S1, Guggenheim Museum dan juga merepresentasikan Thailand pada Venice Biennale ke 54 pada tahun 2011.

\* menendang timah (idiom): menunda-nunda; atau untuk menunda sebuah keputusan.

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## KRITSADA PHAKAWATSUNTORN 克里斯塔達·帕卡沃森 (Thai, b. 1980)

Lot 51 The More I Learn What is a Man, The More I Want to be an Animal

《我越了解人是什麼，就越想成為動物》

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正如標題的字面意思所表達的，這個作品是壹個長著狼頭的重組的人或者狼在人的身體裏。這座雕塑正如所描述的以壹種若無其事、洋洋自得的姿態站立著，雙手插在口袋裏，也許是為了隱藏獵人的爪子。它說的是壹個獵人的思維模式已經進化成為洞穴的避難所(成為人類)，或者相反，我們人類的欲望控制我們的身體成為狼——一個獵人。克里斯塔達·帕卡沃森的作品為我們對現代生活進步的解釋增加了一種強烈的言外之意，即我們是否在進化得更文明的二分法。

Seperti yang tertera jelas dari judul patung ini, karya tersebut adalah sebuah rekombinan dari antara manusia berkepala serigala atau sebaliknya yaitu serigala dalam tubuh manusia. Patung yang digambarkan di sini menunjukkan perasaan yang tenang, sikap percaya diri dengan kedua tangan diselipkan di saku celana, mungkin untuk menyembunyikan cakar pemburunya. Ini berbicara dari sudut pandang pemburu yang telah berevolusi menjadi tempat perlindungan (menjadi manusia), atau sebaliknya, keinginan manusia mengatur tubuh untuk menjadi seorang serigala – pemburu. Karya Kraitsada menambah nada yang kuat kepada interpretasi kita akan kemajuan kehidupan modern, suatu dikotomi apakah kita berkembang menjadi lebih beradab atau tidak.

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## VEERAPONG SRITRAKULKITJAKARN 維拉彭·斯塔窟科價壇 (Thai, b. 1982)

Lot 52 Justice Destiny 《正義的命運》

Lot 53 Sweety Treaty 《甜蜜條約》

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沒有任何草稿和素描，直接在畫布上作畫，維拉彭·斯塔窟科價壇的作品每一寸都充滿了對世界歷史的視覺記憶。儘管他說自己“只注重歷史中的事實和重現”，但憑借他不同的現實主義和說明性技巧，我們卻很難判斷他辨別的是真實事件還是虛構事件。維拉彭·斯塔窟科價壇的再創造就像是人類進化的預言，提醒我們歷史總是循環往復。

Dilukis secara langsung ke kanvas tanpa sketsa dan draf, setiap inci dari karya ini dipenuhi dengan memori visual Veerapong tentang sejarah dunia. Meskipun ia berkata ia “hanya mencantumkan fakta-fakta dan pengulangan dalam sejarah”, dengan teknik realis dan ilustrasinya yang bervariasi, sukar untuk membedakan apakah ia sedang menyatakan peristiwa nyata atau fiksi. Kreasi Veerapong adalah seperti nubuatan akan evolusi manusia, mengingatkan kita tentang siklus alam yang selalu terjadi, seiring dengan perulangan sejarah.

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## PHATTARAKORN SINGTHONG 帕塔科恩·辛通 (Thai, b. 1978)

### Lot 55 Thai Chess 《泰國象棋》

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一幅只有一抹藍色的單色畫是帕塔科恩·辛通對泰式象棋（Makruk）樸實無華的呈現。被描繪為駿馬形象的騎士（Ma）烘托了國際象棋比賽即將迎來決戰時的緊張感。帕塔科恩·辛通很善於通過描繪簡單的靜物來再現強烈的情感。

Sebuah lukisan monokromatik dengan hanya mengaplikasikan sentuhan warna biru di seluruh karya ini adalah presentasi sederhana Phattarakorn akan Thai Chess (Makruk). Ksatria (Ma) yang digambarkan di sini dalam bentuk kuda mengilhami rasa ketegangan dan pertarungan yang akan datang dari permainan catur. Phattarakorn mampu menciptakan kembali emosi yang intens dengan cara menggambarkan kehidupan diam yang sederhana.

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