



**33**  
AUCTION

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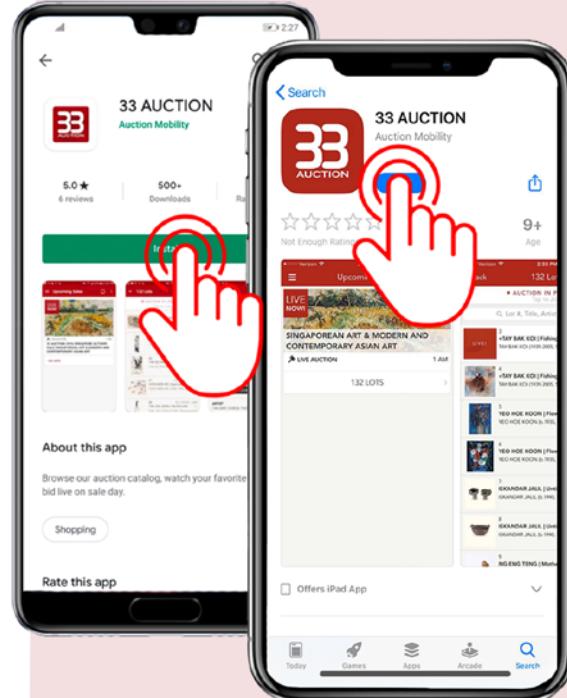
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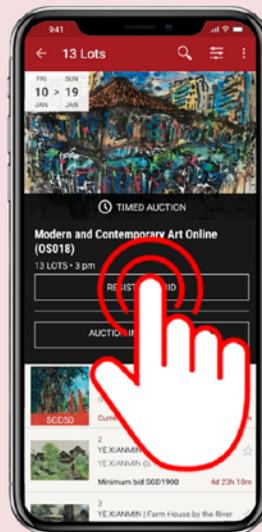
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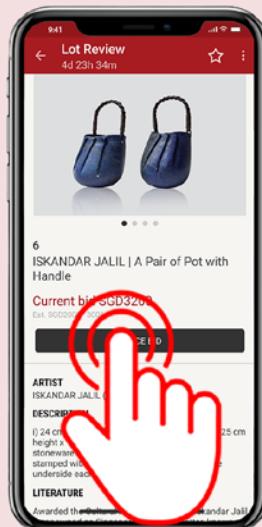
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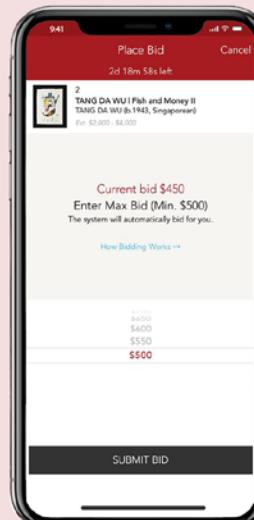
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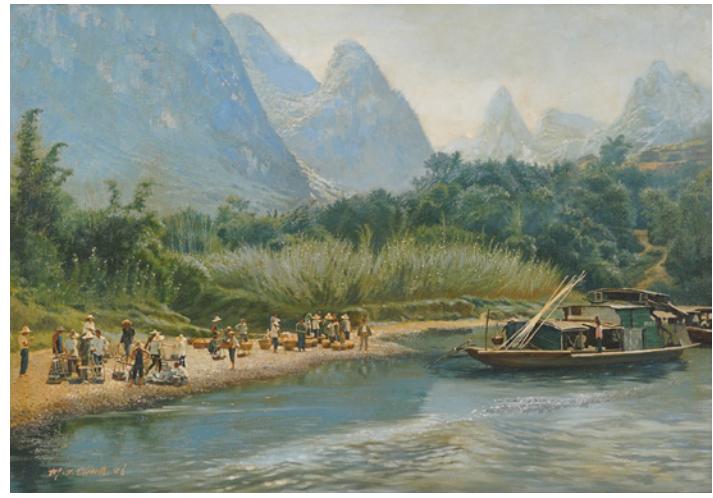
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**Lot 33 | TAY BAK KOI |**  
Buffaloes with Wholesome Meal



**Lot 5 | CHUA MIA TEE |**  
Li River Villagers



**Lot 35 | CHUA EK KAY |**  
Shop Houses



**Lot 21 | VU CAO DAM |**  
Jeunes Filles



**Lot 6 | CHEONG SOO PIENG |**  
Kelong

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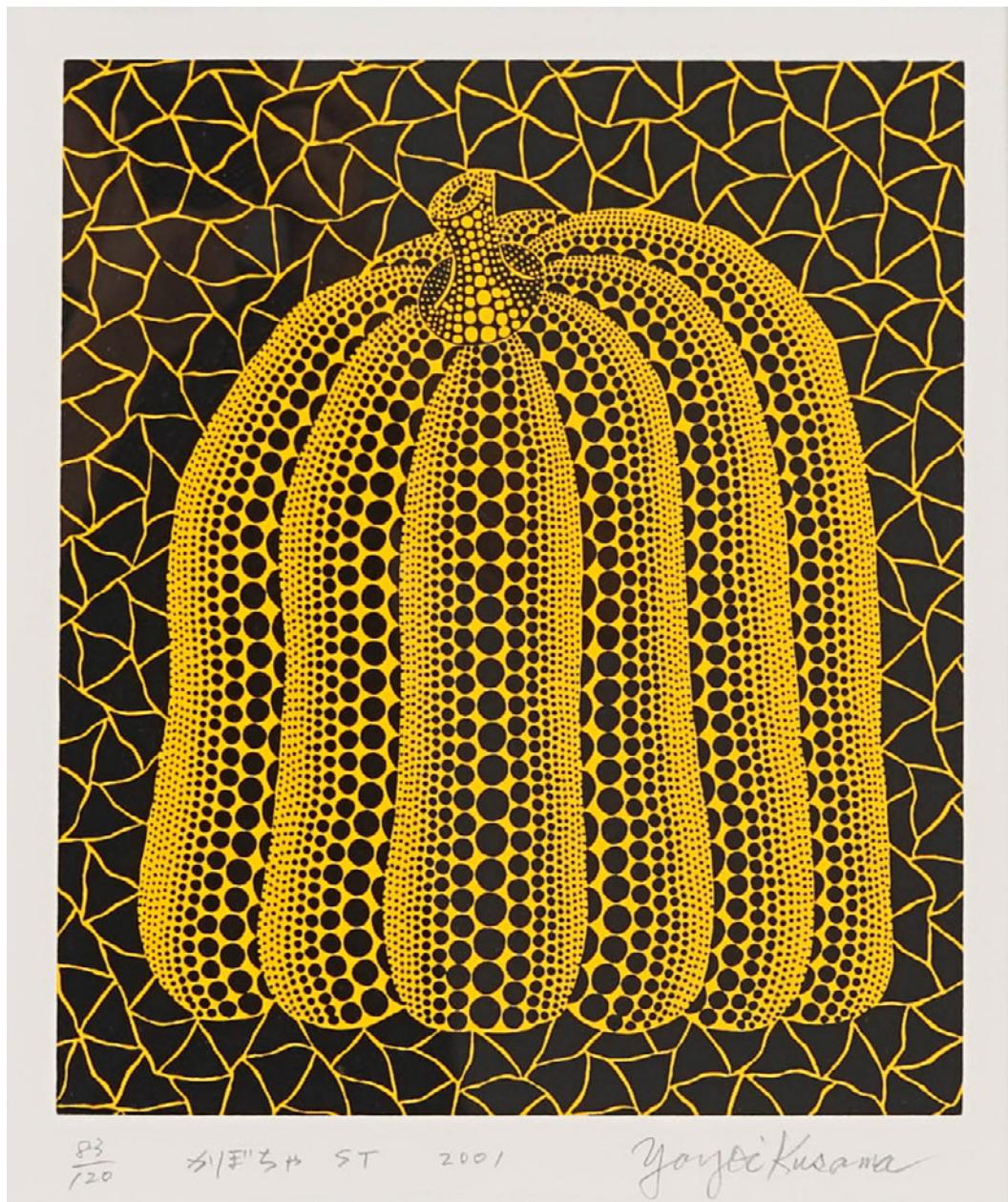
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# YAYOI KUSAMA

Japanese artist Yayoi Kusama is best known for her inexhaustible creations involving polka-dots pumpkins and eccentric self-portraits, entering her ninth decade into the art world, the demand for her works shows no signs of slowing down. 33 Auction is proud to present 3 of her most iconic works in this sale.



This work is located in Singapore.

1

**YAYOI KUSAMA** (Japanese, b.1929)

PumpkinST

numbered edition 83/120, titled, dated 2001 and  
signed yayoi kusama below the image  
screen print on paper

25.5 x 22 cm (image); 49.8 x 45.4 cm (with frame)

**SGD 18,000 - 25,000**

USD 13,200 - 18,330

BID NOW

草間彌生《記念撮影》2001年作 蝕刻 紙本



This work is located in Singapore.

2

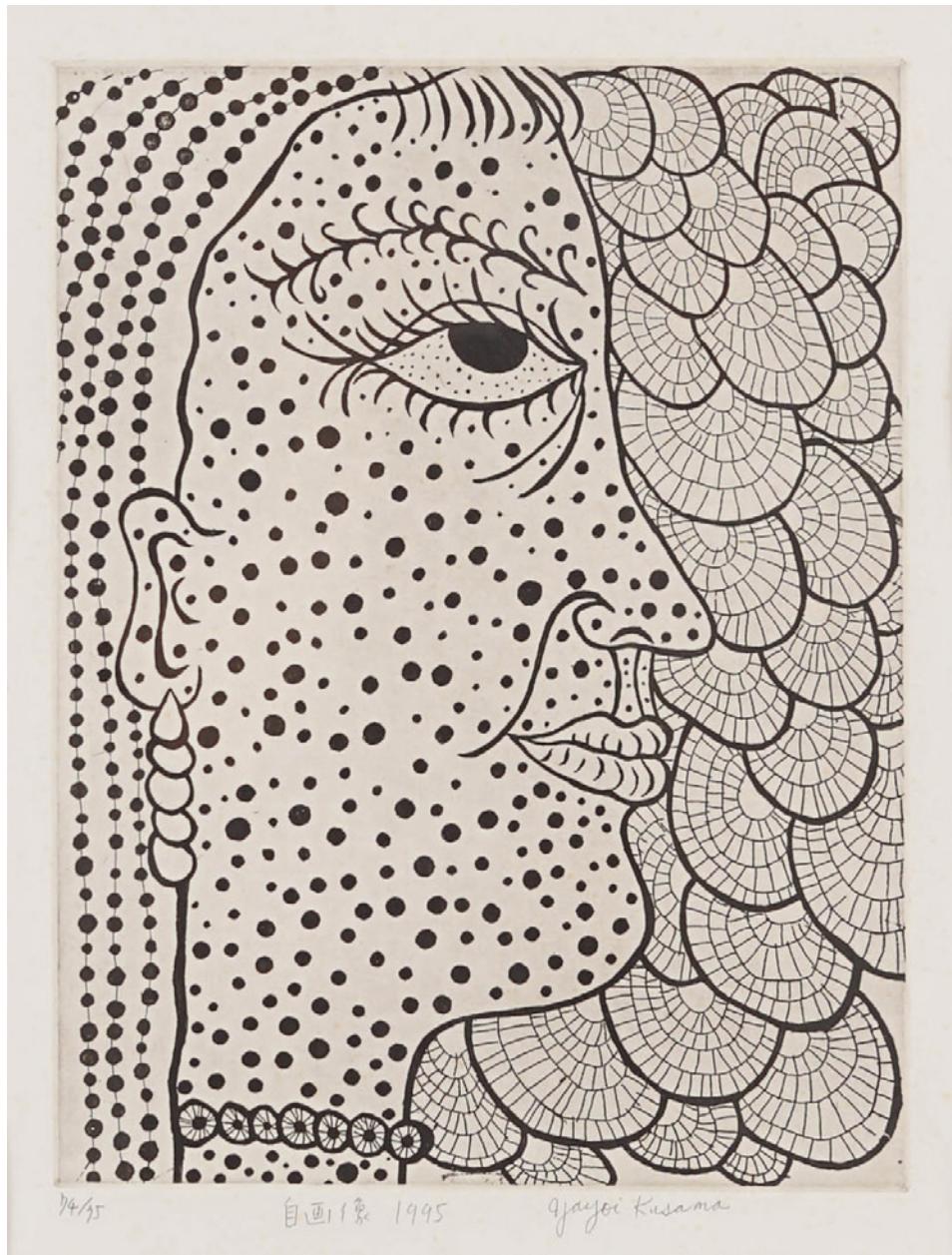
**YAYOI KUSAMA** (Japanese, b.1929)

Commemorative Photograph  
numbered edition 72/75, titled, dated 1995  
and signed yayoi kusama below the image  
etching on paper  
29.4 x 22 cm (image); 58 x 49 cm (with frame)

BID NOW

**SGD 8,000 - 10,000**  
**USD 5,870 - 7,340**

草間彌生 《記念撮影》 1995 年作 蝕刻 紙本



This work is located in Singapore.

3

**YAYOI KUSAMA** (Japanese, b.1929)

**Self Portrait**

**numbered edition 74/75, titled, dated 1995  
and signed yayoi kusama below the image  
etching on paper**

**29.4 x 22 cm (image); 58 x 49 cm (with frame)**

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

**USD 5,870 - 7,340**

**BID NOW**

草間彌生《自畫像》1995年作 蝕刻 紙本



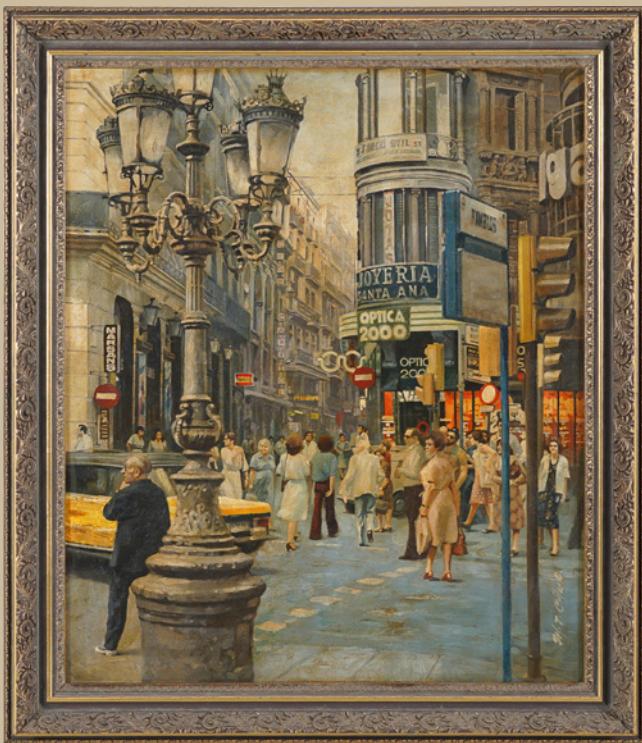
**Kusama's works are always transcendental, they are ever invitational to the viewers into her inner thoughts and personal interpretation of the world.**

Painted in style of surrealistic rendition, it is hard to place her works into any category definable within the 20th – 21st century. Corollary, Kusama's art is the numero uno of present times.

To understand Kusama's art, of her infinity spreads of polka-dots, extends from her suppressive youth. Taught to behave within Japan's accepted role of a women, and often dismissed by her mother for having dreams beyond the role of a submissive ready-to-be housewife, Kusama turned to art as a way to protest. To have suffered a lifelong condition of panic attack and hallucinations, Yayoi self admitted into a psychiatric day care hospital in Japan, for the past 40 years. Having said that, we can deduce that Kusama's artistic creation urge begins with her anxieties and horrendous childhood memories.

As Kusama dots hers works and carves out the compositional space obsessively, neurotically, filling out the entire compositional space, works like Self Portrait and Commemorative Photograph is Kusama's self-exploitative yet cathartic mode of art creation.

\*Chinese and Indonesian Translation  
go to page 128



**Chua Mia Tee is a world renowned Singapore social realist artist, his body of works depicts the old vanishing landscape of Singapore.**



Captivated by the vibrancy of old town architecture and modern life style in Spain's capital city, Madrid, Chua took the challenge to paint a scene of his travel log. Unlike the tropical tonality of equator climate, Chua skilfully rendered the ochre hues of Madrid. Reminiscent to Edward Hopper's oil treatment, Chua's "soft" realism with uses of light and shadow effects fully captures the cinematographic atmosphere of scene.

A realism work depicting the famous landscape widely printed in China's 20 yuan banknote, Li River, located in Guilin Southern China is one of the world's top 10 nature wonders. Chua' mastery is aptly defined in the present work, the geographical labyrinth of li river, covered in unique rocks and slopes, the ridges and ravines formations, if is not a

true master of the oil paint, it is impossible to realise in such perfection of the scene.

The local fishermen on the bamboo raft, temporarily stopping at the river curve to ferry local villagers who have returned from the mountain with full basket of kumquat and chestnut harvest. The shades of green and blue dominate the canvas, warm sun ray shines on the calm water surface as it gets interrupted by the incoming boats.

\*Chinese and Indonesian Translation  
[go to page 129](#)



This work is located in Singapore.

4

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

**Street Scene of Madrid, Spain**

**signed lower right, painted in 1979**

**oil on canvas, framed**

**81.5 x 68.5 cm; 96.5 x 84 cm (with frame)**

**BID NOW**

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

**USD 14,670 - 22,000**

**蔡名智《馬德里街景》1979年作 油彩畫布 畫框**

Literature: The Art of Chua Mia Tee: A Portrait of a Life's Work, Marshall Cavendish Editions, Singapore, 2018, p. 327



This work is located in Singapore.

5

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

**Li River Villagers**

**signed and dated 86 lower left**

**oil on canvas, framed**

**91 x 132 cm; 106 x 147 cm (with frame)**

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

**USD 22,000 - 29,330**

**BID NOW**

蔡名智《漓江》1986 年作 油彩 畫布 畫框



This work is located in Singapore.

6

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

Kelong

signed in Chinese and stamped lower left

Chinese ink and colour on paper, framed

64 x 41 cm; 91 x 68.5 (with frame)

BID NOW

**SGD 28,000 - 38,000**

USD 20,530 - 27,860

鐘泗濱《漁村》彩墨紙本畫框

Accompanied with a certificate of authenticity  
signed by the daughter of the artist



This work is located in Indonesia.

7

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

**Thousand Herons (Seribu Burung)**

signed and dated 84 lower left

oil on canvas

150 x 200 cm

**SGD 86,000 - 150,000**

**USD 63,050 - 109,980**

維達雅 《千鳥圖》1984 年作 油彩 畫布

**BID NOW**



**Literature :**

Jeremy Allan, Citi : 50 Years of Dedication for Indonesia, Afterhours Books, Jakarta, 2019, p. 58 - 59



An important figure in Indonesian art history, Haji Widayat born in 1923 in Kutoarjo, Indonesia, Widayat was one of the first few who graduated from Indonesian Art Institute of Yogyakarta a leading institute for art education. Widayat was first influenced by his mother who was a renowned fine batik maker, from there he picked up painting, and was selling his landscape works as souvenirs in the streets of Bandung.

Well recognised by many for his iconic works depicting flora and fauna, Widayat was captivated by the beauty of the wild nature. Although often painted in earthy, muted colours, Widayat's works never fail to captivate viewers with his attention to details and well-rounded understanding of the paint texture, composition and use of decorative elements in it.

**1000 Herons depicts an enormous number of the long-legged freshwater seasonal birds who migrate to the warmer region on Southeast asia during winter season.**

In many culture, Herons are regarded as a symbol of longevity and the carrier of good luck. In this bold composition, divided straight across diagonally, the majestic tree branch acts as a canopy of protection for the herons. The wild, as we see in this work, is harmoniously shared by the wildlifes and mother nature.

\*Chinese and Indonesian Translation  
[go to page 130](#)

*Nude Man Bathing*, though the theme of bathers may be a common subject matter throughout art history, Arie Smit's render is nothing but a novel approach.

The figure of female bathers is one of the most common visual tropes no matter is it in Ancient Greek or Italian Renaissance art; we can reference to Sandro Botticelli's Birth of Venus or Paul Gauguin's Bathers at Tahiti.

Like preceding painters, much of Smit's Bathing Nude was influenced by Paul Gauguin's "savage" art depiction of the primitive –even his nude bathers. Unlike his contemporaries, Williem G.Hofker and Han Snel, who often paint Balinese women, Smit paves way for non-conventional "bathers" and painted male-only nudes for this work.

\*Chinese and Indonesian Translation  
[go to page 131](#)

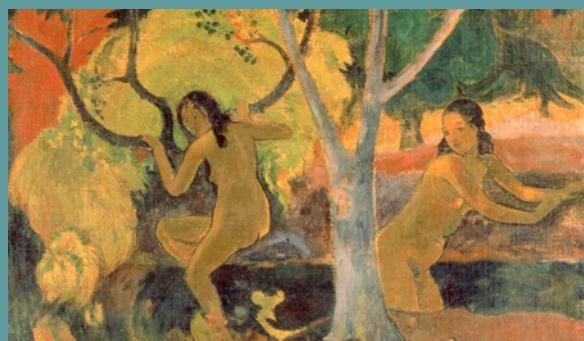


Arie Smit's Nude Man Bathing

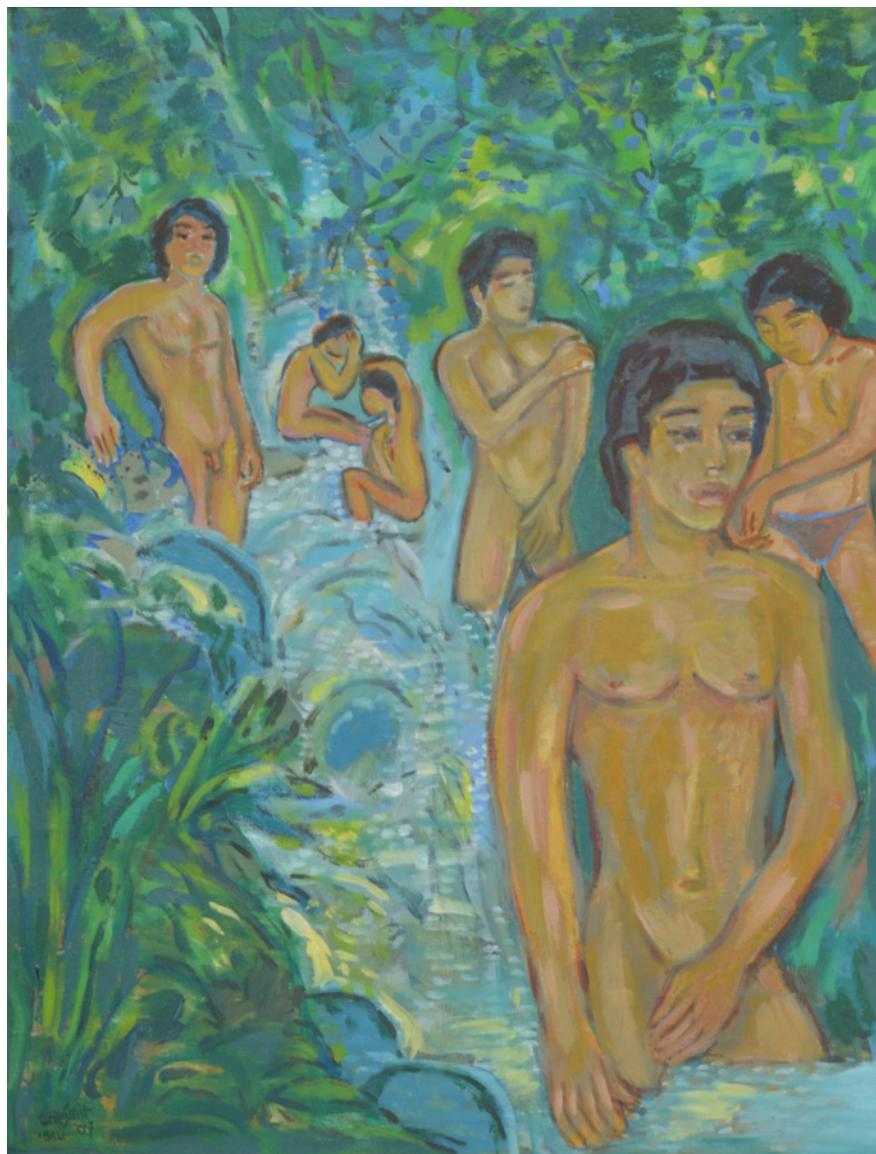
Submerged in water till three-quarter length, the man in foreground in classic contrapposto stance is directly inspired by Botticelli's Venus. From there, our eyes are drawn from him up in a zig-zag path to the top; up across we enter a waterfall canopied in lushly tropics.

As if looking through a key-hole, Smit is inviting us into a voyeuristic glimpse of his subjects, or perhaps, even his erotic fantasy. Likewise, Bathing Nudes perfectly captures the religious ritual of bathers before any offerings to the Bali deities.

Commissioned by Dr Gerardo Carante, a former Italian Diplomat, the present work is monumental for Smit's devotions to paint an ancient old subject matter in such novel manner yet upholding every essence of Bali.



Sandro Botticelli's Birth of Venus and Paul Gauguin's Bathers at Tahiti.



This work is located in Indonesia.

8

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

**Nude Man Bathing**

signed and dated '87 lower Left

acrylic on canvas, framed

77.3 x 58.4 cm ; 94 x 75.3 cm (with frame)

BID NOW

**SGD 18,000 - 28,000**

USD 13,200 - 20,530

Provenance : Previously in the collection of  
Dr. Gerardo Carante, a former Italian diplomat in  
Indonesia (circa 1971-1973)

艾利·斯密特《沐浴中的男子》1987年作 亞克力 畫布 畫框



This work is located in Indonesia.

9

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

**Dragon and Mangosteen**

**signed lower right**

**oil on canvas laid on board, framed**

**39 x 29 cm ; 58.5 x 48.5 cm (with frame)**

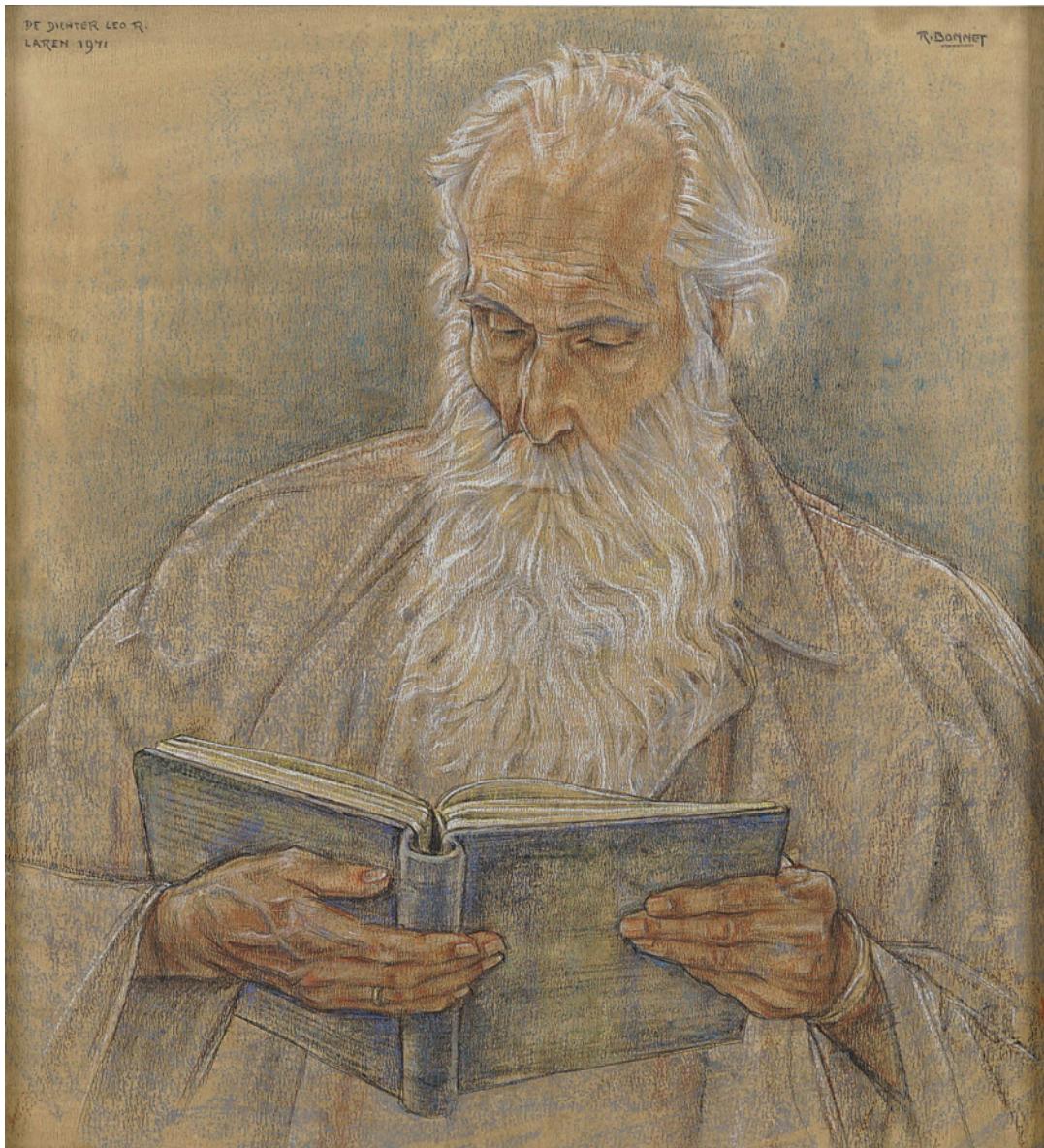
**BID NOW**

**SGD 23,000 - 35,000**

**USD 16,870 - 25,660**

**艾利·斯密特《龍和山竹》油彩 畫布 木板 畫框**

**Provenance :**  
Private Collection Netherland



This work is located in Singapore.

10

**RUDOLF BONNET** (Indo-Dutch, 1895-1978)

The Poet Leo Rikmenspoel

signed upper right and dated upper left 'Laren 1971' and inscribed 'De dichter Leo R'  
pastel, heightened in white on paper

72 x 65 cm ; 84 x 77.5 cm (with frame)

BID NOW

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

USD 5,140 - 7,340

约翰·鲁道夫·博内 《詩人利奧·里肯斯珀爾》  
1971 年作

Provenance: Rosa Spier Huis, Laren, The Netherlands (This work was in the artist's private collection in the Rosa Spier House until his death in 1978 and then bequeathed to the Rosa Spier House); Private collection, Singapore



This work is located in Indonesia

11

**IVAN SAGITA** (Indonesian, b.1957)

Microcosmos

edition 5/8

bronze

80 x 83 x 56 cm

SGD 25,000 - 35,000

USD 18,330 - 25,660

伊萬・薩奇托《縮影》銅

BID NOW



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



An Indonesian contemporary artist, Alit Sembodo was born in Magelang, Indonesia in 1975. He was well-known for his comic painting style that reflects the beginning of human annihilation, chaos, and the end of the world. Alit graduated from Nation's best art school - Indonesian Art Institute of Yogyakarta, and upon graduating, he had received numerous awards and his works have been owned by many collectors from Taiwan, Singapore, and several European countries.

**Alit Sembodo's strength as a painter lies in his ability to draw lines of expression - he normally uses pencil, ink and acrylic on canvas but different from other artists he also has the ability to use Chinese ink with a dry system and a pencil-like effect.**

Alit often poured his feelings about the socio-cultural, economic and political issues around him into the canvas. The entire scene of the



Untitled filled with chaos and violence. Upon closer observation, we can see those figures depicted are not all the same. There are two distinct characters which are the wayangs (Indonesia's traditional muppet often referred to as the hero in stories) and some big giants (considered as the villain) tucked into contemporary figures. They were referred to as the public as well as the issue, respectively. "Hanging" in the air, with no ground to stand on and no escape route, expressing how relentlessness the situation Alit was in back then - the reform era.

Alit's approach to colour in his masterpieces is simple. The Untitled mostly covered in monochrome grey from the charcoal and hint of bold colours such as red, yellow and blue on objects (shirts and trucks) to avoid confusion for the viewers.

\*Chinese and Indonesian Translation  
go to page 132



This work is located in Indonesia.

12

**ALIT SEMBODO** (Indonesian, 1973-2003)

**Untitled**

signed and dated 2001 lower left ; signed verso  
mixed media on canvas, framed  
150 x 185 cm ; 153.5 x 188.5 cm (with frame)

**BID NOW**

**SGD 13,000 - 15,000**  
**USD 9,540 - 11,000**

阿里·斯姆博多《無題》2001年作 綜合媒材 畫布 畫框



This work is located in Indonesia.

13

**ALIT SEMBODO** (Indonesian, 1973-2003)

**Rock and Roll of Baratayudha / Baratayudha Rock and Roll**  
signed and dated 2000 lower left  
mixed media on canvas, framed

**200 x 200 cm**

**SGD 23,000 - 30,000**  
**USD 16,870 - 22,000**

阿里·斯姆博多《巴拉塔尤達搖滾樂》  
2000年作 綜合媒材 畫布 畫框

**BID NOW**



**Literature :**  
Rizki Akhmad Zaelani, Martin Suryajaya, Sunyata Wangsadarma, Political Circus : an Ancient World, Umah Seni, Jakarta, 2011, p. 162



14

**LEE MAN FONG** (Indonesian, 1913-1988)

A Pair of Doves

signed and stamped with artist's seal  
lower left and upper right  
oil on board, framed

104 x 50 cm ; 165.5 x 63 cm ( with frame )

**SGD 48,000 - 68,000**  
**USD 35,200 - 49,860**

李曼峰《一堆鴿子》油彩木板畫框

BID NOW

This work is located in Indonesia.

## 2 WORKS BY RUSLI

---



Painted in 1971, a period of New Order, and post-genocide, almost all expressions of Chinese religion and culture were prohibited under the ruling of President Suharto. *Prayers at The Temple*, is one of Rusli's most important work, not only because it demonstrates his empathy to the Chinese culture, perhaps, in the most artistic subtlety, it recalls to the genocide. However, it will be too parochial for us to assume Rusli's motive to paint such work was for advocacy purpose.

Depicting the interior of a Chinese temple, one is immediately struck by the use of red painting strokes across the entire composition. The 3 thick daring bold lines ornament as the red-lacquered pillars of temple interior; decorated across are red drapery of curtains; and further adding the importance of red, is the conscious use of it on the human figures. Red, a colour of blood, courage, passion and rebirth. The work in guise of Rusli's expressive lines is a sanctuary of forgiveness and peace.

Born into a Chinese-Javanese mixed ethnicity family, it does not come as a surprise that both cultures become the ingredient for Rusli's inspiration, his artistic expression is a burning furnace that melts and celebrates differences.

---

Prior to his career, he studied for 6 years at the famed Kala Bhawana Santiniketan University in India, where he mastered the art of painting, architecture, and eastern art philosophy. Notable alumnus of the said institute includes Xu Beihong and Affandi. Rusli's adept and elegant brushstrokes emit his love for simplicity, influenced much by the teachings of a well-known Indian philosopher, Rabindranath Tagore.

\*Chinese and Indonesian Translation  
[go to page 133](#)



This work is located in Indonesia.

15

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

**Prayers at The Temple**

signed and dated 15 - 6 - 1971 lower right

oil on canvas, framed

89 x 69 cm ; 114 x 94 cm ( with frame )

BID NOW

**SGD 7,500 - 10,000**

USD 5,500 - 7,340

魯斯理《在聖殿祈禱》1971年作 油彩 畫布 畫框



This work is located in Indonesia.

16

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

Pura (Temple)

signed with artist's monogram and dated 77 lower left  
oil on canvas, framed

75.5 x 60.5 cm ; 105.5 x 91 cm ( with frame )

BID NOW

SGD 8,000 - 10,000  
USD 5,870 - 7,340

魯斯理《殿堂》1977年作 油彩 畫布 畫框

Provenance:  
Christie's, Hong Kong, 24 November 2019, lot 209

Pura (Temple) depicts a ritual celebration at Bali, in Rusli's line-language, simple lines are employed to define the festive ambience before the sacred temples. With art technique similar to calligraphy writing, Rusli keeps his composition with limited paint strokes by leaving most part of the canvas in plainness. Widely regarded as one of Indonesia's most significant advocate for abstract art, Rusli captures the essence of Indonesia in his ever simplistic and eloquent paint strokes.



Regarded as a prodigy of the Chinese Art World, Fang Xiang is a graduate of the Guangzhou Academy of Fine Arts and specialises in Chinese paintings of the ink and watercolour media. Residing in the southern part of China, his artworks convey the energy, vibrancy and beauty of the region's diverse hues and landscapes.

Fang uses rich colours and a plethora of elements reminiscent of the Chinese culture and tradition. These elements are expressed within a mantle of contemporaneity, resulting in a work of art that resonates with beauty, joyfulness, and tranquillity.

33 Auction has gathered here 3 large works of Fang Xiang, Attic, Pavillion and View from the Garden, capturing the details of daily life

within verdant villages. Wooden interiors, lattice windows, lush greenery, and free roaming cats culminate in a most picturesque setting of a contemporary literati. His paintings mesmerise the viewer by offering a multitude of perspectives that present glimpses of hidden corners and angles within the house. The antiquated details of the architecture produce an atmospheric and nostalgic effect, absorbing the viewer.

Fang Xiang has held many exhibitions in USA, Canada, Japan, Hong Kong, Singapore and in various parts of China. His paintings continue to rise in prominence in auctions and with fine art collectors, and are also collected by the Thai Imperial Art Academy.

\*Chinese and Indonesian Translation  
go to page 134



This work is located in Singapore.

17

**FANG XIANG** (Chinese, b.1967)

Attic

signed and stamped upper right

ink and colour on paper, framed

83 x 153 cm; 110.5 x 179 cm (with frame)

BID NOW

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

USD 13,200 - 16,130

方向 《閣樓》彩墨 紙本 畫框



This work is located in Singapore.

18

**FANG XIANG** (Chinese, b.1967)

Pavillion

signed and stamped lower left

ink and colour on paper, framed

68 x 140 cm ; 93 x 162 cm ( with frame)

BID NOW

**SGD 16,000 - 22,000**

USD 11,740 - 16,130

方向 《涼亭》彩墨 紙本 畫框



This work is located in Singapore.

19

**FANG XIANG** (Chinese, b.1967)

**View from the Garden**

**signed and stamped lower left**

**ink and colour on paper, framed**

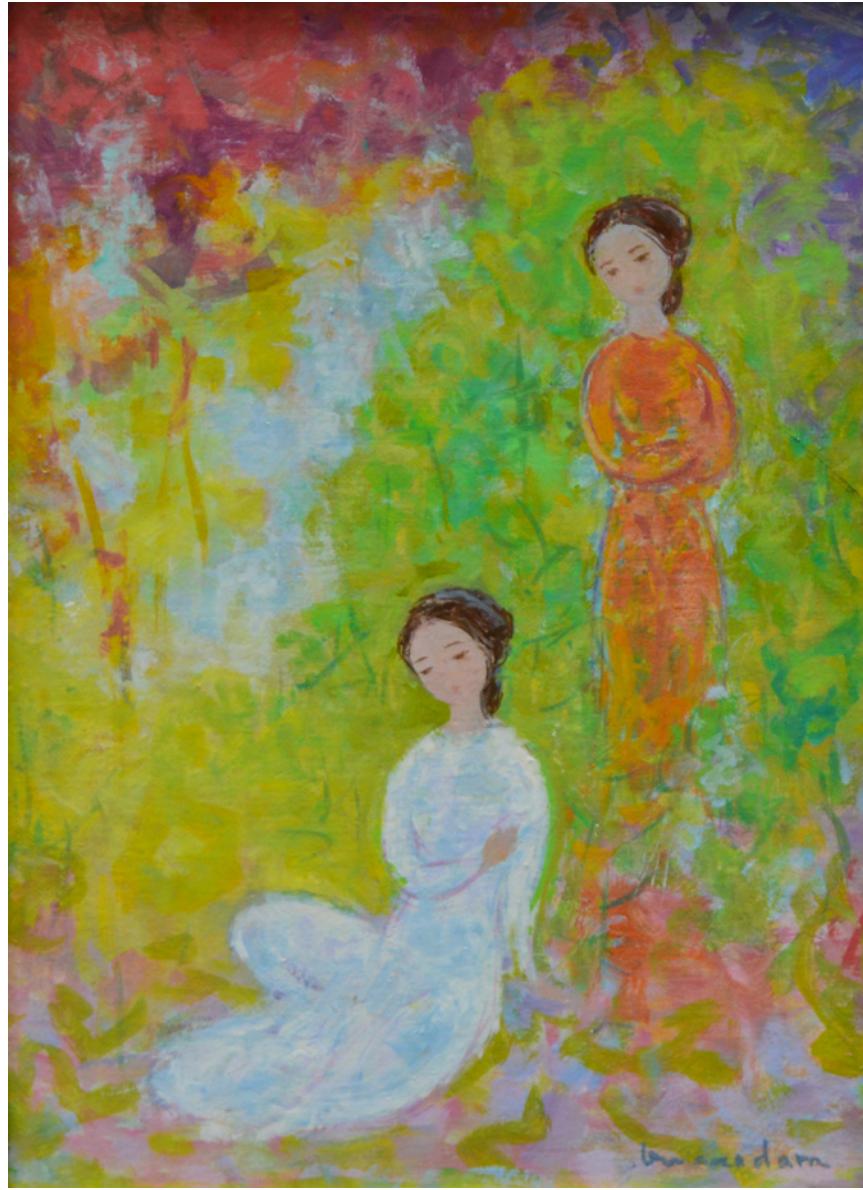
**96 x 60 cm ; 123 x 88 cm ( with frame )**

**BID NOW**

**SGD 11,000 - 15,000**

**USD 8,070 - 11,000**

**方向 《花園景》彩墨 紙本 畫框**



This work is located in Indonesia.

20

**VU CAO DAM** (Vietnamese, 1908-2000)

**Jeunes Filles**

**signed lower right**

**oil on canvas, framed**

**32 x 23 cm ; 75.5 x 65 cm ( with frame )**

**SGD 26,000 - 36,000**

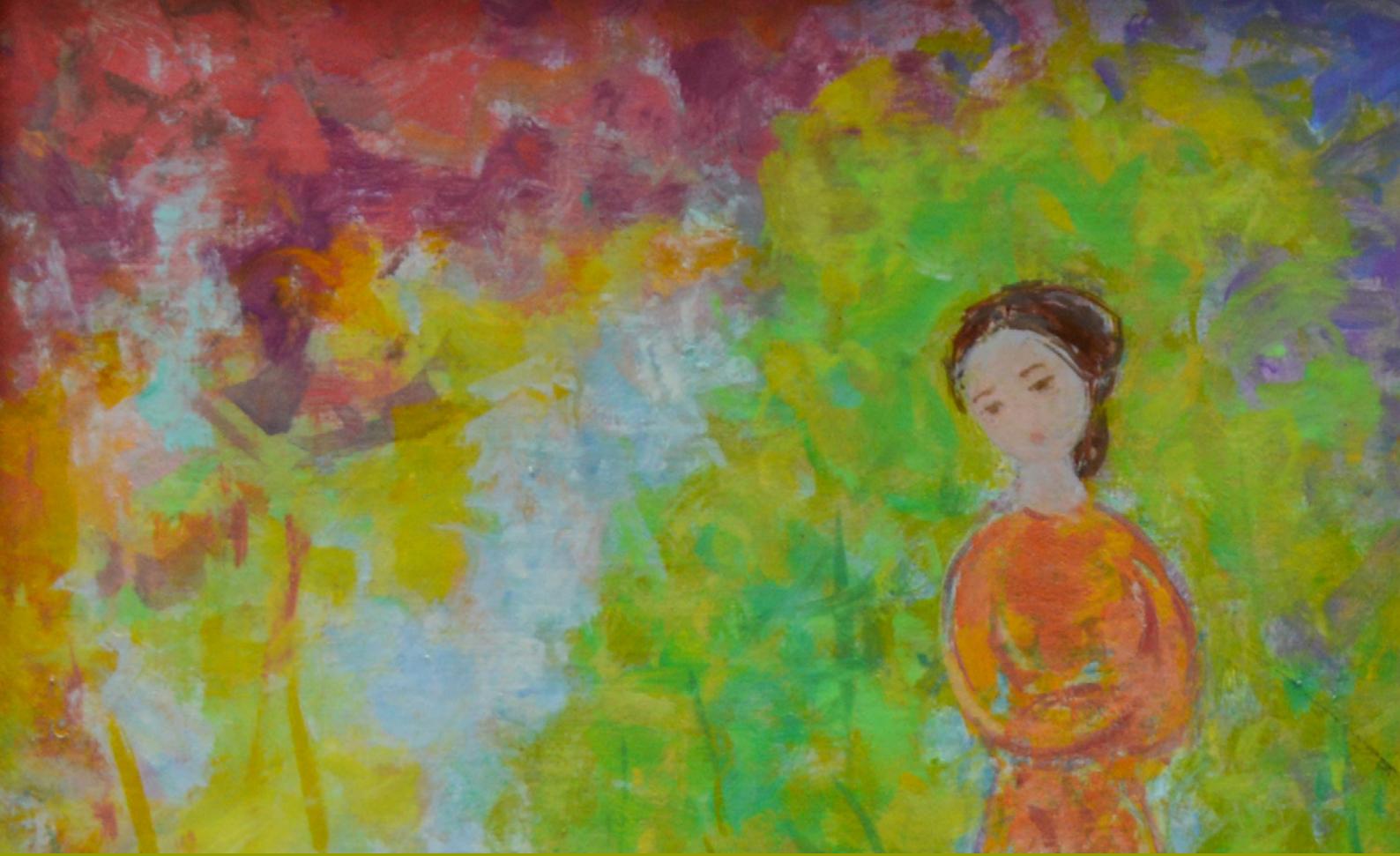
**USD 19,070 - 26,400**

**BID NOW**



**武高談 《幽默女孩》 油彩 畫布 畫框**

**Provenance:** Wally Findlay Galleries, Chicago;  
Private American collection



Born in 1908 in Hanoi, Vietnam, Vũ Cao Đàm graduated from École des Beaux-Arts de l'Indochine (now Vietnam University of Fine Arts) and further studied fine-arts in Paris, France under a scholarship. Influenced by the French Impressionists, Matisse and Bonnard, his oeuvre focuses on figure paintings that showcase both Vietnamese and Western styles. He is considered as one of the most important Vietnamese artists with diverse practices such as paintings, sculptures and printmaking.

Throughout his incredible artistic journey, he had participated in both solo and group exhibitions in top-rated institutions in Vietnam, European countries, the United States. Đàm's paintings are part of the permanent collections of leading arts institution including the Museums of Algiers, Beziers, the Musée de la France d'Outre Mer, and the Musée d'Art in Paris. He is also one of the few Vietnamese painters who are credited for the early 20th century birth of Vietnamese modern art.

Proudly presented by 33 auction is a stunning piece from his favourite series which depict two women from his native country wearing their traditional dress ao dai to represent the enduring beauty of womanhood and motherhood. The two figures are set on a dream-like garden background, filled with bright tones and brushstrokes that are reminiscent of the impressionistic style.

\*Chinese and Indonesian Translation  
go to page 135

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**His oeuvre in painting is pure and often depicting a family or still lifes, in a harmonious and loving familial atmosphere.**



Dang Xuan Hoa, born in 1959 in Vietnam, is regarded as one of the most important contemporary artists in the country. He graduated from Vietnam University of Fine Art in 1983 and has become a fulltime artist since then. Throughout his exciting artistic journey, he had participated in solo and group exhibitions worldwide - to name a few, Singapore, London, and the United States. He is also a member of the Vietnamese Fine Arts Association.

33 Auction proudly presents two of the artist's works, Waiting and Self Portrait – dominated in bold red tone, with style influenced by Pablo Picasso. Self Portrait depicts Dang painting on a bare canvas which creates an amusing concept for viewers as the work mimics the action of him painting it. In Waiting, Dang's illustration of the disproportional body structure and the facial expression that is rather flat forms a nuance of longing and boredom in a comical way. Though his works remain simple and seem effortless, his use of exquisite colours, blending technique, and also the non-symmetrical form of the figures are what made him stand out from other artists.

\*Chinese and Indonesian Translation  
go to page 136



This work is located in Indonesia.

21

**DANG XUAN HOA** (Vietnamese, b.1959)

**Self Portrait**

**signed and dated 10/2007 lower left  
oil on canvas, framed**

**60 x 80 cm ; 95 x 113.2 cm ( with frame )**

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

**USD 3,670 - 5,140**

**BID NOW**



**鄧春和 《自畫像》 2007 年作 油彩 畫布 畫框**

**Provenance : This work is accompanied with certificate of authenticity signed by the artist**



This work is located in Indonesia.

22

**DANG XUAN HOA** (Vietnamese, b.1959)

**Waiting**

signed and dated 4/2008 lower left

oil on canvas, framed

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

**BID NOW**



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

USD 5,140 - 7,340

鄧春和 《等待》 2008 年作 油彩 畫布 畫框

Provenance : This work is accompanied with certificate of authenticity signed by the artist



## Myanmar's leading artist specializes in figurative realism art, Aung Kyaw Htet.

Born in 1965 in Myaungmya, Myanmar and studied at the State School of Fine Arts in Yangon, Myanmar.

Came from a poor and small village, there aren't many schools available hence the monastery education functioned as one – it encompasses Buddhist studies, but also reading, writing and general education.

Since then his art has been heavily influenced by Buddhism and his experiences with monastic life. Aung Kyaw Htet paints detailed Buddhist figures like monks and nuns realistically with a strong emphasis on the figurative and facial expressions in particular on expressionistic and sometimes ethereal backgrounds.



Aung has always loved the simple lives of monks and nuns. For him, simple life means living in modesty and turning away from greed - Monks and nuns only need a little food and few other amenities to sustain their lifestyle. Thus the main focus of his oeuvre is to depicting their humanity (aspiration, emotions and dignity) rather than as religious (Buddhist) symbols.

\*Chinese and Indonesian Translation  
go to page 137



This work is located in Thailand.

23

**AUNG KYAW HTET** (Myanmar, b.1965)

Procession at Dawn

signed and dated 2011 lower left

oil on canvas

110 x 223 cm

BID NOW

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

USD 14,670 - 22,000

奧薩泰 《黎明遊行》 2011 年作 油彩 畫布

Literature: Illuminations: Aung Kyaw Htet, Thavibu Gallery Co Ltd, Bangkok, 2012, p. 28 (illustrated)



## An expert in choosing and blending colours result in harmonious compositions followed by the great shadowing techniques

He is known for creating masterpieces using oil and charcoal, in order to produce an appealing and attractive artwork. He believes that beauty could be seen in every aspect even the Buddhism lifestyle.

**Novice in Red** is one of his beautiful artwork in his novice series focusing on the use of a vivid colour covering the whole canvas. The colour red according to the Buddhist art is the colour of passion, here Aung aim to tell us the emotion and purity of the young monk - by applying the right colour that matches the personality of his subject which we all can feel the same just by looking at it.

**Procession at Dawn**, different from the other works that focus on colour to define the content, here Aung shifted to different focus from colours to form but still, there are bright and bold colours to lighten up the grey scene of those 7 young monks in a peaceful emotion carrying baskets of fruits for the offering.

He has participated in several exhibitions locally and internationally such as in Thailand, Singapore, Hong Kong, Taiwan, India, Dubai, Monaco, Korea, and the USA, New York.

\*Chinese and Indonesian Translation  
[go to page 137](#)



This work is located in Thailand.

24

**AUNG KYAW HTET** (Myanmar, b.1965)

Novice In Red

signed and dated 2006 lower left

oil on canvas

86 x 113 cm

BID NOW

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

USD 4,400 - 5,870

奧薩泰 《紅色新手》 2006 年作 油彩 畫布

Literature: Shireen Naziree, Aung Kyaw Htet -  
Myanmar Inspirations, Thavibu Gallery Co Ltd,  
Bangkok, 2007, p. 84 (illustrated)



This work is located in Singapore.

25

**MIN WAE AUNG** (Myanmar, b.1960)

Collecting Water

signed and dated 97 lower right  
oil on canvas, framed

120 x 90 cm ; 137 x 107 ( with frame )

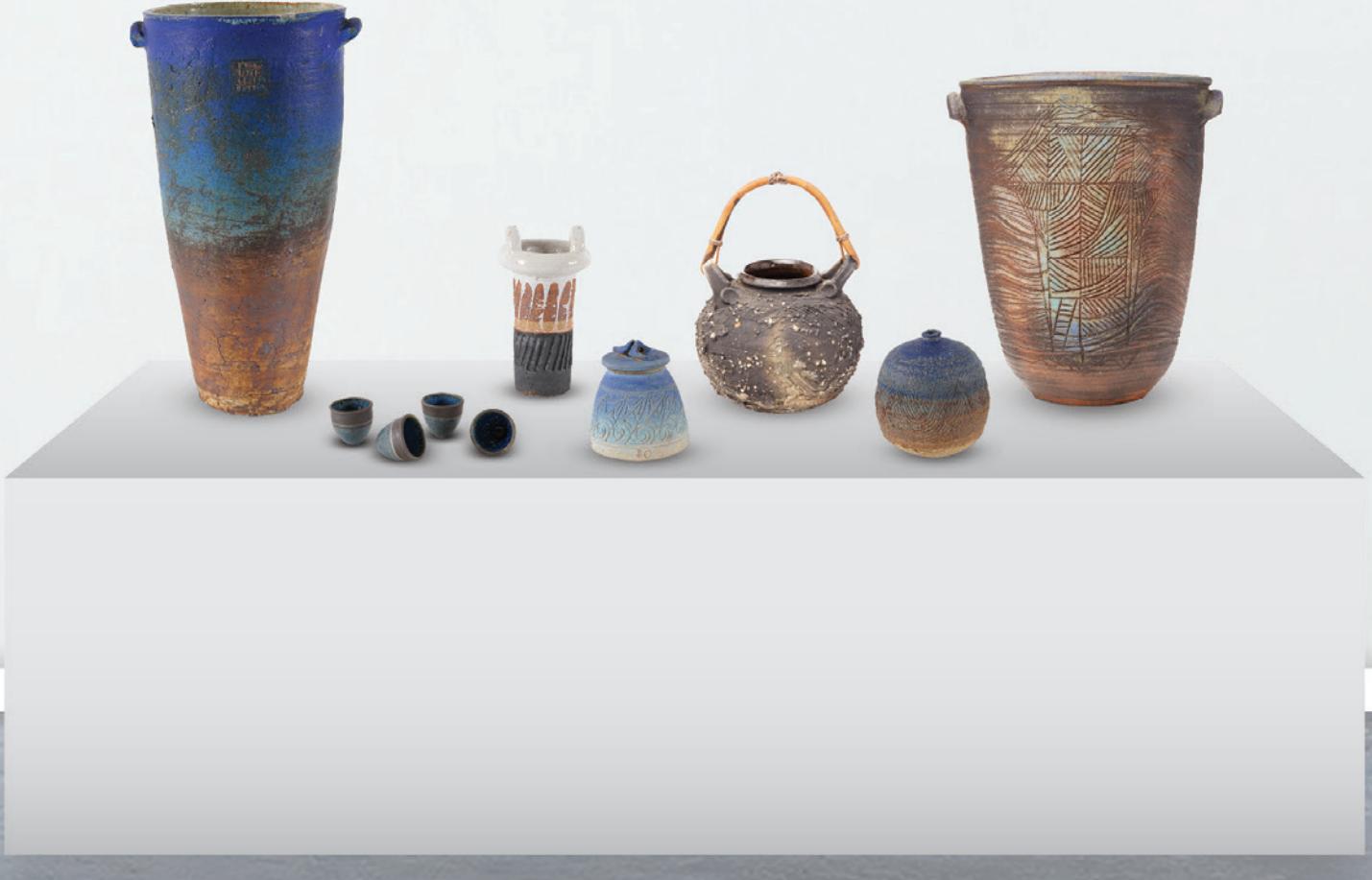
**SGD 8,000 - 12,000**

USD 5,870 - 8,800

BID NOW

Min Wae Aung 《積水》 1997 年作 油彩 畫布 畫框

# 7 WORKS BY ISKANDAR JALIL



**“The way of the pot, of pottery is a long arduous journey – only the hardy can take it and can endure. There are no short cuts.” – Iskandar Jalil**

For more than 60 years, Iskandar Jalil has exclusively and continuously dealt with one medium – clay. Pottery entails an aesthetic language that to Iskandar is the sense of time and space, and more importantly his identity. In the next few lots, we see works stamped with his java inscribed seal, pots with twigs as rattan handle and even incision of Kris motifs onto the vessels. A Malay artist who is much influenced by Japan Minimalist culture after his training there, Iskandar's pottery is a work of craft perfection.

\*Chinese and Indonesian Translation  
[go to page 138](#)



This work is located in Singapore.

26

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

Pottery - Small Pot with Cover in blue

executed in 1994; stamped with 2 seals of artist bottom  
stoneware

15 (h) x 11 cm

**SGD 2,000 - 2,500**

USD 1,470 - 1,840

BID NOW

伊斯干达·贾里《陶器-帶藍色小壺蓋》1994 年作 石器 上釉



**Provenance:**

Purchased directly from the artist; Private collection, Singapore

**Description:**

Wheel-thrown vertical cylindrical vessel using coarse clay. It has a huge pronounced lip and two large applied loop handles. The bottom half is fluted and glazed in matt black. The lip and handles are fully glazed in 'shino' white but the top half of the body reveals wax-resist patterns of vertical stripes of dark brown glaze and an unglazed band around the pot.

This work is located in Singapore.

27

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

Big Lip Vessel

two seals near the base; executed circa 1999  
stoneware

22 (h) x 12.5 (dia) cm

SGD 4,500 - 6,000

USD 3,300 - 4,400

BID NOW

巴伊斯干达·贾里《大唇器》1999年作 石器 上釉



This work is located in Singapore.

28

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

Pottery - Pot with Rotan Handle

executed in 1990; stamped with 2 seals of the artist bottom  
stoneware

30 (h) x 20 cm

SGD 2,000 - 3,000

USD 1,470 - 2,200

BID NOW

伊斯干达·贾里《陶器》1990年作 石器 上釉



This work is located in Singapore.

**Provenance:**

Purchased from an art gallery;  
Private collection, Singapore

Wheel-thrown stoneware teacups (4 pieces) with a bulb shape. The interior is glazed in lustre blue colour, spotted with white. The top half of exterior is glazed matt brown with a ring of brown in the mid-section while the lower half is greyish blue.

29

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

Brown-and-Blue Teacups (4 pcs)

one seal near the base; executed circa 2002  
stoneware

7 (h) x 8 (dia) cm each (4 pcs)

**BID NOW**

**SGD 2,000 - 3,000**  
**USD 1,470 - 2,200**

伊斯干达·贾里《棕色和蓝色茶杯（4个）》  
2002年作 石器 上釉



This work is located in Singapore.

30

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

Pottery - Elongated II

BID NOW

executed in 1995; stamped with 3 seals of the artist bottom  
stoneware

42 (h) x 36 x 19 cm

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

USD 5,140 - 6,600

伊斯干达·贾里《延伸-II》1995年作 石器上釉



31

## ISKANDAR JALIL

(Singaporean, b.1940)

Tribal Drum

no marking; executed pre-2003  
stoneware

52 (h) x 25 (dia) cm

SGD 7,500 - 10,000

USD 5,500 - 7,340

巴伊斯干达·贾里《部落鼓》  
2003年作 石器 上釉

### Provenance:

Purchased directly from the artist;  
Private collection, Singapore

A huge wheel-thrown stoneware vessel with a wide mouth tapering to a small base. Two heavy handles are applied near the top. Some cryptic letters of the alphabet are impressed within a 4 cm by 4 cm square double-lined incision. The top half of the exterior is glazed in blue while the bottom half is in brown. Pale green glossy glaze is used for the interior.

BID NOW

This work is located in Singapore.



**Provenance:**

Purchased from an art gallery;  
Private collection, Singapore

A wheel-thrown spherical unfooted pot with a small-rimmed mouth. Multiple wavy lines are incised around the middle section of the pot. This, together with the coarse clay used gives it a very tactile feel. The top is glazed in cobalt blue, gradually changing to brown and the bottom quarter is left unglazed, showing the speckled light brown clay used.

This work is located in Singapore.

32

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

Spherical Pot with Small Mouth

signed 'Iskandar' at the base; executed circa 2002

stoneware

16.5 (h) x 15.5 (dia) cm

SGD 4,000 - 6,000

USD 2,940 - 4,400

BID NOW

巴伊斯干达·贾里《小口球形鍋》2002年作 石器上釉



As one of the most recognizable subject matter from Tay Bak Koi, the water buffalo is no stranger to collectors seeking a quintessential Tay Bak Koi work. The imposing form of the Buffalo body rendered in an almost primordial form evokes a sense of awe and wonder, like that of a child watching herds of gazing buffaloes in the pastures. Threading between fantasy and realism, Buffaloes with Wholesome Meal evokes the fascination of a child and the reminiscence of an agrarian society.

A work of remarkable formalistic qualities. The harmony of rose tones and the overlapping forms of the body shapes the painting's aesthetic language. The work represents the evolvement of the artist's iconic form that has become one of the most identifiable feature in his works.

\*Chinese and Indonesian Translation  
go to page 138



This work is located in Singapore.

33

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

Buffaloes with Wholesome Meal

signed lower left

oil on canvas, framed

67 x 91 cm ; 79 x 100 cm (with frame)

BID NOW

**SGD 14,000 - 20,000**

USD 10,270 - 14,670

鄭木奎《水牛》油彩 畫布 畫框



This work is located in Singapore.

34

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

River Mouth

signed lower middle

mixed media on paper, framed

59.5 x 110.5 cm; 76.5 x 127.5 cm (with frame)

BID NOW

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

USD 4,400 - 5,870

歐世鴻 《河口》 綜合媒材 紙本 畫框



This work is located in Singapore.

35

**CHUA EK KAY** (Singaporean, 1947-2008)

**Shop Houses**

signed in chinese and dated 93 lower left  
ink and colour on paper, framed

81 x 69 cm; 119 x 102 cm (with frame)

**BID NOW**

**SGD 12,000 - 16,000**

USD 8,800 - 11,740

蔡逸溪《店铺》1993年作 彩墨紙本畫框

## By keeping the essence of Chinese ink painting, XieYi, Chua adopts spontaneous brush technique that is closer to western art theory of abstract expressionism.

A virtuosos nanyang ink artist, Chua Ek Kay's painting technique is highly influenced by his Chinese diaspora background. He was trained in calligraphy, poetry, literature and Chinese ink painting. A student of Fan Chang Tien, Chua reinvented the context of Chinese ink painting in Singapore art history.

A classic work by Chua, *Shop Houses* is one that is non-conventional Chinese themes of mountainous landscape. Inspired by his first residential home after migrating from China Guangdong, Liang Seah Street with its narrow alleyways became a very important subject matter for Chua and it lead to his entire series of Shop Houses since 2006.

Chua paints the facades of houses in a classic Chinese ink technique of black on black wash. In this way, the empty negative space unfilled by the ink is made more prominent than the painted. Through simplicity, Chua expresses something aesthetically complex – a beauty in Chua's words "that does not fade".



\*Chinese and Indonesian Translation  
go to page 139



36

**TAN KIAN POR** (Singaporean, b. 1949)

Peacock  
signed in Chinese and stamped  
with two seals middle left  
ink and colour on silk, framed  
**69 x 33 cm (image); 98 x 44 cm (with frame)**

**IDR 3,000 - 5,000**  
USD 2,200 - 3,670

陳建坡《孔雀》水墨設色絹畫框

BID NOW

This work is located in Singapore.



This work is located in Singapore.

37

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

**Plantain Leaf and Four Little Chicks**  
signed, stamped with two seals of  
the artists and inscribed

"By themseleves searching for food and feeding,  
Still very naive, innocent and not clucking,  
Last night cold winds come with much severity,  
By instinct found west of corridor for security"  
ink and colour on paper, framed

70 x 35 cm ; 91 x 61 cm ( with frame )

**SGD 5,000 - 7,000**  
**USD 3,670 - 5,140**

范昌乾 《蕉葉四雞雛》 1977 年作 彩墨 紙本 畫框

Literature: Fan Chang Tien: The Literati Artist, Heng Ngee Hwee & Editions Didier Millet, Singapore, 2014, p. 210 - 211, plate 98

BID NOW



The present work part of Goh's Chinese New Tea Series that he paints annually for the festive season. Every year, at the beginning of Chinese New Year celebration, Goh will paint one as the mark of new beginnings, using materials often found during the new year celebration;

In this case, red cloth, tea paper wrappings and even red wax candles drips are observed on the work. It is a series after Goh's Tea Merchant series, which later develops into his Window series. Goh only paints one such work at the start of lunar festival and does not repeat until the following year.

This work is located in Singapore.

38

**GOH BENG KWAN** (Singaporean, b.1937)

Chinese New Year - Fortune

signed and dated jia zi year (1984) in Chinese middle

mixed media collage on paper

96 x 79 cm

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

USD 2,940 - 4,400

吳珉權《農曆新年-財富》  
1984 年作 綜合媒材 拼貼 紙本

**Acquired from ArtForum  
in 1986**

BID NOW



Depicted by Ong Kim Seng here in this artwork is a scenery based on a popular tourist destination located in a coastal city in southwestern Italy called Sorrento when he was in Europe. This watercolour realism art piece painted in beige tone colour scheme and the paper used for this work help produced a more vintage outcome. The artist also did excellent control on his brushwork, creating perfect shades of sunlight exposure against the bricks architectures there as well as enhancing the clarity of the blue seawater. Making this hard art piece looks effortlessly made and stunning.

## Ong Kim Seng's oeuvre well-known for the landscape theme artworks, the artist, again never disappoint us with this masterpiece.

Depicting a landscape of inner canals and the old bridges in Bruges - often referred to as the Venice of the north, located in Northwest Belgium during the fall season. Ong painted one of Europe's best-preserved medieval towns in a good combination of the warm colour palette to enhance the autumn warmth and fine brushwork technique on paper to achieve the desired outcome, where viewers could feel the romantic vibe just like how the artist, locals and tourist there feel when they are in there.

\*Chinese and Indonesian Translation  
go to page 140





This work is located in Singapore.

39

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

Sorrento

signed lower right

watercolour on paper

27 x 37 cm ; 48 x 58 cm ( with frame )

BID NOW

SGD 2,500 - 3,500

USD 1,840 - 2,570

王金成《索倫托》水彩 紙本

Provenance: Acquired from an exhibition after the artist received his AWS accolade; Private collection, Singapore.



This work is located in Singapore.

40

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

**Brugge**

**signed lower right**

**watercolour on paper**

**27 x 37 cm ; 48 x 58 cm ( with frame )**

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

**USD 1,840 - 2,570**

**BID NOW**

**王金成《布魯日》水彩 紙本**

**Provenance:** Acquired from an exhibition after the artist received his AWS accolade; Private collection, Singapore.



This work is located in Singapore.

41

**VINCENT LEOW** (Singaporean, b.1961)

**Andy's Prank (Hawk)**

**edition of 8; executed 2006;**

**incised with signature dated 2006 2/8 at the side of sculpture's base**  
**cast iron**

**53 x 35 x 39 cm**

**BID NOW**

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

**USD 2,570 - 4,040**

廖芳炎 《安迪的惡作劇（鷹）》2006 年作 鑄鐵

**Exhibited:**

Andy's Pranks & Swimming Lessons,  
Soo Bin Gallery 2006

Lee Wen with 2 other artists one nude male and one female in maillot printed their body's figure with yellow and ink paint on canvases spread out on the walls and floor in the studio gallery of Red & Grey Art Contemporary in Chengdu, in 13th April, 2008. Accompanied by traditional Chinese instruments each playing only a note, the performance lasted about 30 minutes. Planned and executed by Singaporean artist Lee Wen, the work is entitled *Anthropometry Revision: Yellow Period (after Yves Klein)*.

Obvious enough, the work is a direct critique to Yves Klein's Anthropometries: Blue Period, famously executed in 9th March 1960 by 3 nude female models while the artist stood by at the side in suit and white gloves. Yves Klein was avant-garde to originate the idea of taking away the artist's conscious and subjective painting style. The performance was un-individualising "painting" – to carry none of the character of the painter.

Moving forward almost 5 decades, Lee Wen as the human paint brush dip in yellow and ink, both of which that best represent his ethnicity and cultural background; not conforming to Yves Klein's original idea, Lee Wen questions the possibility to re-interpret



the work if the artist himself is directly involved into performing the action painting. Yellow and ink, a colour and media, when put together onto Lee Wen's body, transcends into this binary of signifier and being signified – the Chinese race, yellow skin, and the Chinese ideology.

\*Chinese and Indonesian Translation  
[go to page 141](#)





This work is located in Singapore.

42

**LEE WEN** (Singaporean, 1957 – 2019)

**Anthropometry Revision: INK Series No. 9**  
signed li wen in Chinese,  
dated 18-4-2008 lower right  
ink on rice paper  
140 x 75 cm

**SGD 7,000 - 9,000**  
**USD 5,140 - 6,600**

李文 《改写人体测量学: 水墨 No.9》  
2008 年作 水墨宣纸

BID NOW

**Publication:**

Anthropometry Revision , p.g. 71, Soo Bin  
Art Gallery, 2008

*Anthropometry Revision: Yellow Period (After Yves Klein)* is not pure performance art. Instead, we can interpret Lee Wen's work as an action painting embodied in a performance art framework. Using the body as material (paint brush), the present lot is one that was collected during the performance. A significant piece of work, of self-confrontational and –irony of ones' ethnicity, Lee Wen leaves behind with us some most crucial idea of art as a manifestation.

\*Chinese and Indonesian Translation  
[go to page 149](#)



This work is located in Singapore.

43

**TENG NEE CHEONG** (Singaporean, b.1951)

Flower Bouquet

signed and editioned 49/80 upper right  
print

74 x 55 cm ; 101.5 x 84 cm ( with frame )

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

**USD 1,470 - 2,200**

BID NOW

鄧爾昌《花束》1994年作 印刷版畫



This work is located in Singapore.

44

**AW TEE HONG** (Singaporean, b.1931)

2 Harvesters

signed lower left

batik dye on cloth

60 x 42 cm ; 88.5 x 70.5 cm (with frame)

BID NOW

SGD 5,000 - 8,000

USD 3,670 - 5,870

歐世鴻《採果仕女》蠟染布畫框



This work is located in Singapore.

45

**PHUA CHENG PHUE** (Singaporean, 1934 - 2004)

Three Ladies

stamped middle right

ink and colour on paper, framed

57 x 68 cm; 71 x 82 cm (with frame)

BID NOW

SGD 4,000 - 6,000

USD 2,940 - 4,400

潘正培《三位女士》彩墨 紙本 畫框



This work is located in Singapore.

46

**SARKSASI SAID** (Singaporean, b. 1940)

Untitled (Blue)

signed 'tzee' lower middle

batik dye on cloth, framed

64.2 x 64 cm; 96.8 x 96.6 cm (with frame)

BID NOW

SGD 1,800 - 2,200

USD 1,320 - 1,620

薩基斯·賽義德《無題（藍）》蠟染布畫框



This work is located in Singapore.

47

**SARKSASI SAID** (Singaporean, b. 1940)

Birds of Paradise

signed lower middle

batik dye on cloth, framed

60 x 42 cm; 77 x 59 cm (with frame)

[BID NOW](#)

SGD 1,600 - 2,000

USD 1,180 - 1,470

薩基斯·賽義德《天堂鳥》蠟染布畫框



This work is located in Singapore.

48

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

**Golden Hour**

**signed lower left, inscribed, signed and  
dated ji hai year lower right  
ink and colour on paper, framed**

**106 x 106 cm; 125 x 125 cm (with frame)**

**SGD 3,000 - 4,000  
USD 2,200 - 2,940**

**BID NOW**

蔡世華 《黃金時刻》彩墨 紙本 畫框



This work is located in Singapore.

49

**TUNG YUE NANG** (Singaporean, b. 1959)

**Spring**

**signed and dated 96 lower right; signed, dated 1996.12**

**Singapore, titled in Chinese verso**

**oil on canvas, framed**

**51 x 66 cm; 73 x 89 cm (with frame)**

**BID NOW**

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

**USD 2,200 - 2,940**

**鄧汝能《晨照》1996年作 油彩 畫布 畫框**



This work is located in Singapore.

50

**TUNG YUE NANG** (Singaporean, b. 1959)

**Morning**

signed and dated 96 lower right; signed, dated 1996.12

Singapore, titled in Chinese verso

oil on canvas, framed

66 x 51 cm; 89 x 73 cm (with frame)

BID NOW

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

USD 2,200 - 2,940

鄧汝能《情事》1996年作 油彩畫布畫框



This work is located in Singapore.

51

**MILENKO PRVACKI** (Yugoslavian, b. 1951)

The Ultimate Visual Dictionary

signed and dated 98 lower right

oil on canvas, framed

35 x 45 cm; 46 x 55.5 cm (with frame)

BID NOW

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

USD 1,470 - 2,200

米連柯·普爾瓦奇基《終極視覺詞典》1998年作 油彩畫布畫框



This work is located in Singapore.

52

**MILENKO PRVACKI** (Yugoslavian, b. 1951)

Collection

signed and dated September 1999 lower middle

mixed media on paper, framed

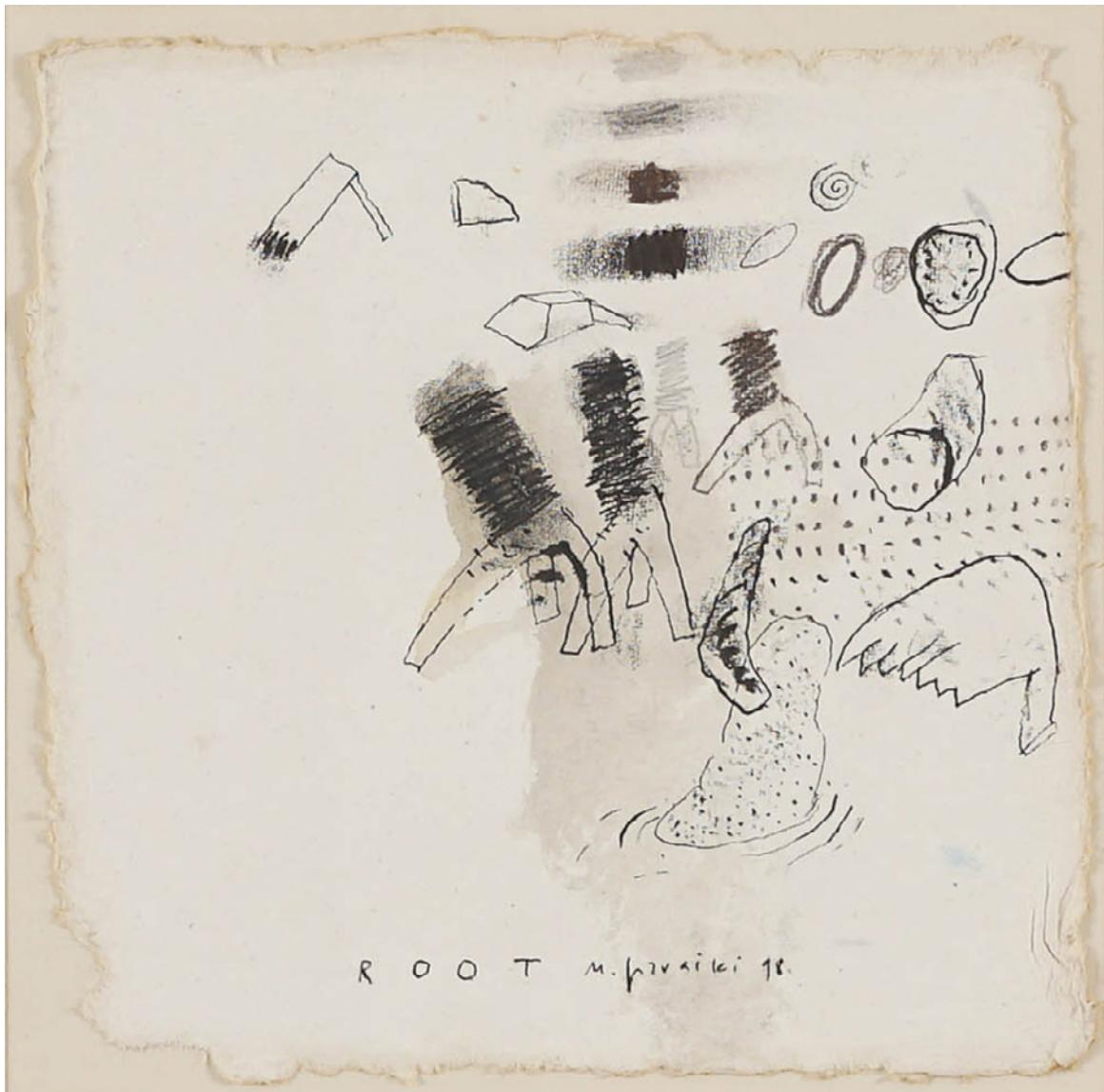
25 x 24.5 cm; 59.5 x 59 cm (with frame)

BID NOW

SGD 1,000 - 1,500

USD 740 - 1,100

米連柯·普爾瓦奇基《採集》1999年作 綜合媒材 紙本 畫框



This work is located in Singapore.

53

**MILENKO PRVACKI** (Yugoslavian, b. 1951)

Root

signed and dated 98 lower middle

mixed media on paper, framed

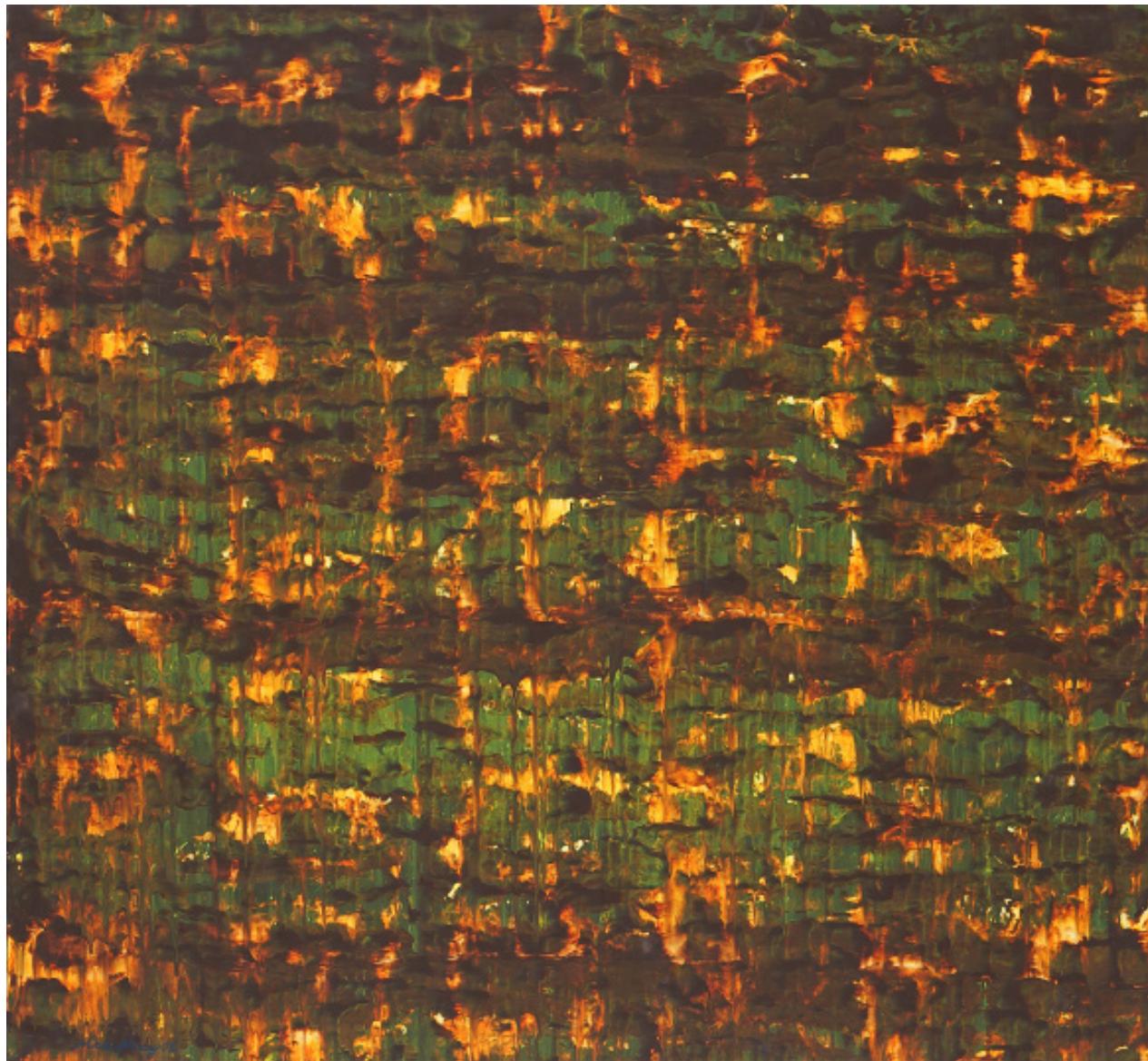
20 x 20 cm; 46 x 46 cm (with frame)

BID NOW

SGD 1,000 - 1,500

USD 740 - 1,100

米連柯·普爾瓦奇基《根》1998年作 綜合媒材紙本畫框



This work is located in Singapore.

54

**MAX KONG** (Singaporean, b. 1974)

Untitled

signed and dated 06 lower left

acrylic on canvas, framed

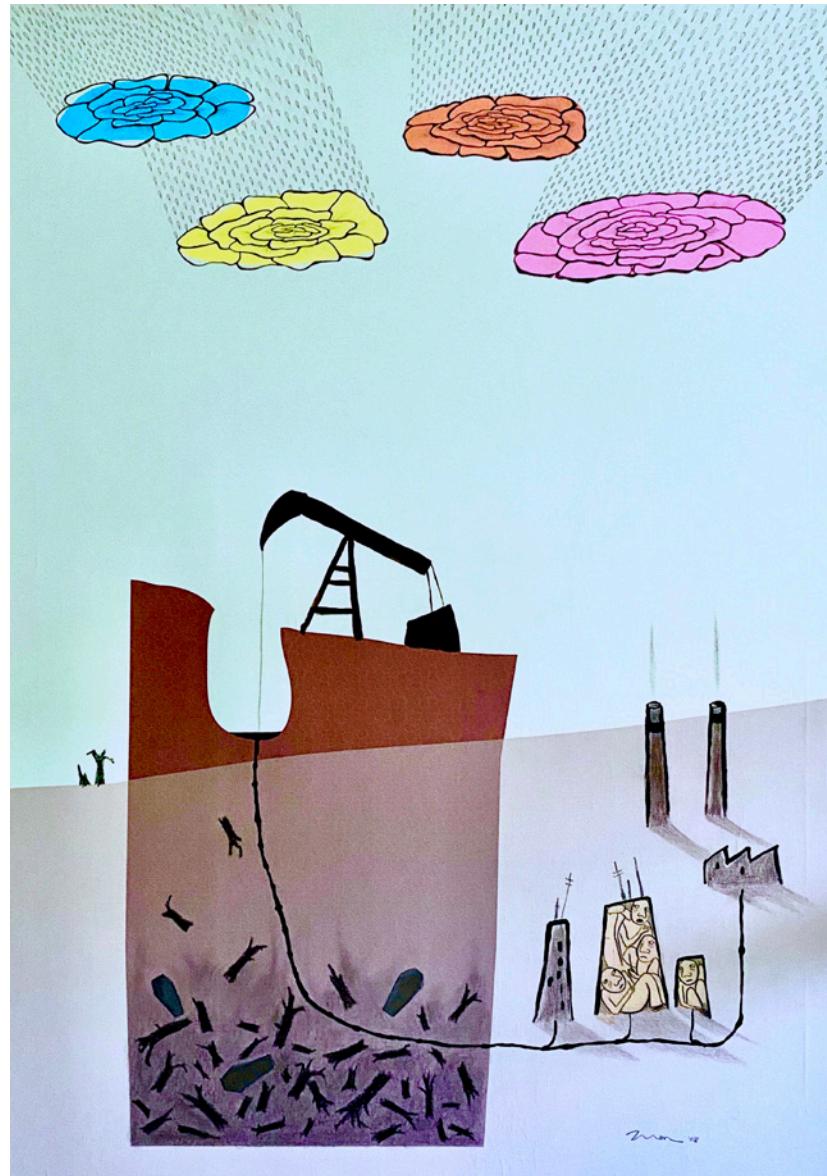
132 x 122 cm ; 137 x 127.5 cm ( with frame )

BID NOW

SGD 2,500 - 3,500

USD 1,840 - 2,570

江錦泉《無題》2006年作 亞克力 畫布 畫框



This work is located in Singapore.

55

**MONA CHOO** (Singaporean, b.1970)

**Last Drop**

signed and dated '08 lower right

mixed media on canvas

131 x 93 cm

**BID NOW**

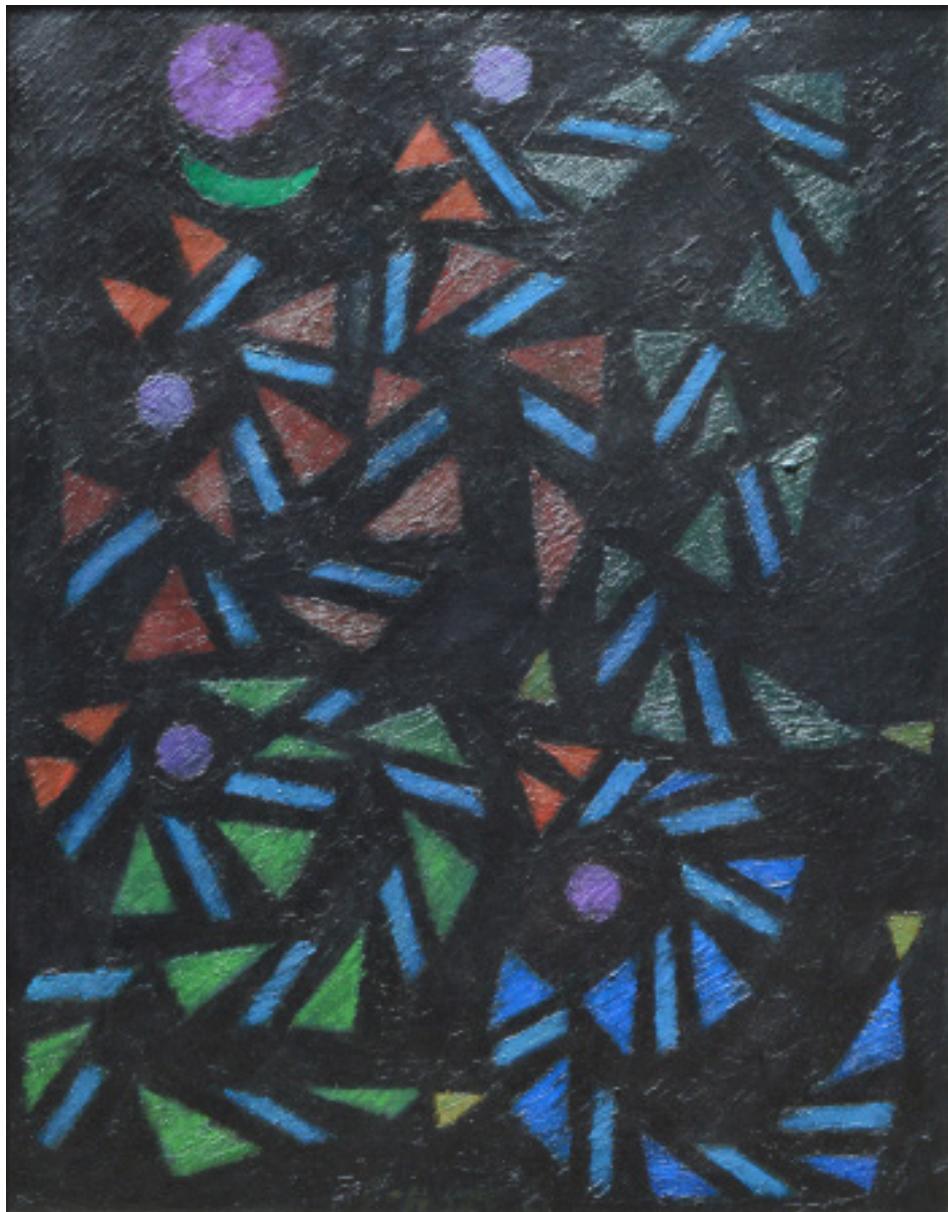
**SGD 3,600 - 5,000**

USD 2,640 - 3,670

朱夢倫《最後一滴》2008年作 綜合媒材 畫布

**Provenance:**

Acquired from Art-2 Gallery, Singapore



This work is located in Indonesia.

56

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

**Mandala Malam**

**signed lower middle**

**mixed media on canvas, framed**

**90 x 70 cm ; 104 x 84 cm ( with frame )**

**SGD 5,600 - 6,500**

**USD 4,110 - 4,770**

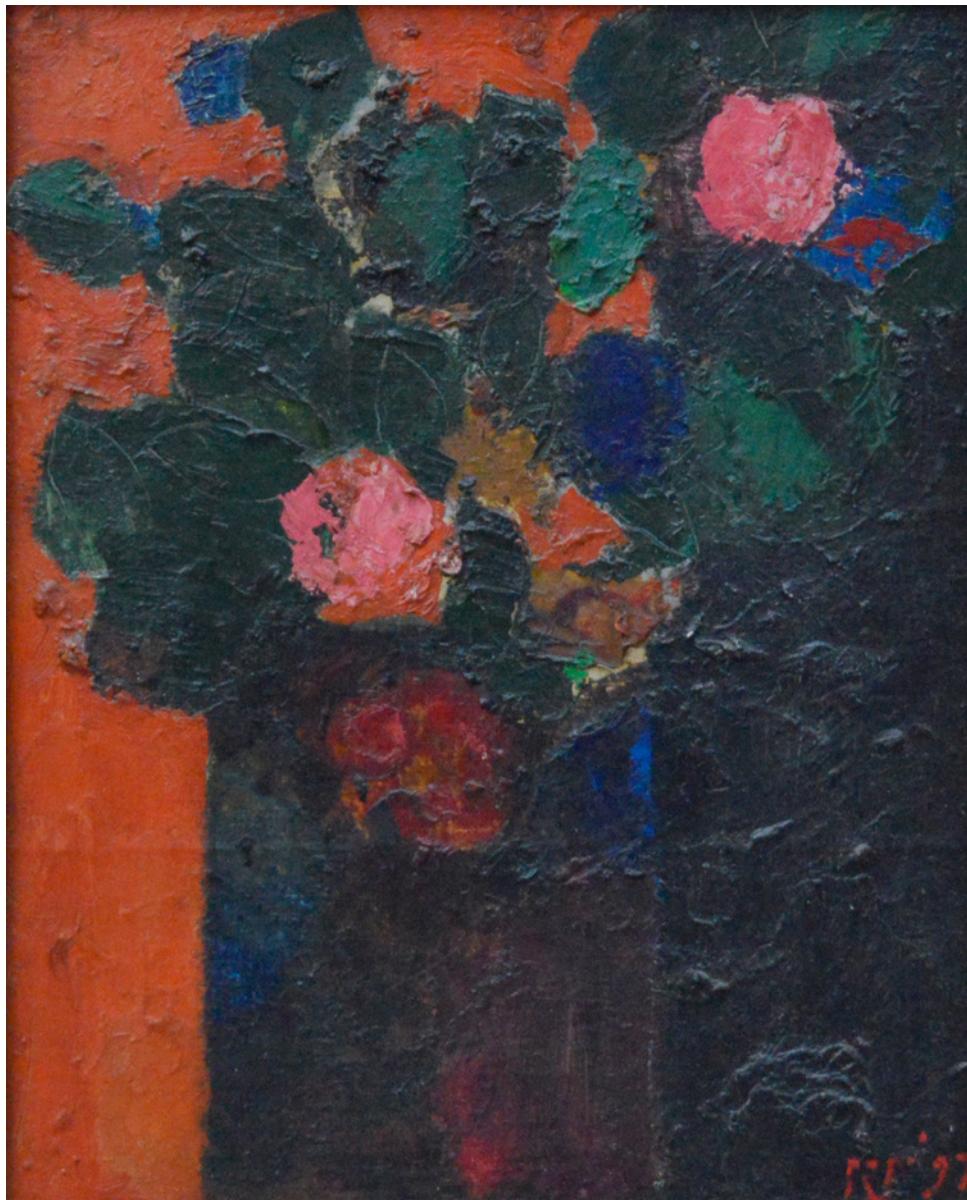
**法賈 · 希迪 《抽象》綜合媒材 畫布 畫框**

**BID NOW**



**Literature :**

M. Dwi Marianto, Fadjar Sidik : Dinamika Bentuk dan Ruang - Rupa Seni, 2002, p. 179



This work is located in Indonesia.

57

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

**Flowers**

**signed and dated 97 lower right**

**oil on canvas laid on board, framed**

**60 x 48 cm ; 75.1 x 87.6 cm ( with frame )**

**BID NOW**

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

**USD 2,200 - 2,940**

**波波·依斯甘達《花》1997年作 油彩 畫布 木板 畫框**



This work is located in Singapore.

58

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

**White Horse**

**signed and dated '87 lower right  
oil on canvas, framed**

**140 x 150 cm**

**SGD 24,000 - 30,000  
USD 17,600 - 22,000**

**波波·依斯甘達《白馬》1987年作 油彩 畫布 畫框**

**BID NOW**

**Provenance:**

Acquired by the present owner  
from Linda Gallery, Singapore

**Exhibition and Literature:**

Singapore, Linda Gallery, Popo Iskandar at a Glance, 2002, p.10 and back cover.



This work is located in Singapore.

59

**UGO UNTORO** (Indonesian, b.1970)

**Stone Marionettes Festival**

**signed, titled and dated 08 lower left**

**mixed media on canvas**

**100 x 120 cm ; 104 x 124 cm ( with frame )**

**BID NOW**

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

**USD 2,200 - 2,940**

**烏戈·烏托羅《木偶節》2008年作 綜合媒材 畫布**



This work is located in Singapore.

60

**HARIS PURNOMO** (Indonesian, b.1956)

**Untitled**

**signed and dated 2008 middle**

**acrylic on canvas**

**180 x 200 cm**

**BID NOW**

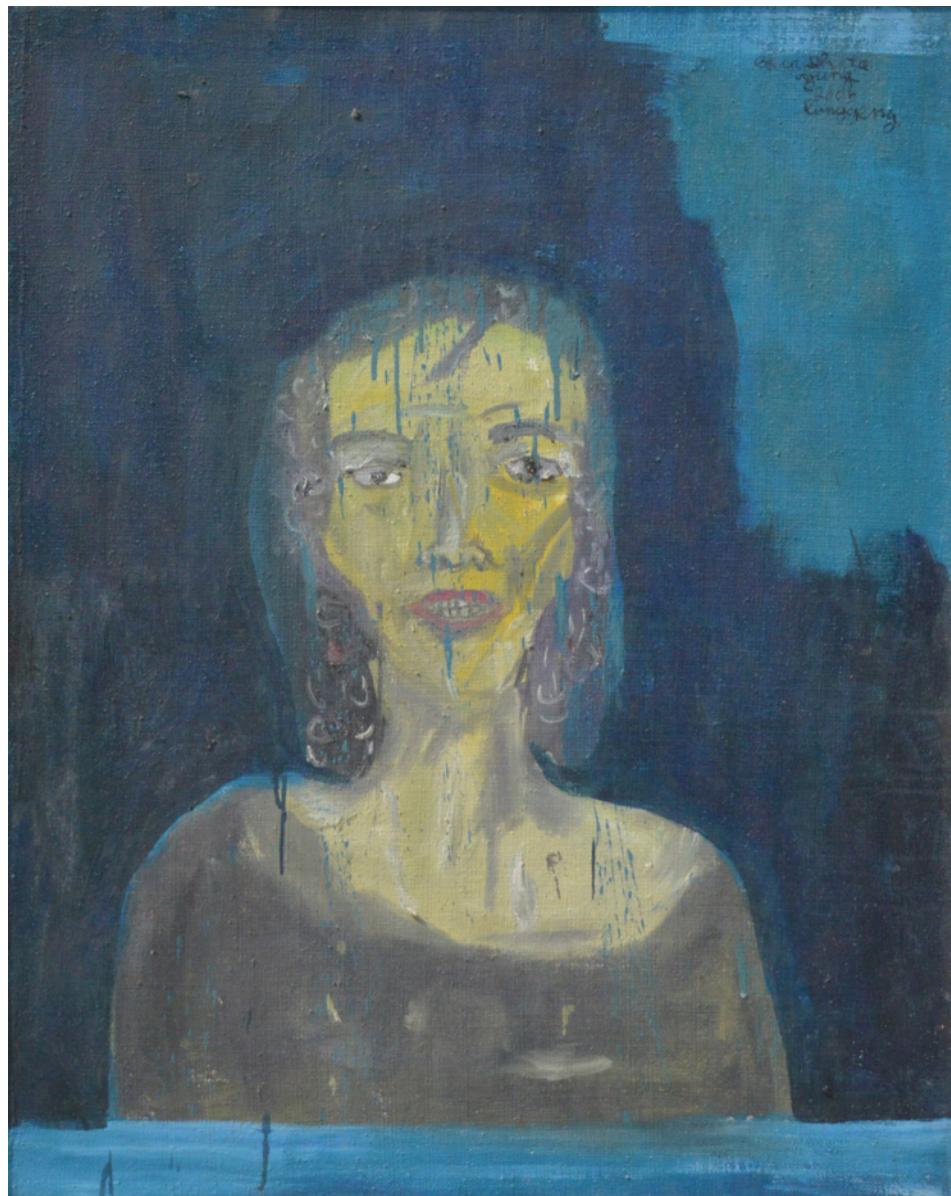
**SGD 9,000 - 14,000**

**USD 6,660 - 10,270**

**哈里斯·普諾莫《無題》2008年作 亞克力 畫布**

**PROVENANCE**

Christie's, Hong Kong, 30 May 2010, lot 1159  
Acquired from the above by the present owner



This work is located in Indonesia.

61

**BOB 'SICK' YUDHITA AGUNG** (Indonesian, b.1971)

Figure

signed and dated 2005 upper right

mixed media on canvas, framed

112 x 88 cm ; 117 x 93 cm ( with frame )

BID NOW

**SGD 2,500 - 3,000**

USD 1,840 - 2,200

波譜・亞貢《人物》2005年作 綜合媒材 畫布 畫框



This work is located in Singapore.

62

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

**Two Legong Dancers**

**signed and dated 99 lower right; signed again and dated 2000 verso  
oil on canvas, framed**

**95 x 95 cm ; 136 x 136 cm ( with frame )**

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

**USD 2,570 - 3,670**

**BID NOW**

伊・紐曼・古納沙《兩位峇里島樂高舞者》1999年作 油彩 畫布 畫框



This work is located in Singapore.

63

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

Flute Dancer

signed and dated 99 lower right; signed again and dated 2000 verso

oil on canvas, framed

95 x 95 cm ; 136 x 136 cm ( with frame )

BID NOW

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

USD 2,570 - 3,670

伊・紐曼・古納沙《長笛舞者》1999年作 油彩 畫布 畫框



This work is located in Singapore.

64

I NYOMAN GUNARSA (Indonesian, 1944-2017)

Two Balinese Dancers

signed and dated 98 lower middle  
oil on canvas, framed

70 x 70 cm ; 110 x 112 cm ( with frame )

BID NOW

SGD 2,800 - 4,000

USD 2,060 - 2,940

伊・紐曼・古納沙《兩位峇里島舞者》1998年作 油彩 畫布 畫框



**His body of work is full of various symbols of Indonesian ethnicity. Known for painting angular and elongated forms of dancing figures, this painting stands out for the more voluminous rendering of the bodies of the traditional dancers.**

Suwaji was born in Yogyakarta and graduated from the Painting Department of STSRI - ASRI (Indonesian Visual Art Academy). He subsequently became a painter and a teacher at the Indonesian Institute of the Arts. Note the stylised form of the facial profile often seen in wayang puppets, has become part of Suwaji's trademark.

Lembu Karnaval illustrates the cow carnival celebrated yearly in Yogyakarta. This work showcases two men, in Suwaji's iconic style – one of them riding a cow while raising one of his hands, showing his excitement, while the other is situated at the lower left of the painting. Suwaji's use of red as the work's background creates a nuance of adventure while the colourful brushstrokes that are spread across the center suggests a victory that the rider has achieved.

\*Chinese and Indonesian Translation  
go to page 142



This work is located in Singapore.

65

**SUWAJI** (Indonesian, b.1942)

Lembu Karnaval (Carnival Cow)

signed and dated 98 lower right

oil on canvas, framed

145 x 145 cm ; 169.5 x 169.5 cm ( with frame )

BID NOW

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

USD 2,940 - 3,670

蘇瓦基《嘉年華牛》1998年作 油彩 畫布 畫框



This work is located in Singapore.

66

**SUWAJI** (Indonesian, b.1942)

Ibu dan Anak ( Mother and Child )

signed and dated 016 lower right

mixed media on canvas, framed

190 x 150 cm ; 196 x 156 cm ( with frame )

BID NOW

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

USD 2,200 - 2,940

蘇瓦基《母与子》2016年作 綜合媒材 畫布 畫框



This work is located in Bangkok, Thailand.

67

**VASAN SITTHIKET** (Thai, b.1957)

**Nightmare in Paradise**

**titled, signed and dated 1995 Tokyo**

**watercolour, drawing and collage on paper**

**80 x 55 cm (4); 98.6 x 75 x 5 cm (with frame each)**

**BID NOW**

**SGD 14,000 - 18,000**

**USD 10,270 - 13,200**

**瓦桑 《天堂夢》水彩畫 紙本 拼貼**



In the work, *We Love You Comrade Navin*, the slogan "We follow closely around Navin Comrade", "Navin's little red book" including the sleeve bands of "Thailand's Navin" and "Tibet's Navin", by integrating himself as a well-admired leader with devoted followers, the present work aptly summarizes leadership we observe almost anywhere around the world, no matter east or west, developed or developing countries.

An artist of the present times, Navin's virtuosity lies in the fact that he never shy away from putting the hard truth to the audience. In the most candid way, even in times of an ongoing pandemic, *We Love You Comrade Navin* is a true statement of our times.

*In search of the Lost Kingdom of Navin*, fools us with the artist's eccentric fictional role-play as a leader pursuing his lost kingdom. Riding on a fatigued horse accompanied by his entourage, in Navin's tongue-in-cheek tone, this propaganda poster strikes us so relevant to the present social-political climate of Thailand.

\*Chinese and Indonesian Translation  
go to page 143



This work is located in Bangkok, Thailand.

68

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

We love you comrade Navin  
edition lower left; titled middle lower;  
signed and dated 2007 lower right  
woodblock print on paper  
70 x 99.5 cm; 86 x 116 cm (with frame)

BID NOW

SGD 3,400 - 4,000  
USD 2,500 - 2,940

### 納文・拉萬猜《我們愛你納文同志》木刻版畫 紙本

In the work, We Love You Comrade Navin, the slogan "We follow closely around Navin Comrade", "Navin's little red book" including the sleeve bands of "Thailand's Navin" and "Tibet's Navin", by integrating himself as a well-admired leader with devoted followers, the present work aptly summarizes leadership we observe almost anywhere around the world, no matter east or west, developed or developing countries.

An artist of the present times, Navin's virtuosity lies in the fact that he never shy away from putting the hard truth to the audience. In the most candid way, even in times of an ongoing pandemic, We Love You Comrade Navin is a true statement of our times.



This work is located in Thailand.

69

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

In search of the lost kingdom of Navin  
edition lower left; titled middle lower;  
signed and dated 2007 lower right

woodblock print on paper

70 x 99.5 cm; 80.5 x 110.2 cm (with frame)

BID NOW

SGD 3,400 - 4,000

USD 2,500 - 2,940

納文·拉萬猜《尋找失落的納文王國》木刻版畫 紙本



This work is located in Indonesia.

70

**DO DUY TUAN** (Vietnamese, b.1954)

Moon and Purple

signed and dated 2019 lower right  
oil on canvas, framed

80 x 90 cm ( from certificate ) ; 96.1 x 86.1 cm ( with frame )

SGD 2,400 - 3,000  
USD 1,760 - 2,200

BID NOW



Provenance : This work is accompanied with certificate of authenticity signed by the artist



This work is located in Indonesia.

71

**DO DUY TUAN** (Vietnamese, b.1954)

Lady with Bird Cage

signed and dated 2013 lower right

mixed media on canvas, framed

80 x 90 cm ( from certificate ) ; 96 x 86.1 cm ( with frame )

**SGD 2,400 - 3,000**

USD 1,760 - 2,200

BID NOW



**DO DUY TUAN 《鳥籠的女人》**  
2013 年作 綜合媒材 畫布 畫框

Provenance : This work is accompanied with certificate of authenticity signed by the artist



This work is located in Indonesia.

72

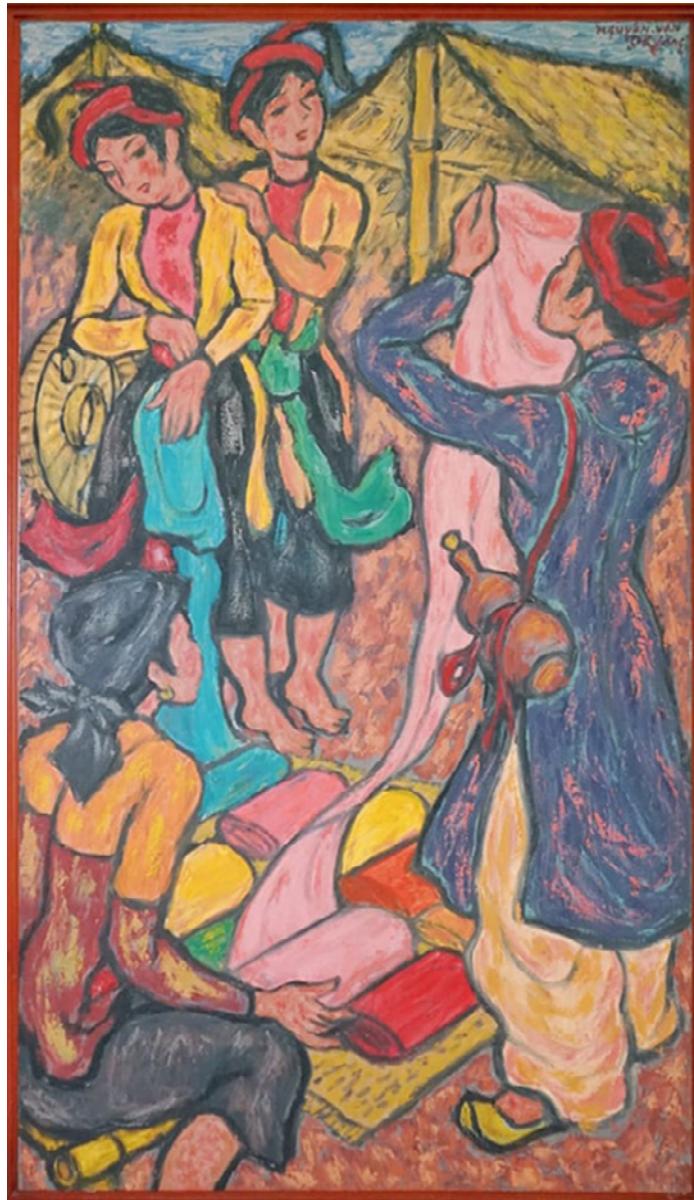
**NGUYEN VAN PHUONG** (Vietnamese, 1930-2006)

Lady Playing Zither  
signed upper left  
oil on canvas  
119 x 99 cm

BID NOW

**SGD 4,500 - 5,000**  
USD 3,300 - 3,670

阮文芳 《夫人演奏古箏》 油彩 畫布



This work is located in Indonesia.

73

**NGUYEN VAN PHUONG** (Vietnamese, 1930-2006)

Cloth Market  
signed upper right  
oil on canvas  
184 x 83 cm

BID NOW

**SGD 5,000 - 6,000**  
USD 3,670 - 4,400

阮文芳 《布市場》 油彩 畫布



This work is located in Singapore.

74

**LA HON** (Vietnamese, b.1945)

Lantern Festival

signed and dated 99 lower right

ink and colour on silk, framed

39 x 59 cm; 70 x 90 cm (with frame)

BID NOW

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

USD 2,200 - 2,940

LA HON 《燈籠》 1999 年作 水墨 設色 絹 畫框



This work is located in Singapore.

75

**QUYNH HUONG** (Vietnamese, 1953-2010)

Mother and Child

signed and dated 93 upper right

ink and colour on silk, framed

65 x 45 cm ; 109 x 88 cm ( with frame )

BID NOW

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

USD 2,200 - 2,940

**QUYNH HUONG 《母與子》 1993 年作 水墨 設色 絹 畫框**



This work is located in Singapore.

76

**BUI VAN HOAN** (Vietnamese, b.1971)

Returning to the Pagoda

signed lower left  
oil on canvas  
154.5 x 135.5 cm

[BID NOW](#)

SGD 4,500 - 6,500  
USD 3,300 - 4,770

**BUI VAN HOAN** 《返回寶塔》油彩 畫布



This work is located in Singapore.

77

**LUONG KHANH TOAN** (Vietnamese, b.1955)

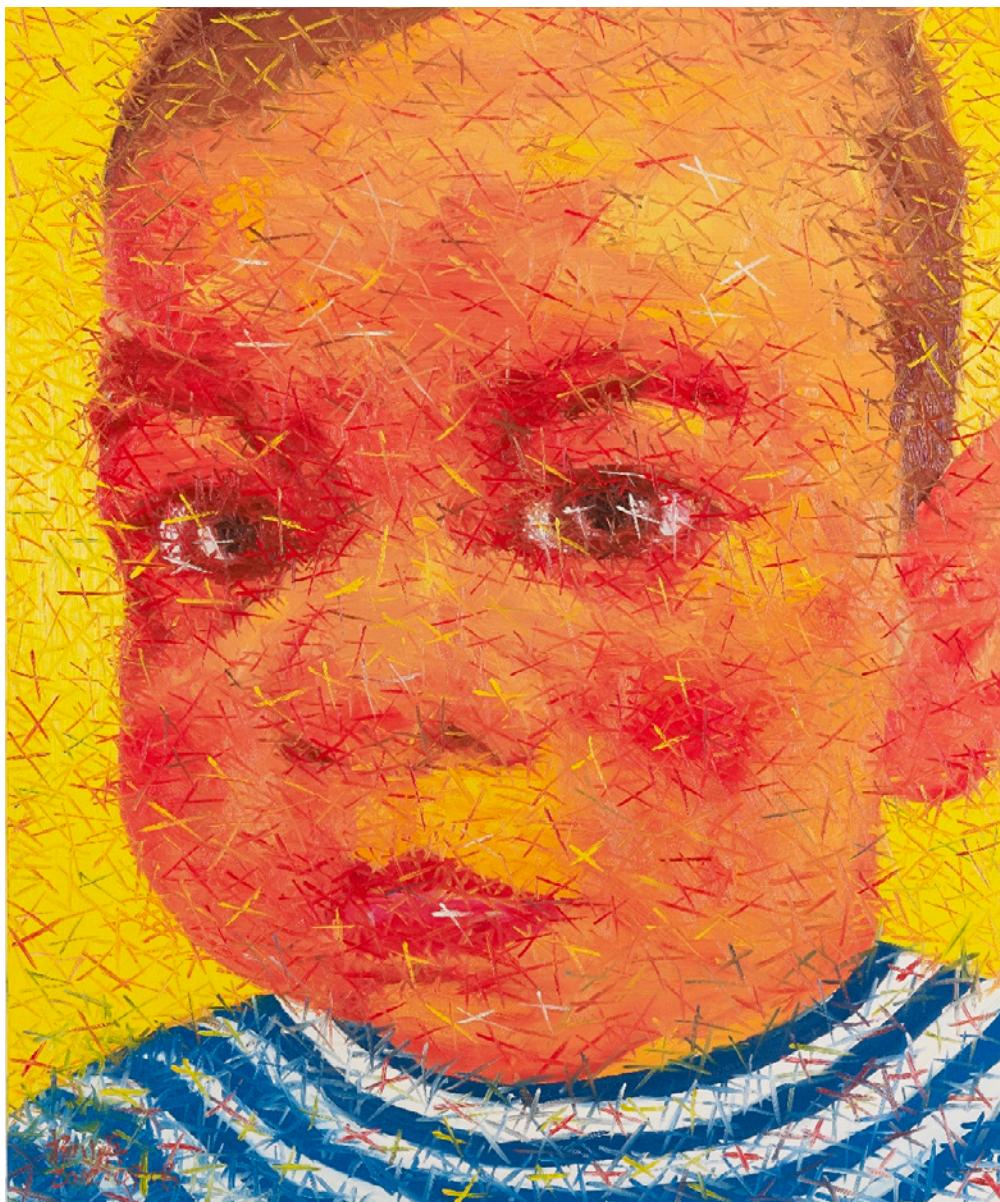
**Untitled**

signed in English and with a seal lower right  
acrylic and lacquer on board, framed  
62 x 81 cm; 81 x 101.5 cm (with frame)

**BID NOW**

**SGD 3,000 - 4,000**  
**USD 2,200 - 2,940**

**LUONG KHANH TOAN 《無題》亞克力 漆 木板 畫框**



This work is located in Singapore.

78

**YANG XIAOBING** (Chinese, b.1966)

**Portrait, Mirror 2012.09.08**

**signed in Chinese and dated 2012-09-08 lower left;  
titled and signed in Chinese, dated 2012-09-09**

**and inscribed with size verso**

**oil on canvas**

**180 x 150 cm**

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

**USD 2,200 - 2,940**

**BID NOW**

**楊小彬 《肖像，鏡子2012.09.08》 2012年作 油彩畫布**



This work is located in Singapore.

79

**MA DONGMIN** (Chinese, b.1968)

No - 6

signed in chinese and english, dated 2007 and inscribed no - 6 lower right;  
inscribed 2007. No. 6b and signed verso

oil on canvas

120 x 151 cm

BID NOW

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

USD 4,400 - 5,870

馬東民 《No. 6》 2007 年作 油彩 畫布



This work is located in Indonesia.

80

**MUKLAY** (Indonesian, b.1993)

Trapped in the Sickness Series

painted 2019

acrylic on canvas

90 x 120 cm

BID NOW

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

USD 2,940 - 4,400

穆克雷《被困在疾病系列中》2019年作 亞克力 畫布

Muchlis Fachri a.k.a Muklay, recently named as one of Forbes Indonesia 30 Under 30 2020



**Muklay aka Muchlis Fachri, recently known by the public as the most influential 30 Under 30 by Forbes Indonesia, 2020.**

Though young, under 30 years old, Muklay has already set foot into major museum exhibition in 2017 for Animamix Beinnale at Art:1 Museum, and was invited to the SH Art Project in Ginza, Tokyo. Not only that, Muklay is also the only 4 Southeast Asian Artists invited by Japanese Brand Uniqlo to collaborate on a series of fashion retail using his art design.

Muklay's pop and urban art are accentuated with a touch of surrealism. Trapped in the Sickness series, an eye-catching work filled with Muklay's cartoony yet grotesque animated figures. Veiled under the colourful curtain is exaggerated alien head of popping eyes yearning to reveal itself. Essentially, Muklay represents a whole new young generation of Indonesian who are advancing to chart a brand new expression of "What's Art".





This work is located in Indonesia.

81

**ARKIV VILAMANSA** (Indonesian, b.1979)

**Need a Little Time To Wake Up!**

**painted 2020**

**acrylic on canvas**

**100x125cm**

**BID NOW**

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

**USD 3,670 - 5,140**

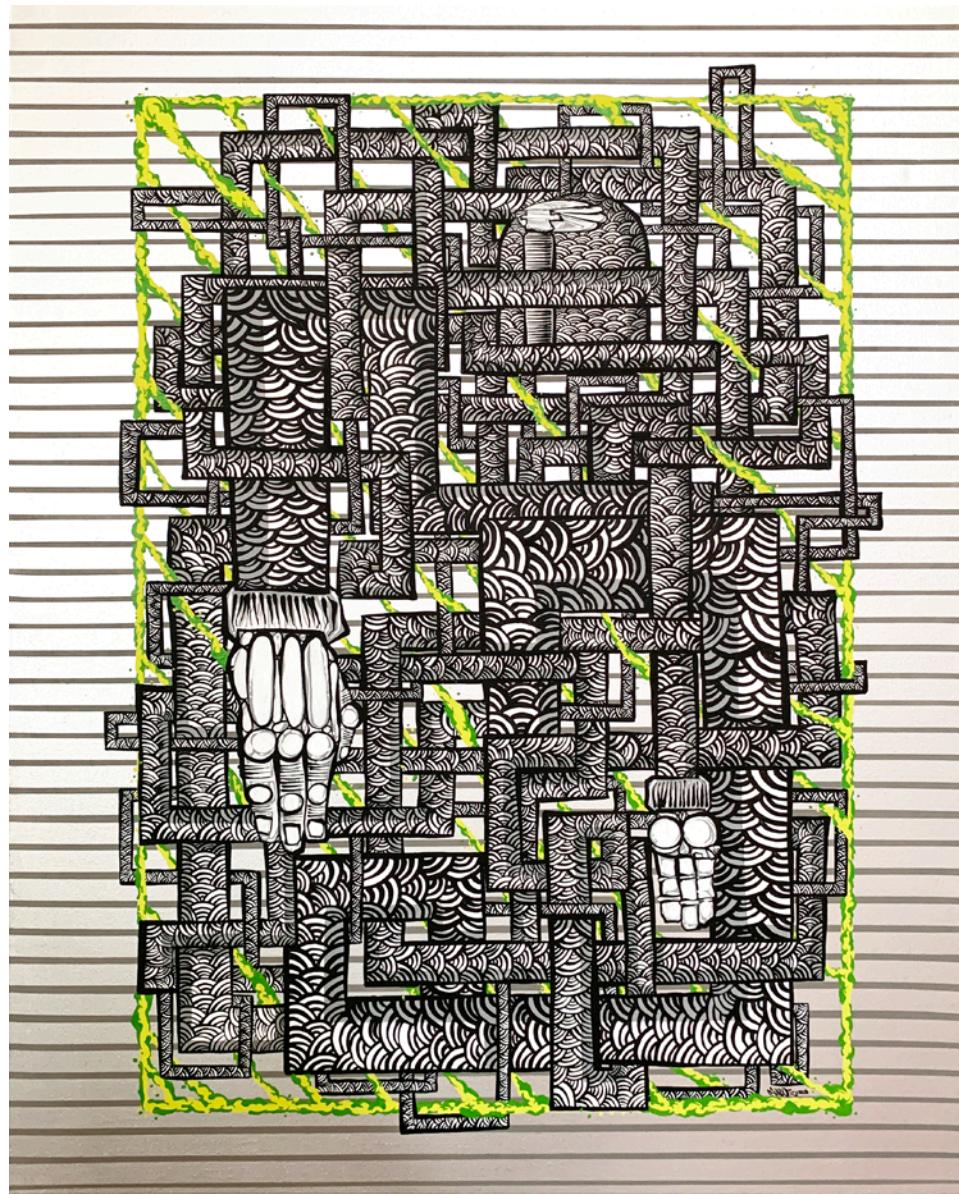
阿爾科夫《需要一點時間醒來》2020年作 亞克力 畫布



Arkiv Vilmansa, a prominent urban artist to many hippies, over the years Arkiv is a rising household name for his collaborative nature with industry outside of the art world. Just to name a few, Ikea, Volkswagen, Vans, the list goes on.

First introduced to the public for his colour comprehensive works which he uses chromatic colour tonality to create architectural patterns onto canvas, in recent years his works are even more vividly expressive by recycling iconic figures like Mickey Mouse, Woody Woodpecker, and Doraemon. In an era when re-interpretation is more important than ever, this playful caricature recreated by Arkiv once again reminds us of the modern consumerism of the pop-culture.

\*Chinese and Indonesian Translation  
go to page 144



This work is located in Indonesia.

82

**DARBOTZ** (Indonesian, b.1981)

**Find My Way**  
signed and dated 2020 lower right  
acrylic on canvas  
80 x 100 cm

BID NOW

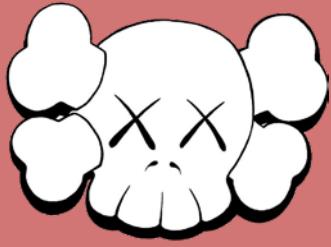
**SGD 7,000 - 8,000**  
**USD 5,140 - 5,870**

達邦斯《找到我的路》2020 年作 亞克力 畫布



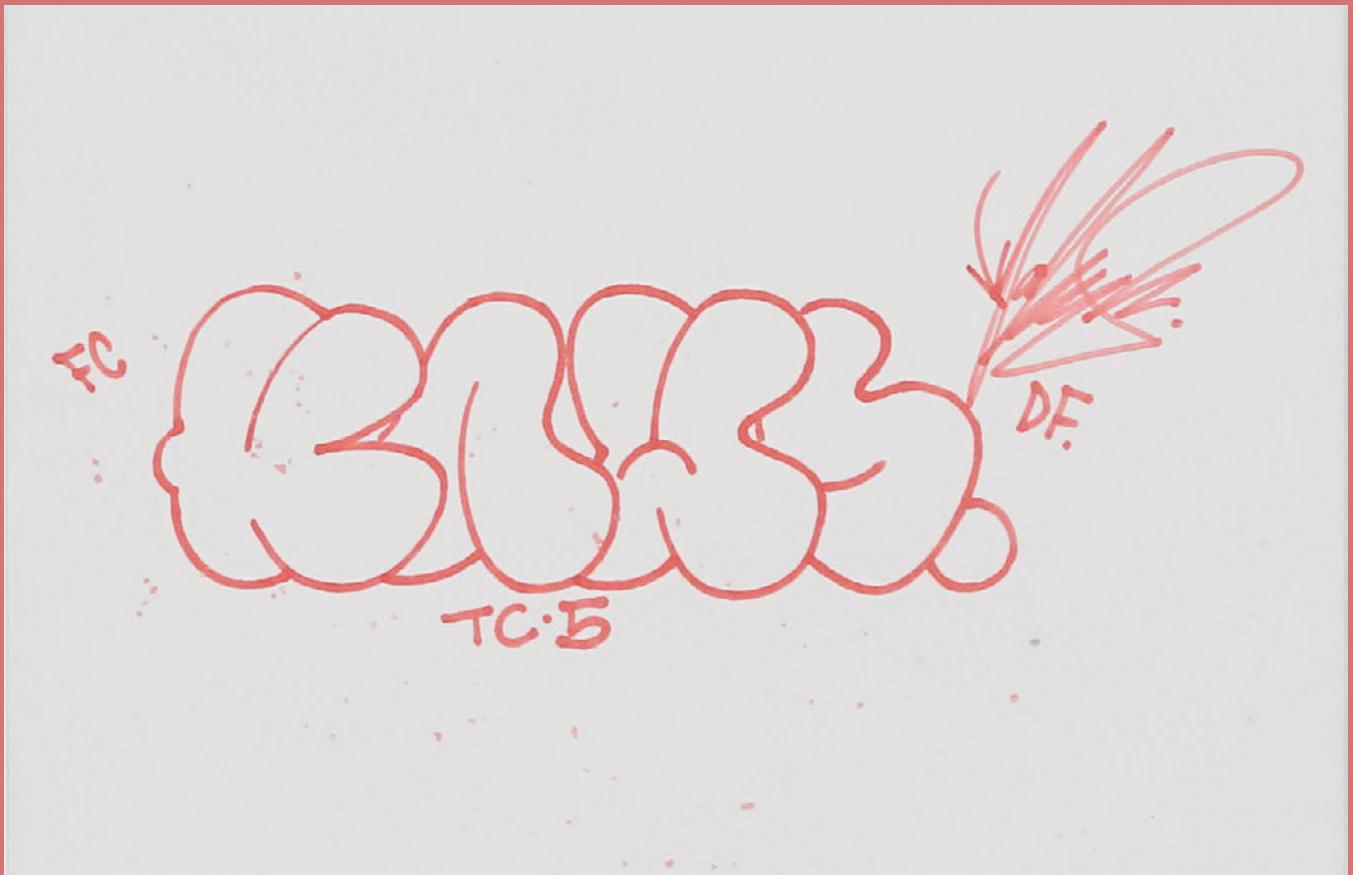
Darbotz, the Indonesia Banksy, begin his “street” career in the mid 1990’s, spray painting on Jakarta’s street walls, buses, and even school premises. With his identity still remain anonymous, Darbotz’s creation is wholly a reflection of his experience growing up in one of the world’s most densely populated city, Jakarta. No doubt, the maze-like streets and lanes of the city inspired Darbotz’s iconic creation of the “cumi-cumi” – Squid Monster. The city’s expansive network is ever changing like the tentacles of a squid.

Identity of his city and his role as a Jakartan is the core to all of his works, moving on from his “cumi-cumi” series, Find My Way once again advocates the voices of youngsters feeling astray in the city that they were born and raised in. With the two hand signs embedded in the maze, rather hopefully in this monotone render, it signals the unending faith to fight and perseverance.



"When your whole art is based on the lettering you choose, you kinda figure out what ones work together. I just liked the shapes of the K A W S."

– KAWS, 2013, in an interview with Out of Sync



This work is located in Singapore.

83

**KAWS** (American, b.1974)

Untitled

signed in the work. This is an unique work. executed 2002.  
part of KAWS Personal Black book. KAWS gifted this piece

to street artist COPE2

marker on paper

20 x 27 cm

BID NOW

SGD 6,000 - 8,000  
USD 4,400 - 5,870

KAWS 《無題》 2002 年作 油筆 紙本

\*Chinese and Indonesian Translation  
go to page 145



This work is located in Singapore.

84

### SEEN (RICHARD MIRANDO) (American, b.1961)

Untitled

signed verso on each panel. This is a unique work.

executed 1999. acquired directly from artist.

spray paint on canvas

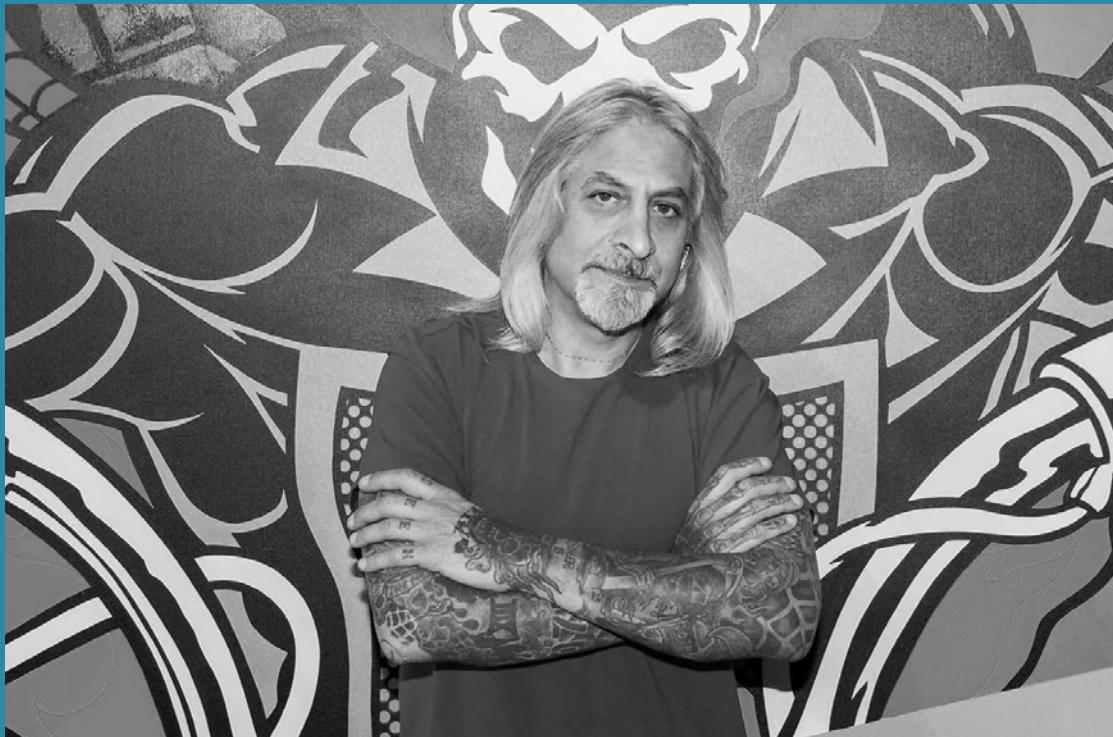
61 x 184 cm

SGD 3,000 - 5,000

USD 2,200 - 3,670

BID NOW

SEEN 《無題》 1999 年作 噴漆 畫布



**Known as the Godfather of Graffiti, SEEN aka Richard “Richie” Mirando, born in the Bronx, New York City 1961, came into light as street graffiti artist as early as 1980s.**

**Like his many contemporaries, Keith Haring, and Jean-Michel Basquiat, making marking on NYC metro trains since 11 years old, his works are the new art that many were anticipating in the 80s, for a post-minimalist era.**

**“We’ll paint in the streets in broad daylight; the people, the police, nobody had a clue about what was going on, what it was about. I would just stand and paint walls and whatever; and at the same time I was showing my work in galleries and the museums (who) were already interest in it. I had seen my paint next to a Picasso.” – SEEN, 2011, in an interview with Tatler Hong Kong**



This work is located in Singapore.

85

**COPE2 (FERNANDO CARLO)** (American, b.1968)

**Untitled**

**signed in the work dated 2002 lower right. This is an unique work.**

**spray paint and paint on canvas**

**77 x 77 cm**

**This work was exhibited in MOMA 2006**

**BID NOW**

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

**USD 3,670 - 4,400**

**COPE2 《無題》 2002 年作 噴漆 亞克力 畫布**



---

**"I started in the street and the subway, but when you get older maybe you have children, you cannot do illegal graffiti on train anymore, so I say you know what? I'm gonna take my art and put in gallery!" – COPE2, 2016, in an interview with Legendary (in excerpt)**

**The present work was exhibited in MoMA in 2006**

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\*Chinese and Indonesian Translation  
go to page 146

**"( The body of works) ...referencing pop art ... but with that it still has a dark undertone and rather than it's being about consumerism, it's more about social currency; its more about relationship, love and losses, the veneers about what you're eating, what you buy and what you're wearing."**

**– D\*Face, 2018, in an interview with Menlo House**



This work is located in Singapore.

86

**D\*FACE (DEAN STOCKTON)** (American, b.1978)

One Dollar

signed lower left editioned 25/200.

acquired from black rat press. executed 2007

silkscreen on paper

45 x 98 cm

**BID NOW**

SGD 1,200 - 1,600

USD 880 - 1,180

**D\*Face 《美金1元》 2007 年作**

\*Chinese and Indonesian Translation  
go to page 147



This work is located in Singapore.

87

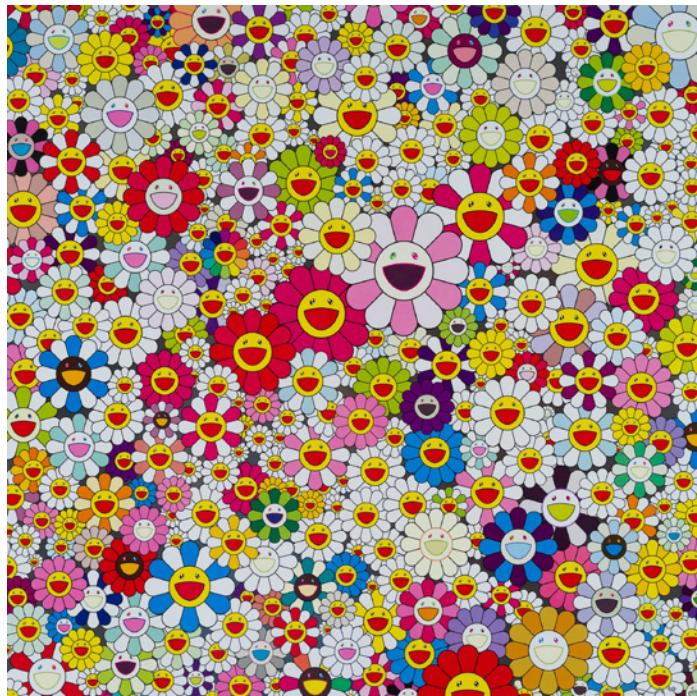
**YOSHITOMO NARA** (Japanese, b.1959)

Real One, 2020  
edition of 1000  
offset Lithograph  
73.6 x 63.5 cm

BID NOW

SGD 2,500 - 4,500  
USD 1,840 - 3,300

奈良美智《真的，2020》石版版畫 限量1000版



This work is located in Singapore.

88

**TAKASHI MURAKAMI** (Japanese, 1962)

Happy Face Flower

each signed and numbered with edition 186/300 and 103/300 respectively

lower right | executed in 2010

screenprint on paper

68x 68 cm (2)

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

USD 2,940 - 4,400

BID NOW

村上隆《微笑彩花》2010年作 絲網印 紙本 限量300版

Provenance: Sotheby's Hong Kong,  
3 October 2011, lot 996



This work is located in Singapore.

89

**TAKASHI MURAKAMI** (Japanese, b.1962)

**DORAEMON: WE CAME TO THE FIELD OF FLOWERS**

**THROUGH ANYWHERE DOOR (DOKODEMO DOOR)**

**edition of 1000**

**Offset lithograph in colors on satin wove paper**

**50 x 50 cm (2)**

**BID NOW**

**SGD 2,500 - 4,500**

**USD 1,840 - 3,300**

**村上隆 (i) 《花田上的任意門 (叮噹)》**

**; (ii) 《通過任意門來到花田中的我們》石版 版畫 限量1000版**



This work is located in Singapore.

90

**TAKASHI MURAKAMI** (Japanese, b.1962)

Doraemon's Daily Life; M. Fujiko, F. Fujio

edition of 1000

silkscreen

65 x 57 cm

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

USD 1,100 - 1,840

BID NOW

村上隆《藤子. F. 不二雄先生與哆啦A 夢在花叢中》絲網 版畫 限量1000版



This work is located in Singapore.

91

**TAKASHI MURAKAMI** (Japanese, b.1962)

1. Doraemon: Here We Go! 2. Doraemon Thank you /

3. Doraemon: Hip Hip Hurrah!

edition of 1000

silkscreen

65 x 57 cm (3)

BID NOW

SGD 3,500 - 5,500

USD 2,570 - 4,040

村上隆《1. 我們來了！2. 謝謝／3. 嘻哈 哈拉！》絲網 版畫 限量1000版



This work is located in Singapore.

92

**TAKASHI MURAKAMI** (Japanese, b.1962)

Obliterate the Self and Even a Fire is Cool

edition of 300

offset lithograph with silver on paper

50 x 50 cm

BID NOW

**SGD 2,000 - 4,000**

USD 1,470 - 2,940

村上隆《消滅自我，甚至火都酷》石版版畫 限量300版



This work is located in Singapore.

93

**TAKASHI MURAKAMI** (Japanese, b.1962)

MURAKAMI x COMPLEXCON MR. DOB  
(GOLD & ORIGINAL)(ORIGINAL VERSION), 2016

Gold: edition of 250;

Original: edition of 750

each: "28.5"×19.5×23 cm.

inscribed '© TM/KK COMPLEXCON BAIT SWITCH' (bottom of each)

two vinyl multiple sculptures

28.5 × 19.5 × 23 cm (each)

BID NOW

SGD 6,000 - 8,000

USD 4,400 - 5,870

村上隆《2016年作 MURAKAMI×COMPLEXCON MR. DOB  
(黃金及經典) (初版)》乙烯基 雕塑 (共兩件) 限量250版 ; 限量750版



This work is located in Singapore.

94

**BANKSY** (British, b.1975)

**BRANDALISM LOVE RAT (white)**

**Accompanied with their original boxes**

**Stamped with the producer's copyright on base**

**This is part of limited edition set**

**polystone**

**27.9 x 33 x 17.8 cm**

**SGD 2,000 - 4,000**

**USD 1,470 - 2,940**

**BID NOW**

班克斯《BRANDALISM2020 年作 愛情鼠 (白)》 寶麗石粉樹脂 限量版



This work is located in Singapore.

95

### BE@RBRICK

FLOWER BOMBER 1000%

Accompanied with their original boxes

Each stamped to the underside of the feet

This is part of a limited edition set.

painted cast resin

70 cm (h); 35.5"×24×71.5 cm

BID NOW

SGD 2,000 - 4,000

USD 1,470 - 2,940

BE@RBRICK 《2020年作 1000% 掷花者》彩繪 乙烯 限量版



This work is located in Singapore.

96

### BE@RBRICK

Mickey 1000%

Accompanied with their original boxes  
Each stamped to the underside of the feet  
This is part of a limited edition set.  
painted cast resin  
70 cm (h); 35.5"×24×71.5 cm

BID NOW

SGD 2,000 - 4,000  
USD 1,470 - 2,940

BE@RBRICK 《2020年作 1000% 米奇》彩繪 乙 烯 限 量 版



This work is located in Singapore.

97

### BE@RBRICK

Andy Warhol 1000%

Accompanied with their original boxes

Each stamped to the underside of the feet

This is part of a limited edition set.

painted cast resin

70 cm (h); 35.5"×24×71.5 cm

BID NOW

SGD 2,000 - 4,000

USD 1,470 - 2,940

BE@RBRICK 《2020年作 1000% 安迪·沃霍爾》彩繪 乙烯 限量版

## YAYOI KUSAMA 草間彌生 (Japanese, b.1929)

Lot 1 PumpkinST《南瓜》

Lot 3 Self Portrait《自畫像》

日本藝術家草間彌生以其無窮無盡點點作品而著稱，其中涉及圓點南瓜和怪異的自畫像，進入藝術界已經九十年了，藝術收藏者對其作品的需求沒有絲毫放緩的跡象。33拍賣會很自豪地在此次拍賣中展示了她最標誌性的三幅作品。

草間彌生的作品總是超驗的，它們總是邀請觀眾欣賞她的內心思想和對世界的個人解釋。以超現實主義渲染的風格繪畫，很難將它們置於20-21世紀可定義的任何類別中。這使她成為當今重要的藝術家。

要了解草間彌生的藝術，是因為她散發著無限的波爾卡圓點，這源於她壓抑的青春。草間彌生被教導要在日本公認的女性角色範圍內行事，並常常因母親的夢想超出了順從的準家庭主婦的角色而被母親解僱，草間彌生轉向藝術作為抗議的方式。由於經歷了終生的驚恐發作和幻覺，草間彌生在過去的40年中進入了日本的一家精神病日間護理醫院。話雖如此，我們可以推斷出草間彌生的藝術創作渴望始於她的焦慮和可怕的童年記憶。

隨著草間彌生的點點滴滴，她的作品迷戀地，神經質地切入整個構圖空間，填滿了整個構圖空間，《自畫像》和《紀念攝影》等作品是草間彌生的一種自我剝削卻又宣洩的藝術創作方式。

[Go back to Lot 1 & 3](#)

Seniman Jepang Yayoi Kusama dikenal akan kreasi tiada habisnya yang melibatkan labu polkadot dan potret diri yang eksentrik. Memasuki dekade kesembilannya ke dunia seni, permintaan akan karyanya tidak menunjukkan tanda-tanda melambat. 33 Auction dengan bangga mempersembahkan 3 karyanya yang paling ikonik dalam lelang ini.

Karya Kusama selalu transcendental, selalu mengundang penonton ke dalam pikiran batinnya dan interpretasi pribadinya tentang dunia. Dicat dengan gaya surealistik, sulit untuk menempatkan karyanya ke dalam kategori apa pun yang didefinisikan dalam abad ke-20 hingga ke-21. Maka dari itu, kesenian Kusama menjadi penanda kesenian baru.

Untuk memahami seni Kusama, tentang penyebaran polkadotnya yang tak terbatas, perlu dimengerti perjalanan masa mudanya yang menekan. Ia diajarkan untuk berperilaku layaknya seorang wanita menurut ajaran Jepang, dan mimpiinya untuk memiliki karir diluar peran ibu rumah tengah tidak di toleransi ibunya. Kusama beralih ke seni sebagai cara untuk memprotes. Dengan riwayat serangan panik dan halusinasi, Yayoi dirawat di rumah sakit perawatan psikiatri di Jepang, selama 40 tahun terakhir. Karena itu, kita dapat menyimpulkan bahwa dorongan kreasi artistik Kusama dimulai dengan kecemasan dan kenangan masa kecilnya yang buruk.

Karya-karya seperti Self Portrait dan Commemorative Photograph adalah mode kreasi seni Kusama yang mengeksploitasi dirinya secara katarsis. Ia membentuk karya-karyanya dan mengukir ruang komposisi secara obsesif, neurotik, mengisi seluruh ruang komposisi.

## CHUA MIA TEE 蔡名智 (Singaporean, b.1931)

Lot 5 Street Scene of Madrid, Spain 《馬德里街景》

Lot 6 Li River Villagers 《漓江》

蔡名志現實主義作品描繪了廣為流傳的中國20元鈔票上著名的風景 - 位於中國南方桂林的漓江，是世界十大自然奇觀之一。在當前的作品中，蔡的掌握被恰當地定義了，漓江的地理迷宮，被獨特的岩石和山坡，山脊和溝壑所覆蓋，如果不是真正的油畫大師，就不可能實現如此完美現場。

竹筏上的當地漁民暫時停在河彎處，以運送當地農民從山上回來，他們帶著一籃子金桔和栗子豐收。綠色和藍色的陰影在畫布上占主導地位，隨著溫暖的陽光照在平靜的水面上，它被傳入的船打斷了平靜。

蔡名志是世界著名的新加坡社會現實主義者，他的作品描繪了新加坡昔日消失的風景。蔡名志被西班牙首都馬德里的舊城區建築和現代生活方式的活力所吸引，他挑戰了繪製旅行日誌的場景。不同於熱帶的赤道氣候，巧妙地渲染了馬德里的暖黃色調。蔡名志的“柔和”寫實讓人想起愛德華·霍珀 (Edward Hopper) 的精油處理方式，結合了光影效果，可以充分捕捉場景的攝影氛圍。

[Go back to Lot 5 & 6](#)

Lukisan ini menggambarkan pemandangan terkenal, Sungai Li yang terletak di Guilin, Cina Selatan. Tercetak dalam uang kertas 20 yuan Cina, Sungai Li termasuk salah satu dari 10 keajaiban di dunia. Karya ini mencerminkan keahlian Chua dalam menggunakan cat minyak, dilihat dari bentuk, aluran, dan warna yang membuat lukisan ini sangat nyata.

Tampak beberapa nelayan sedang memberhentikan kapalnya dan menuju daratan yang dipenuhi oleh warga desa yang membawa keranjang penuh dengan kumquat dan kastanye. Lukisan ini didominasi dengan nuansa hijau dan biru, juga sinar matahari yang menunjukkan sungai yang begitu damai.

Chua Mia Tee adalah pelukis realis sosial Singapur yang sudah mendunia. Ia terkenal akan lukisan-lukisannya yang memperlihatkan pemandangan Singapur pada jaman dulu. Terinspirasi dari bangunan-bangunan antik dan juga gaya hidup modern dari warga kota Madrid, Spanyol, kali ini Chua melukis sebuah fragmen dari perjalannanya. Berbeda dari nuansa tropikal dari iklim ekuator, Chua berhasil memperlihatkan nuansa oker dari Madrid di dalam lukisan ini. Menyerupai gaya Edward Hopper dalam lukisan cat minyak, Chua menggunakan efek sinar dan bayangan untuk memvisualkan pemandangan kota tersebut.

**WIDAYAT 維達雅** (Indonesian, 1923-2002)

**Lot 7 Thousand Herons (Seribu Burung) 《千鳥圖》**

印度尼西亞藝術史上的重要人物，哈吉·維達亞於1923年出生於印度尼西亞庫圖阿霍，是最早從日惹印度尼西亞藝術學院畢業的藝術家之一。維達亞最初深受到其母親的影響，他的母親是著名的蠟染製造商，在那裡他拾起了繪畫，並在萬隆的街頭出售自己的風景作品。

維達亞因其代表植物和動物的標誌性作品而受到許多人的認可，他對野生自然之美深深著迷。儘管維達亞的作品通常採用樸實，柔和的色彩進行繪畫，但他對細節的關注以及對油漆紋理，組成和其中裝飾元素的用途的全面理解，始終吸引著觀眾。

《1000千鳥圖》描繪了大量的長腿淡水季節性蒼鷺，它們在冬季會遷移到東南亞的溫暖地區。在許多文化中，蒼鷺被視為長壽的象徵和吉祥的載體。在這種大膽的構圖中，雄偉的樹枝充當對角線的保護層，雄偉的樹枝直跨對角線。正如我們在這項工作中看到的那樣，野生生物與大自然母親和諧地共享著。

Tokoh penting dalam sejarah seni rupa Indonesia, Haji Widayat lahir pada tahun 1923 di Kutoarjo, Indonesia. Widayat adalah salah satu dari sedikit orang pertama yang lulus dari Institut Seni Indonesia Yogyakarta sebuah lembaga pendidikan seni terkemuka. Widayat pertama kali terinspirasi oleh ibunya yang merupakan seorang pembatik halus ternama, dan akhirnya menjual karya-karya landscape-nya di jalanan Bandung sebagai oleh-oleh.

Widayat seringkali terpesona oleh keindahan alam liar dan karena itu dia sering dikenal oleh banyak orang akan gambaran flora dan faunanya,. Meski kerap dilukis dengan warna-warna yang bersahaja dan kalem, karya Widayat tak pernah gagal memikat penonton dengan perhatiannya pada detail dan pemahaman menyeluruh tentang tekstur cat, komposisi, dan penggunaan elemen dekoratif di dalamnya.

1000 Herons menggambarkan sejumlah besar burung musiman air tawar berkaki panjang yang bermigrasi ke wilayah yang lebih hangat di Asia Tenggara selama musim dingin. Dalam banyak budaya, Bangau dianggap sebagai simbol umur panjang dan pembawa keberuntungan. Di dalam lukisan ini yang komposisi yang tegas seperti garis lurus yang diagonal, terlihat cabang pohon yang megah yang berfungsi sebagai kanopi perlindungan bagi bangau. Alam liar, seperti yang kita lihat dalam karya ini, secara harmonis dihuni oleh berbagai macam flora dan fauna.

[Go back to Lot 7](#)

**ARIE SMIT 艾利・斯密特** (Indo-Dutch, 1916-2016)

**Lot 8 Nude Man Bathing《裸體男人洗澡》**

**Lot 9 Dragon and Mangosteen《龍和山竹》**

《沐浴中的男子》，儘管沐浴者的主題可能是整個藝術史上的常見主題，但艾利・斯密特的渲染只不過是一種新穎的方法。無論在古希臘藝術還是在意大利文藝復興時期，女性泳客的身材都是最常見的視覺比喻之一。我們在大溪地看到桑德羅・波提切利 (Sandro Botticelli) 的金星誕生或保羅・高更 (Paul Gauguin) 的大溪地沐浴者。像以前的畫家一樣，史密斯的《沐浴中的男子》的大部分內容都受到了保羅・高更對原始作品的“野蠻”藝術描繪的影響，甚至是他的裸泳者。與他的同時代人威廉・霍夫克 (Williem G. Hofker) 和漢・斯內爾 (Han Snel) 經常繪畫巴厘島女性不同，史密特 (Smit) 為非古典的“父親”鋪平了道路，並為這項工作專門繪畫了男性裸體。沉浸在水中直到四分之三的長度，以經典的姿態站在前台的那個人直接受到波提切利的維納斯的啟發。從那裡，我們的目光從鋸齒狀的頂部穿過他。我們穿過對面的瀑布進入鬱鬱蔥蔥的熱帶地區。就像從鑰匙孔裡看一樣，史密斯正在邀請我們窺探他的臣民，甚至也許是他的色情幻想。同樣，《沐浴中的男子》完美地捕捉了儀式巴厘島浴客的宗教敘事。由前意大利外交官赫拉爾多・卡蘭特 (Gerardo Carante) 博士委託，這部作品對於史密斯的創作具有里程碑式意義，他用一種新式的風格描繪了古老的話題，卻又秉承了巴厘島的一切精髓。

[Go back to Lot 8 & 9](#)

Bathing Nudes, meskipun tema bathers (orang mandi) mungkin menjadi pokok bahasan umum sepanjang sejarah seni, karya Arie Smit ini tentunya adalah pendekatan baru.

Sosok pemandian wanita adalah salah satu kiasan visual yang paling umum; tidak peduli apakah itu dalam seni Renaisans Yunani atau Italia Kuno; kita dapat mereferensi pada The Birth of Venus oleh Sandro Botticelli atau Bathers in Tahiti karya Paul Gauguin.

Seperti pelukis sebelumnya, sebagian besar Bathing Nude dipengaruhi oleh penggambaran seni "buas" Paul Gauguin tentang orang primitif - bahkan saat mandi telanjang. Tidak seperti orang-orang sezamannya, Williem G. Hofker dan Han Snel, yang sering melukis wanita Bali, Smit membuka jalan bagi "pemandian" non-konvensional dan melukis pria telanjang untuk karya ini.

Terendam air hingga tiga perempat, pria di latar depan dengan posisi kontras klasik ini terinspirasi langsung oleh Venus dari Botticelli. Dari sana, mata kita ditarik ke atas dalam jalur zig-zag.

Seolah-olah melihat melalui lubang kunci, Smit mengundang kita untuk melihat sekilas voyeuristik subjeknya, atau mungkin, bahkan, fantasi erotisnya. Demikian pula, Bathing Nudes dengan sempurna menangkap ritual agama para masyarakat sebelum melakukan persembahan kepada dewa-dewa Bali.

Ditugaskan oleh Dr Gerardo Carante, mantan Diplomat Italia, karya ini sangat penting bagi pengabdian Smit untuk melukis materi pelajaran kuno kuno dengan cara baru namun tetap menjunjung setiap esensi Bali.

## ALIT SEMBODO 阿里·斯姆博多 (Indonesian, 1973-2003)

Lot 12 Untitled 《無題》

Lot 13 Rock and Roll of Baratayudha / Baratayudha Rock and Roll

印度尼西亞當代藝術家阿里·斯姆博多於1975年出生於印度尼西亞馬格朗。阿里畢業於著名的日惹印度尼西亞藝術學院藝術學院，畢業後，他獲得了無數獎項，他的作品被許多收藏家擁有來自台灣，新加坡和幾個歐洲國家。他在承載人類殲滅，混亂，世界末日這一概念方面的專業知識而受到許多人的青睞，並通過他的滑稽作品來實現這一目標。阿里利用多種媒介，例如鉛筆，墨水，丙烯酸，甚至中國墨水，還具有乾燥系統，可產生類似鉛筆的效果。

《無題》一見鍾情就引起了混亂和暴力的細微差別。有趣的是，所有繪製的圖形都是獨特的，但它們似乎同時創建了一個孤立的圖像。儘管單色在繪畫中占主導地位，但某些人物的色彩卻充滿活力，引導觀眾探索繪畫的不同區域。阿利特的許多作品都是他對周圍發生的社會文化，經濟和政治問題的描繪。仔細觀察，這項工作有兩種類型的角色。印度尼西亞的傳統布偶通常被稱為故事中的英雄和巨頭（被認為是惡棍），都藏在當代人物中。《無題》表達了改革時代形勢的嚴峻。

[Go back to Lot 12 & 13](#)

Seorang seniman kontemporer Indonesia, Alit Sembodo lahir di Magelang, Indonesia pada tahun 1975. Alit lulus dari sekolah seni ternama, Institut Seni Indonesia Yogyakarta, dan setelah lulus, ia telah menerima berbagai penghargaan dan karyanya telah dimiliki oleh banyak kolektor dari Taiwan, Singapura, dan beberapa negara Eropa. Ia disukai banyak pihak karena kepiawaiannya mengusung konsep kekacauan, pembunuhan massal, kiamat, dan menyampaikannya melalui karya-karyanya yang komikal. Alit memanfaatkan berbagai macam media seperti pensil, tinta, akrilik, bahkan tinta China dengan 'sistem kering' yang menghasilkan efek seperti pensil.

Untitled menyulut nuansa chaos dan kekerasan pada pandangan pertama. Sangat menarik bahwa semua gambar yang digambar memiliki ciri khas namun pada saat yang sama mereka tampak menciptakan gambar tersendiri. Meski warna monokrom mendominasi lukisan, beberapa figur berwarna cerah, mengarahkan penonton untuk menjelajahi area lukisan yang berbeda. Banyak dari karya Alit yang merupakan penggambarannya tentang isu sosial budaya, ekonomi dan politik yang terjadi di sekitarnya. Melihat lebih dekat, ada dua jenis karakter dalam karya ini; para wayang (muppet tradisional Indonesia sering disebut sebagai pahlawan dalam cerita) dan raksasa (dianggap sebagai penjahat), keduanya terselip dalam tokoh-tokoh kontemporer. Untitled mengungkapkan betapa gencarnya situasi di era reformasi.

**RUSLI 魯斯理** (Indonesian, 1916-2005)

**Lot 15 Prayers at The Temple《在聖殿祈禱》**

**Lot 16 Pura ( Temple )《殿堂》**

畫於1971年，即新秩序時期和屠殺華族熱潮之後，在蘇哈托總統的統治下，幾乎所有對於華族宗教和文化的應用都被禁止。《在聖殿祈禱》

是魯斯理最重要的作品之一，不僅因為它表明了他對中國文化的同理心，而且也微妙的讓人聯想到1966年在印尼的種族屠殺。但我們不能愚昧的假設魯斯理的繪畫意圖是為了宣傳60年代的歷史事件。

畫中描繪的是一件中國寺廟的內部，在整個構圖上使用紅色繪畫筆觸立即使人驚嘆。3條粗大膽的粗線條描繪寺廟內部的紅漆柱子；上部裝飾著紅色的窗簾。魯斯理進一步增加了紅色的重要性，有意識地將紅色用於描繪人的形象。紅色是，鮮血，勇氣，熱情和重生的顏色。以魯斯理的表達方式，寺廟像是庇護所表達了寬恕與和平的。

出生於一個華裔-爪哇人的混血家庭，兩種文化都成為魯斯理靈感的養分，這並不令人驚訝，他的藝術表現力像是一個大熔爐融化並讚頌著任何文化差異。

普拉（寺廟）在魯斯理的語言中描述了巴厘島的一種儀式慶祝活動，採用簡單的線條來定義神聖廟宇之前的節日氣氛。通過與書法作品相似的藝術技巧，魯斯理通過使畫布的大部分區域保持樸素來保持有限的繪畫描邊。魯斯理被廣泛認為是印度尼西亞最重要的抽象藝術倡導者之一，他以簡單而雄辯的繪畫筆法抓住了印度尼西亞的精髓。

在他的職業生涯之前，他在印度著名的卡拉·巴瓦那·聖丁尼克大學 (Kala Bhawana Santiniketan University) 學習了6年，在那裡他掌握了繪畫，建築藝術和東方藝術哲學。該研究所的著名校友包括徐悲鴻和阿凡迪。魯斯利嫋熟而優雅的筆觸發出了他對簡單的熱愛，這受到印度著名哲學家泰賓 (Rabindranath Tagore) 的影響。

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Dicat pada tahun 1971, masa Orde Baru, dan pasca genosida, hampir semua ekspresi agama dan budaya Tionghoa dilarang di bawah pemerintahan Presiden Soeharto. *Prayers at Temple*, adalah salah satu karya terpenting Rusli, tidak hanya menunjukkan empati terhadap budaya Tiongkok, dan mungkin, dengan cara yang paling artistik, mengingatkan kita pada genosida. Namun, terlalu sempit bagi kita untuk menganggap motif Rusli melukis karya semacam itu adalah untuk tujuan advokasi.

Menggambarkan interior kelenteng Cina, penonton langsung terpesona dengan penggunaan garutan lukisan merah di seluruh komposisi. Ornamen 3 garis tebal dan berani sebagai tumpukan interior candi dipernis merah; dan didekorasi dengan tirai merah. Alhasil, menunjukkan pentingnya warna tersebut, mereferensikan sosok manusia- merah yang merupakan warna darah, keberanian, gairah, dan kelahiran. Terlahir dari keluarga beretnis Tionghoa-Jawa, tidak heran jika kedua budaya tersebut menjadi bahan inspirasi Rusli, dimana ekspresi artistiknya merayakan perbedaan.

Pura menggambarkan perayaan ritual di Bali, dan dalam bahasa baris Rusli, garis sederhana digunakan untuk menentukan suasana pesta di depan pura yang suci. Dengan teknik seni yang mirip dengan seni kaligrafi, Rusli mempertahankan komposisinya dengan sedikit sapuan cat dengan menyisakan sebagian besar kanvas secara polos. Sering dianggap sebagai salah satu pendukung seni abstrak paling signifikan di Indonesia, Rusli mampu membawa esensi bahasa Indonesia kedalam sapuan catnya yang sederhana dan fasih.

Sebelum karirnya, dia belajar selama 6 tahun di Universitas Kala Bhawana Santiniketan yang terkenal di India, dimana dia menguasai seni lukis, arsitektur, dan filsafat seni timur. Alumni ternama dari institut tersebut antara lain Xu Beihong dan salah satu maestro Indonesia, Affandi. Sapuan kuas Rusli yang mahir dan elegan memancarkan kecintaannya pada kesederhanaan dan kehalusan, menurut ajaran seorang filsuf India terkenal, Rabindranath Tagore.

## FANG XIANG 方向 (Chinese, b.1967)

Lot 17 Attic 《閣樓》

Lot 18 Pavillion 《涼亭》

Lot 19 View from the Garden 《花園景》

方向被譽為中國藝術界的天才，畢業於廣州美術學院中國畫系，精於水墨、水彩媒介作畫。身居中國南方的方向，作品有著獨特的閩南風貌和充滿著詩情畫意。

方向的創作圍繞在中國庭園的基調，色彩斑斕的環境，給人於別緻的美感、活力與祥和相呼應。

《閣樓》、《涼亭》和《花園景》描繪的是在元宵佳節時的室內外情景。木製的家具，木製落地格子窗， 悠閒懶散的貓，房間四處隨意擺放的精緻鳥籠，庭園外被溫暖的陽光環繞，鬱鬱蔥蔥的綠色植物，最美最自然的環境在當代文人筆下登峰造極。自然的風物以及閒適的生活狀態讓觀者彷彿透過畫面能呼吸到庭院百花的芬芳。畫面主體用細膩的筆觸和絢麗的色彩看似隨意點畫，卻呈現出一種富有生命力的視覺效果，這樣的瞬間讓觀者不經意的向院內一瞧時所捕捉的自然畫面，亦流露出畫家質樸的情感意景。

他的繪畫通過許多層面來吸引觀眾，曾在美國，加拿大，日本，香港，新加坡和中國各地舉辦了許多展覽。他的畫作受到藝術收藏家的爭相收藏，也被泰國皇家藝術學院收藏。

Dianggap sebagai keajaiban di Dunia Seni Tiongkok, Fang Xiang lulus dari Akademi Seni Rupa Guangzhou dan berspesialisasi dalam lukisan Tiongkok menggunakan tinta dan cat air. Ia tinggal di daerah selatan dari Cina dan karya seninya mencerminkan energi, semangat, dan keindahan lanskap di kawasan itu.

Fang menggunakan warna-warna kaya dan elemen-elemen yang mengingatkan kita pada budaya dan tradisi Tiongkok. Elemen-elemen ini diekspresikan dalam mantel kontemporer, menghasilkan karya seni yang beresonansi dengan keindahan, kegembiraan, dan ketenangan.

33 Lelang telah mengumpulkan 3 karya besar Fang Xiang, Loteng, Paviliun, dan Pemandangan dari Taman di sini, yang menangkap detail kehidupan sehari-hari di desa-desa. Mulai dari interior kayu, jendela kisi, tanaman hijau subur, dan kucing bebas berkeliaran, membuat latar yang sangat nyata. Lukisannya memukau penonton dengan menawarkan banyak perspektif yang mencakup sudut-sudut tersembunyi di dalam rumah. Detail arsitektur kuno-nya juga menarik perhatian penonton karena memberi efek nostalgia.

Fang Xiang telah mengadakan banyak pameran di Amerika Serikat, Kanada, Jepang, Hong Kong, Singapura dan di berbagai bagian China. Lukisannya terus meningkat dalam pelelangan di antara kolektor seni rupa, dan juga dikoleksi oleh Akademi Seni Kekaisaran Thailand.

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## VU CAO DAM 武高談 (Vietnamese, 1908-2000) Lot 20 Jeunes Filles 《幽默女孩》

武高談於1908年出生於越南河內，畢業於École des Beaux-Arts de l'Indochine（現為越南美術大學），並通過獎學金在法國巴黎進一步學習了美術。馬蒂斯和波納德的作品集中於展示越南和西方風格的人物畫，他被認為是越南最重要的藝術家之一，他的繪畫，雕塑和版畫等手法多種多樣。

在整個令人難以置信的藝術旅程中，他參加了在越南，歐洲國家，美國等頂級機構舉辦的個人展覽和團體展覽。法國法蘭西奧特爾美術館和巴黎藝術博物館，他還是為數不多的因二十世紀初越南現代藝術而聞名的越南畫家之一。

33次拍賣會上驕傲地展示了他最喜歡的系列中的一件令人驚豔的作品，該作品描繪了來自祖國的兩名婦女穿著他們的傳統服飾ao dai代表著女性和母親的恆久之美。這兩個人物被置於夢幻般的花園背景中，帶有明亮的色調和筆觸，讓人聯想到印象派風格。

Lahir pada tahun 1908 di Hanoi, Vietnam, Vu Cao Đàm lulus dari École des Beaux-Arts de l'Indochine (sekarang Universitas Seni Rupa Vietnam) dan melanjutkan belajar seni rupa di Paris, Prancis dengan beasiswa. Dipengaruhi oleh Impresionis Prancis, Matisse dan Bonnard, banyak dari karyanya berfokus pada lukisan figur yang memiliki gaya khas Vietnam dan Barat. Ia dianggap sebagai salah satu seniman Vietnam paling penting dengan praktik beragam seperti lukisan, patung, dan seni grafis.

Sepanjang perjalanan artistiknya yang luar biasa, ia telah berpartisipasi dalam pameran tunggal dan kelompok di lembaga-lembaga berperingkat teratas di Vietnam, negara-negara Eropa, Amerika Serikat. Lukisan-lukisan Dam juga adalah bagian dari koleksi permanen lembaga seni terkemuka termasuk Museum Algiers, Beziers, Musee de la France d'Outre Mer, dan Musee d'Art di Paris. Dia juga salah satu dari sedikit pelukis Vietnam yang bertanggung jawab atas kelahiran seni modern Vietnam di awal abad ke-20.

33 Auction dengan bangga mempersembahkan karya menakjubkan dari serial favoritnya yang menggambarkan dua wanita Vietnam yang mengenakan pakaian tradisional ao dai, memaparkan kecantikan abadi. Kedua sosok tersebut berlatar belakang taman layaknya di mimpi, diisi dengan warna cerah dan sapuan kuas yang mengingatkan kita pada gaya impresionistik.

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## DANG XUAN HOA 鄧春和 (Vietnamese, b.1959)

Lot 21 Self Portrait 《自畫像》

Lot 22 Waiting 《等待》

鄧春和於1959年出生於越南，被認為是越南最重要的當代藝術家之一，他於1983年畢業於越南美術大學，從那以後成為一名全職藝術家。曾參加過世界各地的個展和團體展覽，僅舉幾個例子，包括新加坡，倫敦和美國，他還是越南美術協會的成員。

33拍賣會自豪地展示了藝術家的兩幅作品，《等待》和《自畫像》，以大膽的紅色調為主，風格受到巴勃羅·畢加索的影響；《自畫像》在裸露的畫布上描繪，為觀眾創造了一個有趣的概念。在《等待》中，鄧春和以不平凡的身體結構和平坦的面部表情來描繪，以滑稽的方式形成了渴望和無聊的細微差別。混合技巧以及人物的非對稱形式使他在其他藝術家中脫穎而出。

Dang Xuan Hoa, lahir pada tahun 1959 di Vietnam, dianggap sebagai salah satu seniman kontemporer terpenting di negara ini. Ia lulus dari Universitas Seni Rupa Vietnam pada tahun 1983 dan telah menjadi seniman penuh waktu sejak saat itu. Sepanjang perjalanan artistiknya yang mengasyikkan, dia telah berpartisipasi dalam pameran tunggal dan kelompok di seluruh dunia - untuk beberapa di antaranya, Singapura, London, dan Amerika Serikat. Ia juga anggota dari Asosiasi Seni Rupa Vietnam.

33 Auction dengan bangga mempersembahkan dua karya seni, Waiting dan Self Portrait – yang didominasi warna merah tebal, dengan gaya yang dipengaruhi oleh Pablo Picasso. Self Portrait menggambarkan lukisan Dang di atas kanvas kosong yang menciptakan konsep yang unik bagi penonton karena karya tersebut meniru tindakannya dalam melukis. Dalam Waiting, ilustrasi Dang tentang struktur tubuh yang tidak proporsional dan ekspresi wajah yang agak datar membentuk nuansa kerinduan sekaligus kebosanan dengan cara yang komikal. Meski karyanya tetap sederhana dan terkesan simpel, namun penggunaan warna-warna indah, teknik pencampuran, dan juga bentuk figur yang tidak simetris inilah yang membuat ia menonjol dari seniman lainnya.

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## AUNG KYAW HTET 奧薩泰 (Myanmar, b.1965)

Lot 23 Procession at Dawn 《黎明遊行》

Lot 24 Novice In Red 《紅色新手》

奧薩泰是具象寫實主義藝術的大師，於1965年出生在緬甸的米揚米，緬甸，他的背景不那麼幸運，因此他成長於一家提供普通教育和佛教研究的修道院。寺院生活極大地影響了他的繪畫主題，奧薩泰經常繪製詳細的佛教人物，僧侶和尼姑，實際上著重於具象和面部表情，有時還帶有空靈的背景。

他沒有把佛教作為一種宗教，而是將重心轉移到重現佛教徒所信仰的人性，他們的志向，情感和尊嚴上；昂恩一直欣賞僧侶和尼姑的樸素生活-謙虛地生活，轉身離開從貪婪。

在這兩部作品中，《黎明行進》和《紅色新手》展示了他利用油畫顏料的能力，調色板，混合技術以及陰影和透視的使用形成了和諧的逼真的構圖。帶來各種產品，以鮮豔的色彩突出顯示，與其他顏色以單色形成對比，同時握住風扇遮蓋住僧侶的臉，這暗示著他們所處的灼熱境地，周圍冒煙的效果同時形成了宏偉的入口。這也許是他參加遊行時年輕的回憶。

《紅色新手》是他的新手系列中另一部令人驚嘆的作品，在整個畫布上都使用了紅色的色調，根據佛教藝術，紅色是激情的顏色，而一個人物則展示了一位年輕的和尚，目的是描繪情感。和所述數字的純度。

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Seorang maestro seni figurative realisme, Aung Kyaw Htet lahir pada tahun 1965 di Myaungmya, Myanmar. Dia berasal dari latar belakang yang kurang mampu yang akhirnya membuatnya tumbuh di sebuah biara di mana pendidikan umum dan pelajaran Buddha diberikan. Pengalamannya menjalani kehidupan monastik sangat mempengaruhi subjek lukisannya. Aung Kyaw Htet sering melukis sosok Buddha secara rinci; biksu dan biksuni, secara realistik dengan penekanan kuat pada ekspresi figuratif dan wajah dan terkadang latar belakang halus.

Dari pada memusatkan perhatian pada simbol-simbol agama Buddha, ia mengalihkan fokusnya ke penggambaran kemanusiaan yang diyakini umat Buddha; aspirasi, emosi, dan martabat mereka. Aung selalu menghargai kehidupan sederhana para bhikkhu dan bhikkhuni - hidup dalam kesederhanaan dan menjauhi keserakahan.

Dalam 2 karya yang dipresentasikan ini, Procession at Dawn dan Novice in Red, terungkap kompetensinya dalam memanfaatkan cat minyak. Palet warna, teknik pencampuran, dan penggunaan bayangan serta perspektif menghasilkan komposisi realistik yang harmonis. Prosesi di Dawn menggambarkan biksu muda membawa berbagai persembahan, disorot dalam warna-warna cerah, kontras dengan yang lainnya yang diwarna secara monokromatik. Sambil memegang kipas yang menutupi wajah para biksu, hal itu menunjukkan situasi, dengan efek seperti asap yang mengelilingi mereka yang secara bersamaan membentuk pintu masuk yang megah. Ini mungkin merupakan kenangan masa mudanya ketika dia mengikuti prosesi di bihara.

Novice in Red adalah karya menakjubkan lainnya dalam seri pemula-nya yang memanfaatkan corak merah di seluruh kanvas. Menurut seni Buddha, merah adalah warna gairah, dan dengan satu sosok yang menampilkan biksu muda, Aung bertujuan untuk menggambarkan emosi dan kemurnian sosok tersebut. Dipamerkan secara lokal dan internasional seperti di Thailand, Singapura, Hong Kong, Taiwan, India, Dubai, Monaco, Korea, dan USA, New York, karya-karya Aung tentunya saying untuk dilewatkan.

## ISKANDAR JALIL

伊斯干达·賈里 (Singaporean, b.1940)

Lot 26 - 32

器皿，陶的路途很艱苦，只有堅強的人才能忍受並感受。沒有捷徑。” – Iskandar Jalil

六十多年來，依斯干達·賈里勒 (Iskandar Jalil) 專門且持續地處理一種粘土介質。陶器蘊含著一種審美語言，對依斯干達而言，是時空感，更重要的是他的身份。在接下來的幾批作品中，我們看到印有他的爪哇刻印章的作品，帶有樹枝的藤製提手壺，甚至在船上切開器皿的圖案。依斯干達的陶器是一位馬來藝術家，在日本接受日本極簡主義文化的熏陶後受到了極大的影響。

“Cara membuat tembikar adalah perjalanan panjang yang melelahkan - hanya yang tangguh yang dapat mengambil dan bertahan. Tidak ada jalan pintas.” - Iskandar Jalil

Selama lebih dari 60 tahun, Iskandar Jalil secara eksklusif dan terus menerus menangani satu medium - tanah liat. Tembikar mengandung bahasa estetik yang bagi Iskandar adalah pengertian ruang dan waktu, dan yang lebih penting adalah identitasnya. Di beberapa lot berikutnya, kita dapat melihat karya-karya yang dicap dengan segel bertuliskan java, pot dengan ranting sebagai pegangan rotan, bahkan tarehan motif keris pada bejana. Seniman Melayu yang banyak dipengaruhi oleh budaya Minimalis Jepang setelah menjalani pendidikan di sana, tembikar Iskandar merupakan karya kesempurnaan kriya.

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## TAY BAK KOI 鄭木奎 (Singaporean, 1939 - 2005)

Lot 33 Buffaloes with Wholesome Meal 《水牛》

Lot 34 River Mouth 《河口》

《水牛》是鄭木奎最可識別的作畫主題之一，也是藏家最喜歡藏得的系列。凌角有形的水牛凸顯了它強健的體型，重疊效果於立體派的表現方法下，就像一個孩子在遠處放牧。濃重的色彩彷彿是幻想於現實中的牧場牛群，悠然的景象少了塵世的喧囂，通過畫，回溯到自己的童年記憶。

一件非凡的創作作品。天然紅棕色調的笨拙氣質，重疊拼貼的方式，發揮了單一色彩的共鳴和複雜性，是作品的美學原理。

Sebagai salah satu materi pelajaran paling terkenal dari Tay Bak Koi, kerbau sudah tidak asing lagi bagi para kolektor yang mencari karya klasik Tay Bak Koi. Bentuk tubuh kerbau yang ditampilkan dalam bentuk yang hampir primordial membangkitkan rasa kagum dan takjub, seperti seorang anak yang sedang mengamati kawanan kerbau yang sedang memandangi padang rumput. Meliputi antara fantasi dan realisme, Buffalo with Wholesome Meal membangkitkan daya tarik seorang anak dan kenangan akan masyarakat agraris.

Sebuah karya dengan kualitas formalistik yang luar biasa. Harmoni dari warna mawar dan bentuk tubuh yang tumpang tindih membentuk bahasa estetika lukisan. Karya tersebut merepresentasikan perkembangan bentuk ikonik seniman yang menjadi salah satu ciri paling teridentifikasi dalam karyakaryanya.

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## CHUA EK KAY 蔡逸溪 (Singaporean, 1947-2008)

### Lot 35 Shop Houses 《店舖》

南洋水墨畫家蔡逸溪的繪畫技巧受到其南洋僑民背景的極大影響。他接受過書法，詩歌，文學和中國水墨畫的培訓。蔡逸溪是范昌乾的學生，在新加坡藝術史上重塑了中國水墨畫的背景。

蔡氏秉承中國水墨畫的精髓，採用了自發性的筆法，這種筆法更接近西方抽象表現主義藝術理論。

《店舖》是蔡逸溪的經典作品，是非傳統的中國山區景觀主題。從廣東省移民後他的第一座住宅啟發了梁錫街，狹窄的小巷成為蔡先生非常重要的主題，並延續到了他自2006年以來的整個店舖系列。

蔡逸溪利用經典的中國水墨技術在黑色水洗上塗黑房屋的外牆。這樣，墨水未填充的空白負空間比油漆更突出。通過簡單的手法，表達了一種複雜的美學概念 - 用蔡逸溪的話說的“不褪色”的美。

Seorang seniman tinta virtuosos nanyang, teknik melukis Chua Ek Kay sangat dipengaruhi oleh latar belakang diaspora Tionghoa-nya. Ia dilatih dalam kaligrafi, puisi, sastra, dan lukisan tinta Tiongkok. Seorang siswa Fan Chang Tien, Chua menemukan kembali konteks lukisan tinta Cina dalam sejarah seni Singapura.

Dengan tetap menjaga esensi lukisan tinta Cina, XieYi, Chua mengadopsi teknik kuas spontan yang lebih mendekati teori seni ekspresionisme abstrak barat.

Sebuah karya klasik oleh Chua, Rumah Toko adalah salah satu tema lanskap pegunungan non-konvensional Cina. Terinspirasi oleh rumah hunian pertamanya setelah bermigrasi dari China Guangdong, Jalan Liang Seah dengan gang-gang sempitnya menjadi subjek yang sangat penting bagi Chua dan ini mengarah pada seluruh rangkaian Rumah Toko sejak 2006.

Chua mengecat fasad rumah dengan teknik tinta Cina klasik hitam di atas hitam. Dengan cara ini, ruang negatif kosong yang tidak terisi tinta dibuat lebih menonjol daripada yang dicat. Melalui kesederhanaan, Chua mengekspresikan sesuatu yang kompleks secara estetika - keindahan dalam kata-kata Chua "yang tidak luntur".

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

**Lot 39 Sorrento 《索倫托》**

**Lot 40 Brugge 《布魯日》**

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由王金成在此作品中描繪的是基於一個受歡迎的旅遊目的地的風景，位於意大利西南部沿海城市索倫托（Sorrento），當時他在歐洲。水彩寫實藝術作品，塗成米色調配色，用於該工作的紙張幫助產生了更多的複古效果。藝術家還很好地控制了筆觸，完美的陽光照射對磚結構以及增強藍色海水的澄澈，使這種堅硬的藝術品顯得毫不費力地製作並令人驚嘆。王金成的作品以風景主題而聞名藝術品，藝術家，再也不會令我們失望。描繪布魯日的內運河和舊橋景觀-通常被提及作為北部的威尼斯，在秋季期間位於比利時西北部。王金成完美地融合了歐洲保存最完好的中世紀城鎮之一，溫暖的調色板可以增強秋天的溫暖感和精緻的筆觸紙上技巧以達到預期效果，讓觀眾感受到浪漫就像那裡的藝術家，當地人和遊客的感覺一樣。

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**LEE WEN 李文** (Singaporean, 1957 – 2019)

**Lot 42 Anthropometry Revision: INK Series No. 9**

《改写人体测量学 : 水墨 No.9》

李文與另外兩名藝術家一裸體男和一女身上塗滿黃色顏料和墨水，在畫布上的牆壁和地板上印上他們人體結構，2008年4月13日在成都紅與灰當代藝術工作室伴隨著每一件傳統中國樂器只演奏一個音符，表演持續了大約30分鐘。該作品由新加坡藝術家李文策劃並執行，作品名為《改写人體測量學：黃色時期（後克萊因）》。

顯然，這幅作品直接批評了伊夫· 克萊因 (Yves Klein) 的《人體解剖學：藍色時期》，該作品著名地由3位裸女模特於1960年3月9日執行，而藝術家克萊因則身著西裝和白色手套站在一旁袖手旁觀並沒有“亲自”參與。伊夫· 克萊因是先鋒派，他的想法是擺脫畫家在繪畫風格上的意識和主體性。表演是非個性化的“繪畫” - 完全沒有畫家的性格或筆觸。

將近50年后，李文作為人用油漆刷染成黃色和墨水，以最能代表他的種族和文化背景的顏色，重新詮釋。李文的作品和伊夫· 克萊因的最初想法截然不同，他質疑如果畫家本人直接參與表演動作繪畫，是否有可能重新詮釋該作品。黃色和墨水（一種顏色和媒介）被組合到了李文的身上後，以一種指示符號和被指示出的意義：中國種族，黃色皮膚和中國意識形態。

《改写人體測量學：黃色時期（後克萊因）》並不是純粹的表演藝術。相反，我們可以將李文的作品解釋為表現在行為藝術框架中的動作繪畫。使用身體作為材料（畫筆），當前拍品是在表演期間收集的。這是一件具重大意義的作品，具有自我對抗性和種族諷刺性，李文留下的是一些最重要的藝術概念。

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Lee Wen bersama 2 seniman lainnya, satu laki-laki telanjang dan satu perempuan berbaju maillot melumuri tubuh mereka dengan cat kuning dan tinta dan melampiaskannya pada kanvas tersebar di dinding dan lantai galeri studio Red & Grey Art Contemporary di Chengdu, pada 13 April 2008. Diiringi oleh instrumen tradisional Tiongkok yang masing-masing hanya memainkan not, pertunjukan berlangsung sekitar 30 menit. Direncanakan dan dieksekusi oleh seniman Singapura Lee Wen, karyanya berjudul Revisi Antropometri: Periode Kuning (setelah Yves Klein).

Cukup jelas, karya tersebut adalah sebuah kritik kepada karya Antropometri Yves Klein: Periode Biru, dilaksanakan pada 9 Maret 1960 oleh 3 model wanita telanjang sementara sang seniman berdiri di samping dengan setelan jas dan sarung tangan putih. Yves Klein adalah avant-garde untuk mencetuskan ide menghilangkan gaya lukisan yang sadar dan subjektif dari senimannya. Pertunjukan tersebut merupakan “lukisan” yang tidak bersifat individual - tidak membawa karakter pelukis apa pun.

Bergerak maju hampir 5 dekade, Lee Wen menggunakan manusia sebagai kuas cat, mencelupkan mereka ke tinta kuning, dimana warna tersebut mewakili etnis dan latar belakang budayanya. Tidak sesuai dengan ide asli Yves Klein, Lee Wen mempertanyakan kemungkinan untuk menafsirkan ulang karya tersebut jika seniman itu sendiri terlibat langsung dalam melakukan lukisan aksi. Tinta kuning, berbagai media, bila disatukan ke tubuh Lee Wen, melampaui biner penanda ini, menggambarkan ras dan ideologi Tionghoa.

Revisi Antropometri: Zaman Kuning (Setelah Yves Klein) bukanlah seni pertunjukan murni. Sebaliknya, karya Lee Wen bisa kita tafsirkan sebagai lukisan aksi yang terwujud dalam kerangka performance art. Menggunakan tubuh sebagai bahan (kuas cat), lot ini adalah salah satu yang dikumpulkan selama pertunjukan. Sebuah karya penting, konfrontasi diri dan - ironi etnisitas seseorang, Lee Wen meninggalkan kita beberapa gagasan seni yang penting untuk dimanifestasikan.

**SUWAJI 蘇瓦基** (Indonesian, b.1942)

**Lot 65《嘉年華牛》Lembu Karnaval (Carnival Cow)**

**Lot 66《母与子》Ibu dan Anak ( Mother and Child )**

蘇瓦基出生於日惹，畢業於STSRI --ASRI（印尼視覺藝術學院）繪畫系，其後成為印尼藝術學院的畫家和老師，其作品充滿了印尼民族的各種象徵請注意，臉部輪廓的程式化形式已成為蘇瓦基商標的一部分，以繪畫柔和的舞蹈人物和細長的舞蹈人物而聞名，這幅畫以傳統舞者的身體渲染更為突出。

《嘉年華牛》描繪了這座城市定期舉辦的騎牛狂歡節。這幅作品展示了兩騎士，以蘇瓦基最具有標誌性風格的人，其中一位舉著一隻手騎著一頭牛，表現出他的興奮，而另一位則在一旁兴奋不已。蘇瓦基使用缤纷的颜色来描绘庆典的氛围，而散佈在中心的彩色筆觸則暗示了騎手所取得的勝利。

Suwaji lahir di Yogyakarta dan lulus dari Jurusan Seni Lukis STSRI - ASRI (Akademi Seni Rupa Indonesia). Ia kemudian menjadi pelukis dan pengajar di Institut Seni Indonesia. Raga karyanya beragam dan ia suka menggunakan berbagai macam simbol etnis Indonesia. Dikenal akan lukisannya tentang figur penari yang lentur, lukisan ini menonjol karena penggambaran tubuh penari tradisional yang lebih bervariatif. Perhatikan bentuk profil wajah yang telah menjadi bagian dari merek dagang Suwaji.

Lembu Karnaval menggambarkan karnaval lembu yang rutin diadakan kota tersebut. Layaknya lomba menunggang kuda, karnaval ini pun dinantikan masyarakat. Karya ini menampilkan dua pria dengan gaya ikonik Suwaji - salah satunya menunggang lembu sambil mengangkat salah satu tangannya, menunjukkan kegembiraannya, sementara yang lainnya terletak di kiri bawah lukisan. Penggunaan warna merah oleh Suwaji sebagai latar belakang karya ini menciptakan nuansa petualangan sementara sapuan kuas warna-warni yang tersebar di bagian tengah menunjukkan kemenangan yang telah diraih pengendara.

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## NAVIN RAWANCHAIKUL (Thai, b. 1971)

Lot 68 We love you comrade Navin 《我們愛你納文同志》

Lot 69 We love you comrade Navin 《我們愛你納文同志》

在作品《我們愛你納文同志》中，口號“我們緊跟在納文同志周圍”，“納文語錄”（包括“泰國納文”和“西藏納文”的袖帶）將自己融入在作品中作為領導者和忠實的追隨者，作品恰當地總結了我們在世界上幾乎任何地方（無論是東方還是西方，發達國家還是發展中國家）所觀察到的領導。

納文是當今時代的藝術家，他的精巧之處在於他從不迴避向觀眾傳遞硬道理。以最坦率的方式，即使在持續的大流行時期，《我們愛你納文同志》也是我們時代的真實寫照。

《尋找失去的納文王國》，以這位藝術家追逐以陣亡的王國，納文以領導者的古怪虛構角色扮演來娛樂我們。這張宣傳海報騎著疲倦的馬匹，隨行的手下，以納文的嘲諷為語，使我們印象深刻，與泰國目前的社會政治氣氛息息相關。

Dalam karyanya, We Love You Comrade Navin, slogan “Kami mengikuti Navin Comrade dari dekat”, “Buku merah kecil Navin” termasuk band lengan dari “Navin Thailand” dan “Navin Tibet”, dengan mengintegrasikan dirinya sebagai seorang yang dikagumi pemimpin dengan pengikut setia, karya ini dengan tepat merangkum kepemimpinan yang kita lihat hampir di mana saja di seluruh dunia, tidak peduli timur atau barat, negara maju atau negara berkembang.

Seorang seniman masa kini, keahlian Navin terletak pada kenyataan bahwa ia tidak pernah malu untuk mengungkapkan kebenaran kepada penonton. Dengan cara yang paling jujur, bahkan di saat pandemi yang sedang berlangsung, We Love You Comrade Navin adalah pernyataan yang benar pada zaman ini.

Dalam pencarian Kerjaan Navin yang Hilang, ini menipu kita dengan permainan peran fiksi eksentrik artis sebagai pemimpin yang mengejar kerjanya yang hilang. Menunggang kuda yang lelah ditemani rombongannya, dengan nada bicara Navin, poster propaganda ini sangat relevan dengan iklim politik sosial Thailand saat ini.

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**MUKLAY 穆克雷** (Indonesian, b.1993)

**Lot 80 Trapped in the Sickness Series**

《親被困在疾病系列中》

穆克雷又名Muchlis Fachri，最近被《印尼福布斯》雜誌評為2020年最有影響力的30位30歲以下人群。

儘管年齡不滿30歲，但穆克雷的創作已在2017年在Art : 1 Museum為Animamix Beinnale舉辦的大型博物館展覽，並應邀參加了東京銀座的SH Art Project。不僅如此，穆克雷（Muklay）還受日本優衣庫品牌（Uniqlo）邀請以其藝術設計合作進行一系列時尚零售，他是其中唯一被選中的4位東南亞藝術家之一。

穆克雷的流行和城市街頭風都帶有超現實主義色彩。《被困在疾病系列》中，醒目的作品充滿了穆克雷的卡通化的動畫人物。色彩繽紛的帷幕下披著面紗的外星人，誇張的大頭露出渴望展現自己的眼睛。本質上，穆克雷代表著整個印度尼西亞的年輕一代，他們正在努力繪製“什麼是藝術”的全新表達。

Muklay alias Muchlis Fachri yang baru-baru ini dikenal publik sebagai 30 Under 30 orang paling berpengaruh versi Forbes Indonesia, 2020.

Meski masih muda, di bawah 30 tahun, Muklay telah menginjakkan kaki di pameran museum ternama pada 2017 untuk Animamix Beinnale di Art:1 Museum, dan diundang ke SH Art Project di Ginza, Tokyo. Tak hanya itu, Muklay juga menjadi satu-satunya 4 Artis Asia Tenggara yang diundang oleh Brand Jepang Uniqlo untuk berkolaborasi dalam rangkaian retail fashion menggunakan desain miliknya.

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**ARKIV VILAMANSA 阿爾科夫** (Indonesian, b.1979)

**Lot 81 Need a Little Time To Wake Up!**

《需要一點時間醒來》

阿爾科夫是許多潮流人士都正在追中的藝術家，多年來，阿爾科夫與藝術界以外的行業的合作而成為家喻戶曉的名字。僅舉幾例比如，宜家，大眾汽車，范斯球鞋。

最初，他以色彩綜合結構性的作品而向公眾介紹自己的藝術。近年來，他的作品在米老鼠，伍迪·啄木鳥和多啦A夢等標誌性人物之上建構，而更加生動地表現出來。在當今時代，重新詮釋比以往任何時代都更為重要，這個由阿爾科夫創作的俏皮漫畫，再次使我們想起了流行文化的現代消費主義。

Arkiv Vilmansa, seniman urban terkemuka bagi banyak hippie, selama bertahun-tahun Arkiv adalah nama yang naik daun karena sifat kolaboratifnya dengan industri di luar seni. Untuk menyebutkan beberapa nama, IKEA, Volkswagen, Vans, daftarnya terus berlanjut.

Pertama kali diperkenalkan kepada publik untuk karya komprehensif warnanya, ia menggunakan nada warna kromatik untuk menciptakan pola arsitektur di atas kanvas, Karya Arkiv bahkan lebih ekspresif dalam beberapa tahun terakhir karena berhasil mendaur ulang tokoh-tokoh ikonik seperti Mickey Mouse, Woody Woodpecker, dan Doraemon. Di era di mana penafsiran ulang lebih penting dari sebelumnya, karikatur yang diciptakan oleh Arkiv ini sekali lagi mengingatkan kita pada konsumerisme modern dari budaya pop.

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**DARBOTZ 達邦斯** (Indonesian, b.1981)  
**Lot 82 Find My Way《找到我的路》**

印度尼西亞的Banksy，達邦斯於1990年代中期開始了他的“街頭”職業，在雅加達的街道牆壁上，公共汽車甚至學校場所上進行噴漆塗鴉。達邦斯的身份至今仍然保持匿名，他的創作完全反映了他在這世界上人口最密集的城市，雅加達，成長的經歷。毫無疑問，城市中迷宮般的街道和小巷激發了達邦斯最具有標誌性的“魷魚怪—cumi-cumi”的創造。這座城市廣闊的網絡像烏賊的觸角一樣在不斷變化。

從魷魚怪系列繼續發展，《尋找我的路》是他作為“雅加達人”的角色也是他所有作品的核心。《尋找我的路》再次倡導年輕人在茫茫人海的城市中尋找自我的聲音。作品中的雙手嵌入在迷宮中，這標誌著他們輕輕一代的戰鬥和毅力的不懈信念。

Darbotz, bangkit terkenal dari Indonesia, memulai karir “jalanan” nya di pertengahan tahun 1990-an, melukis dengan cat semprot di tembok jalan Jakarta, bus, dan bahkan gedung sekolah. Dengan identitas yang masih dirahasiakan, kreasi Darbotz sepenuhnya merupakan cerminan dari pengalamannya tumbuh di salah satu kota terpadat di dunia, yaitu Jakarta. Tidak diragukan lagi, jalanan dan jalur kota yang seperti labirin menginspirasi kreasi ikonik Darbotz dari “cumi-cumi” – Squid Monster. Jaringan kota yang luas terus berubah seperti tentakel cumi-cumi.

Identitas kotanya dan perannya sebagai warga Jakarta adalah inti dari semua karyanya, dimulai dari seri “Cumi-Cumi” nya. Find My Way sekali lagi menganjurkan suara-suara anak muda yang merasa tersesat di kota tempat mereka dilahirkan dan dibesarkan. Dengan dua tanda tangan yang ditanam di labirin, ini menandakan keyakinan tanpa akhir untuk berjuang dan tekun.

**KAWS** (American, b.1974)  
**Lot 83 Untitled《無題》**

“當您的全部藝術品都基於您選擇的字母時，你就可以弄清楚哪些作品是真正的作品。我就是喜歡K A W S的形狀，”

– KAWS, 2013年, Out of Sync採訪

“Ketika seluruh karya seni Anda didasarkan pada huruf yang Anda pilih, Anda akan tahu apa yang cocok. Saya hanya menyukai bentuk dari K A W S”

-KAWS, 2013, dalam wawancara dengan Out of Sync

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## SEEN (RICHARD MIRANDO) (American, b.1961)

Lot 84 Untitled《無題》

SEEN又名Richard “ Richie” Mirando，被稱為塗鴉之教父。出生於1961年，紐約市布朗克斯，早在1980年代就成為街頭塗鴉藝術家。

就像他的許多同時代街頭藝術家如Keith Haring和Jean-Michel Basquiat自11歲起便在紐約地鐵上塗鴉，他的作品是80年代後，眾所期待的後極簡主義時代的新藝術。

“我在光天化日之下在街道上繪畫；路人、警察、沒人知道正在發生什麼。我就站在那裏，在牆上塗鴉，同時我又會在畫廊裡展示我的作品，而博物館也對我的塗鴉很感興趣。我的作品就擺放在畢加索旁邊。” – SEEN，2011年，香港Tatler採訪

Dikenal sebagai master dari Graffiti, SEEN alias Richard “Richie” Mirando, lahir di Bronx, new York City 1961, muncul sebagai seniman graffiti jalanan pada awal 1980-an.

Seperti banyak orang di sezamannya, Keith Haring, dan Jean Michel Basquait, yang mendapatkan tenar sejak umur 11 tahun, saat dia membuat ‘marking’ di kereta metro NYC. Karya-karyanya adalah seni baru yang banyak diantisipasi di tahun 80-an, terutama di era pasca-minimalis.

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## COPE2 (FERNANDO CARLO) (American, b.1968)

Lot 85 Untitled《無題》

“我是從街道和地鐵發家的，但是當一個塗鴉藝術家長大了，也許會有孩子時，就再也不能在火車上進行非法塗鴉了，所以我一鼓作氣地說？我要帶我的藝術去畫廊！” – COPE2，2016年，在接受Legendary採訪時（摘錄）

本件作品曾在紐約現代美術館MoMA展出。

“Saya memulainya di jalanan dan kereta bawah tanah, tapi ketika Anda bertambah tua mungkin Anda punya anak, Anda tidak bisa lagi membuat graffiti illegal di kereta, jadi saya katakan, Anda tahu apa? Saya akan mengambil karya saya dan memasukkannya ke galeri!” – COPE2, 2016, dalam sebuah wawancara dengan Legendary (dalam kutipan)

Kary aini dipamerkan di MoMA.

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**D\*FACE (DEAN STOCKTON)** (American, b.1978)

**Lot 86 One Dollar《美金 1 元》**

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“（作品的啟發）……是受波普藝術影響……但是，它仍然具有黑暗的底色，而不是與消費主義有關，而是與社會貨幣有關；它更多地涉及人際關係，愛情和損失，關於你所吃東西，所購買商品和所穿的衣服和所有。” – D\*Face，2018年，Menlo House採訪

“(Tubuh karya)... mereferensikan seni pop... tetapi dengan itu masih memiliki nada gelap dan bukan tentang konsumisme, ini lebih tentang mata uang sosial; lebih banyak tentang hubungan, cinta dan kehilangan, lapisan tentang apa yang Anda makan, apa yang Anda beli dan apa yang Anda kenakan.” – D\*Face, 2018, dalam wawancara dengan MENLO House

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