



MODERN AND CONTEMPORARY ART
ONLINE LIVE AUCTION (JK011)

18 SEP - 03 OCT 2021

SUNDAY 03 OCT 2:30pm @ Shangrila Hotel Jakarta

现当代艺术线上现场同步拍

于印尼雅加达香格里拉饭店 周日 2021年十月三日 2:30pm 开始



LOT 26 | HENDRA GUNAWAN - DUCK SELLER

亨德拉·古那彎 - 鴨販

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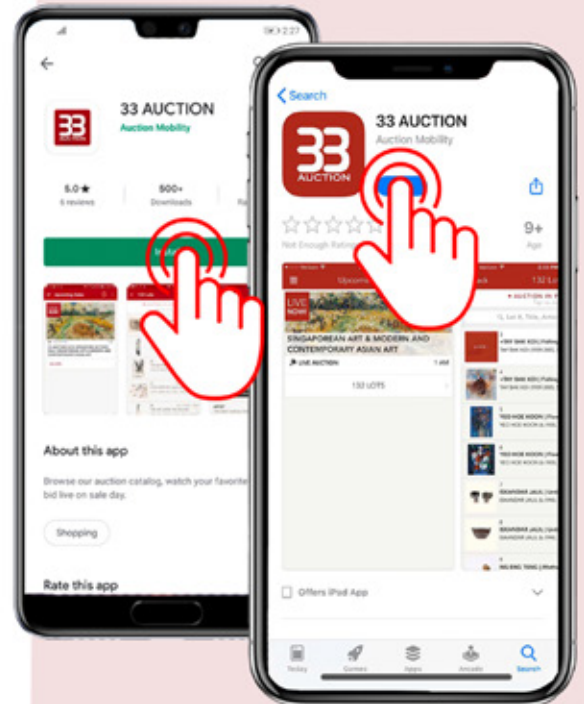
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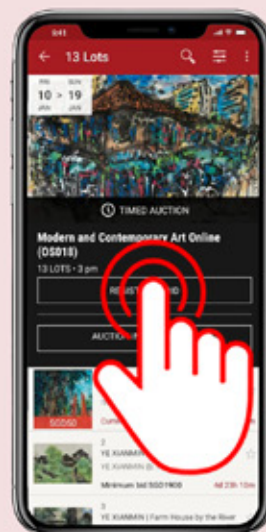
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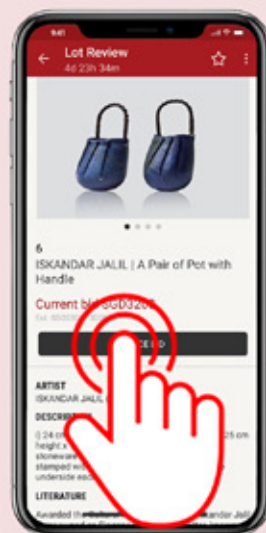
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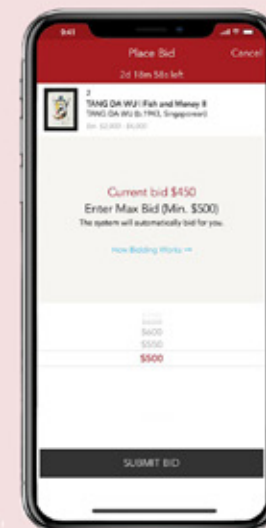
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**20% BUYER'S
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**Online Bidding now till Sunday 03 OCT 2021
Followed by Live Auction on Sunday 03 OCT 2021
2:30pm WIB (UTC+7) at Shangri La Hotel Jakarta**

**HYBRID
AUCTION**

线上竞拍现在开始至于 10 月 3 日 (周日)

紧随是现场拍卖于 10 月 3 日 (周日)

下午 2:30 印尼时间在雅加达香格里拉酒店开拍

VIEWING

Viewing available from now by appointment only. Selected lots will be available for viewing at Shangri-La Hotel Jakarta on 1-3 October 2021 10am - 8pm.

BIDDING INFORMATION

This auction is an online-timed-then-live auction. Bids are accepted online from now till 3 October 2021 when the auction will go live.

BIDDING IS ACCEPTED VIA:

- 1. Written bid:** Submit your maximum bid on any lot before the sale and let the auctioneer execute your bid up to your maximum on the auction day.
- 2. Telephone bid:** Leave us your instruction to call you to bid on any lot you are interested in and we will call you during the auction to assist you to place the bid via telephone.

3. In-person bidding: If you are in Jakarta and would like to attend the auction and bid in-person, please register your interest with us. Due to health protocols, a limited number of guests will be allowed to participate in the in-room bidding while wearing mask and observing safe distancing measures.

4. Internet bidding: Create an account or login to auctions.33auction.com or 33 Auction mobile apps. You can leave the 'maximum bid' that you are prepared to pay - our system will bid on your behalf if there is competitive bidding, up to your maximum bid amount. You can also bid live as you watch live stream of the auction using the apps or on our website.

REGISTER YOUR BIDS ON

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BIDDING CURRENCY

Indonesian currency (IDR). If buyers prefer to make payment in alternative currency, the exchange rate to IDR is based on the day of payment. All condition reports and full details of the lots can be viewed at auctions.33auction.com.

More auction details and shipping requirements can be requested by contacting:

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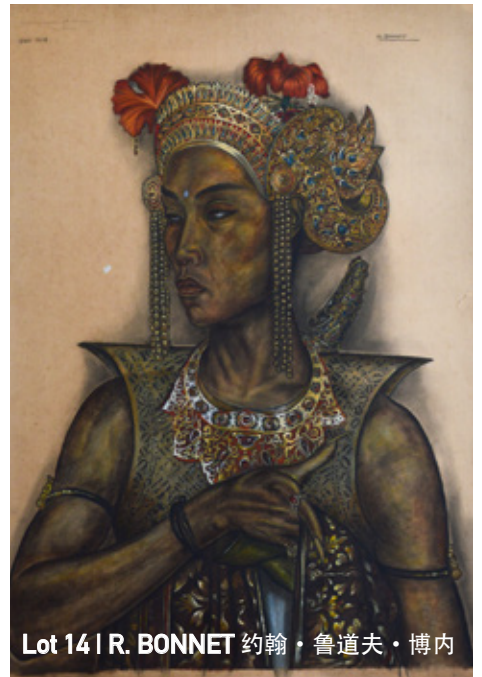
ENQUIRIES
Tel: +65 6747 4555
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Lot 8 | AFFANDI 阿凡迪





Lot 27 | HENDRA GUNAWAN 亨德拉·古那彎



Lot 14 | R. BONNET 约翰·鲁道夫·博内



Lot 10 | SRIHADI SOEDARSONO 斯里哈迪



Lot 7 | AFFANDI 阿凡迪



Lot 13 | SUNARYO 蘇納里奧

中国艺术家 Chinese Artists Section (Lot 117 - 148)



6 WORKS BY **LEE MAN FONG**

李曼峰的六幅作品



Lot 2 | Roses 玫瑰



Lot 1 | White Flowers 白花



Lot 4 | A Pair of Doves 鴿子



Lot 6 | The Couple 一對情侶



Lot 3 | A Pair of Carps 魚躍龍門



Lot 5 | Mother and Child 母子圖



LEE MAN FONG

The Western complexion of Man Fong's art is further adorned with the aesthetic instruments of Chinese Art... He strives for a personal interpretation of what is in fact a harsh steamy place and places a distance between the viewer and the objective reality in order for this distance to be filled by personal comment on the beauty and love of nature. " --Ho Kok Hoe on the works of Lee Man Fong, in The Oil Paintings of Lee Man Fong, page 7

曼芳艺术的西方色彩进一步被中国艺术的审美工具所点缀……他力求对实际上是一个严酷潮湿的地方进行个人解释，并在观看者与客观现实之间设置距离，以便使这种距离成为充满对自然之美和热爱的个人评论。——何国和谈李文芳的作品，载于李文芳油画，第7页。

Highly esteemed beyond Indonesia and Singapore, venerated artist Lee Man Fong continues to be one of the most respectable artists to explore in the genre of western-orientalist style paintings. 33 Auction is proud to present a retrospect of works by contemporary master Lee Man Fong featuring six of the artist's signature orientalist oil paintings depicting his most sought-after subject of poultry, dove and goldfish. Painted in the quintessential style of the master, the voluminous form of the animals represents prosperity and abundance.

Arriving from Guangzhou, China, Lee and his family first moved to Singapore when he was just three years old. Lee spent his formative years in Singapore where he was educated in Yangzheng School, and was taught the techniques of sketching by Mei Yutian, an artist of the Lingnan school. He subsequently attended St Andrews School in which his artistic abilities began to be recognised. Lee's artistic career started from drawing cartoons and painting billboards for advertising firms. In 1932, Lee moved to Indonesia and served as the chief art designer for a Dutch firm. It was there where he started to be professionally recognized for his talent and artistic capabilities.

Lee's reference to Chinese paintings stood out prominently especially through his conscious choice of composition which are vertically configured to replicate the delicate arrangement of Chinese hanging scroll ink painting. Lee embroidered the background of his paintings with reeds and outline of mountain summits, completed with a stamp of the artist seal, which strikes a strong resonance to traditional literati paintings. Despite his technique of Western naturalism, Lee continuously pay an homage to his traditional roots as reflected in his paintings.

李曼峰的東西方藝術風格除了在印尼和新加坡之外，依然被世界各地藝術愛好者欣賞。33拍賣很榮幸地在本次拍賣中展出一系列李曼峰的作品，其中包括他标志性的东方油画，描绘了最受歡迎的飛禽類如鸽子和金鱼主题。以他經典的東西方繪畫元素的融合，展示東方文化中對動物的吉祥美譽。

来自中国，广州，李氏三歲時隨家人第一次移居至新加坡。李氏在新加坡度过了他的成长岁月，在扬正学校接受教育，并在嶺南派畫家梅與天的低下學習中國畫。随后，进入圣安德鲁斯学校，在那里他的艺术天賦开始得到老師們的认可。李氏的艺术生涯最先開始于一件广告公司的绘制绘画广告牌的設計工作。1932年，移居到印度尼西亚後，担任荷兰公司的首席艺术设计师。

李氏受中国画風格的影響極為深刻，他有意识地选择立式的畫作方式呈現他的作品。利用芦苇和山峰勾勒出他画作的背景，加上中式的印章，这与传统的文人画有很强的共鸣。尽管他的畫利用西式的畫



Roses 玫瑰

During the colonial era in Indonesia, Lee was first introduced to the artistic western-style through the many superb European oil paintings that were imported for the colonials who lived in Batavia (Jakarta). In 1947, after the war, he was given the golden opportunity to study art in Holland under a Dutch government stipend. At that time, the influence of western art began to possess Man Fong's oeuvre which he showed later in Roses painting. The style in "Roses" seems to be similar to the still-life painting in Western-style artworks, which often used flowers as the main object.

在印度尼西亚的殖民时代，李通过为居住在巴达维亚（雅加达）的殖民者进口的许多精美的欧洲油画成为第一位接触到西方艺术风格的大师。1947年，战后，他获得了在荷兰政府津贴下在荷兰学习艺术的黄金机会。那时，西方艺术的影响开始影响曼芳的作品，后来他在玫瑰画中表现出来。《玫瑰》的风格似乎与西洋艺术作品中的静物画相似，多以花卉为主要对象。



White Flowers 白花

Having Dutch education as a background, it had elevated Lee's skills in realistic painting through academic approaches. At first he received less recognition for his lack of oriental expressions, but Lee began to realize that the next stage of his artistic experimentation should involve searching for a native expression, one that incorporates Chinese techniques and the characteristic traits of Eastern people. These paintings were embodied in some of Man Fong's later artworks such as this "White Flowers" which are portrayed elegantly.

荷兰教育背景提升了李的写实绘画技巧。起初，他因缺乏东方表达方式而没得到多少认可，但李开始意识到他艺术实验的下一阶段应该包括寻找一种本土表达方式，一种融合了中国技术和东方人特征的表达方式。这些画作在曼芳后期的一些作品中都有体现，比如这幅《白花》，描绘的很优雅。



A Pair of Doves 鴿子

Dove is one of the significant subject that is a part of Lee's oeuvre in portraying animals. In this lot, a pair of doves is seen, symbolising long life and fidelity according to Chinese beliefs. The hazy background elevates the surrounding of the roosting doves which creates a sense of tranquillity. The heavenly coloured white of the doves' feathers seems to be weightless in the natural tone of earth, radiating their beauty as if they are aware of their symbolic meaning.

鸽子是李在描绘动物的全部作品中的重要主题之一。在这件拍品中，可以看到一对鸽子，根据中国人的信仰，象征着长寿和忠诚。朦胧的背景提升了栖息的鸽子的周围环境，营造出一种宁静的感觉。鸽子羽毛的天色白色在大地的自然色调中似乎没有重量，散发着它们的美丽，仿佛它们意识到了它们的象征意义。

A Pair of Carps 魚躍龍門

Painted in the quintessential style of the master, the voluminous form of these carps represents prosperity and abundance. The reference to Chinese painting is observed in the choice of earthy tone colours and the moving gesture of the carps who freely swim in the crystal clear stream.

以大师的典型风格绘制，这些鲤鱼的庞大形式代表繁荣和丰富。大地色调的选择和鲤鱼在清澈的溪流中自由游动的动作姿态，体现了对中国画的借鉴。

The Couple 一對情侶

Didik Nurhadi is an Indonesian Modern & Contemporary painter born in 1972. He is widely known for his whimsical surrealist interpretations in works as seen in this painting titled "Yang Terakhir." This painting shows the caricatures of a couple with rose pink colour in the

background. The attires they wear were coloured in purple, which symbolizes the colour of royalty as “Yang Terakhir” exudes a meaning of a once-in-a-lifetime marriage. The entwined hands between the bride and groom illustrate a strong bond of love that stands as their household foundation.

目前这幅画是一对夫妇的漫画，背景是玫瑰粉红色。他们所穿的服装是紫色，象征着皇室的颜色，因为“Yang Terakhir”散发着千载难逢的婚姻的意义。新娘和新郎之间缠绕在一起的手说明了牢固的爱情纽带，这是他们家庭的基础。



Mother and Child 母子圖

In Chinese mythology, monkeys often were associated with cunning, intelligence, and innovation. Lee also emphasizes the monkey's traits which is sociable and caring in this painting, depicted with the portrayal of two monkeys sitting on a tree branch. He uses the oil painting technique to bring out the liveliness of this work. The strokes and colours used is able to express the monkeys' fur and countenances, perfected with the towering cliff as a background, allowing viewers to appreciate the entire flow of it.

在中国神话中，猴子常常与狡猾、智慧和创新联系在一起。李在这幅画中还强调了猴子的社交和关怀的特征，描绘了两只坐在树枝上的猴子。他用油画技法将这幅作品的活泼性表现得淋漓尽致。笔触和色彩能够表现猴子的皮毛和表情，以高耸的悬崖为背景，让观众欣赏整个流动。



This work is located in Indonesia.

1

LEE MAN FONG (Indonesian, 1913-1988)

White Flowers

signed upper right

oil on canvas laid on board

64 x 46 cm ; 97 x 79 cm (with frame)

IDR 350,000,000 - 450,000,000

USD 24,290 - 31,230

李曼峰 《白花》 油彩 畫布 木板

BID NOW



This work is located in Indonesia.

2

LEE MAN FONG (Indonesian, 1913-1988)

Roses

signed lower right

oil on canvas laid on board

65.3 x 50 cm ; 98 x 93 cm (with frame)

IDR 350,000,000 - 450,000,000

USD 24,290 - 31,230

李曼峰 《玫瑰》 油彩 畫布 木板

BID NOW



This work is located in Singapore.

3

LEE MAN FONG (Indonesian, 1913-1988)

A Pair of Carps
signed Manfong in Chinese and stamped with a seal lower left ; painted in the 1970s
oil on masonite board
100 x 49 cm

Private collection, Australia
澳洲藏家私人收藏

IDR 580,000,000 - 800,000,000
USD 40,250 - 55,520

BID NOW

李曼峰 《魚躍龍門》 1970 年作 油彩 纖維板



This work is located in Singapore.

4

LEE MAN FONG (Indonesian, 1913-1988)

A Pair of Doves

signed Manfong in Chinese and stamped with a seal lower right; painted in the 1970s

oil on masonite board

100 x 49 cm

Private collection, Australia

澳洲藏家私人收藏

IDR 480,000,000 - 700,000,000

USD 33,320 - 48,580

BID NOW

李曼峰 《鴿子》 1970 年作油彩 纖維板



This work is located in Singapore.

5

LEE MAN FONG (Indonesian, 1913-1988)

Mother and Child

inscribed in Chinese: painted in summer of 1978 in Singapore by Man Fong and stamped with two seals lower right

oil on masonite board

104 x 50 cm

IDR 880,000,000 - 1,200,000,000

USD 61,070 - 83,280

BID NOW

李曼峰《母子圖》1978年作油彩 纖維板



This work is located in Singapore.

6

LEE MAN FONG (Indonesian, 1913-1988)

The Couple

inscribed, signed and dated March of year 34 (1945) in Batavia and stamped upper right; stamped again lower right

oil on masonite board

120 x 58 cm

IDR 680,000,000 - 900,000,000

USD 47,190 - 62,460

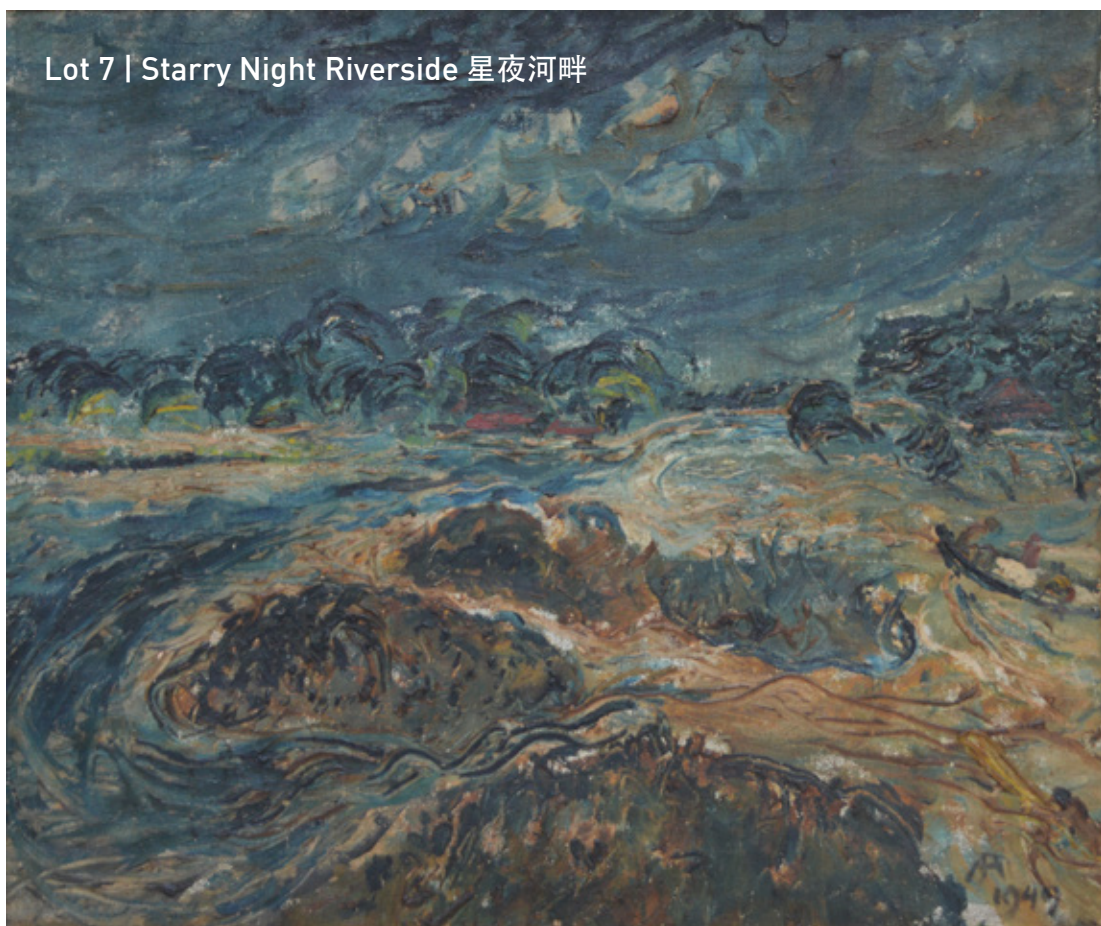
BID NOW

李曼峰《一對情侶》1945年作油彩 纖維板

3 WORKS BY AFFANDI

三幅阿凡迪作品

Lot 7 | Starry Night Riverside 星夜河畔



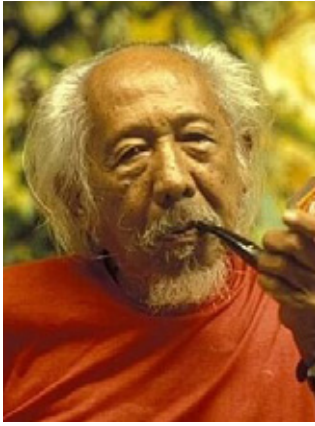
Lot 8 | Seascape 海景





Photo of Affandi in 1984 during his live painting of the above artwork at Tangkuban Perahu, Bandung, Indonesia.

1984年，阿凡提在印尼万隆的唐库班佩拉胡(Tangkuban Perahu)现场作画。



AFFANDI

The painting becomes complete the moment he was divested of all inspiration, after which he never touches the same painting again. The sheer intensity of the painting process ensures that each piece is an enduring emotional legacy of the artist.

畫作在剝奪他所有靈感的那一刻，也就成為一件完整的作品，之後阿凡迪也不會在同一張畫上執筆。在強烈的作畫過程中，每一件作品都承載著豐富的情感包袱。

Affandi's renown extends beyond Indonesia and Southeast Asia, owing to his sojourn across the globe from the 1950s. In 1949, Affandi received a scholarship from the Indian government to study at Santiniketan, an art academy founded by the Indian poet Rabindranath Tagore. After completing his education, Affandi held several art exhibitions, chiefly among them are the Sao Paulo Biennale in 1953 and the Venice Biennale in 1964. While exhibiting in the Palais des Beaux-Arts in Belgium, the British art historian and critic John Berger, while writing for TIME magazine, labelled Affandi as "a painter of genius" (Astri Wright, *Affandi in the Americas: Bridging the Gaps with Paint and Personality*, in *Affandi*, edited by Sardjana Sumichan et al., Singapore Art Museum, 2007, page 140).

Affandi was an autodidact who taught himself how to paint while he juggled between several odd jobs, perhaps explaining for his proclivity to paint the everyday nitty-gritty. From beggarsto prostitutes, and even himself, the heroes of and scenes of Affandi's paintings are found from the most prosaic details of lives. For Affandi, each painting was an exercise in physicality and emotion. His paintings were often created within a short amount of time from 1 to 2 hours, which quickly left him exhausted upon completion.

在同輩的藝術家中，阿凡迪無疑是印度尼西亞藝術史上最有成就和最知名的藝術大師。阿凡迪的藝術作品很明確是獨特的；時而栩栩如生，時而激奮剛烈，他的油彩表現力是具活力的。相較其他重要的印尼繪畫風格如美哉印地Mooi Indie或彼特曼哈Pita Maha相比，阿凡迪的畫風更直率坦白。在畫布上的筆畫就是阿凡迪體驗到的自然力量。

阿凡迪的名聲遠遠跨越了印尼和東南亞，從他1950年代開始周遊各國時就已經不是一位只有在亞洲才能聽到的名字。1949年，阿凡迪獲得了印度政府的獎學金，在印度詩人拉賓德拉納特·泰戈爾（Rabindranath Tagore）創立的藝術學院Santiniketan學習。完成學業後，阿凡迪參加了不同的藝術展覽，其中包括1953年的聖保羅雙年展和1964年的威尼斯雙年展。在一屆比利時的皇家美術館Palais des Beaux-Arts展出自己的作品時，英國藝術史學家和評論家約翰·伯格John Berger在為“時代”雜誌撰稿時，將阿凡迪讚頌為“天才畫家”（Astri Wright, 《阿凡迪在美洲：連接繪畫和人性的差距-阿凡迪》，Sardjana Sumichan編輯，新加坡美術館，2007年，第140頁）。

阿凡迪是一個自學成才的藝術家，在兼差好幾份工作時會特別抽出時間作畫，為生活奔波的真實感也揭示了他選擇繪畫日常生活細節的傾向。從乞丐到妓女，甚至是他自己，阿凡迪畫中的英雄和場景都是從最平凡無奇的生活中得到啟發。對於阿凡迪來說，每幅畫都是一種身體和情感的傾訴。他的畫作通常極盡地在1到2小時內創作一幅畫作，完成之後筋疲力盡。



Starry Night Riverside 星夜河畔

A silent yet solemn sight is portrayed in this painting by Affandi. The night breeze that sway the trees as if they were dancing, and the stars that shine upon the river create a beautiful panorama that pleases the eyes of its viewers. With gentle and flowy brushstrokes, the painting creates a beautiful and peaceful melody, enhanced by the musky color that adds mystery to it.

阿凡提的这幅画描绘了一幅寂静而庄严的景象。夜风摇曳着树木，仿佛它们在跳舞，星星在河上闪烁，创造出一种美丽的氣息，使观者赏心悦目。用柔和流畅的笔触，这幅画创造了一种美丽而平静的旋律，而麝香的颜色又为它增添了神秘感。



Seascape 海景

Seascape once again affirms Affandi as a keen observer of mother nature and shows that he is one of the most important artists in Indonesian art history. The intense colours and expressive paint strokes convey aptly Affandi's deep affinity with the natural environment.

The vibrant texture and well-contrasted colours, layers over layers dominate the canvas in entirety, one could almost feel that the actual canvas was no longer big enough to hold onto Affandi's expound of passion. His technique, spontaneity, the curvilinear strokes make the work a profoundly dynamic moment in time. Not to mention, the self-portrait painted in the lower-left corner further establishes his role as an observer and painter of mother nature, bringing a connection almost immediate from the artist to the viewer.

海景再次肯定了阿凡迪對大自然的敏銳觀察力，並證明他是印尼藝術史上最重要的藝術家之一。強烈的色彩和富有表現力的繪畫筆觸恰當地傳達了阿凡迪與自然環境的深厚情感。

充滿活力的質感和一層一層之上的鮮明對比，色彩在整個畫布上佔據了主導地位，人們幾乎可以感覺到實際的畫布已不再足以支撐阿凡迪的激情。他的技術，自發性，曲線筆觸使作品成為極具活力的時刻。更不用說的是，左下角的自畫像進一步確立了他作為大自然的觀察者和畫家的角色，幾乎從畫家的角度到觀察者都具有緊密的一種聯繫。



Tangkuban Perahu 萬隆壯麗山景

Affandi depicts the Tangkuban Perahu Mountain, one of the wonders in Indonesia which is located in Bandung, West Java. Affandi accurately illustrates the view of the landscape; the mountain on the top-left visible as its dark colors protrude, the circular yellow on the lower center as the main crater, and the continuous lines and ticks in the lower part that end at the edges of the canvas represent the fences that segregate. The accurate portrayal of this painting come from the way Affandi drew this directly from the location as seen in the picture. Affandi managed to create balance and harmony by integrating both dark and light colors which were vividly drawn onto the canvas.

阿凡迪描绘了位于西爪哇万隆的印尼奇迹之一的萬隆壯麗山景。艺术家准确地描绘了风景；左上角的山以深色突出可见，下方中心的圆形黄色作为主火山口，下方终止于画布边缘的连续线条和刻度代表隔离的围栏。这幅画的准确描绘来自阿凡迪直接从图片中看到的位置绘制它的方式。阿凡迪通过将生动地绘制在画布上的深色和浅色相结合，设法创造了平衡与和谐。



This work is located in Indonesia.

7

AFFANDI (Indonesian, 1907-1990)

Starry Night Riverside
signed and dated 1940 lower right
oil on canvas

53.5 x 65 cm ; 84 x 94 cm (with frame)

The present owner acquired this work directly
from the Papadimitriou family

画主直接获得这幅作品

来自印尼已故著名收藏家Papadimitriou 家族

IDR 450,000,000 - 800,000,000
USD 31,230 - 55,520

BID NOW

阿凡迪《星夜河畔》1940年作 油彩 畫布



This work is located in Beijing.

8

AFFANDI (Indonesian, 1907-1990)

Seascape

signed and dated 83 lower left

oil on canvas

145 x 195 cm

Ex. Sotheby's, Hongkong, 5 Oct 2015, Lot 457

画主购自香港苏富比拍賣行 2015 年十月五日

IDR 1,800,000,000 - 2,800,000,000

USD 124,920 - 194,310

BID NOW

阿凡迪《海景》1983 年作 油彩 畫布



This work is located in Indonesia.

9

AFFANDI (Indonesian, 1907-1990)

Tangkuban Perahu

signed and dated 1984 lower right
oil on canvas

115 x 148 cm ; 136 x 166.5 cm (with frame)

Ex. Christies, 26 May 2019, Lot 231

曾参加 佳士得 2019 拍卖

IDR 1,350,000,000 - 2,000,000,000

USD 93,690 - 138,800

阿凡迪《萬隆壯麗山景》

1984 年作 油彩 畫布

BID NOW



Photo of Affandi in 1984 during his live painting of the above artwork at Tangkuban Perahu, Bandung, Indonesia.

1984年 阿凡提在印尼万隆的唐库班佩拉胡现场作画。



SRIHADI SOEDARSONO

"What Srihadi paints is not a person in the physical sense, but the essence of a person expressed through the use of splashes of colour which give us the image of the attributes and characteristics of a human being."
- art critic Dan Suwarjono

“斯里哈迪畫的不是人的物理意義，而是人的本質，它通過使用色彩的飛濺來表達，這些色彩使我們獲得了人的屬性和特徵的圖像。” -藝術評論家Dan Suwarjono

Srihadi Soedarsono (b.1931) is one of Indonesia's most accomplished master painter. Graduating from the Bandung Institute of Technology in 1959, Srihadi pursued a master's degree at the Ohio State University where he was immensely influenced by Abstract Expressionism. His artistic practice underwent many changes over the years. In the earlier years, he followed the Bandung style of Cubism that was characterized by a kaleidoscopic use of colours. Through many experimentations of various artistic styles, Soedarsono eventually found his visual language via a minimalistic visual expression that continues to define him as one of the greatest painters in Indonesia. In time, Soedarsono gained worldwide recognition for his expressionist minimalistic paintings with its bold application of colours. Today, the minimalist visual language of Soedarsono continues to mark him as one of the most celebrated artists in Indonesia.

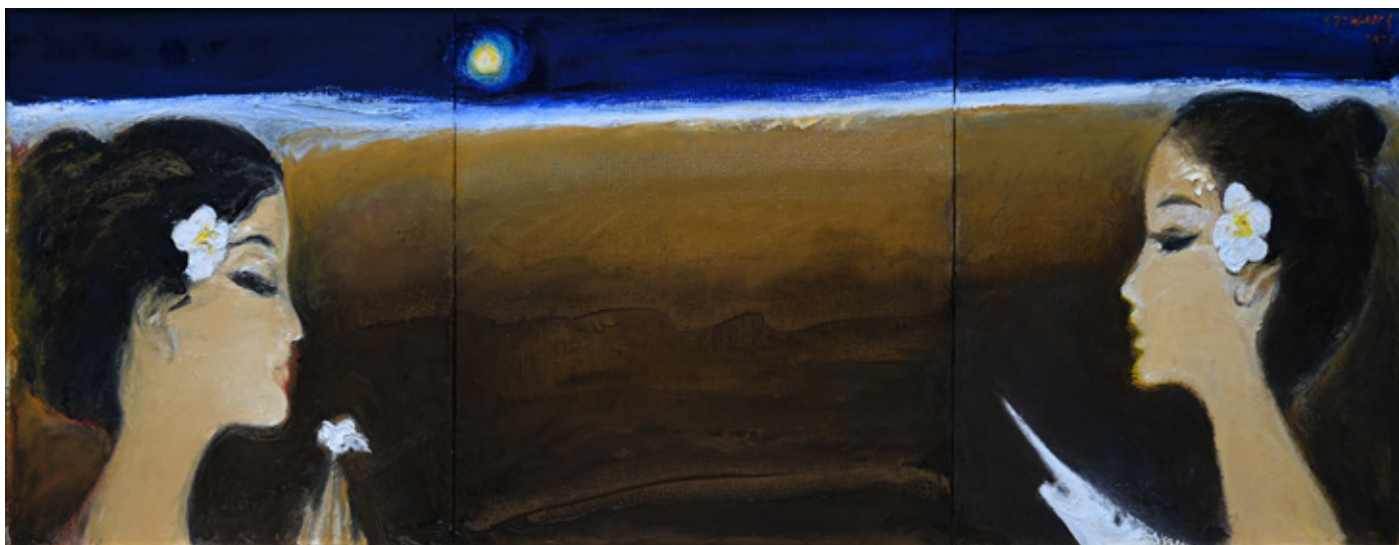
The subject matter of the dancer forms an integral theme to his artistry, defined by the purposeful choice of colour to personify the expressive mood and aura of the subjects. The gist and mood of each dance performance is what the maestro aims to capture and translates on to canvas. To the artist, dance offers a panoramic perspective to human lives. His fluid portrayals of beautiful dancers embody inner spiritual beauty that connects the visual to the divine. A skilled colourist, Srihadi's ability to make use of a limited colour palette transforms the dancers into figures with great vigour and dynamic energy. Throughout his career, he has tirelessly refashioned and reimagined the same subject matter; sometimes making subtle adjustments to the pose, rearranging the composition, varying the proportions or by using different combinations of colours in differing brush strokes and brightness. The revenant corpus of Srihadi Soedarsono's works unwaveringly continues to define the artistic landscape of Indonesia's modern art today.

斯里哈迪·蘇達索諾是印度尼西亞最有成就的畫家之一。斯里哈迪於1959年從萬隆科技學院畢業，在俄亥俄州立大學攻讀碩士學位，在那裡他深受抽象表現主義的影響。多年來，他的藝術創作經歷了許多變化。在早期，他遵循萬隆立體主義風格，其特徵是千變萬化的色彩運用。通過對各種藝術風格的多次嘗試，蘇達索諾最終通過一種極簡主義的視覺表達方式找到了自己的語言，這也持續地繼續將他定義為印度尼西亞最偉大的畫家之一。

舞者的主題是斯里哈迪藝術中一個不可或缺的主題，其定義是通過有目的地選擇色彩來體現主題的表達心情和靈氣。藝術大師的目的是捕捉每一種舞蹈表演的主旨和情緒，並將其翻譯到畫布上。對於藝術家來說，舞蹈為人類生活提供了全景。他對美麗舞者的流暢描繪體現了內在的精神美，將視覺與神聖聯繫在一起。熟練的調色師，斯里哈迪利用有限的調色板的能力將舞者轉變為充滿活力和活力的人物。在他的整個職業生涯中，他不懈地重新塑造和重新構想了同一主題。有時會對姿勢進行微調，重新排列構圖，改變比例，或者通過使用不同筆觸和亮度的顏色組合。斯里哈迪·索達索諾崇敬的語料庫堅定不移地繼續定義著當今印度尼西亞現代藝術的藝術景觀。

2 WORKS BY **SRIHADI SOEDARSONO**

二幅斯里哈迪·蘇達索諾作品



Lot 10 | Two Women Spiritual Dialogues Under The Moonlight



Lot 11 | Oleg Tambulilingan



Two Women Spiritual Dialogues Under The Moonlight 月光下两个女人的灵魂对谈

As a skilled colorist, Srihadi once again used two contrasting tone that beautifully defined the horizon. The horizon and sun are significant elements that Srihadi often put in his works. Using earthy tones that is against the elegant blue sky, they create a tranquil atmosphere as the two Balinese women (indicated by the Kamboja flowers) chant their prayers together.

斯里哈迪对美丽舞者的流畅描绘体现了视觉与神圣联系起来的内在精神美。作为一名熟练的调色师，Srihadi 能够利用有限的调色板将舞者转变为充满活力和活力的人物，如这幅画所示，他利用鲜艳的红色和金黄色之间的组合创造了三个乐功的复杂表演舞者。



Oleg Tambulilingan

Javanese dancers have constituted a significant and recurring theme within Srihadi's oeuvre. The artist is evidently captivated by the movement and vibrancy associated with the physical aspects of the dance. The bold blocks of colour and the swirling brush works encourage a powerful sense of movement.

爪哇舞者在Srihadi的作品中构成了重要且反复出现的主题。显然，艺术家被舞蹈运动的活力所吸引。大胆的色块和旋转的笔触营造出强烈的运动感。



This work is located in Indonesia.

10

SRIHADI SOEDARSONO (Indonesian, b.1931)

Two Women Spiritual Dialogues Under The Moonlight

signed and dated 96 upper right

oil on canvas

60 x 155 ; 110 x 206 cm (with frame)

This artwork is accompanied by certificate of authenticity signed by the artist

此作品附有由艺术家签名的保证书

IDR 950,000,000 - 1,500,000,000

USD 65,930 - 104,100

BID NOW

斯里哈迪·蘇達索諾 《月光下两个女人的灵魂对谈》 1996 年作 油彩 畫布



This work is located in Indonesia.

11

SRIHADI SOEDARSONO (Indonesian, b.1931)

Oleg Tambulilingan

signed and dated 98 upper right ; signed, dated 98 and titled verso
oil on canvas

130 x 100 cm ; 147.5 x 177.5 cm (with frame)

Literature : Jean Couteau, Srihadi Soedarsono :

The Path of The Soul, The Lontar Foundation, Jakarta, 2003, p. 207

出版：‘灵魂之路’由 Jean Couteau, The Lontar 基金会。雅加达，2003 年，第 207 页

IDR 700,000,000 - 1,000,000,000

USD 48,580 - 69,400

BID NOW

斯里哈迪·蘇達索諾 《OLEG TAMBULILINGAN》 1998 年作油彩 畫布



Lot 12 | Dhyana Mudra 禪宗手印

2 WORKS BY **SUNARYO**

All paintings are accompanied with certificate of authenticity by Sunaryo

二幅蘇納里奧作品

所有画作均附有艺术家亲笔簽名的保证书







SUNARYO

In regard to his artistic style, Sunaryo revealed that his signature style is spontaneity. In every creative process, he begins with one main idea that evolves during the execution as he improvises spontaneously. His works also encourage deep pondering on the relationship between humans and nature.

在艺术风格方面，Sunaryo透露他的标志性风格是自发。在每一个创作过程中，他都从一个主要想法开始，这个想法在执行过程中随着他的即兴发挥而不断发展。他的作品也鼓励人们深入思考人与自然的关系。

The art of Indonesian artist Sunaryo (b.1943) is folkloric and steeped in tradition, often referencing Balinese or Javanese themes and characters in them. Using a variety of media of printmaking, sculptures, paintings, installation, murals, and urban monuments, he raises issues about spiritual, social, and personal goals. Born shortly before the birth of independent Indonesia in 1943, Sunaryo was unburdened with political inclinations unlike some of the previous generations of Indonesian artists. He is known to be one of the most prominent artists in Indonesia that play a significant role in the development of the arts in the country. Joining up with the Decenta art group, Sunaryo was determined to wrest back the artistic battlegrounds back from the abstract-focused and Western leaning "Bandung school" in the 1970s. It is during those formative years of experimenting and reclaiming of his artistic tradition that Sunaryo made his name as an authority on Indonesian cultural art. He studied art at Bandung Institute of Technology and upon graduation, he started his career as an art teacher at the school until 2008.

Aside from his artistic career as a lecturer in Bandung, he was also experienced as an artistic director for several major art events such as; Indonesian pavilion in World Expos Forum 1985 which was held in Japan and Canada, Sunaryo's capacity as an artist is recognized by many. His public works are present in several cities of Indonesia, among others; Monumen Bandung Lautan Api (Bandung), Monumen Perjuangan Rakyat Jawa Barat (Bandung), Patung Soekarno-Hatta in Soekarno-Hatta International Airport (Jakarta), and Patung Jendral Sudirman (Jakarta). One of his biggest achievements as an artist is the establishment of his own art space in Selasar Sunaryo Art Space in Bandung which was founded in 1998.

印度尼西亚艺术家 Sunaryo（生于 1943 年）的艺术是民俗和传统，经常引用巴厘岛或爪哇主题和其中的人物。他使用版画、雕塑、绘画、装置、壁画和城市纪念碑等各种媒体，提出有关精神、社会和个人目标的问题。Sunaryo 在 1943 年独立的印度尼西亚诞生前不久出生，与前几代印度尼西亚艺术家不同，他没有政治倾向。众所周知，他是印度尼西亚最杰出的艺术家之一，在该国艺术的发展中发挥了重要作用。与 Decenta 艺术团体联手，Sunaryo 决心从 1970 年代以抽象为重点和西方倾向的“万隆学派”中夺回艺术战场。正是在对他的艺术传统进行试验和恢复的那些形成时期，Sunaryo 使他的名字成为印度尼西亚文化艺术的权威。他在万隆理工学院学习艺术，毕业后，他开始了他在学校担任艺术教师的职业生涯，直到 2008 年。

除了在万隆担任讲师的艺术生涯外，他还曾担任多个重大艺术活动的艺术总监，例如；1985年在日本和加拿大举办的世博论坛印度尼西亚馆，Sunaryo作为艺术家的能力得到了许多人的认可。他的公共作品出现在印度尼西亚的几个城市中；Monumen Bandung Lautan Api（万隆）、Monumen Perjuangan Rakyat Jawa Barat（万隆）、Soekarno-Hatta 国际机场（雅加达）的 Patung Soekarno-Hatta 和 Patung Jendral Sudirman（雅加达）。作为艺术家，他最大的成就之一是在万隆的 Selasar Sunaryo 艺术空间建立了自己的艺术空间，该空间成立于 1998 年。



Dhyani Mudra 禪宗手印

The meditating Buddha statue and the Borobudur temple signifies Buddhism, which was the second oldest religion in Indonesia, which arrived from India in the second Century. The temple exhibits India's influence on the region through Gupta art, yet there are enough local themes and features included to make Borobudur distinctly Indonesian. Buddhism is an important part of Indonesia's History.

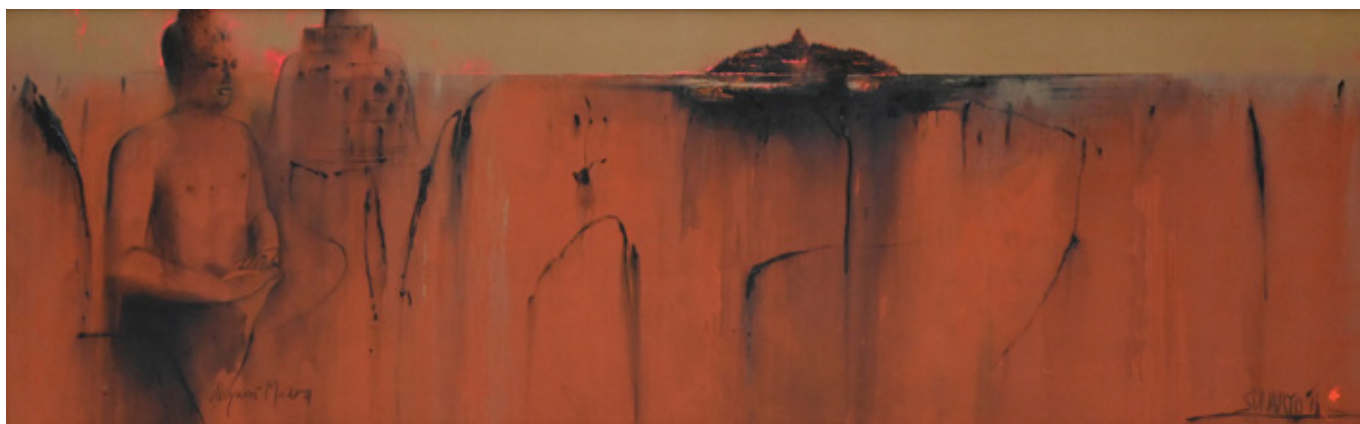
冥想中的佛像和婆罗浮屠寺象征着佛教。佛教是印尼最古老的宗教之一，于公元2世纪从印度传入印尼。这座寺庙通过笈多艺术展示了印度对该地区的影响，但其中有足够多的地方主题和特色，使婆罗浮屠具有明显的印尼特色。佛教是印尼历史文化的重要组成部分。



Selfie Dulu Dong 自拍第一

Selfi Dulu Dong translates to "But first, let's take a selfie" It depicts how, people nowadays would take a Selfie before doing anything else. Sunaryo mostly employed primary and secondary colors to assist us evoke a sense of simplicity in our being. He also added figures to produce a symmetrical balance, which was a technique for combining components to create a sense stability. The use of deeper values for the figures demonstrates a strong desire to emphasize the contrasts between the individuals and the background.

“Selfie Dulu Dong” 翻译过来就是“首先，让我们拍一张自拍”。它描述了如今的人们在做任何事情之前都会先拍一张自拍。Sunaryo主要使用主色和对比色来帮助我们唤起一种简单的感觉。他还添加了图形，以产生对称的平衡，这是一种将组件组合在一起，创造平衡感或稳定感的技术。使用更深层次的数字表明强烈的愿望强调个人和背景之间的对比。



This work is located in Indonesia.

12

SUNARYO (Indonesian, b.1943)

Dhyani Mudra

signed and dated 16 lower right

acrylic on canvas

110 x 350 cm ; 141 x 373 cm (with frame)

This artwork is accompanied by certificate of authenticity
signed by the artist

此作品附有由艺术家签名的保证书

IDR 900,000,000 - 1,500,000,000

USD 62,460 - 104,100

蘇納里奧 《禪宗手印》 2016 年作 亞克力 畫布

BID NOW





This work is located in Indonesia.

13

SUNARYO (Indonesian, b.1943)

Selfie Dulu Dong (Let's Take a Picture)

signed and dated 2020 lower right

acrylic and charcoal on canvas

120 x 150 cm ; 136 x 166 cm (with frame)

This artwork is accompanied by certificate of authenticity signed by the artist

此作品附有由艺术家签名的保证书

IDR 550,000,000 - 700,000,000

USD 38,170 - 48,580

BID NOW

蘇納里奧 《自拍第一》 2020 年作亞克力和木炭畫布



2 WORKS BY JOHAN RUDOLPH BONNET

二幅约翰·鲁道夫·博内作品



Lot 14 | Radja in Ardja



Lot 15 | Portrait of an Indonesian Man



JOHAN RUDOLF BONNET

Bonnet aided in the creation of an environment of creative enthusiasm and productivity in Bali that was reminiscent of Europe's own Renaissance and launched the so-called "golden era" of Balinese painting.

Bonnet 帮助在巴厘岛创造了一个充满创作热情和生产力的环境，让人联想到欧洲自己的文艺复兴时期，并开启了所谓的巴厘岛绘画“黄金时代”。

Johan Rudolf Bonnet (30 March 1895 – 18 April 1978) was a Dutch painter who lived in Ubud, Bali, Indonesia, for much of his life. The tropical island of Bali was initially presented to Rudolf Bonnet through artworks by artists such as W.O.J. Nieuwenkamp of the Netherlands and Walter Spies of Germany. Bonnet arrived in Bali in 1929, intrigued by the unspoilt, unspoiled land and its enticing population, and resided in Ubud, the island's creative and cultural epicenter. His goal was to become immersed in the island's culture and scenery. Rudolf Bonnet was the driving force behind the establishment of the Pita Maha organization in 1936, which was tasked with recognizing and improving the excellence of indigenous Balinese art. The Pita Maha organization was also a way to raise awareness and establish a market for these indigenous artists, demonstrating his unwavering commitment to understanding and conserving the essence of Balinese life and culture. Bonnet wanted to portray the feelings and expressions of Balinese life as seen through the eyes of Europeans who had grown to appreciate the island's incredible vitality.

Prior to his stay in Indonesia, Bonnet spent a lot of time in Italy during his travels around Europe in the 1920s, where he lived in Florence and painted nonstop. Bonnet was particularly interested in the study of portraiture, drawing inspiration from the masterpieces of the Italian Renaissance. Bonnet was acutely conscious of the fragility of indigenous cultures in the colonial Dutch East Indies in the rapidly modernising world of the early twentieth century, carrying with him the spirit of renaissance artists and a romantic concept of the pristine human form.

约翰·鲁道夫·邦内（Johan Rudolf Bonnet，1895年3月30日-1978年4月18日）是一位荷兰画家，他一生大部分时间都住在印度尼西亚巴厘岛的乌布。巴厘岛的热带岛屿最初是通过 W.O.J. 等艺术家的作品呈现给鲁道夫邦内的。荷兰的 Nieuwenkamp 和德国的 Walter Spies。Bonnet 于 1929 年抵达巴厘岛，对未受破坏、未受污染的土地及其诱人的人口很感兴趣，并居住在岛上的创意和文化中心乌布。他的目标是沉浸在岛上的文化和风景中。

Rudolf Bonnet 是 1936 年成立 Pita Maha 组织的推动力，该组织的任务是认可和提高巴厘岛土著艺术的卓越性。Pita Maha 组织也是提高认识并为这些土著艺术家建立市场的一种方式，展示了他对理解和保护巴厘岛生活和文化精髓的坚定承诺。博内特想通过欧洲人的眼睛来描绘巴厘岛生活的感受和表达，他们已经开始欣赏岛上令人难以置信的活力。

在他留在印度尼西亚之前，Bonnet 在 1920 年代在欧洲旅行期间在意大利度过了很多时间，他住在佛罗伦萨并不停地作画。Bonnet 对肖像画的研究特别感兴趣，从意大利文艺复兴时期的杰作中汲取灵感。Bonnet 敏锐地意识到，在二十世纪初迅速现代化的世界中，殖民地荷属东印度群岛土著文化的脆弱性，带着文艺复兴时期艺术家的精神和原始人类形态的浪漫概念。



Radja in Ardja

This current lot serves as one of the earliest and largest paintings of Bonnet in history. The painting is in its graphic strength very typical for Rudolph Bonnet, a Dutch artist who came to Bali in 1929 and lived there - on and off - for the rest of his life. Since he arrived in Bali in 1929 and went with the Dutch musicologist Jaap Kunst to Nias the same year, this painting must be one of the first he did in Bali. By that time he was under the strong influence of Walter Spies and it might have profited from Spies' knowledge of Balinese culture. He depicts a Balinese dancer captured in his expressive chalk and pastel drawing. Bonnet took tremendous care in ensuring that his topics were depicted in his painting to the highest classical standard, as evidenced by the amount of detail in this painting.

目前这幅画是历史上最早和最大的博内画作之一。这幅画具有非常典型的图形力量，鲁道夫·邦内特是一位荷兰艺术家，他于1929年来到巴厘岛，并在那里度过了他的余生——断断续续地生活。自从他于1929年抵达巴厘岛，同年与荷兰音乐学家Jaap Kunst一起前往尼亚斯，这幅画一定是他在巴厘岛创作的第一幅画。到那时，他受到了Walter Spies的强大影响，这可能得益于Spies对巴厘岛文化的了解。他用富有表



Portrait of an Indonesian Man 印尼男士的肖像

Bonnet's Journey throughout the archipelago, especially Bali had let him hatched tens of exotic artworks with Indonesian theme just like this "Portrait of Indonesian Man". This particular painting depicts his assimilation into the Balinese life, focusing on the native of his adopted island. This artwork shows intensity and depth of the subject, and the strokes of this beautifully painted picture depicts his uniqueness to details in each portrait that he does.

波奈在群岛，特别是巴厘岛的旅行，使艺术家孕育出了数十件印尼题材的艺术作品，就像这幅《印尼人的肖像》。这幅特殊的绘画描绘了他融入巴厘岛的生活，和这座岛屿中本地人。这幅作品在细节和肖像之处笔触赋予了其独特性，加强了主题的深度。现力的粉笔和粉彩画描绘了一位巴厘岛舞者。



This work is located in Indonesia.

14

RUDOLF BONNET (Dutch-Indonesia, 1895-1978)

Radja in Ardja

signed and dated 1929 upper left

mixed media on paper

110 x 79.5 cm ; 141 x 112 cm (with frame)

IDR 2,200,000,000 - 4,000,000,000

USD 152,680 - 277,590

约翰·鲁道夫·博内《阿爾賈之王》

1929年作 綜合媒材 紙本

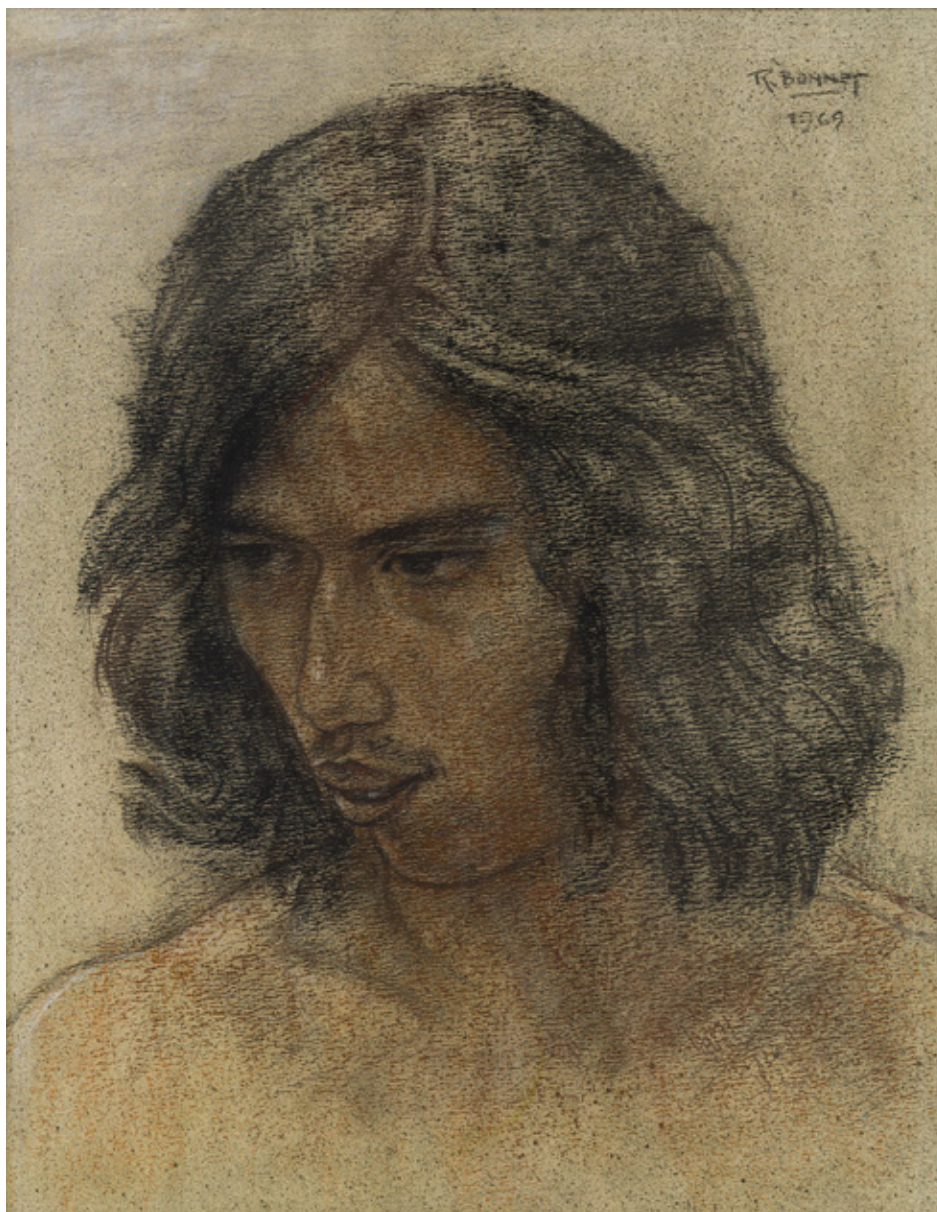
When Bonnet arrived in Bali in 1929, he was amazed with Balinese culture that he created two almost similar work's titled as Radja in Ardja with differences in size and the ornaments.

One of it, with size of 98.5 cm x 80 cm is in OHD Museum in Magelang, in Central Java. This artwork has been published in several art books in the past.



OHD Museum Collection

BID NOW



This work is located in France.

15

RUDOLF BONNET (Dutch-Indonesia, 1895-1978)

Portrait of an Indonesian Man
signed and dated 1969 upper right
pastel on paper
46 x 65 cm

BID NOW

IDR 120,000,000 - 180,000,000
USD 8,330 - 12,500

约翰·鲁道夫·博内《印尼男士的肖像》1969年作 粉彩 纸本



Auke Sonnega (1910-1963) was born in Leeuwarden and educated at the Kunstnijverheidsschool in Amsterdam. He is best known for the spiritually-charged paintings he made while living in Bali. Enthralled by the flamboyant landscape and enchanting eastern culture, he was determined to capture the sensuous tropical and Balinese rites onto canvas.

奥克·索内加(1910-1963)出生于留沃登，在阿姆斯特丹的 Kunstnijverheids 学校接受教育。奥克·索内加最著名的作品是他在巴厘岛生活期间创作的充满灵性的画作。他被华丽的风景和迷人的东方文化所吸引，决心将感性的热带和巴厘仪式描绘到其中。



Balinese Boy 巴厘島男孩

Balinese Boy depicts a profile of a blossoming adolescent. Juxtaposed against his tanned complexion, the embellished 'udeng' headdress is presented with glorious motifs. 'Udeng' depicted with the frontal appendage and circular base wrapping around the forehead symbolizes "Ulu Candra" - the Hindu Trinity of lingga-yoni and circle of life, flamboyant headdresses and frangipani flower tucked into his ear are only worn during traditional ceremonies.

《巴厘男孩》描绘了一个蓬勃发展的青少年的侧面画像。与他黝黑的肤色对比，装饰华丽的“乌登”头饰呈现出光彩夺目的图案。“乌登”的正面和环绕额头的圆形底座象征着“乌鲁·坎德拉”——印度教的灵伽，约尼和生命的循环三位一体，华丽的头饰和夹在耳朵上的鸡蛋花只在传统仪式上佩戴。



This work is located in Indonesia.

16

AUKE CORNELIS SONNEGA (Dutch, 1910-1963)

Balinese Boy

signed and dated 56 lower right

oil on canvas

70 x 60 cm ; 104 x 94 cm (with frame)

IDR 240,000,000 - 400,000,000

USD 16,660 - 27,760

BID NOW

奧克·可內利斯·索耐卡《巴厘島男孩》1956年作 油彩畫布



Willem Dooyewaard (b.1892) is a Dutch painter who had a great passion for Asia proven by his journey through several places in Asia countries especially Indonesia where he spent more than 10 years exploring the entire islands. His oeuvre can be seen as very bold and confident and also determined where he got these traits from his fellow painter, Roland Strasser which greatly influenced him in Asian paintings.

Willem Dooyeward (b.1892) 是一位荷兰画家，他对亚洲有着极大的热情，他在亚洲国家的几个地方旅行，尤其是印度尼西亚，在那里他花了 10 多年时间探索整个岛屿，证明了这一点。他的作品可以被看作是非常大胆和自信的，也决定了他从他的画家同伴罗兰·斯特拉瑟那里得到了这些特征，这对他在亚洲绘画中产生了很大的影响。



Woman at Market 市场上的女人

Dooyewaard's passion for Asian painting is vividly seen in the portrayal of this "Woman at Market" painting. This artwork came from the experience during his stay in Bali from 1920 to 1932. Women, cockfighters, and Legong dancers were his favourite subjects when he resided in the Island of the Gods. The earth tone of this painting shows the impressionistic approach of his oeuvre where he composed the movement of the light that exudes the beauty of this local woman.

Dooyewaard 对亚洲绘画的热情在这幅《市场上的女人》的描绘中体现得淋漓尽致。这件艺术品来自他 1920 年至 1932 年在巴厘岛逗留期间的经历。当他居住在众神之岛时，女性、斗鸡和乐宫舞者是他最喜欢的主题。这幅画的大地色调显示了他作品的印象派方法，他在那里构建了散发着当地美女运动的光。



This work is located in Indonesia.

17

WILLEM DOOYEWAARD (Dutch, 1892 - 1980)

Woman at Market
signed lower right
oil on canvas

67.5 x 55 cm; 76 x 64 cm (with frame)

Ex. Sotheby's, 5 April 2015, Lot 403

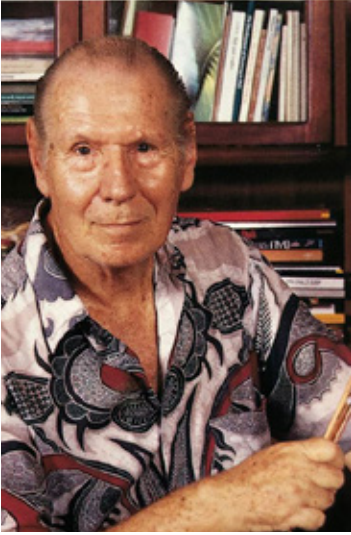
曾参加 苏富比 2015 拍卖

IDR 270,000,000 - 400,000,000

USD 18,740 - 27,760

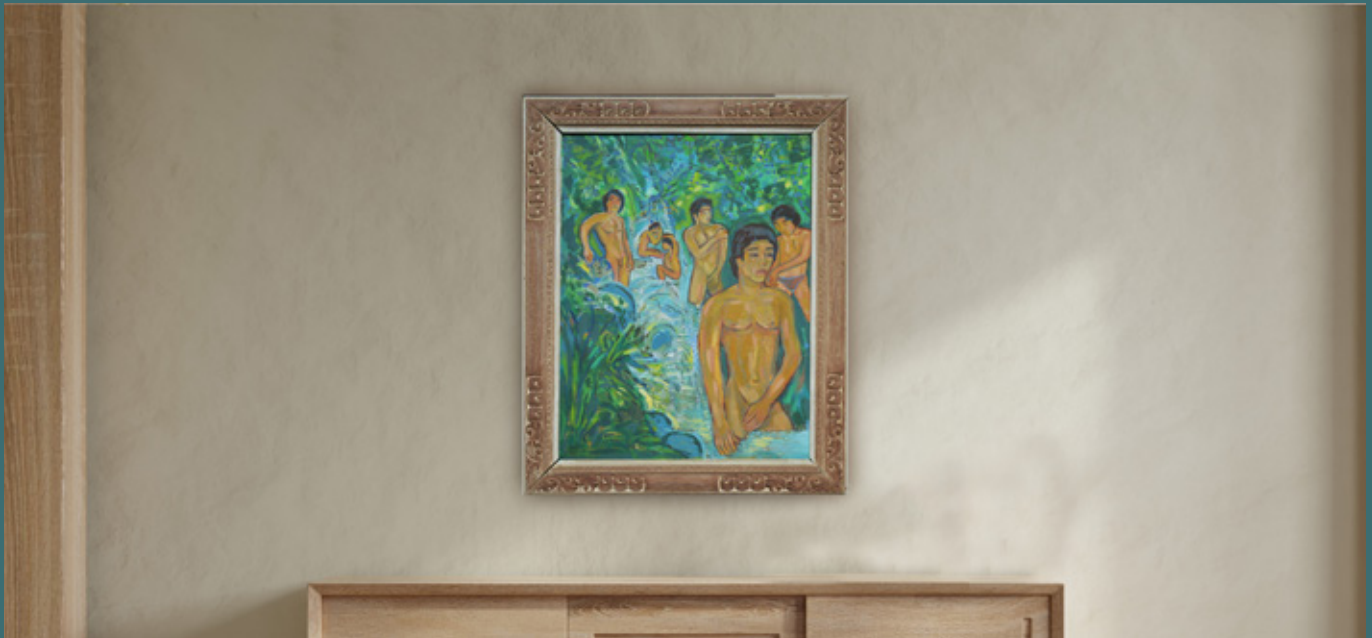
BID NOW

威廉·杜耶沃德《市场上的女人》油彩 畫布



Arie Smit (1916-2016) was a Dutch-Indonesian artist who lived in Bali. He was known for his expressive depictions of the tropical landscapes of Bali island. Studied graphic design at the Academy of Arts in Rotterdam, Netherlands, he was convinced by his desire to explore the Indonesian archipelago upon his graduation. He taught lithography, a study of printing style in which an image is transferred to a printing plate, at the Institute of Technology Bandung and later in 1956 moved to Bali. He was immediately enthralled by Balinese nature and culture, spending the remaining days of his life there. Today, his works can be found among the collections of the Neka Art Museum, Penang Museum and Museum Bali.

艾利·斯密特是一位居住在巴厘岛的荷兰-印度尼西亚艺术家。他以对巴厘岛热带景观的富有表现力的描绘而闻名。他在荷兰鹿特丹艺术学院学习平面设计，毕业后对探索印度尼西亚群岛的愿望深信不疑。他在万隆理工学院教授平版印刷术，研究将图像转移到印版的印刷风格，后来于1956年搬到巴厘岛。他立即被巴厘岛的自然和文化所吸引，并在那里度过了余生。今天，他的作品可以在Neka艺术博物馆、槟城博物馆和巴厘岛博物馆的收藏中找到。



Nude Man Bathing 裸体男人沐浴

Smit's oeuvre is widely known to depict landscapes painted in bright colours, mainly in blue and green hues. However, different from other artists who prefer to portray women as the subject matter when illustrating human figures - 'Nude Man Bathing' is one of Smit's impressionist masterpieces focusing on several sun-tanned males. It is a theme chosen out of his comfort zone as the artist rarely depicts human figures in his art journey. This work is painted in a generally darker tone similar to the colour palette of Balinese art group Pita Maha. This work is definitely not one to be missed by both seasoned and new art collectors.

众所周知，斯密特的作品以鲜艳的色彩描绘风景，主要是蓝色和绿色。然而，与其他艺术家在描绘人物时更喜欢以女性为主题的不同之处——《裸体男人沐浴》是斯密特的印象派杰作之一，专注于几个晒黑的男性。这是一个从他的舒适区中选择出来的主题，因为艺术家在他的艺术之旅中很少描绘人物。这件作品的色调通常较深，类似于巴厘岛艺术团体 Pita Maha 的调色板。无论是老手还是新人，这幅作品绝对不容错过。



This work is located in Indonesia.

18

ARIE SMIT (Indo-Dutch, 1916-2016)

Nude Man Bathing

signed and dated 87 lower left

acrylic on canvas

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

IDR 140,000,000 - 200,000,000

USD 9,720 - 13,880

BID NOW

艾利·斯密特《裸体男人沐浴》1987年作 亚克力 画布



Muhammad Yatim Mustafa (b.1957) is recognized as a senior painter in Medan's artscene. He studied painting in Bali from the presidential palace painter, Dullah. The economic ups and downs he experienced never made him think about quitting painting. He sees Painting as is his life as it what makes him whole as a human being.

穆罕默德·亚提姆·穆斯塔法(1957年出生)是棉兰艺术界公认的资深画家。他在巴厘岛师从总统府画家杜拉学习绘画。他经历过的人生的起伏却从未让他想过放弃绘画。他认为绘画是他的生命，是它使他成为一个完整的人。



Light at The End of Tunnel 隧道尽头的光

This artwork conveys a word of encouragement of having a positive mindset and believing that we will always find joy after going through dark days. The fishes that constantly swim in harmonious pattern represents cooperation between humans in helping each other and show how beautiful humanity is.

这幅作品表达了一种向上的信念，相信我们在经历了黑暗的日子后总是会找到快乐的鼓励。不断游动的鱼呈现出和谐的图案，代表了人类在相互帮助中相互协作，是对和谐美好的社会景象的赞美。



This work is located in Indonesia.

19

M. YATIM (Indonesian, b.1957)

Light at The End of Tunnel
signed and dated 2021 lower right
oil on canvas
160 x 160 cm

This work is accompanied with photo
of the artist with the artwork

IDR 40,000,000 - 80,000,000
USD 2,780 - 5,560

M. YATIM 《隧道尽头的光》 2021 年作 油彩 畫布

BID NOW





Rusnoto Susanto (b. 1972) is an Indonesian artist who has many talents. As an artist, curator, writer, academic journalist and lecturer, there are many traces of Rusnoto found in the art and academic world. He has also been awarded as the winner of 'Young Artist Competition' in Jakarta (1999) and Yayasan Seni Rupa Indonesia of Participation 'The Phillip Morris Indonesian Art Awards in 1999.

Rusnoto Susanto (b. 1972) 是一位才华横溢的印度尼西亚艺术家。作为艺术家、策展人、作家、学术记者和讲师，鲁斯诺托在艺术和学术界有很多踪迹。他还被授予雅加达“青年艺术家比赛”（1999年）和1999年参与“菲利普莫里斯印度尼西亚艺术奖”的Yayasan Seni Rupa Indonesia 奖。



The Future of Hyperlinks 超链接的未来

With the advancement of communication technology, digital simulation is growing rapidly in line with the desire for the existence of an increasingly hedonistic world. The birth of a number of new worlds in cyberspace in line with the increasing development of cybercultures products directly creates a new culture (digital culture) sporadically. We are often surprised to find our achievements being whipped from the power of the virtual world that has shot to its furthest point. Hyperlinks are like part of an existential strategy to express desire with a landscape that is so foreign and full of barriers to build new privacy spaces on various social networks and business networks.

随着通信技术的进步，数字模拟正在迅速增长，以满足对日益享乐世界的存在的渴望。随着网络文化产品的不断发展，一些网络空间新世界的诞生直接零星地创造了一种新的文化（数字文化）。我们常常惊讶地发现，我们的成就是从已经发挥到极致的虚拟世界的力量中抽离出来的。超链接就像是一种存在主义策略的一部分，它通过一个如此陌生且充满障碍的景观来表达欲望，以在各种社交网络和商业网络上建立新的隐私空间。



This work is located in Indonesia.

20

RUSNOTO SUSANTO (Indonesian, b.1972)

The Future of Hyperlinks
signed and dated lower right
acrylic on canvas
150 x 200 cm

This work is accompanied with photo
of the artist with the artwork

IDR 21,000,000 - 41,000,000
USD 1,460 - 2,850

RUSNOTO SUSANTO 《超链接的未来》亞克力 畫布

BID NOW





STREET ART: **EXPLORING GREAT TALENT**

Titled as the 'Asian' Banksy, Farhan Siki (b.1971) and Edi Bonetski (b.1971) are notable for their works in contemporary art, specialising in street art. Their murals speak louder than words; hence both Farhan and Edi are hailed for it. The similarity between them was placed in their contribution voicing the voiceless through their street arts. Also, Edi and Farhan often incorporated socio-cultural issues, which can be seen in how active they were in responding to the current phenomena through their artworks. Edi even criticized the government's actions towards the graffiti with 404 number written above the face of President Joko Widodo by impulsively hunting the artist who drew it.

The spontaneous act of the national institution about this famous mural that happened last August 2021 has become viral and ignited the public backlash against the act of shutting down the freedom of speech. Mural or graffiti has become one of the most influential media for artists to express the words against injustice and immorality. Farhan and Edi sure know how to utilize this kind of media to express their thoughts and words that lately made them significantly acknowledged and respected.



Lot 21 | Farhan Siki
The Guardians 守护者



Lot 22 | Edi Bonetski
Love and Pride 爱与骄傲

街头艺术： 探索伟大的人才

被称为“亚洲班克斯”的Farhan Siki（生于1971年）和Edi Bonetski（生于1971年），以他们在当代艺术领域的作品而闻名，专门从事街头艺术。他们的墙绘比语言更有力；Farhan和Edi都因此而大受欢迎。他们之间的相似之处在于，都在通过街头艺术为无名者发声。此外，Edi和Farhan经常考虑社会文化问题，这可以从他们通过艺术作品对当前现象做出反应的积极程度中看出。埃迪甚至批评政府追捕那些绘制将“404”写在佐科·维多多总统脸上的墙绘的艺术家们的行为。

国家机构对这幅2021年8月发生的著名壁画的自发行为已成为病毒式传播，并引发了公众对关闭言论自由行为的强烈反对。壁画或涂鸦已成为艺术家表达反对不公正和不道德言论的最有影响力的媒体之一。Farhan和Edi肯定知道如何利用这种媒体来表达他们的想法和话语，这使他们最近受到了极大的认可和尊重。



Farhan Siki (b.1971) Regarded as the 'Asian Banksy', he was born in Lamongan, East Java. As a self-taught artist, he was prominently recognized for his works as a street artist and activist who worked intensively on issues related to the urban community and environment. Siki's works also reflect on the pop culture of the 21st century, where he explores textual elements, collecting logos, brands, and symbols that may represent mass culture while charging them with hyperbolic attributes and parodies.

被视为亚洲 "Banksy", Farhan Siki (于 1971) 出生于东爪哇的拉蒙根。作为一名自学成才的艺术家, 他作为街头艺术家和活动家的作品而广受认可, 他专注于与城市社区和环境相关的问题。Siki 的作品也反映了 21 世纪的流行文化, 在那里他探索了文本元素, 收集了可能代表大众文化的标志、品牌和符号, 同时用夸张的属性和模仿来指责它们。



The Guardians 守护者

Religious instruments have become the source of inspiration for Farhan in creating this painting. In this current lot, he features four angelic figures with wings spread open, circling a world with various brands listed on it. These angels seem to protect the people of the world from the temptation driven by consumerism and false information and guard those people against unpleasant conditions that may happen. The angels become the guiding light for those who want to search for enlightenment and avoid the desire to become greedy and ignorant toward others.

宗教乐器成为法尔汉创作这幅画的灵感来源。在此作品中, 他有四个张开翅膀的天使形象, 环绕着一个列出了各种品牌的世界。这些天使似乎保护世界人民免受消费主义和虚假信息的诱惑, 并保护这些人免受可能发生的不愉快。天使成为那些想要寻求开悟并避免对他人变得贪婪和无知欲望人的指路明灯。



This work is located in Indonesia.

21

FARHAN SIKI (Indonesian, b.1971)

The Guardians
signed lower right
mixed media on canvas
200 x 200 cm

BID NOW

IDR 80,000,000 - 140,000,000
USD 5,560 - 9,720

FARHAN SIKI 《守护者》2020年作 综合媒材 画布



Edi Bonetski (b. 1971) is an Indonesian artist that is noted for his bold and striking artworks. He has received a number of achievements such as the Tangerang Mayor award as a hometown artist (2014), Mayor's Award for Cultural Arts (2015) and an appreciation of arts, culture, and tourism actors in Banten Province (2016).

Edi Bonetski 于 1971 是另一位拥有多种才能的印度尼西亚艺术家。Edi 活跃于艺术行，创作音乐和绘画。他已经获得了多项成就，例如作为家乡艺术家的丹格朗市长奖（2014年）、市长文化艺术奖（2015年）和万丹省艺术、文化和旅游演员的鉴赏（2016年）。



Love and Pride 爱与骄傲

In Love and Pride, Edi illustrates the unconditional love and act of freedom in loving someone without limitation. With vigorous abstract representations, this artwork ignites the burning passion of love, only by affection and kindness can we get through every obstacle in life, and with love, every dispute will be extinguished.

在爱与骄傲中，Edi 说明了无条件的爱和无限地爱一个人的自由行为。这件作品以充满活力的抽象表现，点燃了爱的炽热激情，只有亲情和善意，我们才能渡过人生的每一个障碍，有了爱，每一个纷争都会被扑灭。



This work is located in Indonesia.

22

EDI BONETSKI (Indonesian, b.1971)

Love and Pride
signed lower left
mixed media on canvas
146 x 146 cm

BID NOW

IDR 19,000,000 - 28,000,000
USD 1,320 - 1,950

烏米·達赫蘭《爱与骄傲》綜合媒材 畫布



Dimas Kurniadi (b. 1993) started his fine arts career when he studied at the Indonesian Institute of the Arts, Surakarta in the Fine Arts class of 2011. His works are mostly focused on paintings, especially glass paintings. Dimas uses absurdity as an element in all his pieces as he believes every human has their own perception and interpretations.

Dimas Kurniadi (b. 1993) 2011年就读于印度尼西亚苏拉卡尔塔艺术学院美术班，开始了他的美术生涯。他的作品主要集中在绘画方面，尤其是玻璃画。迪马斯在他的所有作品中都将荒诞作为一个元素，因为他相信每个人都有自己的感知和解释。



Dopamine 多巴胺

Humans have always found a way to search for their source of excitement and happiness. These surrealist whimsical characters of Dimas portray various sources of human's pleasure, which is diverse. Dopamine itself is a chemical term that acts as a messenger to the brain that keeps us motivated, driven by the feeling of excitement, euphoria, and joy.

人类总能找到一种方法来寻找他们兴奋和快乐的源泉。迪马斯的这些超现实主义异想天开的人物描绘了人类快乐的各种来源，是多种多样的。多巴胺本身是一个化学术语，它充当大脑的信使，让我们在兴奋、欣快和喜悦的感觉驱动下保持动力。



Heal the World 拯救世界

This artwork represents a vivid image of an ideal world based on Dimas's imaginative mind. With green and dense forest in the background, the artist hopes that the world will heal itself, with or without the help of humans. Dimas embedded multiple characters, which stowed various allusions and metaphors that represent the cause, current phenomenon (which media always cover), and who will lead us to heal this very planet.

这件艺术品代表了基于Dimas 想象力的理想世界的生动形象。以绿色茂密的森林为背景，艺术家希望这个世界无论是否有人类的帮助，都能自愈。迪马斯嵌入了多个角色，其中包含各种典故和隐喻，代表原因、当前现象（媒体总是报道）以及谁将带领我们治愈这个星球。



This work is located in Indonesia.

23

DIMAS KURNIADI (Indonesian, B.1993)

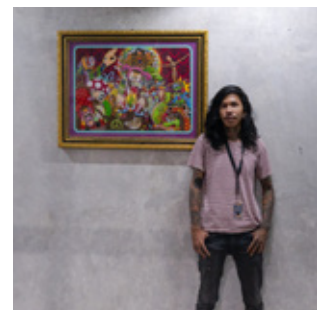
Dopamine
signed and dated verso
enamel on acrylic glass
83 x 62 cm

This work is accompanied with photo together with the artist

IDR 19,000,000 - 39,000,000
USD 1,320 - 2,710

DIMAS KURNIADI 《多巴胺》2020 年作 亚克力玻璃搪瓷

[BID NOW](#)





This work is located in Indonesia.

24

DIMAS KURNIADI(Indonesian, B.1993)

Heal The World
signed and dated verso
enamel on acrylic glass
83 x 62 cm

BID NOW

IDR 19,000,000 - 39,000,000
USD 1,320 - 2,710

DIMAS KURNIADI 《拯救世界》2020 年作亚克力玻璃搪瓷

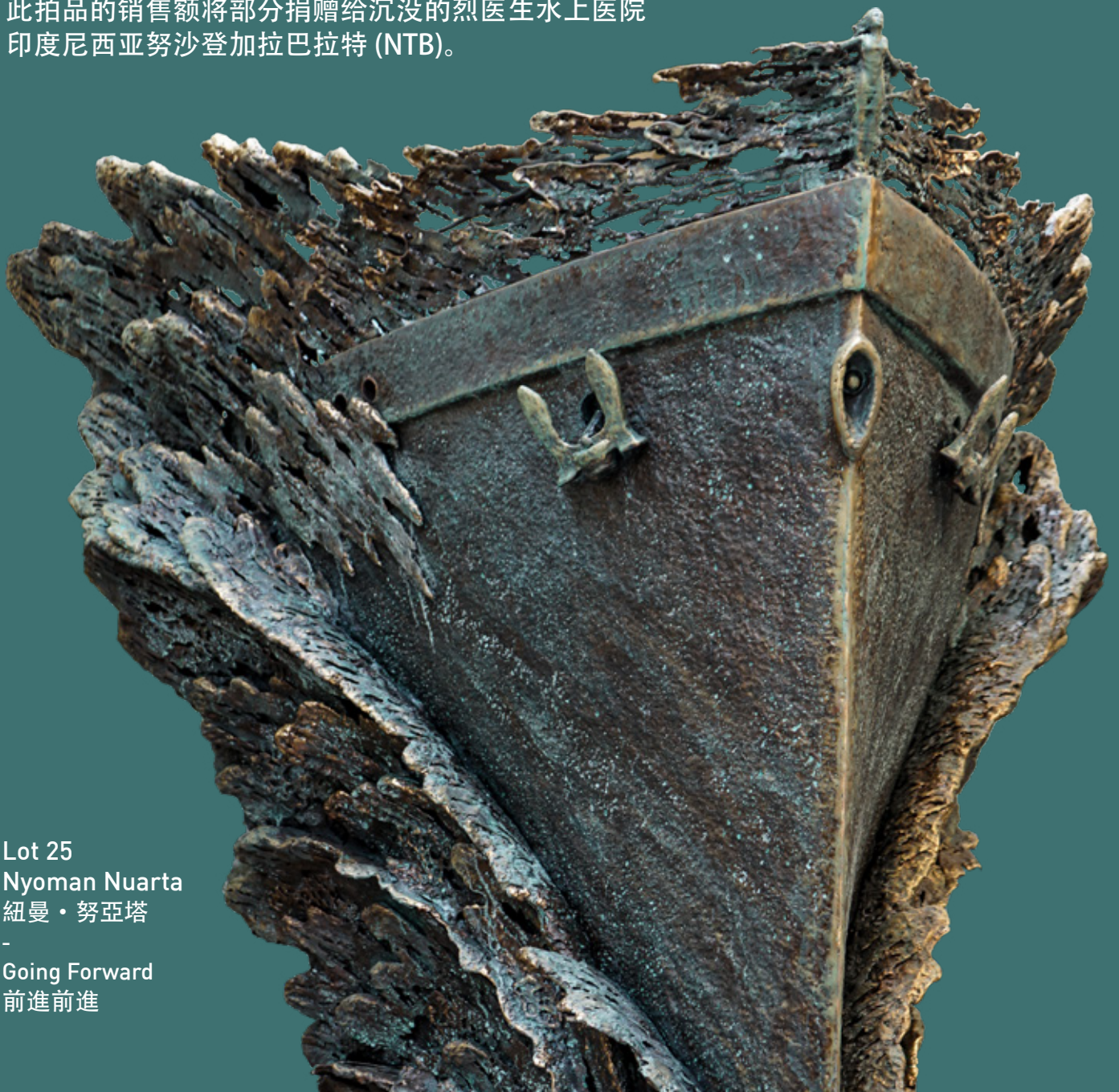
CHARITY

FOR DR DHARMAWAN LIE'S FLOATING HOSPITAL

慈善机构：献给 DHARMAWAN LIE 博士 浮动医院

The sales amount of this present lot will be partially
donated to Doctor Lie's Floating Hospital that sank in
Nusa Tenggara Barat (NTB), Indonesia

此拍品的销售额将部分捐赠给沉没的烈医生水上医院
印度尼西亚努沙登加拉巴拉特 (NTB)。



Lot 25
Nyoman Nuarta
紐曼·努亞塔

-
Going Forward
前進前進



NYOMAN NUARTA - GOING FORWARD

"Life is short, so do something for the nation. Do not be greedy and drop your ego, then you will be happy."

Nyoman Nuarta (born 1951) The most prestigious sculptor in Indonesia, art maestro who built the monumental statue Garuda Wisnu Kencana. He studied at the Faculty of Fine Arts and Designy (ITB). He is the pride and precious gem of Indonesia.

“生命短暂，所以我要为我的祖国做些事。不要过于贪婪而丢下自我，你会感到真正的幸福。” Nyoman Nuarta（生于1943年）是印度尼西亚最负盛名的雕塑家、艺术大师。他设计并建造了世界第三大雕像 Garuda Wisnu Kencana。他曾就读于美术与设计学院（ITB），他不愧是印度尼西亚的骄傲。

Depicting the spirit of courage and positive energy, it shows how gallant the powerful ship forges bravely as the water crashes onto it. It encourages us to strive and move forward in life fearlessly despite the difficulties and obstacles we face. The sales amount of this present lot will be fully donated to the floating hospital of Dr. Lie, which sank in Bima waters, Nusa Tenggara Barat (NTB), Indonesia last June 2021. The floating hospital, which belonged to and was initiated by Dr. Lie Dharmawan, was sailing from Kupang to Torano. Prior to the incident, Dr. Lie had just completed his medical assignment in Semau Island.

This floating hospital has saved more than 100,000 lives in Indonesia and was built to serve people in several remote islands in NTB who struggle to access health services since 2013. Dr. Lie once mentioned, "I realised that instead of asking for the impossible by requiring villagers to spend valuable resources – costing them often their entire livelihoods – to get to the nearest clinic, I must find a solution to bring medical services to their doorstep," shares Dr. Lie.

它描绘了勇气和正能量的精神，展示了强大的船只在水面撞击时勇敢地锻造的勇气。尽管我们面临困难和障碍，它鼓励我们在生活中无所畏惧地努力和前进。此拍品的部分销售额将捐赠给于2021年6月在印度尼西亚Nusa Tenggara Barat (NTB) Bima水域沉没的Dr. Lie浮动医院。Lie Dharmawan医生，正从古邦航行到托拉诺。事发前，Lie 医生刚刚完成了他在 Semau 岛的医疗任务。

这家浮动医院已在印度尼西亚挽救了超过 100,000 人的生命，其建造目的是为自 2013 年以来难以获得医疗服务的 NTB 几个偏远岛屿的人们提供服务。村民们花费宝贵的资源——往往要花费他们全部的生计——去最近的诊所，我必须找到一个解决方案，将医疗服务送到他们家门口，” Lie 医生分享。



Dr Lie Agustinus Dharmawan's Floating Hospital that sank in Nusa Tenggara Barat (NTB), Indonesia



This work is located in Indonesia.

25

NYOMAN NUARTA (Indonesian, b.1951)

Going Forward
signed and dated 2020 at the base
copper and brass
177 x 158 x 190 cm

BID NOW

IDR 1.000.000.000 - 1.500.000.000
USD 69.400 - 104.100

紐曼·努亞塔《前進前進》2020年作 銅 黃銅

3 WORKS BY HENDRA GUNAWAN

三幅亨德拉·古那彎作品

All 3 artworks will be included in the artist's forthcoming catalogue raisonné written by Agus Dermawan T and Siont Teja

此三幅作品确定被列入艺术家亨德拉即将出版的画册（由著名印尼艺术评论家 Agus Dermawan 和 Siont Teja 共同撰写与编辑）



Lot 26 | Duck Seller 鸭贩



Lot 27 | Offering 祭祀



Lot 28 | Fisherman by the beach 海边的渔夫



HENDRA GUNAWAN

Hendra Gunawan may be termed a ‘modern Renaissance artist’, for the infusion of history, art and philosophy into his works. His style was described as a combination of Western painting techniques and traditional Indonesian aesthetics. With the use of rich colours and diverse elements, he depicted everyday life which shows the values and traditions of the people.

Hendra Gunawan 因将历史、艺术和哲学融入他的作品中而被称为“现代文艺复兴时期的艺术家”。他的风格被描述为西方绘画技巧和印尼传统美学的结合。他以丰富的色彩和多样的元素描绘日常生活，展现了人们的价值观和传统。

Born in Bandung, 1918, Hendra spent his youth discovering his passion for art, drawing inspiration from everyday scenes as well as important events in Indonesia’s history. Hendra later founded Pelukis Rakyat art organisation together with Affandi in 1947, the art group footed the foundation of modern Indonesian art history when we see some of the most notable artists like Edhi Sunarso, Fajar Sidik and Soedarso. The organisation encouraged its members to share each other’s thoughts and experimented with various styles.

In the early 1950s, Hendra’s involvement with LEKRA (Institute for People’s Culture), was the main reason for his imprisonment, as LEKRA subsequently became an unfortunate extension of the PKI (Indonesian Communist Party) as a political outreach for conveying a particular ideology. Formed in 1950, LEKRA was an art and cultural body that started out as a nationalistic association in response to Dutch colonialism. Nonetheless, Hendra used this opportunity to develop his painting skills. During his time in prison, he met his second wife who became the source of motivation for him to keep painting. He used vivid and bright colors, representing the pleasant life he longed for.

His artistic progression was inspired by the wonders of Indonesia, its beautiful landscapes, vibrant traditions, and most importantly, its people. Though Hendra liked to illustrate the harsh realities of Indonesian life, he was able to transform them to hope and dreams. This causes many to be able to relate to his paintings, giving them a sense of nostalgia, pride, admiration, and motivation, thus making him one of the most sought-after artists in the world

亨德拉 1918 年出生于万隆，他的青年时代发现了他对艺术的热情，从日常场景和印度尼西亚历史上的重要事件中汲取灵感。Hendra 后来于 1947 年与 Affandi 一起创立了 Pelukis Rakyat 艺术组织，当我们看到一些最著名的艺术家，如 Edhi Sunarso、Fajar Sidik 和 Soedarso 时，该艺术团体奠定了现代印度尼西亚艺术史的基础。该组织鼓励其成员分享彼此的想法并尝试各种风格。

在 1950 年代初期，Hendra 参与 LEKRA（人民文化研究所）是他被监禁的主要原因，因为 LEKRA 随后不幸成为 PKI（印度尼西亚共产党）的延伸，作为传达特定意识形态的政治宣传。LEKRA 成立于 1950 年，是一个艺术和文化机构，最初是一个民族主义协会，以应对荷兰殖民主义。尽管如此，Hendra 还是利用这个机会发展了他的绘画技巧。在狱中，他遇到了他的第二任妻子，这成为他继续画画的动力源泉。他用鲜艳明亮的色彩，代表着他向往的美好生活。

他的艺术进步受到印度尼西亚的奇观、美丽的风景、充满活力的传统以及最重要的人民的启发。尽管 Hendra 喜欢描绘印度尼西亚生活的严酷现实，但他能够将它们转化为希望和梦想。这使许多人能够与他的画产生联系，给他们一种怀旧、自豪、钦佩和动力的感觉，从而使他成为世界上最受欢迎的艺术家之一。



Duck Seller 鸭贩

Penjual Bebek (The Duck Seller) shows Hendra's fully admiration of a woman's many roles in society. The Duck seller is caught in dramatic and nearly knotted stance as Hendra tries to portray the duck seller woman nursing her child and simultaneously catering to her clients. Hendra utilizes pink, orange, and turquoise hues as the palette selection for the woman's complexion and further emphasizes her womanly figure by its elongated features. This painting represents a compelling moment in time, spotlighted as a visual feast for art enthusiasts; as the artist commemorates the spirit of his birthplace and embraces the force of femininity in all of its unashamed excellence.

鸭贩表现了亨德拉对女性在社会中扮演的多种角色的钦佩之情。当亨德拉试图描绘一个卖鸭的女人一边照顾她的孩子，一边招呼她的客户时，卖鸭者陷入了戏剧性的忙碌场景。亨德拉利用粉红色，橙色和绿松石色的调色板选择为妇女的肤色，并进一步强化了女性身材修长特点。这幅画呈现了一个引人注目的时刻，作为一个艺术爱好者的视觉盛宴。艺术家纪念他的出生地的生活精神，并致敬女性的力量。



Offering 祭祀

Three young beautiful figures are seen conversing as one prepares offerings for their prayers at the island of Bali. Hendra translates his love for Indonesia's landscapes and women into his painting through his daily-life portrayals and details on his female figures, never failing to make them look exquisite and alluring. He uses a strong command of colour, reminiscent of German expressionism art similar to many of his other artworks to give vibrancy and life to its character.

亨德拉描绘此画在巴厘岛，三个年轻美丽的女子在交谈，其中一人在为他们的祈祷准备鲜花供品。艺术家将对印尼风景和女性的热爱，通过日常生活的描绘和女性形象细节，转化到他的绘画中，让她们看起来精致和诱人。他运用了强烈的色彩控制，让人联想到德国表现主义艺术，类似于他的许多其他作品，给它的性格赋予活力和生命。



Fisherman by the beach 海边的渔夫

Hendra Gunawan was an Indonesian painter noted for fusing traditional Indonesian aesthetics with Western painting methods. He painted the landscapes of his childhood, evocatively portraying the region's rich hues and abundant fauna. His work covers a wide range of topics, including fisherman much like in his painting "Nelayan Di Tepi Pantai" (Fisherman by the beach). He creates a sense of harmony in his painting by using bright complimentary colours to show off the surroundings. We can tell his preference for this sight and what it signifies to him by choosing such vivid colors.

亨德拉 是一位印尼画家，以融合印尼传统美学与西方绘画方法而闻名。他描绘了童年时代的风景，描绘了该地区丰富的色彩和丰富的动物群。他的作品涵盖了广泛的主题，包括与他的画作《海边的渔夫》中的渔夫非常相似。他通过使用明亮的互补色来炫耀周围环境，从而在他的绘画中营造出一种和谐感。我们可以通过选择如此鲜艳的颜色来判断他对这种景象的偏好以及它对他的意义。



This work is located in Indonesia.

26

HENDRA GUNAWAN (Indonesian, 1918-1983)

Penjual Bebek (Duck Seller)

signed and dated 75 lower right

oil on canvas

96 x 137 cm; 130 x 170 cm (with frame)

BID NOW

*This work will be included in the artist's forthcoming catalogue raisonne written by Agus Dermawan T and Siont Teja

这幅作品确定被列入艺术家亨德拉即将出版的画册（由著名印尼艺术评论家 Agus Dermawan 和 Siont Teja 共同撰写与编辑）

IDR 2,200,000,000 - 3,500,000,000

USD 152,680 - 242,890

亨德拉·古那彎《鸭贩》1975年作油彩畫布



This work is located in Indonesia.

27

HENDRA GUNAWAN (Indonesian, 1918-1983)

Offering

signed and dated 75 lower left

oil on canvas

88 x 147 cm; 122 x 180 cm (with frame)

BID NOW

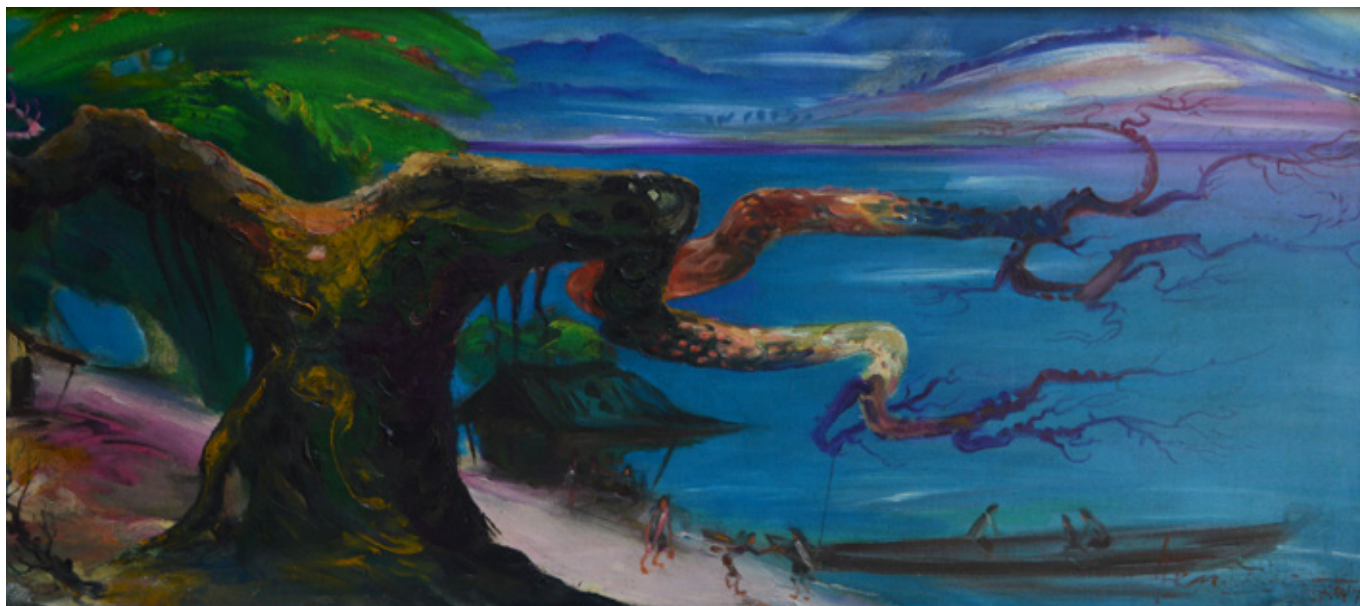
*This work will be included in the artist's forthcoming catalogue raisonne written by Agus Dermawan T and Siont Teja

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IDR 1,200,000,000 - 1,800,000,000

USD 83,280 - 124,920

亨德拉·古那彎 《祭祀》 1975 年作油彩 畫布



This work is located in Indonesia.

28

HENDRA GUNAWAN (Indonesian, 1918-1983)

Nelayan di Tepi Pantai (Fisherman at The Beach)

signed and dated 75 lower right

oil on canvas

50 x 115.5 cm ; 84 x 149 cm (with frame)

BID NOW

*This work will be included in the artist's forthcoming catalogue raisonne written by Agus Dermawan T and Siont Teja

这幅作品确定被列入艺术家亨德拉即将出版的画册 (由著名印尼艺术评论家 Agus Dermawan 和 Siont Teja 共同撰写与编辑)

IDR 380,000,000 - 600,000,000

USD 26,380 - 41,640

亨德拉·古那彎 《海滩上的渔夫》 1975 年作 油彩 畫布



S.SUDJOJONO

Instead of idealized conceptions of the landscape, Sudjojono believed that painters should reflect the truth of social reality in their works and he expressed this belief in his book *Seni Loekis, Kesenian Dan Seniman 1946*". Throughout his artistic life, Sudjojono vacillated between realism and free expressionism in his works.

Sudjojono 认为画家应该在他们的作品中反映社会现实的真相，而不是理想化的景观概念，他在他的书 *Seni Loekis, Kesenian Dan Seniman 1946*" 中表达了这种信念。在他的整个艺术生涯中，Sudjojono 的作品在现实主义和自由表现主义之间摇摆不定。

Sudjojono was born on 14 December 1913 at Kisaran, North Sumatra, Indonesia. He is widely known as one of the forefathers of modern Indonesian painting. In 1926, he moved to Batavia and enrolled in the Taman Siswa School in Yogyakarta. He studied Art under the realist painter Mas Pirngadie and Japanese artist, Chiyoji Yazaki. In 1937, he founded the Persatoean Ahli-ahli Gambar Indonesia (PERSAGI, Union of Indonesian Painters), along with other artists, to raise awareness about the potential of political resistance in art. Sudjojono's artistic principles stem from his resistance against the realistic depiction of the Mooi-Indië (Beautiful Indie) style of the academic Dutch painters, which implicitly validated Dutch colonial power.

In 1970, he was awarded the Anugerah Seni Art Award from the Indonesian Government. The artist exhibited widely across Europe, USA, Japan and Asia. When he passed away in 1986, his home became the Museum S. Sudjojono.

Sudjojono 于 1913 年 12 月 14 日出生于印度尼西亚北苏门答腊的基萨兰。他被广泛认为是现代印度尼西亚绘画的先驱之一。1926 年，他搬到巴达维亚并就读于日惹的 Taman Siswa 学校。他跟随现实主义画家 Mas Pirngadie 和日本艺术家 Chiyoji Yazaki 学习艺术。1937 年，他与其他艺术家一起创立了 Persatoean Ahli-ahli Gambar Indonesia (PERSAGI, 印度尼西亚画家联盟)，以让人们知道艺术具有抵抗政治潜力。

Sudjojono 的艺术原则源于他对荷兰学院派画家 Mooi-Indië (美丽独立) 风格及写实画风的抵制，这暗示了荷兰的殖民权力。

1970 年获得印尼政府颁发的 Anugerah Seni 艺术奖。这位艺术家在欧洲、美国、日本和亚洲广泛展出。1986 年他去世后，他的家被改为 S. Sudjojono 博物馆。

2 WORKS BY S.SUDJOJONO

二幅蘇佐佐諾作品



Lot 29 | Queen Isabella 伊莎貝拉女王



Lot 30 | Love at First Sight 一见钟情



Queen Isabella 伊莎貝拉女王

Sudjojono's interpretation of "Ratu Isabella" depicts a scene with an emphasis on the mountains that overlook the lake. Nature has been combined and mixed into a single piece, implying that all of nature is one. This is an outstanding illustration of S. Sudjojono's passion for nature and the natural status of his nation.

Sudjojono 对“Ratu Isabella”的描绘将焦点放在俯瞰湖泊的山脉上的景象。大自然被组合和融合进了这件作品，这意味着尽管有不同的生物和居民，但只有一件事将我们所有人联系在一起，那就是地球母亲。这很好的表达了 S. Sudjojono 对自然及其国家自然生态的热爱。



Love at First Sight 一见钟情

Covered in vivid and abrasive brushstrokes, this painting may seem like another abstract work of Sudjojono, but revealed on the top left and bottom right of the canvas, two figures emerge as they look into each others eyes. The male, coloured in red which signifies the heat he felt, stares in awe at the elegant lady opposite him. With plump red lips, the lady gazes deep into his soul as if answering to his love signal.

这幅画的笔触生动而粗糙，看起来像是Sudjojono的另一幅抽象画，但在画布的左上和右下，两个人物相互凝视着对方的眼睛。雄性被涂上红色，表示他感到的热度和温暖，敬畏地凝视着对面优雅的女士。红唇丰满的女子凝视着他的灵魂，仿佛在回应他的爱的信号。



This work is located in Indonesia.

29

S. SUDJOJONO (Indonesian, 1914-1986)

Ratu Isabella (Queen Isabella)
signed and dated 1972 upper right
oil on canvas

70 x 60 cm ; 96 x 86 cm (with frame)

IDR 250,000,000 - 350,000,000
USD 17,350 - 24,290

BID NOW

蘇佐佐諾 《伊莎貝拉女王》 1972 年作油彩 畫布



This work is located in Indonesia.

30

S. SUDJOJONO (Indonesian, 1914-1986)

Cinta Pada Pandangan Pertama (Love at First Sight)

signed with artist's monogram and dated 1969 lower left and signed upper left
oil on canvas

48.5 x 43 cm ; 80 x 74 cm (with frame)

IDR 200,000,000 - 300,000,000

USD 13,880 - 20,820

BID NOW

蘇佐佐諾 《一見钟情》 1969 年作 油彩 畫布

2 WORKS BY ANTONIO BLANCO

二幅安東尼奧·布蘭柯作品



Lot 31

Ni Rondji Perform as Pendet Dancer
"尼莱吉" 作为 Pendet 舞者的表演



Lot 32 | The portrait sketch of my Eurasian Daughter Miss Cempaka
我的欧亚女儿切帕卡小姐的肖像素描舞者的表演



ANTONIO BLANCO

“Blanco's works contain nuances of creativity, adventure, freedom, and a love for family and beauty that is very thick. I have always admired those who are creative and liberated.”

“Blanco 的作品蕴含着创造力、冒险、自由的细微差别，以及对家庭和美丽的浓浓热爱。我一直钦佩那些有创造力和自由的人。”

Antonio Blanco (1911-1999) was born in Manila, Philippines to Spanish parents originally from Catalonia, Spain, Blanco was educated at the Fine Arts Academy in New York under Sidney Dickinson. In art school, Blanco was drawn to the depiction of the female body and pursued that with enthusiasm and great facility. As a result of his focus on the rendering of the human form during the formative period of his education in art, his best works as an established artist were, unsurprisingly, focused on the female body as nude. Blanco traveled extensively before coming to Bali in 1952 and decided to live in Bali. Having been gifted a piece of land on higher grounds, in Campuhan, Ubud where the present Antonio Blanco Renaissance Museum stands, Blanco set up his studio and home with his Balinese wife and muse, Ni Ronji.

Blanco's amazing artworks are adored and collected by several notable world figures such as Soekarno (Indonesia's first president), Juan Carlos I (former King of Spain), Adam Malik (Former Indonesia's vice president), Michael Jackson, Ingrid Bergman and many more.

In 1998, he established his longtime dream, Blanco renaissance museum, located in Ubud, Bali where it exhibits not only Blanco's outstanding oeuvre but also a retrospective of his artistic journey for more than 50 years. The museum has also considered as one of the 10 must-visit places in Indonesia as it adequately serves every tourist the Balinese life in motion, and since his death, the legacy is managed and continued by his son, Marco.

安东尼奥·布兰科 (1911-1999) 出生于菲律宾马尼拉，父母来自西班牙加泰罗尼亚，布兰科在西德尼·迪金森 (Sidney Dickinson) 的指导下在纽约美术学院接受教育。在艺术学校，Blanco 被对女性身体的描绘所吸引，并为此投入了极大的热情和并习得了娴熟的绘画技巧。由于他在艺术教育的形成时期专注于人体形态的呈现，因此，毫无疑问，他作为成熟艺术家后的最佳作品就主要专注于描绘女性裸体。

布兰科在 1952 年来到巴厘岛前曾四处旅行，最终决定住在巴厘岛。布兰科在乌布坎普汉获得了一块地势较高的土地，现在的安东尼奥布兰科文艺复兴博物馆就坐落在那里，布兰科与他的巴厘岛的妻子——也是他的缪斯女神——Ni Ronji 建立了他的工作室和家。

布兰科令人惊叹的艺术作品受到多位世界知名人物的喜爱和收藏，如苏加诺（印度尼西亚第一任总统）、胡安·卡洛斯一世（西班牙前国王）、亚当·马利克（印度尼西亚前副总统）、迈克尔·杰克逊、英格丽·褒曼等。

1998年，他在巴厘岛乌布完成了他的梦想——建立了布兰科文艺复兴博物馆，这里不仅展示了布兰科的杰出作品，还回顾了他50多年的艺术历程。该博物馆还被认为印度尼西亚十大必须参观的地点之一，因为它充分地为一位游客提供了巴厘岛人的生活，自他去世以来，遗产由他的儿子马可继承和管理。



Ni Rondji Perform as Pendet Dancer "尼荣吉" 作为 Pendet 舞者的表演

A year after Blanco moved to Indonesia, he married a Balinese dancer named Ni Ronji in 1953. Her culture and stunning homeland were the final keys to Blanco's quest for artistic inspiration. In this lot, he depicted his beautiful wife dancing the traditional Balinese dance 'Tari Pendet' in bright colors that reflect Blanco's joy when he sees her. With flowy and wet brushstrokes, Ni Ronji's movements can be comprehend by viewers as if they were there watching her performance live.

在"布兰科"移居印度尼西亚一年后，他在 1953 年与一位名叫"尼荣吉"的巴厘岛舞者结婚。她的文化與迷人的家乡是"布兰科"寻求艺术灵感的最后关键。在这幅画中，他描绘了他美丽的妻子跳着传统的巴厘岛舞蹈“Tari Pendet”，鲜艳的色彩反映了当布兰科看到她时的喜悦。隨著飘逸而湿润的繪畫，“尼荣吉”的动作可以被人们欣賞，让人仿佛身临其境，仿佛在现场观看她的表演。



The portrait sketch of my Eurasian Daughter Miss Cempaka 我的欧亚女儿切帕卡小姐的肖像素

He was a painter of the “eternal feminine” with the women figure at its centre. His expressionistic paintings are embellished by nuances of romance and abstraction that project the eccentricities of the ‘The portrait sketch of my Eurasian Daughter Miss Cempaka’. The prominent subject matter in this painting explored his daughter namely Cempaka. This painting draws the viewers’ attention to her beauty as Blanco decorated her face with splashes of colors. The spatial configuration of his works was a careful construct to achieve a state of balanced congestion.

他是一位以女性形象为中心的“永恒女性”画家。他的表现主义画作点缀着浪漫和抽象的细微差别，体现了“我的欧亚女儿切帕卡小姐的肖像素描”的怪癖。这幅画中的突出主题探索了他的女儿，即 Cempaka。这幅画将观众的注意力吸引到她的美丽上，因为布兰科用飞溅的色彩装饰了她的脸。他作品的空间配置是一种精心构造，以达到平衡拥挤的状态。



This work is located in Indonesia.

31

ANTONIO BLANCO (The Philippines - Indonesian, 1911-1999)

Ni Rondji Perform as Pendet Dancer, Bali

signed lower middle

watercolour on paper

74 x 57 cm

BID NOW

IDR 230,000,000 - 300,000,000

USD 15,970 - 20,820

安東尼奧·布蘭柯 《" 尼榮吉 " 作为 Pendet 舞者的表演》水彩 紙本



This work is located in Indonesia.

32

ANTONIO BLANCO (The Philippines - Indonesian, 1911-1999)

The portrait sketch of my Eurasian Daughter Miss Cempaka

signed lower right

mixed media on paper

24.5 x 32 cm ; 55.5 x 66 cm (with frame)

IDR 180,000,000 - 250,000,000

USD 12,500 - 17,350

BID NOW

安東尼奧·布蘭柯《我的欧亚女儿切帕卡小姐的肖像素描》1987年作 綜



Umi Dachlan (1942-2009) was a proponent of the Bandung School of painting. Known for her abstract canvases featuring impasto fields of maroon and gold paint, Dachlan is increasingly recognised as a significant figure among post-war Indonesian abstract artists. Her work reflects tenets of Islamic philosophy as expressed through her spiritual relationship with nature and music.

Umi Dachlan (1942-2009) 是万隆画派的领导者之一。Umi Dachlan以栗色和金色颜料的抽象画布闻名，她越来越被认为是战后印尼抽象艺术家中的重要人物。她的作品反映了伊斯兰哲学的原则，通过她与自然和音乐的精神关系来表达。



Abstraction 抽象

Umi Dachlan was known for her abstract paintings that were created using a variety of medias. She achieved the complex work of art by combining shapes, forms, texture, and colors which are reflected in this present piece. Abstract art is frequently thought to have a moral dimension, as it represents virtues such as order, purity, simplicity, and spirituality.

Umi Dachlan以她的抽象画而闻名，她用各种媒介创作了抽象绘画。她通过组合形状、形式、纹理和颜色，完成了一件复杂的艺术作品。抽象艺术经常被认为具有道德维度，因为它代表了诸如秩序、纯洁、简单和灵性等美德。



This work is located in Indonesia.

33

UMI DACHLAN (Indonesian, 1942-2009)

Abstraksi (Abstraction)

signed and dated 93 lower left

mixed media on canvas

60 x 50 cm ; 84 x 74,5 cm (with frame)

IDR 45,000,000 - 60,000,000

USD 3,130 - 4,170

BID NOW

烏米·達赫蘭《抽象》1993年作 綜合媒材 畫布



Abdul Djalil Pirous (b.1933), was born in the coastal town of Meulaboh, Aceh which was under Dutch administration at that time. An artist who identified with universalist and humanist principles, Pirous aligned himself with the wider world of Indonesian art. Right from the start, he rejected realism, a risky stance to adopt during the late Sukarno period. However, he regained his artistic freedom in the Suharto era, when abstraction was no longer considered bourgeois and anti-socialist.

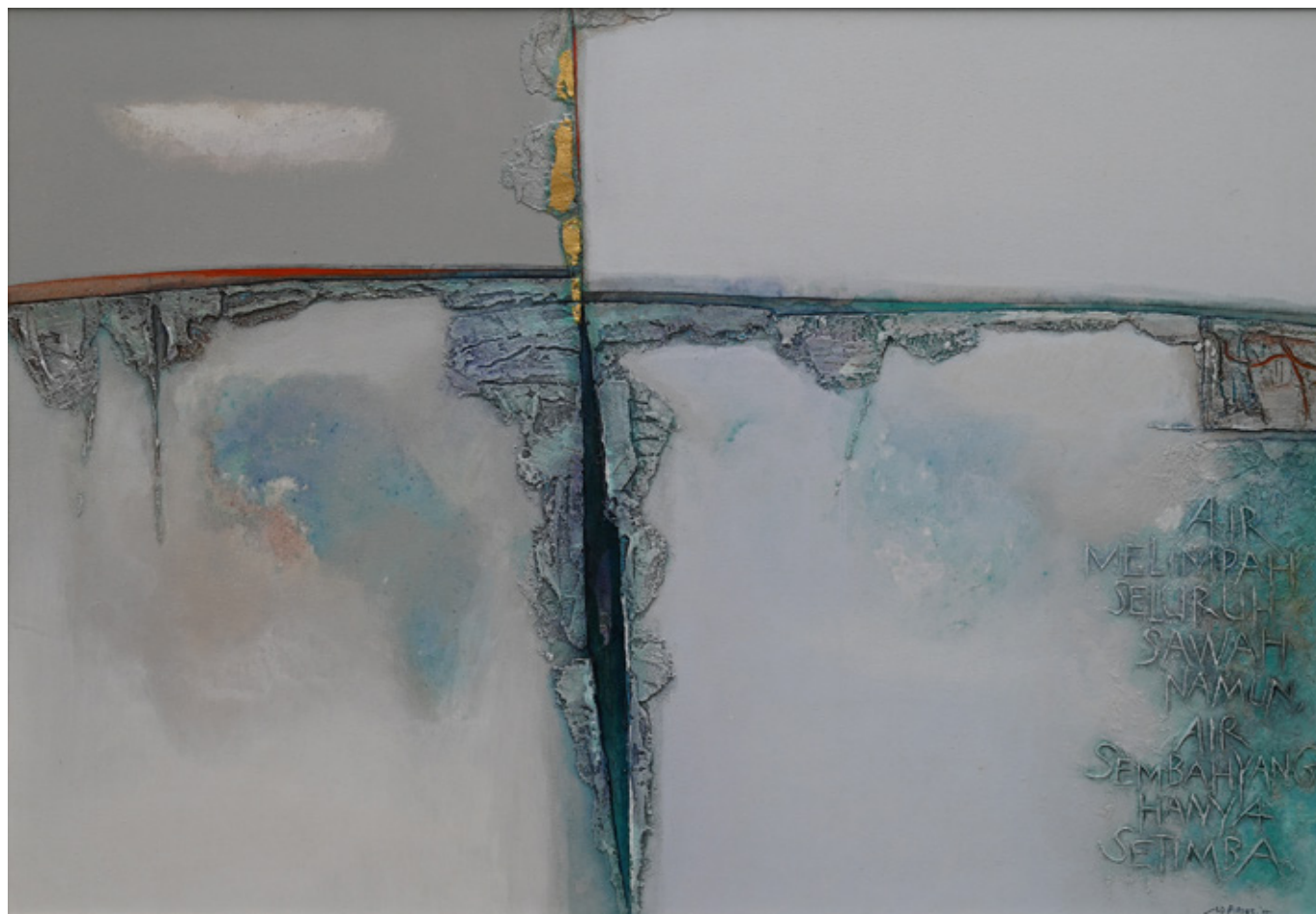
Abdul Djalil Pirous (b.1933) 出生于当时处于荷兰管理之下的亚齐沿海城镇 Meulaboh。作为一名认同普世主义和人文主义原则的艺术家，皮鲁斯与更广阔的印度尼西亚艺术世界保持一致。从一开始，他就拒绝现实主义，这是苏加诺晚期采取的一种冒险立场。然而，他在苏哈托时代重新获得了艺术自由，那时抽象不再被视为资产阶级和反社会主义。



Mencari Air Suci II (Looking for Holy Water II) (寻找圣水 II)

Mencari Air Suci II has become one of the masterpieces of Pirous, which conveys his spiritual journey in it. Based on Pirous's origin, holy water is deeply connected to purification and restoration, which is mainly used in sacred rituals in several traditions and religions, especially in Indonesia. This artwork is also decorated in white and aquamarine colour, with embossed texts creating a poetic arrangement; this painting sure emits the expressionistic side of the maestro.

寻找圣水 II 已成为 Pirous 的杰作之一，在中传达了他的精神之旅。基于 Pirous 的起源，圣水与净化和修复有着密切的联系，主要用于几个传统和宗教的神圣仪式，特别是在印度尼西亚。这件艺术品也以白色和海蓝宝石色装饰，浮雕文字营造出诗意的排列；这幅画确实散发着大师表现主义的一面。



This work is located in Indonesia.

34

AD PIROUS (Indonesian, b.1933)

Mencari Air Suci II (Looking for Holy Water II)

signed and dated 05 lower right

mixed media on canvas

90 x 130 cm ; 120 x 160 cm (with frame)

IDR 150,000,000- 250,000,000

USD 10,410 -17,350

BID NOW

AD PIROUS 《寻找圣水 二》 2005 年作 综合媒材 画布



GREGORIUS SIDHARTA

... Dharta's exploration was a conscious search for a reorientation of the specificity of the expression of an Indonesian personality, understood as not an individual expression, but as a collective personality. (Mikke Susanto, *In Between - Artists in Media Rotation*, 2003).

... Dharta 的探索是有意识地寻求重新定位印度尼西亚个性表达的特殊性，将其理解为不是个人表达，而是集体个性（Mikke Susanto，介于两者之间 - 媒体轮换中的艺术家，2003 年）。

Gregorius Sidharta Soegijo was a pioneer sculptor of the Modern and Contemporary Art scene in Indonesia, born in 1932 in Yogyakarta. He was amongst the first generation that graduated from the Indonesian Institute of the Arts. Having studied at Sanggar Pelukis Rakyat, an art community mentored by Indonesia's prominent artists such as Hendra Gunawan and Affandi, he is known to be immensely involved in the development of the art scene.

Sidharta initiated the Young Indonesian Painter Organization in the early 1950s and founded the sculpture major at Bandung Institute of Technology in 1965. Some of his works can be found in public spaces, for instance, Tanjung Priok, North Jakarta, a park in Kebayoran Baru, South Jakarta, and above the podium of DPR/MPR Building where his sculpture of the Pancasila is installed. Best known for his sculptures, Sidharta also explored painting, ceramic, and handcrafts as well in his career.

Typically, Sidharta's works are nationalistic, mostly highlighting Indonesia as a solidified nation. Previously, many of his practices were influenced by Western modernist trends due to his training in the Netherlands, where he achieved a postgraduate degree in sculpting in 1958, but in the 1970s, he started to reclaim his cultural heritage by transforming imaginary found in traditional Indonesian crafts and painting into fine art sculptures. He revealed that his creative process often does not include a set objective because there will always be a struggle to balance a notion with the materials, tools, technique used and his ability to achieve such goals.

Gregorius Sidharta Soegijo 是印度尼西亚现当代艺术界的先驱雕塑艺术家，1932 年出生于日惹。他是从印度尼西亚艺术学院第一批毕业的人之一。他曾在 Sanggar Pelukis Rakyat 学习，这是一个由亨德拉·古纳万 (Hendra Gunawan) 和阿凡迪 (Affandi) 等印度尼西亚著名艺术家指导的艺术社区，众所周知，他极大地参与了艺术界的发展。

Sidharta 于 1950 年代初期发起了印度尼西亚青年艺术家组织，并于 1965 年在万隆理工学院创立了雕塑专业。他的一些作品可以在公共场所找到，例如，北雅加达的丹戎不列克，Kebayoran Baru 的一个公园，雅加达南部，在 DPR/MPR 大楼的讲台上方，在那里安装了他的 Pancasila 雕塑。Sidharta 以其雕塑而闻名，在他的职业生涯中还尝试了绘画、陶瓷和手工艺品。

通常，悉达多的作品是民族主义的，主要强调印度尼西亚是一个统一的国家。此前，由于他在荷兰学习，他的许多实践都受到西方现代主义风格的影响，他于 1958 年在那里获得了雕刻专业硕士学位，但在 1970 年代，他开始通过改变人们对传统印度尼西亚工艺美术及绘画的认知，将其转变为精致艺术，来以他自己的方式传承文化。他透露，他的创作过程通常预先设定目标，因为在概念与所使用的材料、工具、技术以及他实现这些目标的能力之间总是要努力达到平衡。

5 WORKS BY GREGORIUS SIDHARTA

GREGORIUS SIDHARTA 的六幅作品



Lot 38
Flower Seller 卖花人



Lot 39
Building the Future 建设未来



Lot 37
Buddha 佛陀



Dua Wanita 兩個女人

"Dua Wanita" depicts 2 nude women in different coloured backgrounds. He painted these women paying attention to the details of their facial features, curve and bump on their body. Both women look demure and gentle, harsh solid coloured background emphasises their features.

杜瓦尼塔(《两个女人》)

《杜瓦尼塔》描绘了两个在不同颜色背景中的裸体女人。他在画这些人物时，尤其注重她们的面部特征、曲线和身体上的曲线。两个女人看起来都娴静而温柔，强烈的纯色背景突出了她们的轮廓。

Model Duduk I (坐式 I)

A reminiscent to Van Gogh's Starry Night, this work presents a woman unclothed, sitting down with her eyes closed, her right arm resting on her knee. The wide vertical brushstrokes along with the deep vivid colors decorated the canvas and produce a nuance full of warmth and tenderness.



Building the Future 建设未来

Pembangunan Hari Depan depicts two exposed figures of men with an athletic figure, joining one of their hands above their head while the other is on each other's back. As an artist, Sidharta had explored ways to create reorientations that personified Indonesia as a nation. The two figures are symbolizations of how the nation can move forward. Just like its name, which translates to 'Building the Future', a joint effort is needed. In this sculpture, Sidharta raised the concept of togetherness, fellowship, and accomplishment.

建设未来描绘了两个裸露的男性形象，身材健硕，一只手放在头上，另一只手放在对方的背上。他们身体的曲率补充了整个美学，并在雕塑上创造了深度。作为一名艺术家，Sidharta探索了创造重新定位的方法，使印度尼西亚成为一个国家。这两个数字象征着国家如何前进。就像它的名字一样，翻译过来就是“建设未来”，需要共同努力。在这个雕塑中，悉达多提出了团结、友谊和成就的概念。

Sang Buddha 佛陀

Sidharta's works attest to his ethnic traditions that are so peculiar to Indonesia. "Sang Buddha "is inspired by his Religious belief, Buddhism "one of Indonesia's earliest religions that had an impact Indonesia's history".

西哈尔塔的作品证明了他的民族传统的独特性。“颂佛”的灵感来自于他的宗教信仰，佛教是“最早影响印尼历史的宗教之一”。

Flower Seller 卖花人

"Flower Seller" a lady with a bouquet of flowers in her hands while sitting in cross- legged position. Hair tied in a neat bun, she looks up solemnly with her back straight, full of discipline. She waits patiently for her flowers to be purchased. Below her, mound of bricks is presented, decorated in lotus pattern, indicating her clear and focused state of mind.

《卖花人》描绘了一位盘腿坐着的女士，手里拿着一束鲜花。头发扎成整齐的发髻，挺着脊背，严肃地抬起头来，纪律严明。她耐心地等待她的花被购买。在她的下方，呈现出一堆砖块，装饰着莲花图案，显示出她清晰而专注的心境。



This work is located in Indonesia.

35

GREGORIUS SIDHARTA (Indonesian, 1932-2006)

Model Duduk I (Sitting Model 1)
signed and dated 1997 lower right
oil on canvas

135.5 x 100 cm ; 147 x 112 cm (with frame)

IDR 60,000,000 - 80,000,000
USD 4,170 - 5,560

BID NOW

GREGORIUS SIDHARTA 《坐式一》1997年作 油彩 畫布



This work is located in Indonesia.

36

GREGORIUS SIDHARTA (Indonesian, 1932-2006)

Dua Wanita (Two Women)
signed and dated 1994 lower right
oil on canvas
135 x 100 cm ; 148 x 112.5 cm

IDR 60,000,000- 80,000,000
USD 4,170 - 5,560

GREGORIUS SIDHARTA 《兩個女人》 1994 年作 油彩 畫布

BID NOW



This work is located in Indonesia.

37

GREGORIUS SIDHARTA (Indonesian, 1932-2006)

Sang Buddha

signed and dated 2003 at the base; Edition 3 of 7

copper

55 x 45 x 17 cm

IDR 60,000,000 - 70,000,000

USD 4,170 - 4,860

GREGORIUS SIDHARTA 《佛陀》2003 年作 銅

BID NOW



38

GREGORIUS SIDHARTA (Indonesian, 1932-2006)

Flower Seller

signed and dated 1986 at the base of sculpture

copper

38 x 19 x 14,5 cm

BID NOW

IDR 45,000,000 - 60,000,000

USD 3,130 - 4,170

GREGORIUS SIDHARTA 《卖花人》 2003 年作 銅



This work is located in Indonesia.

39

GREGORIUS SIDHARTA (Indonesian, 1932-2006)

Pembangunan Hari Depan (Building The Future)

signed and dated 04 at the base of sculpture

bronze

149 x 74 x 45 cm

BID NOW

IDR 280,000,000 - 380,000,000

USD 19,440 - 26,380

GREGORIUS SIDHARTA 《建设未来》 2004 年作 銅



Amrus Natalsya (b.1933) is a sculptor at work - expressive works in various themes of humanity. In 1954, when he was a student at ASRI he had been prominent in his sculptures and paintings. The work of his image will usually use the medium of jackfruit while maintaining its original character. The deformative forms come from the Batak statues of his birthplace. Apart from being a sculptor, Amrus is also known as a painter with strong themes expressing the struggles of the life of the lower class.

Amrus Natalsya (生于 1933 年) 是一位工作中的雕塑家 - 在人类的各种主题中表现出色的作品。1954 年，当他还是 ASRI 的学生时，他的雕塑和绘画就很突出。他的形象作品通常会使用菠萝蜜作为媒介，同时保持其原始特征。变形的形式来自他出生地的巴塔克雕像。除了是一位雕塑家，阿姆鲁斯还被称为一位以强烈主题表达下层阶级生活斗争的画家。



Sailing 航行

Presenting a view of the ocean filled with sailboats and seaside full of trees, this present is colored in deep hues that create a solemn and peaceful nuance towards its viewers. The imagery extends until the ends of the frame resulting in a never-ending landscape that we can imagine.

呈现出充满帆船和长满树木在海边景色的海洋，这款礼物以深色调为观众营造出庄严而宁静的细微差别。图像一直延伸到画面的尽头，形成我们可以想象永无止境的风景。



Outskirts 郊区

Depicting the daily activity of a village located nearby the city, this work is packed with houses, trees, and villagers that are on the move. Viewers are brought to discover each detail as each part of the work portrays different and unique subjects. We can see the daily interactions between the figures, and in whole, the work brings liveliness and reminds us of productivity, reflected by the constant move of the villagers.

这件作品描绘了位于城市附近的一个村庄的日常活动，里面挤满了房屋、树木和移动的村民。由于作品的每个部分都描绘了不同且独特的主题，因此观众会发现每个细节。我们可以看到人物之间的日常互动，整体而言，作品带来了活力，让我们想起了生产力，体现在村民的不断移动上。



This work is located in Indonesia.

40

AMRUS NATALSYA (Indonesian, b.1933)

Pinggir Kota (The Edge of Town)
signed and dated 98 lower middle
oil on wood
128 x 234.6 cm

This work is accompanied with certificate
of authenticity signed by the artist &
photo of the artist with the artwork

IDR 60,000,000 - 80,000,000
USD 4,170 - 5,560

BID NOW



AMRUS NATALSYA 《PINGGIR KOTA (THE EDGE OF TOWN)》 1998 年作油彩和木头



This work is located in Indonesia.

41

AMRUS NATALSYA (Indonesian, b.1933)

Berlayar (Sail)
signed and dated 95 lower right
oil on wood
139 x 148.5 cm

This work is accompanied with certificate
of authenticity signed by the artist &
photo of the artist with the artwork

IDR 40,000,000 - 60,000,000
USD 2,780 - 4,170

BID NOW



AMRUS NATALSYA 《BERLAYAR (SAIL)》 1995 年作 油彩和木头



Zaini (1926 - 1977) was born in West Sumatra and was known for his ground-breaking sense of lyricism. Having embedded his artistic networks in Jakarta and Yogyakarta intensely, he was appointed to lead the Institut Kesenian Jakarta in the 1970s, alongside his contemporaries Oesman Effendi and Nashar. Back in the 1930s, Zaini spent his formative years with prominent artists such as Wakidi, S. Sudjojono and Basoeki Abdullah. He then later moved to Yogyakarta and joined Sanggar (studio), Pelukis Rakyat (People's Painter) founded by Affandi and Hendra Gunawan.

Zaini (生于 1926 年) 出生于西苏门答腊，以其开创性的抒情意识而闻名。他在雅加达和日惹建立了深厚的艺术网络，于 1970 年代被任命与同时代的 Oesman Effendi 和 Nashar 一起领导 Institut Kesenian Jakarta。早在 1930 年代，Zaini 就与 Wakidi、S. Sidjojono 和 Basoeki Abdullah 等著名艺术家一起度过了他的成长岁月。后来他搬到了日惹，加入了由 Affandi 和 Hendra Gunawan 创立的 Sanggar (工作室)、Pelukis Rakyat (人民画家)。该团体提倡艺术为人民的理念，这对 Zaini 在 1950 年代至 1970 年代创作的表现主义绘画产生了强烈影响。



Fisherman at The Sea 海上的渔夫

Zaini seamlessly painted this work as a depiction of Indonesian heritage. Integrating the expressionist style, Zaini focuses on the relationship between colours in which it imbues the landscapes with personal and cultural significance. Boats, villages, mountains, and bodies of water seen in this present lot are recurring motifs that show the essential elements of Indonesian heritage and philosophy. With the use of rich colours and diverse elements, Zaini depicted everyday life which shows the values and traditions of the people in Indonesia.

Zaini 无缝地将这幅作品描绘为对印度尼西亚遗产的描绘。再尼融合表现主义风格，注重色彩之间的关系，赋予风景以个人和文化意义。在此拍品中看到的船只、村庄、山脉和水体是反复出现的图案，展示了印度尼西亚遗产和哲学的基本要素。Zaini 运用丰富的色彩和多样的元素描绘日常生活，展现了印度尼西亚人民的价值观和传统。



Red Nuance of Old City 旧城的红色品色

The painting reminds us of a town in Papua province of Indonesia. It contains a rich story of Indonesian history. With red colour dominating this painting, this painting creates a composed ambience., making it delicately pleasant.

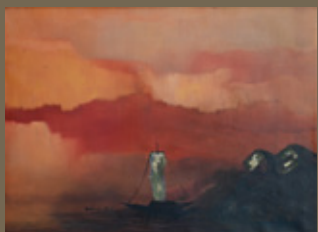
让我们想起了印度尼西亚巴布亚省的一个小镇。它包含了印度尼西亚历史的丰富故事。这幅画以红色为主，营造出一种沉稳的氛围。



Abstract 抽象的

Integrating both dark and light colours, Zaini managed to create balance and harmony. The use of vivid and vibrant colours adds to the whole aesthetic of this painting, making it inventive and heavenly elegant.

Zaini 融合了深色和浅色，成功地在这个抽象的拍品中创造了平衡与和谐。生动活泼的色彩的使用增加了这幅画的整体美感，使其具有创造性和天堂般的优雅。



Dusk at The Silent Harbour 宁静港的黄昏

An Absolutely stunning work of art, Dusk at The Silent Harbour illustrates a view of the ocean beneath the beautiful orange-red sky, radiating warmth and tranquility.

绝对令人惊叹的艺术作品，橙红色的天空展示了美丽的橙红色天空下的海洋景色，散发着温暖和宁静。



Night at The Fisherman Village 渔人村之夜

Boats and bodies of water are the main subjects of this wonderful piece. it depicts fishing boats in sharp contrast against the sun, contrasting colors that pleasantly complement each other.

船和水面是这幅精彩作品的主要主题。如本拍品中所见，渔人村之夜描绘了阳光下的渔船，对比色相得益彰。

New City 新城

The aesthetics of this artwork is portrayed through its monochromatic colour. Even though black and white are not true renditions of the world, but rather abstractions illustrating depths with different shades of the same colour.



这件艺术品的美学是通过它的单色来描绘。主题以各种深浅不一的中性黑色表示，没有其他颜色。这件艺术品经过巧妙的创造，赋予单一颜色的色调，巧妙地突出一个物体与另一个物体之间的差异。虽然黑与白并非世界的真实再现。



This work is located in Indonesia.

42

ZAINI (Indonesian, 1926-1977)

Fisherman at The Sea

signed and dated 75 lower middle

oil on canvas

105.5 x 149 cm ; 124 x 168 cm (with frame)

IDR 90,000,000 - 130,000,000

USD 6,250 - 9,030

BID NOW

ZAINI 《海上的渔夫》 1975 年作油彩 畫布



This work is located in Indonesia.

43

ZAINI (Indonesian, 1926-1977)

Nuansa Merah Kota Tua (Red Nuance of Old City)

signed and dated 73 lower right

oil on canvas

85 x 115 cm; 90 x 119 cm (with frame)

IDR 70,000,000 - 110,000,000

USD 4,860 - 7,640

ZAINI 《抽旧城的红色品色》 1973 年作 油彩 畫布

BID NOW



This work is located in Indonesia.

44

ZAINI (Indonesian, 1926-1977)

Abstract

signed and dated 74 lower right

oil on canvas

70 x 70 cm ; 101 x 101 cm (with frame)

IDR 40,000,000 - 55,000,000

USD 2,780 - 3,820

ZAINI 《抽象》 1974 年作油彩 畫布

BID NOW



This work is located in Indonesia.

45

ZAINI (Indonesian, 1926-1977)

Senja di Pelabuhan Sunyi (Dusk at The Silent Harbour)

signed and dated 71 lower left

oil on canvas

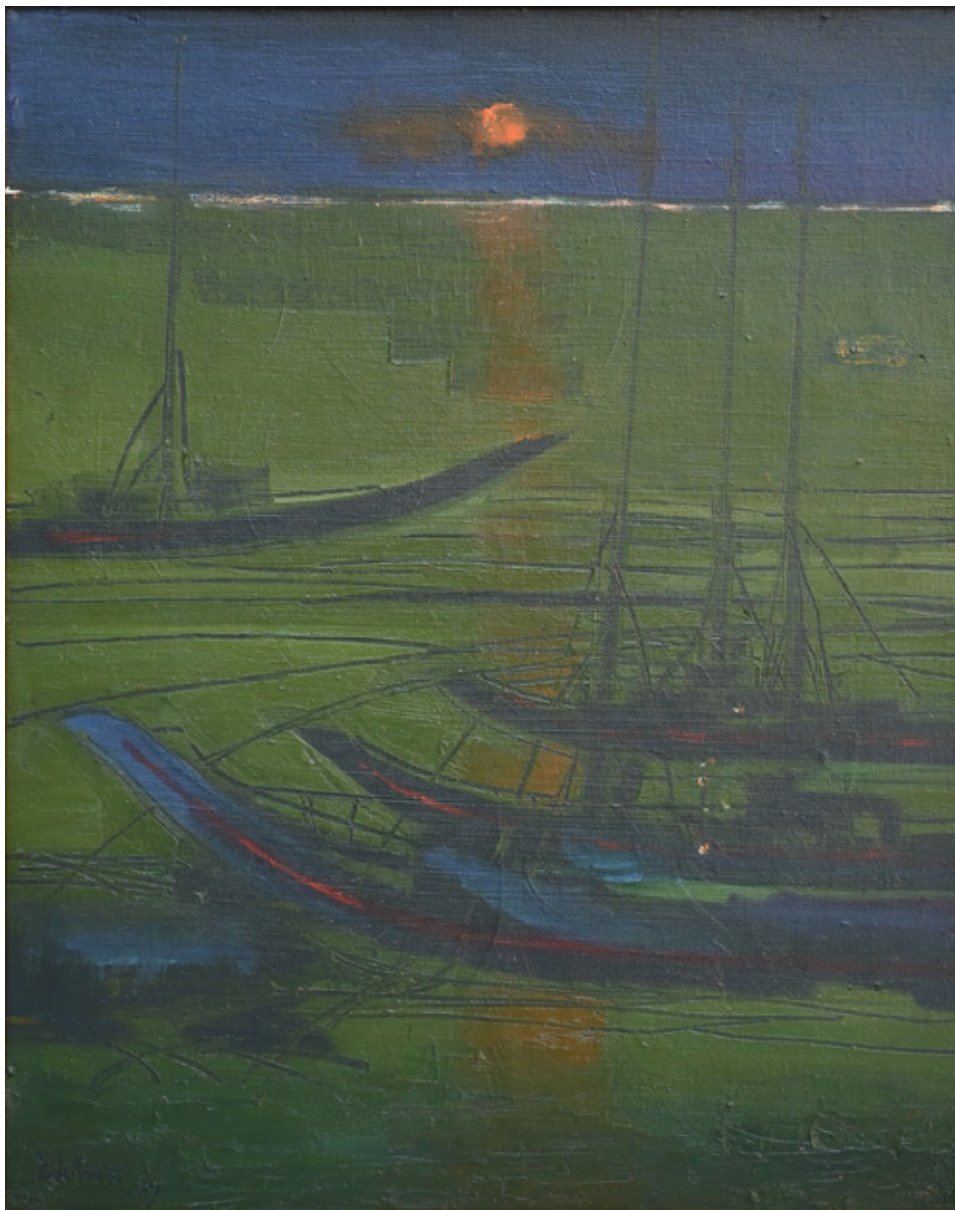
55.5 x 75 cm; 73.1 x 93.2 cm (with frame)

IDR 40,000,000 - 55,000,000

USD 2,780 - 3,820

BID NOW

ZAINI 《宁静港的黄昏》 1971 年作油彩 畫布



This work is located in Indonesia.

46

ZAINI (Indonesian, 1926-1977)

Night at The Fisherman Village

signed and dated 79 lower left

oil on canvas

50 x 40 cm; 69 x 59 cm (with frame)

IDR 25.000.000 - 40.000.000

USD 1.740 - 2.780

BID NOW

ZAINI 《渔夫村之夜》 1979 年作油彩 畫布



This work is located in Indonesia.

47

ZAINI (Indonesian, 1926-1977)

Kota Baru (New City)

signed and dated 74 lower right

watercolour on paper

26 x 36 cm ; 43 x 54 cm (with frame)

IDR 7,500,000 - 9,000,000

USD 530 - 630

ZAINI 《新城》 1974 年作 水彩 紙本

BID NOW



I Made Wianta (1949 - 2020) is an artist of exceptional versatility. He has been painting since his youth using far-ranging mediums and styles, to convey his take on life. Having first studied traditional Balinese painting, his fascination with Western art prompted him to visit Europe in 1975. He drew inspiration from European surrealism to develop his own style.

I Made Wianta(1949 - 2020)是一位多才多艺的艺术家。他从青年时代就开始尝试绘画，并于之后使用广泛的媒介和风格来表达他对生活的看法。在学习了巴厘传统绘画之后，他对西方艺术的迷恋促使他于1975年访问欧洲。他从欧洲超现实主义中汲取灵感，发展出了自己的风格。平面设计教育的先驱。



Green Abstraction 綠色抽象

In this work, Wianta focused on using shapes and different shades of green to complete his piece. He used rectangles and squares giving it structure while using mainly green in his work he added on a white background to add contrast.

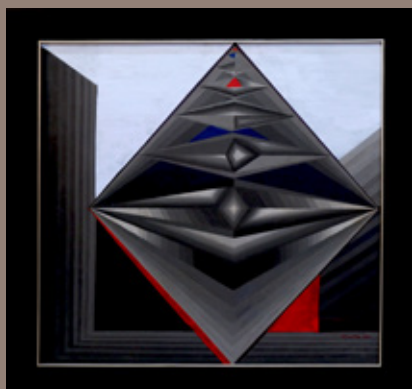
在这个作品中，Wianta专注于使用形状和不同深浅的绿色来完成他的作品。他使用矩形和正方形来构造它，而在他的作品中主要使用绿色，他添加了白色背景来增强对比。



Red Blues Triangle 紅藍三角

The triangular feature is in a deep muted grey tone which is contrasted by the bright blue background. Though the triangular feature is muted compared to the bright background the sharp angular lines and turns creates a harsh look leading eyes to it.

三角形的特征是深哑灰色色调，与明亮的蓝色背景形成对比。尽管在对比之下，三角形的特征依旧是柔和的，但尖锐的角线和转弯创造了一种让人目不转睛的凌厉的外形。



Purple and Golden Fish 紫金魚

This artwork is made up of a lot of tiny fishes in the colours purple and gold respectively as the title suggests. The background is a deep yellow colour letting the fishes shine and have the focus.

这幅作品由许多小鱼组成，如标题所示，颜色分别是紫色和金色。背景是深黄色，让鱼发光并且形成焦点。



This work is located in Indonesia.

48

I MADE WIANTA (Indonesian, 1949 - 2020)

Green Abstraction

signed and dated 1997 lower middle right

oil and acrylic on canvas

90 x 90 cm

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

IDR 15,000,000 - 30,000,000

USD 1,050 - 2,090

BID NOW

I MADE WIANTA 《綠色抽象》 1997 年作油彩 亞克力 畫布



This work is located in Indonesia.

49

I MADE WIANTA (Indonesian, 1949 - 2020)

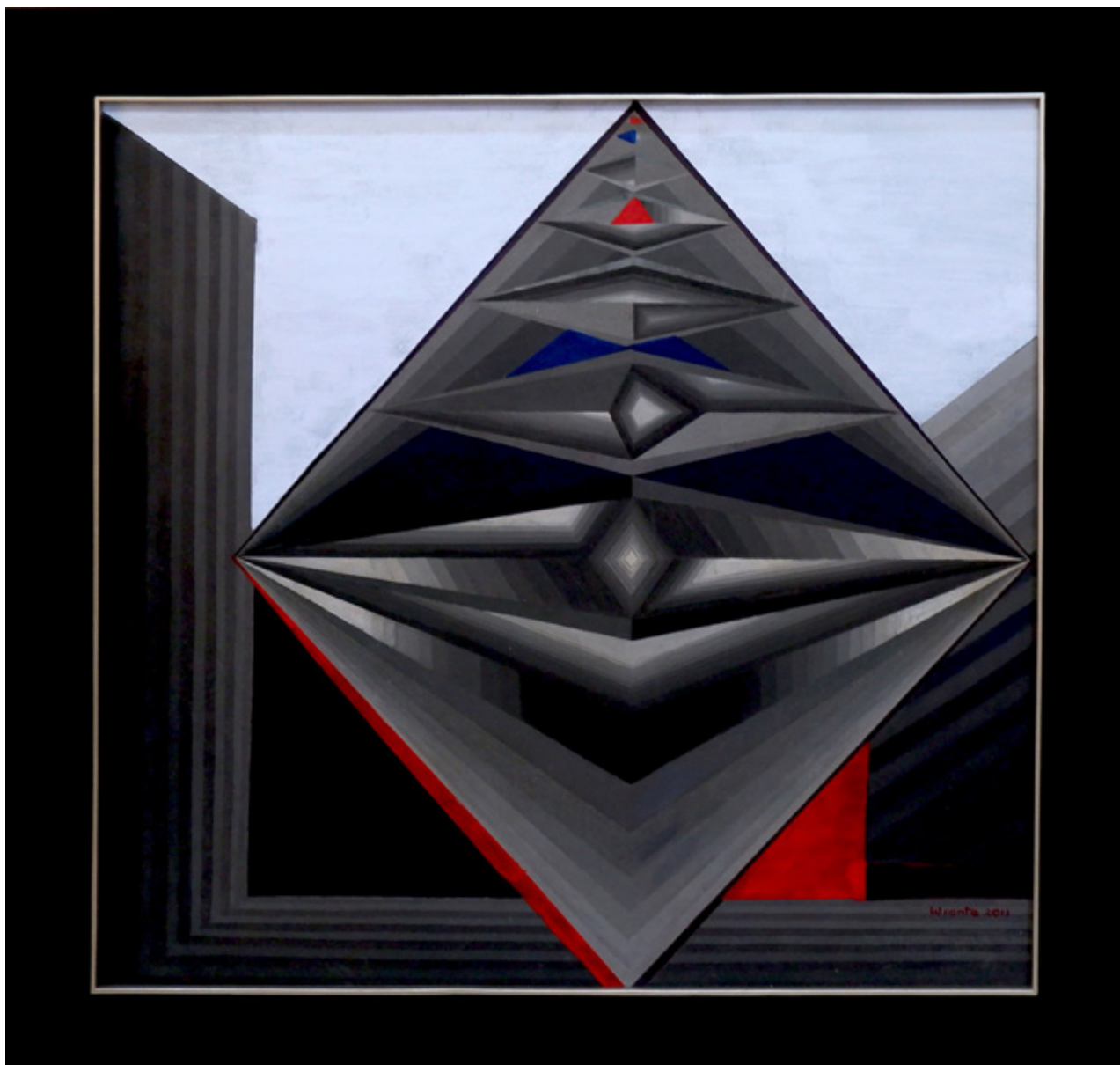
Purple and Golden Fish
signed and dated 2008 lower right
oil and acrylic on canvas
90 x 90 cm

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

IDR 15,000,000 - 30,000,000
USD 1,050 - 2,090

BID NOW

I MADE WIANTA 《紫金魚》 2008 年作 油彩 亞克力 畫布



This work is located in Indonesia.

50

I MADE WIANTA (Indonesian, 1949 - 2020)

Red Blues Triangle
signed and dated 2011 lower right
oil and acrylic on canvas

90 x 90 cm

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

IDR 15,000,000 - 30,000,000

USD 1,050 - 2,090

BID NOW

I MADE WIANTA 《紅藍三角》2011 年作油彩 亞克力 畫布



Jeihan Sukmantoro (1938-2019) Indonesia's renowned artist born Surakarta, Indonesia in 1938, Jeihan Sukmantoro's oeuvre is well known for his distinct style compared to other painters. He once studied at the Faculty of Art and Design at Bandung Institute of Technology (ITB). In his artistic journey, Jeihan has held more than 100 exhibitions and established an art studio in Bandung.

印度尼西亚著名艺术家 Jeihan Sukmantoro 于 1938 年出生于印度尼西亚苏拉卡尔塔，与其他画家相比，他的作品以其独特的风格而闻名。他曾就读于万隆理工学院（ITB）艺术与设计学院。在他的艺术之旅中，Jeihan 举办了 100 多场展览，并在万隆建立了艺术工作室。



Two Legong Dancers 两位乐宫舞者

Portrayed in this present lot are two Balinese dancers performing their Legong Dance whom Jeihan illustrates in a monochromatic blue tone. The minimal color used in this painting creates a dramatic yet alluring scene that highlights the beautiful curves of the two dancers.

本拍品描绘的是两位巴厘岛舞者表演她们的乐贡舞，Jeihan以单色蓝色调描绘了她们。这幅画中使用的极简色彩营造出戏剧性而诱人的场景，突出了两位舞者的优美曲线。



Waiting 杰汗 - 等待

“Penantian” or “Waiting” shows a beautiful tan figure with earthy tone colour dominating the canvas. The selection of colours that Jeihan used emphasizes the dreary countenance of the figure, which create a dramatic scene that we can relate to her burdens though unsaid. Hence, Jeihan was hailed for his capability to form an outstanding performance even in simple illustrations without festive decorations and vivid colours on the canvas.

“Penantian” 或称“等待”展示了一幅以泥土色调为油画特色的美丽黄褐色画像。杰汗的色调选择强调了人物沉闷的面容，创造出一个戏剧性的场景，我们可以借此联系到她未曾言明的主旨。此后，杰汗即使在没有喜庆装饰和鲜艳色彩的简单插图中也能展现出她出色的表现力，因此广受称赞。



51

This work is located in Indonesia.

JEIHAN SUKMANTORO (Indonesian, 1938 - 2019)

Penantian (Waiting)

signed and dated 73 upper right

oil on canvas

94.5 x 64.5 cm ; 106 x 76.5 cm (with frame)

The Present owner acquired this piece directly
from the Papadimitriou family

画主直接获得这幅作品

来自印尼已故著名收藏家Papadimitriou 家族

IDR 35,000,000 - 50,000,000

USD 2.430 - 3.470

BID NOW

皆罕·素可曼多羅 《等待》 1973 年作油彩 畫布



This work is located in Indonesia.

52

JEIHAN SUKMANTORO (Indonesian, 1938 - 2019)

Dua Penari Legong
signed and dated 95 lower left
oil on canvas

131 x 125 cm ; 150 x 145 cm (with frame)

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

IDR 35,000,000 - 50,000,000
USD 2.430 - 3.470

皆罕・素可曼多羅《两位乐宫舞者》1995年作油彩畫布

BID NOW



9 WORKS BY H.WIDAYAT

All paintings are accompanied
with certificate of authenticity
by the Widayat Museum

九幅維達雅作品
所有画作均附有維達雅博物馆的保证书



Lot 59 |
Magical Decor Abstract 7
魔法装饰摘要 七



Lot 56 | Deformation of Birds 鸟形变形



Lot 58 |
Abstraction (10) 抽象的 (十)



Lot 54 | Fishing 钓鱼



Lot 53 | Golden Dragon 金龙



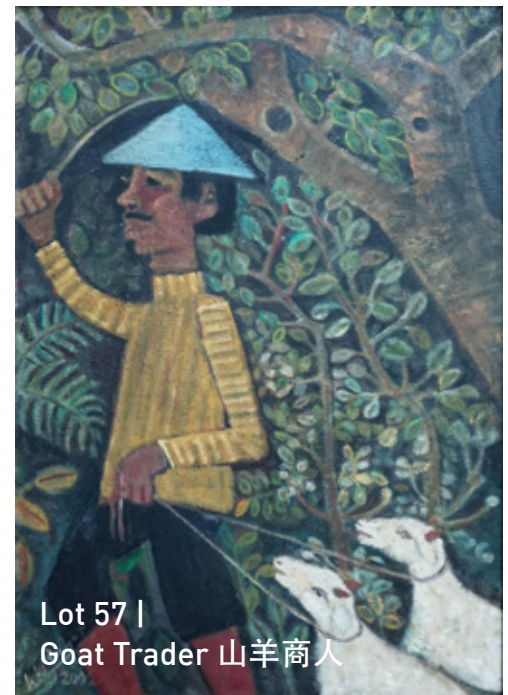
Lot 55 | Harvesting 带农作物收获



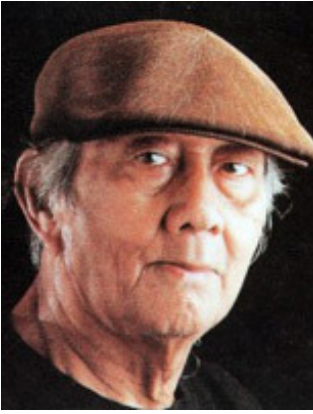
Lot 61 | Hero of Reformation 改革的英雄



Lot 60 | Nude Lady and Bird 裸女与鸟



Lot 57 | Goat Trader 山羊商人



H. WIDAYAT

Emerging as an artist in post-independence Indonesia, Haji Widayat is a familiar name hailed for his individualistic and highly stylized artistic approach. Syncretized with the 'new national art epoch, Widayat Decorative language stood out among his contemporaries.

作为独立后印度尼西亚的一名艺术家，Haji Widayat 因其个人主义和高度风格化的艺术方法而广为人知。与“新的民族艺术时代”融合在一起，Widayat 装饰语言在他的同时代人中脱颖而出。

An important figure in Indonesian art history, Haji Widayat was born in 1923 in Kutoarjo, Indonesia, Widayat was one of the first few who graduated from the 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 recognized by many for his iconic works depicting flora and fauna, Widayat was captivated by the beauty of 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.

“Dekora-Magis”(magical-decorative) became a descriptive term used by art historians for Widayat's fantasy-like works. Widayat's first-hand painting experience was taught by a souvenir vendor who sold landscape paintings in the streets of Bandung. Widayat once humbly recalled his “beginnings as a painter were in the dust of art”. Widayat's penchant for flora and fauna initially emerged as a profession in forestry and later became a surveyor in the dense Sumatran forest of rubber plantations. The images and memories of the jungle flourished in his many paintings later in his career as an artist.

Later, he became the pioneer batch of ASRI (Indonesian Academy of Fine Arts). He is well known for his repetitive, deliberately naïve Indonesian decorative art, combining enchanting and mythical figures that are drawn from mythology and religious literature. His early influence on these themes came from the folktales that he heard from his mother during his childhood.

Haji Widayat 是印度尼西亚艺术史上的重要人物，1923 年出生于印度尼西亚 Kutoarjo, Widayat 是最早毕业于印度尼西亚日惹艺术学院的人之一，该学院是艺术教育的领先机构。Widayat 首先受到他母亲的影响，他的母亲是一位著名的蜡染制作师，从那里他开始画画，并在万隆街头出售他的风景作品作为纪念品。Widayat 因其描绘动植物的标志性作品而广为人知，他被野生自然的美丽所吸引。尽管经常以泥土、柔和的颜色绘制，Widayat 的作品总是以其对细节的关注以及对油漆质地、成分和装饰元素使用的全面理解而吸引观众。

“Dekora-Magis”（魔法装饰）成为艺术史学家对Widayat 奇幻作品的描述性术语。Widayat 的第一手绘画经验是由一位在万隆街头出售山水画的纪念品小贩教授的。Widayat 曾谦虚地回忆起他“作为画家的开端已被艺术尘封”。Widayat 对动植物群的偏爱最初是作为林业职业出现的，后来成为橡胶种植园茂密的苏门答腊森林中的一名测量员。在他作为艺术家的职业生涯后期，丛林的图像和记忆在他的许多画作中蓬勃发展。

后来，他成为了ASRI（印度尼西亚美术学院）的先驱。他以重复、刻意天真的印度尼西亚装饰艺术而闻名，结合了神话和宗教文学中的迷人和神话人物。他对这些主题的早期影响来自他童年时从母亲那里听到的民间故事。



Golden Dragon 金龙

This auspicious figurine of the mighty Dragon, in high quality dazzling golden color is depicted in this work by Widayat, while it grabs a ball of crystal beneath its claws to represent prosperity and career success. The Dragon, which is the most potent symbol of Yang, is one of the four celestial animals of Chinese beliefs. It is regarded as the “Supreme Being” in comparison to all other worldly animals, because it can survive in any environment; the sea, the mountains and even the heavens. It is a mythical creature that has held an emblem since ancient times, when it was believed to transfuse vitality, courage and heroism to the beholder. The dragon symbolizes power, excellence, divinity, nobility and valiancy.

威达亚特在这幅作品中描绘了威达亚特（Widayat）的这尊威猛龙的吉祥雕像，高品质的耀眼金色，同时它的爪子下抓着一个水晶球，代表繁荣和事业成功。龙是阳的最有力的象征，是中国信仰的四大天兽之一。与所有其他世间动物相比，它被视为“至高无上的存在”，因为它可以在任何环境中生存；大海，山脉，甚至天空。它是一种神话生物，自古以来就拥有象征，当时人们认为它可以为旁观者注入活力、勇气和英雄主义。龙象征着力量、卓越、神性、高贵和英勇。



Fishing 钓鱼

Illustrated in this lot is a man holding its reel as he fishes patiently in a lake loaded with the sea-creatures. The fish symbols are widely spread in cultures all over the world, and often regarded as a positive omen. The countless fishes that are portrayed symbolize prosperity, good luck and also fertility. Viewers' understanding of perspective is also challenged as the objects in this painting are not fairly proportional, thus creating a unique visual.

在这幅画中描绘的是一个男人拿着卷轴在充满海洋生物的湖中耐心地钓鱼。鱼符号在世界各地的文化中广泛传播，通常被视为一种积极的预兆。描绘的无数鱼象征着繁荣、好运和生育。观者对透视的理解也受到挑战，因为这幅画中的物体不成比例，从而创造出独特的视觉效果。



Harvesting 带农作物

In a mossy enchanting forest, four figures are seen traveling with their goods and possessions, likely to be on their way home after harvest. The lady in red is seen with a basket full of reaping and behind her are trees and plants that Widayat managed to illustrate them beautifully with brushstrokes and patterns which are reminiscent to those of Picasso's.

在一片长满苔藓的迷人森林中，可以看到四个人影带着他们的货物和财产旅行，很可能在收获后回家的路上。看到红衣女士提着一个装满收割的篮子，她身后是树木和植物，Widayat 设法用令人联想到毕加索的笔触和图案精美地描绘了它们。在一片长满苔藓的迷人森林中，可以看到四个人影带着他们的货物和财产旅行，很可能在收获后回家的路上。看到红衣女士提着一个装满收割的篮子，她身后是树木和植物，Widayat 设法用令人联想到毕加索的笔触和图案精美地描绘了它们。



Deformation of Birds 鸟形变形

Also regarded as the Indonesian Picasso, Widayat formed various shapes that looked like branches and leaves which highlight the bird figures that are sitting on top of them. Each form is neatly colored in bright tones, setting a lively and joyful nuance as the birds chirp, their beaks wide open.

被视为印度尼西亚的毕加索，Widayat 形成了各种看起来像树枝和树叶的形状，突出了坐在它们上面的鸟形。每一种形式都以明亮的色调整齐地着色，随着鸟儿的鸣叫，它们的喙张开，营造出一种活泼快乐的细微差别。



Magical Decor Abstract 7 魔法装饰摘要 七

Widayat's oeuvre is often associated with cubism that allows him to explore various enticing shapes and forms. A circular shape seen on the top right of the painting seems to portray a sun that gives light onto the deformed configuration, giving it a mysterious and magical atmosphere.

Widayat 的作品经常与立体主义联系在一起，这使他能够探索各种诱人的形状和形式。画面右上方的圆形似乎描绘了太阳，将光线照射在变形的结构上，赋予其神秘而神奇的氛围。



Goat Trader 山羊商人

Depicted in this painting are two white goats which are led by an excited blantik, which translates to a trader, ready to sell his livestock. Widayat's famous portrayals of leaves and nature are also illustrated in this present lot.

这幅画中描绘的是两只白山羊，由一只兴奋的 blantik 牵着，意思是商人，准备卖掉他的牲畜。维达亚特对树叶和自然的著名描绘也出现在此拍品中。



Nude Lady and Bird 裸女与鸟

The present lot illustrates a silent dialogue between a woman and a bird which sits on a branch of a tree. The unclothed figure rests upon a bush decorated in various patterns and colours. Overall, the elegant and alluring color palette of this painting creates a mystifying yet refreshing ambience.

本拍品展示了一个女人和一只坐在树枝上的鸟之间的无声对话。赤身裸体的人坐在以各种图案和颜色装饰的灌木上。总体而言，这幅画优雅迷人的色调营造出一种神秘而清新的氛围。



Abstraction (10) 抽象的 (十)

Meticulously painted with exquisite detailing, Widayat's paintings are identifiable by his signature flat and simplified representational style, often using repetition, weaving in some modernist and abstract stylizations. Various shapes and forms fill the entire canvas with colours that spoil its viewer's eyes.

维达亚特的画作以精致的细节精心绘制，以他标志性的平面和简化的表现风格为特色，经常使用重复，编织一些现代主义和抽象风格。各种形状和形式充满了整个画布，颜色会破坏观众的眼睛。



Hero of Reformation 改革的英雄

The post-Suharto era in the late 1990s was marked as the beginning of a new period in Indonesian history. There were political reforms made regarding human rights issues which resulted in huge disputes across the nation. This current lot celebrates the heroes that were involved in making peace during the era who strived to unite the nation amidst the chaos that happened.

1990 年代后期的后苏哈托时代标志着印度尼西亚历史新时期的开始。在全国范围内存在巨大争议的人权问题上进行了政治改革。目前的这件作品是为了庆祝那个时代参与和平的英雄，他们在发生的混乱中努力团结国家。



This work is located in Indonesia.

53

HAJI WIDAYAT (Indonesian, 1923-2002)

Golden Dragon

signed and dated 2000 lower right and verso

oil on canvas

92.5 x 145.5 cm ; 122 x 175.5 cm (with frame)

This work is accompanied with certificate of authenticity signed by Widayat Museum

此件作品附有 Widayat 美术馆签署的鉴定证书。

IDR 480,000,000 - 700,000,000

USD 33.320 - 48.580

BID NOW

維達雅 《金龙》 2000 年作油彩 畫布



This work is located in Indonesia.

54

This work is located in Indonesia.

HAJI WIDAYAT (Indonesian, 1923-2002)

Mancing (Fishing)

signed and dated 99 lower right

oil on canvas

92 x 146 cm ; 112 x 166 cm (with frame)

This work is accompanied with certificate of authenticity signed by Widayat Museum

此件作品附有 Widayat 美术馆签署的鉴定证书。

IDR 250,000,000 - 350,000,000

USD 17,350 - 24,290

BID NOW

維達雅 《钓鱼》 1999 年作 油彩 畫布



This work is located in Indonesia.

This work is located in Indonesia.

55

HAJI WIDAYAT (Indonesian, 1923-2002)

Membawa Hasil Bumi (Harvesting)
signed and dated 2002 lower right
oil on canvas

95 x 150 cm ; 113.5 x 168.5 cm (with frame)

This work is accompanied with certificate of authenticity signed by Widayat Museum

此件作品附有 Widayat 美术馆签署的鉴定证书。

IDR 150,000,000 - 250,000,000

USD 10,410 - 17,350

BID NOW

維達雅 《帶农作物收获》 2002 年作油彩 畫布



This work is located in Indonesia.

56

HAJI WIDAYAT (Indonesian, 1923-2002)

Deformasi Burung (Deformation of Birds)
signed and dated 2001 lower right
oil on canvas

79 x 115 cm ; 105 x 140 cm (with frame)

This work is accompanied with certificate of authenticity signed by Widayat Museum

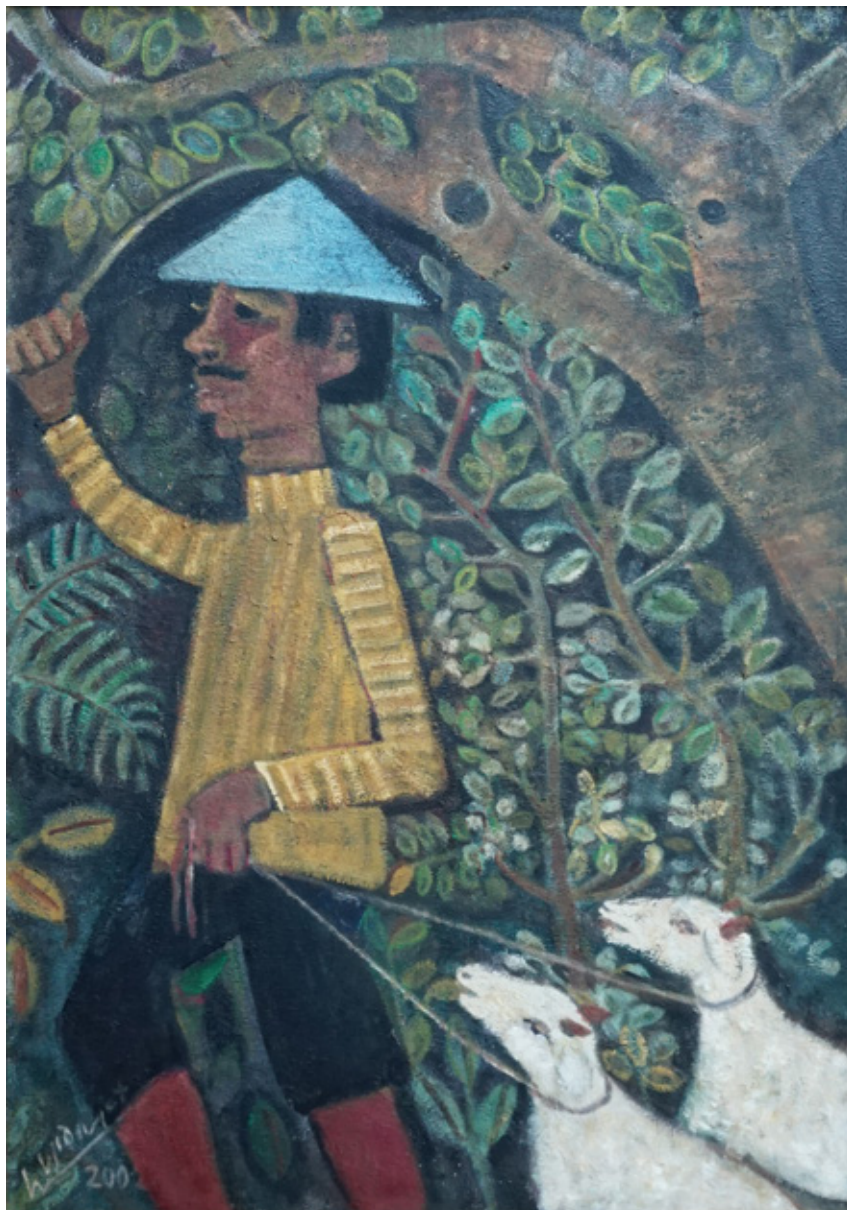
此件作品附有 Widayat 美术馆签署的鉴定证书。

IDR 100,000,000 - 200,000,000

USD 6,940 - 13,880

BID NOW

維達雅 《鸟形变形》 2001 年作 油彩 畫布



This work is located in Indonesia.

57

HAJI WIDAYAT (Indonesian, 1923-2002)

Goat Trader

signed and dated 2002 lower left

oil on canvas

100 x 70 cm ; 122 x 92.5 cm (with frame)

This work is accompanied with certificate of authenticity signed by Widayat Museum

此件作品附有 Widayat 美术馆签署的鉴定证书。

IDR 100,000,000 - 150,000,000

USD 6,940 - 10,410

BID NOW

維達雅 《山羊商人》 2002 年作油彩 畫布



This work is located in Indonesia.

58

HAJI WIDAYAT (Indonesian, 1923-2002)

Abstraction (10)

signed and dated 2002 lower left

oil on canvas

60 x 68 cm ; 82 x 91 cm (with frame)

This work is accompanied with certificate of authenticity signed by Widayat Museum

此件作品附有 Widayat 美术馆签署的鉴定证书。

IDR 75,000,000 - 125,000,000

USD 5,210 - 8,680

BID NOW

維達雅 《抽象（十）》 2002 年作油彩 畫布



This work is located in Indonesia.

59

HAJI WIDAYAT (Indonesian, 1923-2002)

Magical Decor Abstract 7
signed and dated 2001 lower left
oil on canvas
100 x 125 cm ; 125 x 150 cm

This work is accompanied with certificate of authenticity signed by Widayat Museum
此件作品附有 Widayat 美术馆签署的鉴定证书。

IDR 125,000,000 - 150,000,000
USD 8,680 - 10,410

BID NOW

維達雅 《魔法装饰摘要七》 2001 年作油彩 畫布



This work is located in Indonesia.

60

HAJI WIDAYAT (Indonesian, 1923-2002)

Nude Lady and Bird
signed and dated 2001 lower left
oil on canvas

60 x 60 cm ; 85 x 85 cm (with frame)

This work is accompanied with certificate of authenticity signed by Widayat Museum

此件作品附有 Widayat 美术馆签署的鉴定证书。

IDR 75,000,000 - 150,000,000

USD 5,210 - 10,410

BID NOW

維達雅 《裸女与鸟》 2001 年作油彩 畫布



This work is located in Indonesia.

61

HAJI WIDAYAT (Indonesian, 1923-2002)

Pahlawan Reformasi

signed and dated 99 lower left

oil on canvas

93 x 60 cm ; 113.5 x 80.5 cm (with frame)

This work is accompanied with certificate of authenticity signed by Widayat Museum

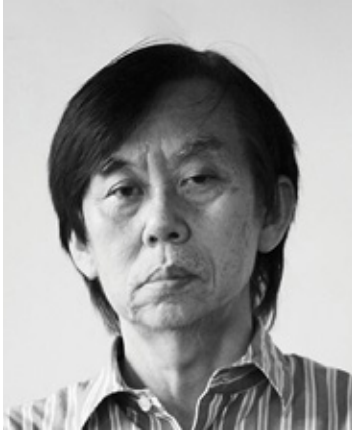
此件作品附有 Widayat 美术馆签署的鉴定证书。

IDR 100,000,000 - 200,000,000

USD 6,940 - 13,880

BID NOW

維達雅 《改革的英雄》 1999 年作油彩 畫布



Chusin Setiadikara (b.1949) is an Indonesian artist born in Bandung. His drawing and painting skills are honed from 1976 to 1980 and he is presently hailed for his realist-photographic drawing. For Chusin, painting with a photographic realism approach is not just copying reality onto a canvas, but he also considers this style of photographic realism as an idiom.

Chusin Setiadikara(生于1949年), 印尼万隆艺术家。他的绘画和绘画技巧从1976年到1980年得到了精进，他目前因他的现实主义摄影绘画而受到欢迎。对于Chusin来说，摄影现实主义绘画不仅仅是将现实复制到画布上，他还把这种摄影现实主义风格当成了一个习语。



Nude 裸体

The depiction of women figures has become the foundation of Chusin's oeuvre as delineated in the current lot, "Nude". Though monochromatic, he is able to utilise light and dark to highlight the beauty and curves of the vulnerable figure. This work emphasises that even in solitude, a woman can be independent and liberated from every stigma embedded on her.

目前的作品《裸体》中描绘的女性形象已经成为了Chusin作品的基础。虽然是单色，但他能够利用光和暗来突出身材的美和曲线。这个作品强调，即使在孤独中，一个女人也可以是独立的，从嵌入她身上的每一个标签中解放出来。



This work is located in Indonesia.

62

CHUSIN SETIADIKARI (Indonesian, b.1949)

Nude

signed and dated 01 middle right

mixed media on canvas

130 x 98 cm ; 134 x 102 cm (with frame)

IDR 45,000,000 - 60,000,000

USD 3,130 - 4,170

BID NOW

CHUSIN SETIADIKARI 《裸体》2001 年作综合媒材 画布

Didik Nurhadi (b.1972) is an Indonesian Modern & Contemporary painter widely known for his figurative illustrations that are brought in a whimsical surrealist approach. He often includes satire that are reflected in his human subjects; comical gestures, voluminous body structure that highlights chubby cheeks, hands, and arms. Didik was a finalist of the prestigious Philip Morris Art Award and was awarded the Indofood Art Award.

Didik Nurhadi (于1972) 是一位印度尼西亚现代和当代画家，以其异想天开的超现实主义方法的具象插图而广为人知。他经常包括反映在他的人类主题中的讽刺；滑稽的手势，庞大的身体结构，突出了胖乎乎的脸颊、手和手臂。Didik 是著名的菲利普莫里斯艺术奖的决赛选手，并被授予 印尼食艺术奖。



The Same Choice 同样的选择

Another comical illustration of Nurhadi, The Same Choice portrays four figures on a race to catch the golden apple. Although there is an abundant of red apples, they turn a blind eye on them, even stepping over them in order to get to the single glorious gleaming fruit. Nurhadi playfully reflects the human desire to have things that are exclusive and limited through this artwork.

另一个努尔哈迪的滑稽插图，同样的选择描绘了四个人在争夺金苹果的比赛中。红苹果虽多，但他们却视而不见，甚至为了拿到那颗光彩夺目的果实而跨过。Nurhadi 通过这件艺术品俏皮地反映了人类对独特和有限事物的渴望。



The Last One 申請

Didik Nurhadi is an Indonesian Modern & Contemporary painter born in 1972. He is widely known for his whimsical surrealist interpretations in works as seen in this painting titled "Yang Terakhir." This painting shows the caricatures of a couple with rose pink colour in the background. The attires they wear were coloured in purple, which symbolizes the colour of royalty as "Yang Terakhir" exudes a meaning of a once-in-a-lifetime marriage. The entwined hands between the bride and groom illustrate a strong bond of love that stands as their household foundation.

目前这幅画是一对夫妇的漫画，背景是玫瑰粉红色。他们所穿的服装是紫色，象征着皇室的颜色，因为“Yang Terakhir”散发着千载难逢的婚姻的意义。新娘和新郎之



This work is located in Indonesia.

63

DIDIK NURHADI (Indonesian, b.1972)

Yang Terakhir (The Last One)

signed verso

oil on canvas

115 x 125 cm ; 119 x 129 cm (with frame)

IDR 30,000,000 - 50,000,000

USD 2,090 - 3,470

BID NOW

DIDIK NURHADI 《申請》 2005 年作油彩 畫布



This work is located in Indonesia.

64

DIDIK NURHADI (Indonesian, b.1972)

Pilihan yang Sama (The Same Choice)

signed and dated 07 lower right

oil on canvas

50 x 140 cm; 54 x 144 cm (with frame)

IDR 20,000,000 - 40,000,000

USD 1,390 - 2,780

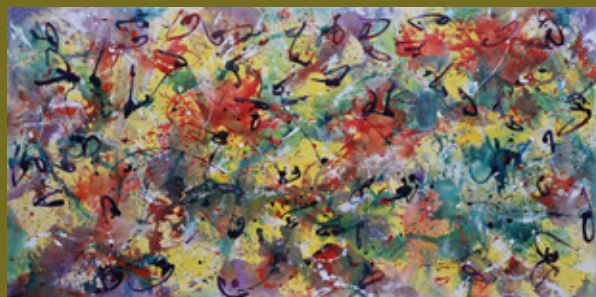
BID NOW

DIDIK NURHADI 《同样的选择》 2007 年作油彩 畫布



Najib (b.1968) is an Indonesian Abstract expressionist artist. The mix of coastal cultures of his hometown, Tuban, and the skills he earned from the Fine Arts Faculty of Sebelas Maret University, enrich his artistic horizon. He attended the Nyoman Gunarsa Prize exhibition in 1992 as one of the nominees.

Najib (b.1968) 是印度尼西亚抽象表现主义艺术家。他将在家乡图班的沿海文化和他在塞贝拉斯马雷特大学美术学院获得的技能进行了很好的融合，丰富了他的艺术创造。1992年，他被提名并参加了Nyoman Gunarsa 奖展。



Heaven on Earth 地獄味道像天堂

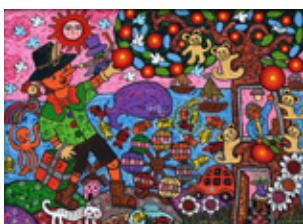
The abstract interpretation of Najib conveys hopeful meaning that even in hell heaven is present because beauty has been discovered even in distorted composition portrayed in this painting.

Najib的抽象诠释传达了一种希望——即使地狱中也有天堂存在，就如同这幅画，即使是扭曲的构图，也仍然可以构成美丽的画面。



Erica (b.1971) was born in Yogyakarta, Indonesia and is hailed as one of the finest artists in Naïve Art (Fresh, childlike style of painting, employing bright colours and strong, rhythmic designs) from Indonesia. She studied painting at the prestigious Indonesian Fine Art Institute in Yogyakarta, Indonesia and Surikov Institute of Art, Russia.

Erica (b.1971) 出生于印度尼西亚日惹，被誉为印度尼西亚最优秀的朴素艺术家之一（清新、童趣的绘画风格，采用鲜艳的色彩和强烈而有节奏的设计）。她曾在著名的印度尼西亚日惹美术学院和俄罗斯苏里科夫艺术学院学习绘画。



Story of Sweet Pinachio 甜蜜皮诺奇的故事

Colored in bright neon colors, this painting depicts the famous children's fairy tale Pinnochio, a marionette created by his woodcarver father named Gepetto. His notable lengthy nose is present and overall the work creates a joyful and merry nuance, as the background is decorated with a number of endearing objects.

这幅画以明亮的霓虹色彩，描绘了著名的儿童童话匹诺曹，这是一个木偶，由他的木雕父亲Gepetto创作。他显着的长鼻子出现了，整体而言，作品营造出一种快乐的品色，因为背景装饰着许多可爱的物体。



This work is located in Indonesia.

65

NAJIB (Indonesian, b.1968)

Arcapada Rasa Kahyangan (Hells taste like Heaven)

signed and dated 2016 lower right

oil on canvas

136 x 275 cm

BID NOW

IDR 20,000,000 - 35,000,000

USD 1,390 - 2,430

NAJIB 《地獄味道像天堂》2016年作油彩 畫布



This work is located in Indonesia.

66

ERICA HESTU WAHYUNI (Indonesian, b.1971)

Story of Sweet Pinachio

signed and dated 2014 lower right

oil on canvas

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

IDR 20,000,000 - 30,000,000

USD 1,390 - 2,090

BID NOW

艾麗嘉·《甜蜜皮诺奇的故事》2014年作油彩 畫布



Dipo Andy (b.1975) is an Indonesian contemporary artist born in Sumbawa, Indonesia. He is well known for incorporating various iconic pop stars into his works, creating a wave of mass-power that will move people who idolises the subject of his drawings. In 1995 and 1998 he was a finalist in the Indonesia Art Award in Jakarta, and in 1999 he was included in the top five at the same event.

Dipo Andy (1975年出生), 印尼当代艺术家，出生于印尼松巴瓦。他以将各种标志性的流行明星的形象融入自己的作品中而闻名，创造了一股大众影响力。1995年和1998年，他进入了在雅加达举行的印度尼西亚艺术奖的决赛，1999年，他在同一竞赛中进入了前五名。



Brigette Bardot 碧姬 芭铎

Brigette Bardot was a French activist and former singer and actress famously known in the 1950s -1960s. Her alluring and enchanting persona had captured Andy's attention thus became the origin of this iconic contemporary pop-art painting.

Brigette Bardot是20世纪50年代至60年代著名的法国活动家、歌手和演员。她的魅力和迷人的人格吸引了安迪的注意，从而成为这一标志性的当代波普艺术绘画的起源。



Sudarisman (b.1948) is an artist who works primarily in the visual arts . In 1982, he studied at the Vrij Academie voor Beldende Kunsten in The Hague, Netherlands. The amalgamation of cultural traditions and surrealistic approach has become Sudarisman's oeuvre in creating work of art.

Sudarisman (b.1948)是一位主要从事视觉艺术的艺术。1982年，他在荷兰海牙的Vrij Academie voor Beldende Kunsten学院学习。文化传统与超现实主义手法的融合成为苏达里斯曼创作艺术的作品。



The Dancer of Southern Ocean 南海舞者

"Penari Laut Selatan" comes from the Javanese culture that respects "Nyai Roro Kidul" as the guardian of the sea. The dancer is seen wearing bright yellow with green coloured shawl which has become the favourite colour of the Javanese holy deity from the south sea.

"Penari Laut Selatan" 来自爪哇文化，尊重 "Nyai Roro Kidul" 作为海洋守护者。舞者穿着亮黄色和绿色的披肩，这已经成为来自南海的爪哇神最喜欢的颜色。



This work is located in Indonesia.

67

DIPO ANDY (Indonesian, b.1975)

Brigitte Bardot

signed verso

digital print, resin, lapindo mud on canvas

100 x 127 cm

BID NOW

IDR 30,000,000 - 50,000,000

USD 2,090 - 3,470

迪普·安迪《碧姬芭鐸》2008年作画布上的数码印刷、树脂和泥土



This work is located in Indonesia.

68

SUDARISMAN (Indonesian, b.1948)

Penari Laut Selatan (The Dancer of Southern Ocean)

signed and dated 92 upper left

oil on canvas

90 x 80 cm ; 105 x 95 cm (with frame)

IDR 45,000,000 - 60,000,000

USD 3,130 - 4,170

BID NOW

蘇達里斯曼 《南海舞者》 1992 年作油彩 畫布



Mahdi Abdullah (b.1960) is one of Indonesia's most significant painters. He graduated from the Faculty of Architecture in Banda Aceh (1988) before earning his master's degree at Indonesian Art Institute Yogyakarta in 2012. His works use realism to depict his anxieties about the social reality that he has witnessed while focusing on the life of common people from his hometown.

马赫迪·阿卜杜拉（生于1960年）是印度尼西亚最重要的画家之一。他于1988年毕业于班达亚齐建筑学院，2012年在日惹印度尼西亚艺术学院获硕士学位。他的作品以现实主义风格来描绘他对目之所及的社会现状的焦虑，同时也专注于他的家乡的普通人的日常生活。



Provide Umbrella 准备好伞

Mahdi's skills are reflected in this work titled "Sedia Payung" which depicts two figures in raincoats one behind another with his hands laid on the other's arm. The work symbolizes that time is passing and there is a limit for everyone in life. It is a reminder that we need to prepare our own "umbrella" to prevent unpleasant moments that may await at the end of our time.

马赫迪的技艺体现在这幅名为“Sedia Payung”的作品中，该作品描绘了两个身着雨衣、双手放在对方手臂上的人。作品象征着时间在流逝，每个人的生命都是有限的。它提醒我们，我们需要准备好自己的“保护伞”，以防止在我们的时代结束时可能伺机出现的不悦时刻。



This work is located in Indonesia.

69

MAHDI ABDULLAH (Indonesian, b.1960)

Sedia Payung (Provide Umbrella)
signed and dated 2019 lower left
oil on canvas
190.5 x 145 cm

IDR 110,000,000 - 200,000,000
USD 7,640 - 13,880

MAHDI ABDULLAH 《准备好伞》 2019 年作油彩 畫布

BID NOW



Lot 70 | Lucia Hartini 盧西亞·哈爾迪尼
White Peacock 白孔雀

EXPLORE: IVAN SAGITA & LUCIA HARTINI

Residing in the same city, Ivan Sagita (b.1957) and Lucia Hartini (b.1959) are two of the most prominent artists associated with the surrealism of Yogyakarta, a style that emerged in the 1980s. This type of expression is often seen as a reaction to a shift in decorativeness or realism under the Soeharto era. Their works are full of symbolism, exploring the themes of humanity and social issues.

Ivan mentioned, "For me, life always goes differently than we expected. This is why I tend to express uncertainty. Seeing life in my neighborhood, I get the impression that everyone is controlled by invisible forces". The subject of Ivan is often poured into his works is the traditional Javanese people whose lives he observed the struggle in Yogyakarta. He has stated: "They are fighting for survival, but they accept whatever happens to them." In preparation for a painting, he may take some photos of the subject in an attempt to capture their inner reality.

Unlike Ivan, Lucia tends to deal with the imaginary world, often portraying dreamy and out-of-the-world scenes. The colors chosen range from a spectrum of dark blue, indigo, sapphire, red, and burnt brown. The composition of the clouds repeats, rolls or with a firm line. There are also planets, nature in them, and the figure of a woman who is a representation of herself in the midst of the image of the cosmos. That's why the art community classifies Lucia's work into veristic surrealism, an approach that emphasizes the importance of depicting the subconscious as concretely as possible; as can be observed in the works of Salvador Dali, Rene Magritte, and Yves Tanguy.

Ivan and Lucia had exhibited locally and worldwide, some of them being the Jakarta Biennale, Contemporary Art of Non Aligned Countries at the National Gallery, Bangkok, Manila, and Confess and Conceal (1993) in Australia and Singapore.

居住在同一个城市的伊万·萨吉塔 (Ivan Sagita, 生于 1957 年) 和露西亚·哈蒂尼 (Lucia Hartini, 生于 1959 年) 是在日惹于 1980 年代出现的超现实主义风格中, 最著名的艺术家之二。这种表达方式通常被认为是源自苏哈托时代装饰主义或现实主义的转变。他们的作品充满象征意义, 主题主要是探索人类和社会问题。

伊万提到, 对我来说, 生活总是和我们想象的不一样。这就是为什么我倾向于表达不确定性。当我观察自己周边的生活, 我觉得每个人都被一股无形的力量控制着”。生活在伊万所观察的日惹的传统爪哇人是他描绘的主要主题, 经常大量出现在他的作品中。他曾表示: 他们为生活努力奋斗, 但同时也接受发生在他们身上的一切。”在准备绘画时, 他可能会先拍摄一些关于这个主题的照片, 试图捕捉他们最真实的内心世界。

与伊万不同，露西亚倾向于关注想象中的世界，经常描绘梦幻而超脱的场景。选择的颜色范围从深蓝色、靛蓝色、蓝宝石、红色和焦褐色的光谱渐变。云层相互交叠、旋转或有呈一条坚定的直线。画面中还会出现行星，其中有自然，还有一个象征她自己的女性形象在宇宙之中。这就是为什么艺术界将露西亚的作品归类为具象超现实主义，这种风格强调尽可能具体地描绘潜意识的重要性；从萨尔瓦多·达利、雷内·马格利特和伊夫·唐吉的作品中可以看出。

伊万和露西亚曾在印尼当地和世界各地展出，其中包括雅加达双年展、曼谷国家美术馆的不结盟国家当代艺术、马尼拉以及澳大利亚和新加坡的 Confess and Conceal (1993)。



Lot 75 | Ivan Sagita 伊萬·薩奇托
On a Soft Place 在柔软的地方



Lot 77 | Ivan Sagita 伊萬·薩奇托
Eternal Mortality 永恒的死亡



Lot 78
Ivan Sagita
伊萬·薩奇托
-
Tree Man
树人



Lot 76 | Ivan Sagita 伊萬·薩奇托
My Cow 我的牛



Lucia Hartini (b. 1959) is a respectable surrealist artist who took her studies at the Indonesian Fine Arts School (SSRI) in Yogyakarta. Her realistic style is heavily influenced by Surrealism, in which paintings often include nature phenomena combined with detailed realism techniques. Lucia's works are often included in both local and International exhibitions, attracting many painting collectors' attention. In fact, one of her paintings titled *The Blue Moon* is collected by the Tokyo Fukuoka Museum Japan, and used as the cover of an English-language book, *Modern Asian Art*.

Lucia Hartini (b. 1959) 是一位受人尊敬的艺术家，是一位超现实主义的印度尼西亚女画家，曾就读于日惹的印度尼西亚美术学校 (SSRI)。她的写实风格深受超现实主义的影响，其中绘画通常包括自然现象与详细的现实主义技术相结合。露西亚的作品经常被列入本地和国际展览，吸引了众多绘画收藏家的关注。事实上，她的一幅名为《蓝月亮》的画作被日本东京福冈博物馆收藏，并用作英文书《现代亚洲艺术》的封面。成功地融合了高度精致的纹理，在他的绘画中创造了一种强烈的对比。他获得了菲利普莫里斯公司集团东盟艺术奖的认可证书。



White Peacock 白孔雀

The present lot, *White Peacock*, is a portrayal of nature, in which scenery depicts nature's beauty and its vibrant colors, integrating a realistic style that is reminiscent of Surrealism. With her realism techniques, Lucia made the white peacock as the focal subject of the painting, which is pleasantly delicate. The skies are combined with dark and bright colours, creating a striking characteristic in the painting.

本拍品《白孔雀》是对自然的写照，景物描绘自然之美，色彩艳丽，融合了超现实主义的写实风格。露西亚运用写实手法，将白孔雀作为画面的焦点，细腻宜人。天空与深色和明亮的色彩相结合，在这幅画中形成了鲜明的特征。



This work is located in Indonesia.

70

LUCIA HARTINI (Indonesian, b.1959)

White Peacock

signed and dated 2017 lower right

oil on canvas

200 x 200 cm; 206,5 x 206,5 cm (with frame)

IDR 58,000,000 - 80,000,000

USD 4,030 - 5,560

BID NOW

盧西亞·哈爾迪尼《白孔雀》2017年作油彩畫布



Joko "Gundul" Sulistiono (b.1970) is an Indonesian contemporary painter who is included in the top five of the Philip Morris Indonesia Art Award. Joko "Gundul" has appeared in several national and international exhibitions. His artworks had been exhibited alongside Indonesian Maestros such as Affandi, Djoko Pekik, and Nasirun.

Joko "Gundul" Sulistiono(生于1970年)是印度尼西亚当代画家，他被列入菲利普莫里斯印度尼西亚艺术奖的前五名。**Joko "Gundul"**已经出现在几个国家和国际展览。他的作品曾与印尼艺术大师**Affandi**、**Djoko Pekik**和**Nasirun**一起展出。



Membaca Perubahan (Reading The Changing) 帆船俱樂部

This artwork titled "Membaca Perubahan" a variety of figure are seen, a Balinese dancer, a Reak, a subtle human figure at the background, and more. Most of the figures are representation of Indonesian traditions and cultures such as the Reak and Wayang Kulit. This artwork suggests the everlasting cultures of Indonesia that should be kept through time.

这个作品名为“**Membaca Perubahan**”，可以看到各种各样的人物，一个巴厘舞者，一个**Reak**，一个微妙的人物在背景，等等。大多数人物都代表了印度尼西亚的传统和文化，如**Reak**和**Wayang Kulit**。这幅作品表明，印尼的文化应该代代相传。



Sigit Santoso (b.1964) is hailed and respected throughout his artistic career for his works, which mostly contained moral values drawn in realistic approaches. Sigit completed his art education at the Faculty of Fine Arts, Indonesian Art Institute, Yogyakarta in 1993. Sigit often talks about justice and social critiques in his art.

Sigit Santoso(生于1964年)的作品在他的整个艺术生涯中都受到赞扬和尊重，他的作品大多包含了以现实主义方法呈现的道德价值观。**Sigit**于1993年在日惹的印尼艺术学院美术学院完成了他的学业。**Sigit**经常在他的艺术中谈论正义和社会批评。



Kode Chairil 椅子代碼

Sigit's justice and social critiques can be seen in this painting titled "Kode Chairil". The decisive pose that he drew expresses excitement and blazing emotion, whilst igniting the spirit of bravery in shouting the voice of justice.

Sigit的正义和社会批判可以在这幅名为“**Kode chair**”的画作中看到。他以坚定的姿势表达了激动和炽热的情感，同时点燃了勇敢的精神，呼唤正义的声音。



This work is located in Indonesia.

71

JOKO GUNDUL SULISTYONO (Indonesian, b.1970)

Membaca Perubahan (Reading The Changing)

signed and dated 03 lower left

oil on canvas

140 x 200 cm

BID NOW

IDR 15,000,000 - 30,000,000

USD 1,050 - 2,090

JOKO GUNDUL SULISTYONO 《阅读变化》2003 年作 油彩 畫布



This work is located in Indonesia.

72

SIGIT SANTOSO (Indonesian, b.1964)

Kode Chairil (Chairil Code)

signed and dated 07 lower left

acrylic on canvas

150 x 115 cm ; 153 x 118 cm (with frame)

IDR 20,000,000 - 40,000,000

USD 1,390 - 2,780

BID NOW

喜吉·叁多梭《椅子代碼》2007年作 亞克力 畫布



Beatrix Hendriani Kaswara (b.1984) is an Indonesian contemporary artist born in Bandung, Indonesia. Beatrix's oeuvre is greatly inspired by the digital world and the 90s era when neon palette was on-trend. Beatrix's work is characterized by colors that glow like neon lights. She often does digital editing in the initial process of making her work, then uses conventional painting techniques for the finishing.

Beatrix Hendriani Kaswara (b.1984), 印尼当代艺术家，出生于印尼万隆。Beatrix的作品很大程度上受到了数字世界和霓虹灯调色板流行的90年代的启发。贝娅特丽克丝的作品的特点是像霓虹灯一样发光的颜色。她通常在制作作品的最初阶段进行数字剪辑，然后使用传统的绘画技术进行最后的润色。



Committed to You 對你承諾

This artwork shows a story of commitment between a human and her passion. In pursuing her career, the girl glued herself to the device in front of her, working tirelessly. The neon lights convey the reality that happens in the urban area, where the capital has become the magnet for people all across the region who find work in order to achieve their dreams.

这件作品展示了一个关于人类和他们的激情之间的故事。在追求事业的过程中，女孩在自己面前的设备上，不知疲倦地工作着。霓虹灯传达了在城市地区的现状，在那里，首都已经成为一个磁铁，吸引着所有寻找工作，以实现他们的梦想的人们。



This work is located in Indonesia.

73

BEATRIX HENDRIANI KASWARA (Indonesian, b.1984)

Committed to You
signed verso
acrylic on canvas
175 x 125 cm

BID NOW

IDR 54,000,000 - 70,000,000
USD 3,750 - 4,860

BEATRIX HENDRIANI KASWARA 《對你承諾》 2006 年作 亞克力 畫布



Edhi Sunarso (1932 - 2016) was an Indonesian sculptor and public artist known for numerous well-known monuments and landmarks found throughout Jakarta, including the Selamat Datang Monument and Dirgantara statue (Patung Dirgantara), also called the Pancoran Monument, in Pancoran, South Jakarta. He taught at Yogyakarta State University and the Indonesian Institute of the Arts, Yogyakarta.

Edhi Sunarso(1932 - 2016)是印度尼西亚雕塑家和公共艺术家，因在雅加达各地建设众多著名纪念碑和地标而闻名，包括塞拉玛大堂纪念碑和Dirgantara雕像(Patung Dirgantara)，也被称为潘可兰纪念碑，位于南雅加达的潘可兰。他曾在日惹国立大学和日惹的印尼艺术学院任教。



Golden Children 金童

This copper sculpture titled Golden Children portrays the juvenile everyday life of children, and how they find contentment in trivial matters like catching a single dragonfly. It seems to suggest that happiness can be achieved if one appreciates everything in life, even the simplest ones.

这尊铜雕名为《金童》，描绘了少年儿童的日常生活，以及他们如何在捕捉一只蜻蜓之类的小事中找到满足。这似乎表明，如果一个人感激生活中的一切，即使是最简单的，就可以获得幸福。



This work is located in Indonesia.

74

EDHI SUNARSO (Indonesian, 1932 - 2016)

Golden Children
signed 1959/2006 at the base
copper
96 x 117 x 106 cm

BID NOW

IDR 220,000,000 - 500,000,000
USD 15,270 - 34,700

EDHI SUNARSO 《金童》1959 / 2006 年作 銅



Ivan Sagita (b. 1957) almost always paints multiple human figures within one painting, portraying them in shifting poses, in different situations, or even in various stages of their lives. The paintings of Ivan Sagita were nominated for the Best Work award in the 7th and 8th Jakarta Biennale of Painting in 1987 and 1989, and he was awarded a silver medal at the Triennale Osaka in 1996 for the richly evocative language of his oeuvre.

伊万·薩吉塔（Ivan Sagita, 1957 年出生）幾乎總是在一幅畫中描繪多個人物形象，表現他們不同的姿勢，在不同的情境下，甚至在他們生活的不同階段。伊万·薩吉塔的畫作在1987年和1989年的第七屆和第八屆雅加達繪畫雙年展中被提名為最佳作品獎，並於1996年在大阪日本三年展獲得銀獎，以表達其作品豐富和令人回味的語言。



My Cow 我的牛

Cows are often featured in Ivan Sagita's sculptures because of their importance in the Javanese culture. The cows are depicted with long folds of skin that resemble curtains, another important motif in Sagita's work – a device that separates the dimension of emptiness from the world of the living.

由于牛在爪哇文化中的重要性，Ivan Sagita的雕塑中经常出现牛的形象。牛的皮肤上有长长的褶皱，类似于窗帘，这是Sagita作品的另一个重要主题——将虚空的维度从生活世界中分离出来。



Eternal Mortality 永恒的死亡

Regular activities can become a picturesque object in the hands of Ivan Sagita. "Kefanaan Abadi" portrays a villager's constant life where the activities become a tradition that was passed from generation to generation. Some activities are irreplaceable, not because the current generations are forced to do it, but because it contains a high value and standard that cannot be changed even by modernization.

在Ivan Sagita的手中，日常活动可以变成一个生动的物体。《Kefanaan Abadi》描绘了一个村民持续不断的生活片段，这些活动成为一种代代相传的传统。有些是不可替代的，并不是因为当代人被迫去做，而是因为它包含着一种即使现代化也无法改变的高价值和高标准。

Manusia Pohon (Tree Man) 树人

It is an undeniable statement that humans and nature are inseparable. The conjoined figure of "Manusia Pohon" represents that nature should be treated with respect so they can live harmoniously with humans, just like this artwork depicts.

不可否认的是，人类和自然是不可分割的。“Manusia Pohon”的连体形象就像这幅作品所描绘的那样，表达了人们应该尊重自然，环境才能与人类和谐相处。

On a Soft Place 在柔软的地方

Influenced by the Javanese culture, Ivan has created another piece in relation to cows. "On a Soft Place" depicts the harmony between the mysticism and social-cultural aspects of life, with contradictions and absurdities. Ivan's oeuvre would put cows in monumental cosmic spaces such as lying on top of the pillow to portray the futility of human existence.

受爪哇文化的影响，Ivan创作了另一件与牛有关的作品。“在柔软的地方”描绘了生活中神秘主义和社会文化方面的和谐，充满了矛盾和荒谬。Ivan的作品将牛放在巨大的宇宙空间中，例如躺在枕头上，以描绘人类生存的徒劳。



This work is located in Indonesia.

75

IVAN SAGITA (Indonesian, b.1957)

On a Soft Place

**signed and dated 14 at the bottom of sculpture
stainless steel and local green stone**

37 x 38 x 26 cm (cow); 16 x 60 x 50 cm (pillow)

IDR 250,000,000 - 350,000,000

USD 17,350 - 24,290

BID NOW

伊萬·薩奇托《在柔軟的地方》2014年作 不銹鋼 綠寶石 雕塑



This work is located in Indonesia.

76

IVAN SAGITA (Indonesian, b.1957)

My Cow

signed and dated 17 at the base

bronze

77 x 51 x 79 cm

IDR 350,000,000 - 450,000,000

USD 24,290 - 31,230

BID NOW

伊萬·薩奇托《我的牛》2017年作 銅



This work is located in Indonesia.

77

IVAN SAGITA (Indonesian, b.1957)

Kefanaan Abadi (Eternal Mortality)

signed and dated 14 at the base

stainless steel

118 x 55 x 55 cm

BID NOW

IDR 350,000,000 - 500,000,000

USD 24,290 - 34,700

伊萬·薩奇托《永恆的死亡》2014年作 不銹鋼



This work is located in Indonesia.

78

IVAN SAGITA (Indonesian, b.1957)

Manusia Pohon (Tree Man)

signed at the base

stainless steel

208 x 58 x 82 cm

BID NOW

IDR 350,000,000 - 500,000,000

USD 24,290 - 34,700

伊萬·薩奇托《树人》2020年作 不锈钢

ABSTRACT ART



Lot 92 | Ketut Adi Candra
The Majesty of Great Mountain 巍峨的阿贡山



Lot 85 | Yoes Rizal
Alien's symbol art 外星人的符号艺术



Lot 111 | Ulil Gama
City Space 城市空间



Lot 114 | Basuki Sumartono
Imagination of Fiery Eyes 火眼金睛的想象



ABSTRACT ART: **PUSHING BOUNDARIES**

突破界限：印度尼西亚的抽象艺术运动

This season, in collaboration with L Project, 33 Auction is pleased to offer works by important Indonesian artists, who focused most of their visual expression in the style of the modern abstract theme. In contrast to abroad when abstract was known in the 1950s, in Indonesia, the abstract flow in painting developed in the ITB fine arts education, especially in the 70-80s era. ITB lecturers took the curriculum from the Netherlands, which was developed by Ahmad Sadali, Mochtar Apin, AD Pirous, Umi Dahlan, Rita Widagdo, Sunaryo, Heyi'i Mamun, etc. The abstracts they bring tend to reveal religious works with a formalist abstract pattern.

Since then, ITB Fine Arts graduates tend to paint in an abstract style. We can see the works of Irawan Karseno, Chandra Johan (late), and Yoes Rizal who are strong in bringing these works and are well appreciated by the Indonesian and foreign markets. Abstract became popular in the 90s when Hanafi managed to sell his abstract works and was appreciated by the public at home and abroad. However, in the late 1990s Hanafi was able to hit the Indonesian market with his abstract work which was identical to Antoni Tapes' work.

His solo painting exhibition is able to bring a breath of fresh air, that abstract works do not only belong to Bandung artists. The abstract revival was followed in his footsteps by Baron Basuning with his solo exhibitions which were much in demand by the public. Since then abstract paintings have mushroomed in Indonesia.

In those years, abstract works were attached to ITB FSRD graduates. In 1998 until now, contemporary has dominated the work of ITB students who questioned many things about aesthetics and concepts in abstracts.

Now in the contemporary era, abstract is experiencing its development in color patterns and aesthetics. Abstract merges into a contemporary work. Artworks of the prestigious Indonesian artists mentioned above are mostly offered in this auction.

本季，33 Auction 与 L Project 合作，很高兴提供印度尼西亚重要艺术家的作品，他们的大部分视觉表达都集中在现代抽象主题的风格上。与国外在1950年代抽象为人所知的情况不同，在印度尼西亚，绘画中的抽象流在ITB美术教育中发展起来，特别是在70-80年代。ITB 讲师从荷兰学习了由 Ahmad Sadali、Mochtar Apin、AD Pirous、Umi Dahlan、Rita Widagdo、Sunaryo、Hey'i Mamun 等开发的课程。他们带来的摘要倾向于用形式主义的摘要来揭示宗教作品图案。

从那时起，ITB Fine Arts 的毕业生倾向于以抽象风格作画。我们可以看到 Irawan Karseno、Chandra Johan（已故）和 Yoes Rizal 的作品，他们在这些作品中的带出能力很强，深受印尼和国外市场的青睐。摘要在九十年代开始流行，当时哈纳菲设法出售他的抽象作品，并受到国内外公众的赞赏。然而，在 1990 年代后期，Hanafi 能够凭借与安东尼·塔皮斯（Antoni Tapes）的作品相同的抽象作品进入印度尼西亚市场。他的个展能带来一股清新的空气，抽象的作品不只属于万隆艺术家。巴苏宁男爵 (Baron Basuning) 追随抽象复兴的脚步，举办了广受欢迎的个展。从那时起，抽象画在印度尼西亚如雨后春笋般涌现。

在那些年里，抽象作品被附在 ITB FSRD 毕业生身上。从 1998 年到现在，当代一直主导着 ITB 学生的作品，他们对抽象中的美学和概念提出了许多质疑。

现在在当代，抽象正在经历色彩模式和美学的发展。抽象融入当代作品。本次拍卖会以上述印尼著名艺术家的作品为主。



Deddy PAW (b. 1963) was born in Magelang, Indonesia. The graduate of Painting Study Program from the Faculty of Art of the Jakarta Arts Institute formerly was an art journalist of Daily Media Indonesia. Since 2003, the theme of “enigmatic apple” has been the foundation of his works creation, set out dominantly from the still-life area, with symbolic language point of understanding. He has many achievements such as being the Finalist of Jakarta Art Awards (2006), winner of Jogja Java Carnival (2011).

Deddy PAW (生于 1963) 出生于印度尼西亚的马格朗。雅加达艺术学院艺术学院绘画研究专业毕业生，曾任印尼每日媒体艺术记者。2003年以来，以“神秘的苹果”为创作主题，主要从静物领域出发，以象征性的语言理解为主题。曾入围雅加达艺术奖（2006）、日惹Java嘉年华（2011）等多项成就。中很明显，因为他是唯一采用 3D 绘画风格的印度尼西亚艺术家。



The World is not Enough #3 (世界不充足#3)

Apple has become the artist's subject matter since 2003. It represents his hometown back in Malang, Indonesia, famous for its apple variety named “Apel Malang.”. But, aside from its hometown representation, this apple also symbolizes the metaphors of delicacy, peace, wishes, and everything mundane.

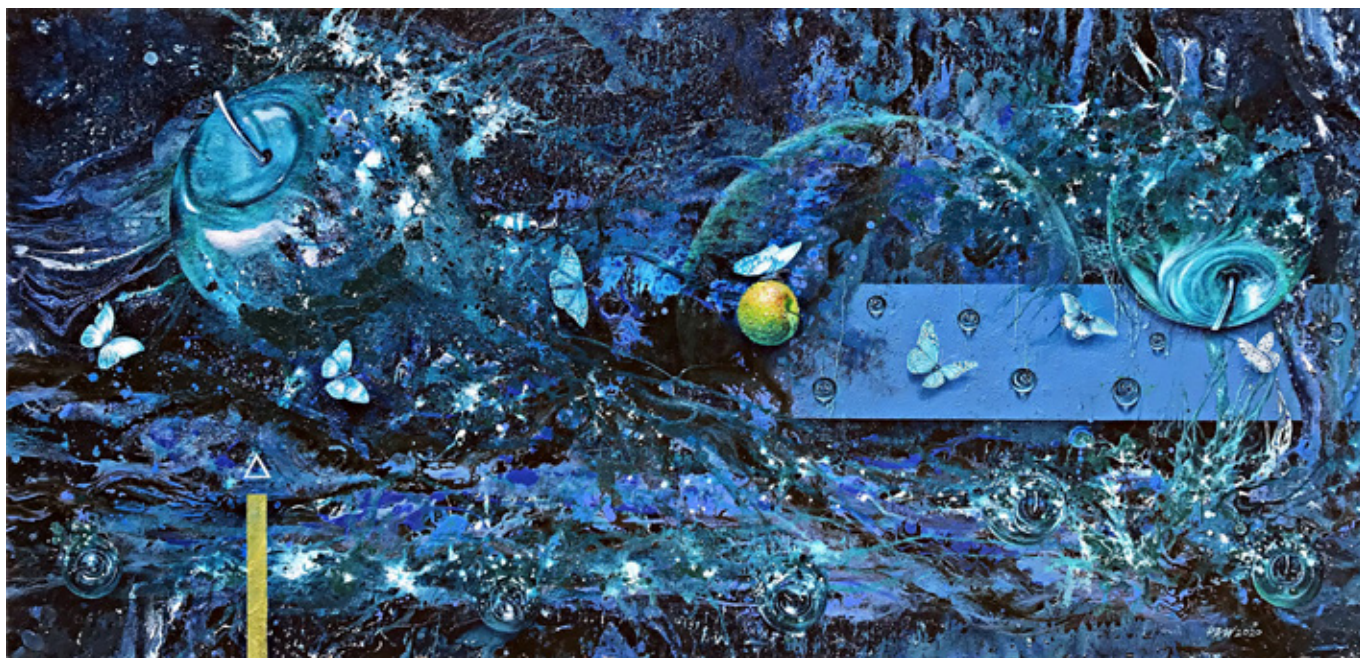
苹果从2003年开始成为艺术家绘画的主题。它代表了他在印度尼西亚马朗的家乡，以其名为“Apel Malang”的苹果品种而闻名。但是，除了家乡的象征外，这个苹果还象征着美味、和平、愿望和一切平凡的事物的隐喻。



The World is not Enough #2 (世界不充足#2)

Nothing is eternal in Deddy's vision. Even if we achieve the greatest power in this world, we are powerless when facing the flow of time and His greatness. When the time has come, the only matter is what deeds we have done in this world. "Live like a butterfly," he said. As butterflies are portrayed as gentle creatures with no intention to harm others so one day, you will leave this place with everlasting peace with only good deeds in store.

在Deddy的眼中，没有什么永恒。即使我们获得了这个世界上最伟大的力量，当我们面对时间的流动和他的伟大时，我们也是无能为力的。到时候，唯一的问题是我们在这个世界上做了什么。“像蝴蝶一样生活，”他说。蝴蝶被描绘成温和的生物，没有伤害他人的意图，所以有一天，你会带着永恒的和平离开这个地方，只留下善行。



This work is located in Indonesia.

79

DEDDY PAW (Indonesian, b.1963)

The World is Not Enough #3
signed and dated upper right
oil & acrylic on canvas

120 x 250 x 4.5 cm

IDR 63,000,000 - 93,000,000

USD 4,380 - 6,460

BID NOW

DEDDY PAW 《世界不充足 # 三》 2020 年作油画颜料和丙烯颜料画布



This work is located in Indonesia.

80

DEDDY PAW (Indonesian, b.1963)

The World is Not Enough #2
signed and dated lower right
oil & acrylic on canvas

130 x 160 x 5.5 cm

This work is accompanied with photo of the artist with the artwork

IDR 42,000,000 - 62,000,000

USD 2,920 - 4,310

DEDDY PAW 《世界不充足 # 二》
2020 年作 油画颜料和丙烯颜料画布

BID NOW





Muksin MD. (b. 1968) is an Indonesian painter that uses Barongan as an inspiration in his artworks. His paintings tend to have characteristics of shadows of something mysterious that came from the past but exist in the present, reimagined on a two-dimensional plane into paintings with magical and mystical themes. The Bandung Institute of Technology (ITB) lecturer is known as the Finalist of Indonesian Art Award Phillip Morris competition (1997) and won the Mushaf Istiqlal II National Art Award (1995).

Muksin MD. (生于 1968) 是一位印度尼西亚画家，他的作品以巴龙干为灵感。他的画往往带有一种来自过去而存在于现在的神秘事物的阴影特征，在二维平面上被重新想象成具有神奇和神秘主题的画作。万隆理工学院 (ITB) 讲师被称为印度尼西亚艺术奖菲利普莫里斯竞赛 (1997年) 的决赛选手，并获得了 Mushaf Istiqlal II 国家艺术奖 (1995年)。



Barongan Kembar 双男爵

The majority of Javanese use Barongan in essential events such as ritual, parade, historical commemoration, and celebrations. They treated Barongan with respect and honor because it has always been present in every major event of their lives.

大多数爪哇人在仪式、游行、历史纪念和庆典等重要活动中使用巴龙。他们对待巴龙带着敬意，因为它一直存在于他们生命中的每一个重大事件中。



Barongan Gaprak 巴龙根加普拉克

One of the ritual traditions from the colonial era known as kanuragan (self-defense training) using the media called "Barongan". This martial art performance is called "Barongan Gaprak" and it shows two colliding barongans until one of them break-apart. This ritual symbolizes protection from evil deeds and thus become a national heritage of Blora, a city in Central Java, Indonesia.

殖民时期的一种仪式传统，称为kanuragan（自卫训练），被媒体称为“巴龙根”。这场武术表演被称为“巴龙根加普拉克”，它展示了两个巴龙相撞，直到其中一个分崩离析。这个仪式象征着远离邪恶行为的保护。现在已成为印度尼西亚爪哇中部城市布洛拉的国家遗产。



This work is located in Indonesia.

81

MUKSIN MD (Indonesian, b.1968)

Barongan Gaprak
signed and dated lower middle
acrylic on canvas

120 x 150 cm

IDR 19,500,000 - 30,000,000
USD 1,360 - 2,090

BID NOW

MUKSIN MD 《巴龙根加普拉克》2020 年作亞克力 畫布



This work is located in Indonesia.

82

MUKSIN MD (Indonesian, b.1968)

Barongan Kembar
signed and dated lower middle
acrylic on canvas

120 x 150 cm

IDR 19,500,000 - 30,000,000
USD 1,360 - 2,090

BID NOW

MUKSIN MD 《双男爵》2021 年作亞克力 畫布



Willy Himawan (b. 1983) is known for his abstract and portrait artworks. The Balinese painter is currently working as an assistant professor in the Department of Art at Bandung Institute of Technology. He has achieved awards as the winner in AIDS poster competition in Bali (1997) and winner of Youth Healthy Poster Competition held by Indonesian Ministry of Health (1998). He has actively participated in several group exhibitions held in Denpasar, Jakarta and Bandung.

Willy Himawan (生于 1983) 以其抽象和肖像艺术作品而闻名。这位巴厘岛画家目前在万隆理工学院艺术系担任助理教授。他曾在巴厘岛艾滋病海报比赛（1997年）和印度尼西亚卫生部举办的青年健康海报比赛（1998年）中获奖。他积极参加了在登巴萨、雅加达和万隆举办的多个群展。



Menjangan Seluang

This present artwork is a portrayal of an altar called pelinggih menjangan seluang where Bali Deities assemble and represented by the deer's head that indicates the highest spiritual being who leads the assembly.

这件目前的艺术品描绘了一个名为 **pelinggih menjangan seluang** 的祭坛，巴厘岛的神灵在那里聚集，并以鹿头为代表，象征着领导集会的最高精神存在。



Ode to Tridatu 特里达图颂

Tridatu represents the trinity in the Hindu religion consisting of 3 deities (Brahma, Siwa, Wisnu). This concept has become the foundation of Balinese people since ancient times. Red and white colors are present in Tridatu, which became the symbol of the Indonesian flag that symbolizes unity. Both the trinity and duality concepts in Tridatu are incorporated to represent the idea of unity in diversity.

Tridatu代表印度教三位一体，由3位神（梵天、西瓦、维斯奴）组成。这一概念自古以来就成为巴厘人的基础。红色和白色出现在**Tridatu**，它成为印度尼西亚代表团结的国旗的象征。**Tridatu**中的三位一体和二重性概念相互融合，代表了多样性抽象中的统一性。



This work is located in Indonesia.

83

WILLY HIMAWAN (Indonesian, b.1983)

Menjuangan Seluang
signed and dated lower right

oil on canvas

70 x 100 cm

IDR 21,000,000 - 31,000,000

USD 1,460 - 2,160

BID NOW

WILLY HIMAWAN 《Menjuangan Seluang》 2018 年作 油彩 畫布



This work is located in Indonesia.

84

WILLY HIMAWAN (Indonesian, b.1983)

Ode to Tridatu
signed and dated lower left

oil, silver leaf on canvas
180 x 150 cm

IDR 49,000,000 - 69,000,000
USD 3,410 - 4,790

BID NOW

WILLY HIMAWAN 《特里达图颂》2018 年作 油画颜料，布面银叶



Yoes Rizal (b. 1956) an Indonesian Artist, is internationally renowned and is known as a text book expressionist. He believes that visual art as a medium is primarily an expression of an artist's appreciation for colors and shapes dictated by their own eyes and motivated by internal feelings. The painter actively holds exhibitions on local and international scales. He once held an exhibition at the National Gallery of Indonesia in 2012 in a group exhibition entitled Art Energy and Indonesia Art Award & Philip Morris Asia in 1999.

印度尼西亚艺术家 Yoes Rizal (生于 1956 年) 享誉国际, 被称为教科书表现主义者。他认为, 视觉艺术作为一种媒介, 主要是艺术家对颜色和形状的欣赏表达, 由他们自己的眼睛决定, 并受内在感受的驱动。这位画家积极举办本地和国际展览。他曾于 2012 年在印度尼西亚国家美术馆举办名为 Art Energy and Indonesia Art Award & 1999 Philip Morris Asia 的群展。



Alien's Symbol Art 外星人的符号艺术

This current lot tells Rizal's peculiar interpretation about how aliens communicate, and what language they use to communicate. Through these strokes, he invites us to join him in exploring the bizarre world of his delirious imagination.

这件当前拍品讲述了 Rizal 对外星人如何交流以及他们使用什么语言进行交流的独特解释。通过这些笔触, 他邀请我们和他一起探索他疯狂想象的奇异世界。



Window of Heart 心灵之窗

This artwork depicts Rizal's retrospection about the secret of human's heart. He questions, "Does human's heart have a window where we can entirely look at it? Is it possible for humans to have the same feelings?"

这件艺术品描绘了Rizal对人类内心秘密的回顾。他质问：“人的心脏有没有窗户可以完全看清它？人类有没有可能有同样的感受？”



This work is located in Indonesia.

85

YOES RIZAL (Indonesian, b.1956)

Alien's symbol art
signed and dated lower right
acrylic on canvas

140 x 140 x 4 cm

IDR 52,000,000 - 72,000,000
USD 3,610 - 5,000

BID NOW

YOES RIZAL 《外星人的符号艺术》2017年作 亚克力 画布



This work is located in Indonesia.

86

YOES RIZAL (Indonesian, b.1956)

Window of heart
signed and dated lower right
acrylic on canvas

140 x 140 x 5 cm

IDR 52,000,000 - 72,000,000
USD 3,610 - 5,000

BID NOW

YOES RIZAL 《心灵之窗》2017 年作 亚克力 画布



Gogor Purwoko (b. 1971) is an Asian Modern & Contemporary artist. Since 2003, he has participated in many group exhibitions held regionally, almost each year. He has also held three solo exhibitions in Indonesia. His artworks use a distinct touch, such as firm shapes, straight lines and various forms of space that become formalist patterns and values.

Gogor Purwoko (生于 1971) 是一位亚洲现当代艺术家。自2003年以来，他参加了许多地区性的群展，几乎每年都有。他还在印度尼西亚举办了三场个展。他的作品运用了鲜明的触感，如坚实的形状、直线和各种形式的空间，成为形式主义的模式和价值观。



Sesawi 芝麻

Sesawi or mustard plant has been cultivated since ancient civilization for its capabilities in producing vegetable oil. Sesawi also symbolizes faith, devotion, and ambition to visualize the great picture in the future. It was said that "by only relying on faith as big as mustard seed it is enough to move mountains." That sentence inspired and urged the artist to pour out this idea and his emotions onto the canvas.

芝麻或芥末自古以来因其具有生产植物油的能力而被种植。芝麻还象征着信仰、奉献和雄心壮志去想象未来的伟大图景。据说“仅仅依靠像芥菜籽一样大的信念就足以移山。”这句话启发并敦促着艺术家把他的所有都表达在了画布上。



Malam Tafsir 密译之夜

Malam Tafsir reflects a statement that says, 'having faith without deeds is meaningless', just like how one idea turns into nothing if no actions are taken. Stairs have two sides; the flat surface, and the ascending one. One foot needs to take a step, and the other should leave the previous one in order to take ascend. This symbolises that both ideas and actions need to be taken to achieve goals, and remind us that the past should never hinder you from achieving something greater.

Malam Tafsir 反映了一种说法，即“有信仰而没有行动是没有意义的”，就像一个想法如果不采取行动就会变成虚无一样。楼梯有两侧；平坦表面，和上升之一。一只脚需要采取的步骤，以及其他应该离开，以便采取升入前一个。这象征着需要采取想法和行动来实现目标，并提醒我们过去永远不应阻碍您实现更伟大的目标。



This work is located in Indonesia.

87

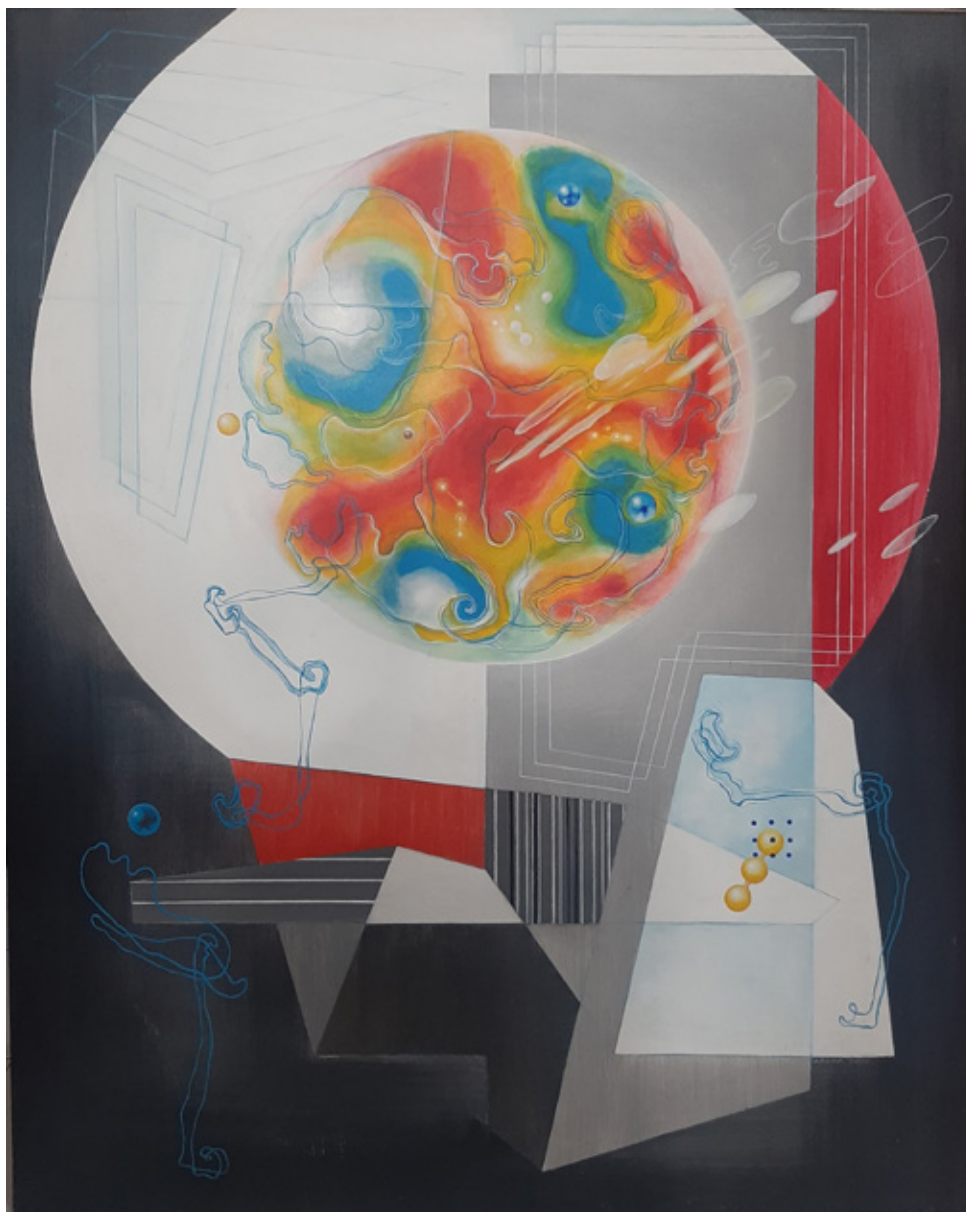
GOGOR PURWOKO (Indonesian, b.1971)

Malam Tafsir
signed and dated lower right
acrylic on canvas
150 x 120 cm

IDR 42,000,000 - 62,000,000
USD 2,920 - 4,310

GOGOR PURWOKO 《密译之夜》2018 年作 亚克力 画布

BID NOW



This work is located in Indonesia.

88

GOGOR PURWOKO (Indonesian, b.1971)

Sesawi

signed and dated lower right

acrylic on canvas

150 x 120 cm

IDR 42,000,000 - 62,000,000

USD 2,920 - 4,310

GOGOR PURWOKO 《芝麻》2018 年作 亞克力 畫布

BID NOW



I Wayan Setem (b.1972) Born in Bali, Indonesia. Currently, he is a lecturer at the Indonesian Art Institute (ISI) Denpasar. He obtained his PhD of Art Creation at Institut Seni Indonesia Surakarta and actively held exhibitions since 1993 both in national and overseas such as "Time and Tide" in Adelaide, Australia and "Pameran Tunggal 1: Jalak Bali", at Taman Burung Singapadu, Gianyar, Bali.

1972年9月20日出生于印度尼西亚巴厘岛。目前，I Wayan Setem 是印度尼西亚艺术学院 (ISI) Denpasar 的讲师。他在 Institut Seni Indonesia Surakarta 获得艺术创作博士学位，并自 1993 年以来在国内外积极举办展览，如澳大利亚阿德莱德的 "Time and Tide" 和吉安雅的 Taman Burung Singapadu 的 "Pomeran Tunggal 1: Jalak Bali" ，巴厘岛。



Geliat Lingga Dalam Ruang Dan Waktu (The Stretching of Lingga in Space and Time 时空中延伸的灵伽)

Ancient Balinese translated lingga as a symbol of fertility. It is portrayed in forms of human genitals that contribute to the life cycle. In "Geliat dalam Ruang dan Waktu " Setem conveys the purification process of human existence through the lingga by utilising space and time.

古巴厘语将 '灵伽' 和 '约尼' 被认为是生命之源的象征。'灵嘎' 和 '约尼' 都被描绘成人类生殖器的形式，蕴含了生命周期的意义。在《时空中延伸的灵嘎》中，艺术家通过描绘 '灵伽' 和 '约尼' 在时空中扭动，来表现人类的净化过程。



Lingga Menembus Yoni I (Lingga Breaking Through Yoni I 灵伽与约尼 一)

Ancient Balinese translated lingga as a symbol of fertility together with yoni. Both lingga and yoni were portrayed in human genital forms that represent the life cycle. According to the “cosmic marriage” theory, everything that happened in this world come from sexual interaction, but what Setem is trying to convey that intimacy should not be regarded as something lustful and negative but it is a result of a relationship that is beautiful and holy.

古巴厘语将‘灵伽’和‘约尼’被认为是生命本初的象征。‘灵伽’和‘约尼’都被描绘成人类生殖器的形式，蕴含了生命周期的意义。根据“宇宙婚姻”理论，这个世界上生命的发生来自于性的互动，在文化层面上‘世界’本身也来自于神与他们的天事之间的关系。



This work is located in Indonesia.

89

I WAYAN SETEM (Indonesian, b.1972)

Gelat Lingga Dalam Ruang Dan Waktu
(The Stretching of Lingga in Space and Time)

signed and dated back upper right

acrylic on canvas

140 x 200 cm

IDR 30,000,000 - 50,000,000

USD 2,090 - 3,470

BID NOW

I WAYAN SETEM 《时空中延伸的灵伽》2009 年作 亞克力 畫布



This work is located in Indonesia.

90

I WAYAN SETEM (Indonesian, b.1972)

Lingga Menembus Yoni I
(Lingga Breaking Through Yoni I)
signed and dated back upper right
acrylic on canvas
140 x 200 cm

IDR 30,000,000 - 50,000,000
USD 2,090 - 3,470

BID NOW

I WAYAN SETEM 《灵伽与约尼 一》 2009 年作 亚克力 画布



I Ketut Adi Candra (b. 1973) tends to use Balinese tradition and his own spiritual journey in his works. His artworks are not mere abstract but mixed media, fusing acrylic and oil paint with a collage of clothes or other objects that interest him. His works have been exhibited at many venues throughout the archipelago, from Bali, to Yogyakarta and Semarang.

印度尼西亚艺术家 I Ketut Adi Candra (生于 1973) 倾向于在他的作品中使用巴厘岛的传统和他自己的精神之旅。他的作品不仅仅是抽象的，而是混合媒体，将丙烯酸和油画与衣服或其他他感兴趣的物体的拼贴融合在一起。他的作品曾在整个群岛的许多场所展出，从巴厘岛到日惹和三宝垄。



Silence of Nature 自然的沉默

Adi Candra believes that humans need tranquility to raise their self-awareness to bring them a sense of calm, peace, happiness and freedom of the soul. In this work, he expresses the language of the heart which is silence that is born from the human soul and consciousness, because it is inseparable from the universe and human life.

阿迪·坎德拉认为，人类需要平静来提升自我意识，给他们带来灵魂的平静、幸福和自由。在这幅作品中，他表达了心灵的语言，沉默，从人类的灵魂和意识中诞生，因为它与宇宙和人类的生活是分不开的。



The Majesty of Great Mountain 巍峨的阿贡山

In this work, Mount Agung is portrayed beautifully yet mystical while radiating comfort to those who see its greatness. In the creation of this work, Adi Chandra translated the nuance or impression of the peak of Mount Agung, which is covered by clouds and fog. In a muted tone, this painting stowed an amazing mysterious feeling behind the mist, as if slowly uncovering the wonders of the mountain.

阿贡山是雄伟壮丽而神秘的，又在同时向那些看到它的人们散发着宽广舒适的自然的气息。在这幅作品的创作中，Adi Chandra诠释出了阿贡山山顶被云雾覆盖的细微差别和印象图景。



This work is located in Indonesia.

91

I KETUT ADI CANDRA (Indonesian, b.1973)

Silence of Nature
signed and dated lower right
mixed media on canvas

171 x 144 cm

IDR 34,000,000 - 54,000,000
USD 2,360 - 3,750

BID NOW

I KETUT ADI CHANDRA 《自然的沉默》2021 年作 綜合媒材 畫布



This work is located in Indonesia.

92

I KETUT ADI CANDRA (Indonesian, b.1973)

The Majesty of Great Mountain
signed and dated lower right
mixed media on canvas

200 x 135 cm

IDR 40,000,000 - 60,000,000
USD 2,780 - 4,170

I KETUT ADI CHANDRA 《巍峨的阿贡山》 2021 年作 綜合媒材 畫布

BID NOW



Ramadhyan Putri Pertiwi (b.1993) is a female contemporary Indonesian artist. Despite being young, she is highly regarded as one of the most notable abstract painters due to her exceptional oeuvre. Nature has always become the source of inspiration in Putri's works. She utilises objects such as landscapes, foliage, and nature elements as the main focus of her works creating a beautiful symphony of dynamic, mysterious, and vigorous strokes.

Ramadhyan Putri Pertiwi (生于1993) 是一位女性当代印度尼西亚艺术家。尽管她很年轻，但由于她非凡的作品，她被公认为最著名的抽象画家之一。大自然一直是普特里作品的灵感来源。她以山水、树叶、自然元素等物体为主要焦点，创作出动感、神秘、充满活力的优美交响曲。



Foggy Mountain 雾山

The misty mountains portrayed in this work seemed to be untouched, far away from civilization. They appear to have secrets of their own on top of their beauty and darkness. The slumbering bright and dark lights radiated their energies from a distance. Drawn in earthy tone, this artwork allows viewers to enjoy the majestic panorama of these foggy mountains.

迷雾之山远离人类，储存着自己的美丽与黑暗的秘密。沉睡的光明和黑暗从远处放射出它们的能量。这幅作品以泥土的色调绘制，通过这雾蒙蒙的雄伟山脉的全景来与人们连接。



Blurry Bushes 灌木丛之影

“Blurry Bushes” depicts the rhythm of movement, shapes, and colour of bushes amidst the misty area. Splashes of warm-toned colors decorated the canvas which created a tender yet mysterious atmosphere.

“Blurry Bushes” 描绘运动，形状和灌木的色彩烟雨蒙蒙区域的节奏。暖色调的飞溅装饰着画布，营造出一种温柔而神秘的氛围。



This work is located in Indonesia.

93

RAMADHYAN PUTRI P (Indonesian, b.1993)

Foggy Mountain
signed and dated lower right
acrylic on canvas
110 x 200 cm

BID NOW

IDR 22,000,000 - 42,000,000
USD 1,530 - 2,920

RAMADHYAN PUTRI P 《雾山》 2020 年作 亞克力 畫布



This work is located in Indonesia.

94

RAMADHYAN PUTRI P (Indonesian, b.1993)

Blurry Bushes
signed and dated lower left
acrylic on canvas
100 x 80 cm

BID NOW

IDR 13,000,000 - 33,000,000
USD 910 - 2,300

RAMADHYAN PUTRI P 《灌木丛之影》 2020 年作 亚克力 画布



Herman Widiyanto (b.1961), widely known as Gus Her, is an Indonesian contemporary artist. He graduated from the Indonesian Institute of the Arts, Yogyakarta which determined his artistic career. As an artist with an abstract approach, he already obtained several prestigious awards such as UOB Finalist of Painting of the Year 2018, Finalist of Indonesian Art Award by YSRI; an Indonesian art foundation, and held a solo exhibition at National Gallery of Indonesia.

Herman Widiyanto (生于 1961), 广为人知的名字是 Gus Her, 是一位印度尼西亚当代艺术家。他毕业于日惹的印度尼西亚艺术学院, 这决定了他的艺术生涯。作为一个抽象主义艺术家, 他已经获得了多个著名奖项, 如大华银行 2018 年度绘画入围者、YSRI 印度尼西亚艺术奖入围者; 印度尼西亚艺术基金会, 并在印度尼西亚国家美术馆举办个展。



Prosperous Road 繁荣之路

In the 2nd to 18th centuries, the East and West were bridged by economy, culture, politics, religions, and even genetics. Gus Her named this diplomatic encounter as a grand synthesis as it produced prosperity and the establishing and growing civilization.

在公元2世纪至18世纪, 东西方因经济、文化、政治、宗教和基因而相互交织。正如格斯·赫将这一现象称为一种宏大的综合体, 一种自建立到发展至繁荣文明的外交接触。



Ngumandang

Gus Her's paintings speak more than words can give. Ngumandang illustrates the wondrous journey of a reader. Through reading, one will be able to explore places that are unreachable, through meeting new characters and plot twisted narratives.

格斯·赫在他的艺术作品上的讽喻是惊人的。他的绘画超过言语所能表达的。在这幅画中，它描绘了阅读过程中的奇妙旅程。通过这本书，人们将探索比他们能得到的更多的奇特的人物和情节扭曲的叙述。



This work is located in Indonesia.

95

GUS HER (Indonesian, b.1961)

Prosperous Road
signed and dated lower right
mixed media

80 x 80 cm

IDR 12,500,000 - 32,500,000
USD 870 - 2,260

BID NOW

GUS HER 《繁荣之路》2021 年作 混合媒体艺术



This work is located in Indonesia.

96

GUS HER (Indonesian, b.1961)

Ngumandang
signed and dated lower right
mixed media

100 x 100 cm

IDR 16,000,000 - 36,000,000
USD 1,120 - 2,500

BID NOW

GUS HER 《Ngumandang》 2021 年作 混合媒体艺术



Baron Basuning (b. 1960) is an activist and renowned Indonesian abstract painter. His sources of inspiration come from the evanescent memories he had remembered. Basuning explores various concepts at an intersection of human behaviour, politics and experiences. Through a vibrant abstract style, he ultimately seeks to represent the meaning of forms themselves.

Baron Basuning (生于 1960) 是一位活动家和著名的印度尼西亚抽象画家。他的灵感来源来自他记忆中的逝去的记忆。巴苏宁在人类行为、政治和经验的交叉点上探索各种概念。通过充满活力的抽象风格，他最终寻求表现形式本身的意义。



Desert Rose 沙漠玫瑰

Desert Rose depicts a trip Baron had, decorated with vibrant red at the center, and earthy tones as the background, as if showing tenderness of beautiful roses in the midst of the harsh and humid desert.

沙漠玫瑰描绘了男爵的一次旅行，以鲜艳的红色为中心装饰，以大地色调为背景，仿佛在严酷潮湿的沙漠中展现出美丽的玫瑰的柔情。



Earth Calling 大地的召唤

Earth Calling painting portrays the artist's longing for nature exploration. The solemn and elegant colors radiate the beauty of Earth and how we should be thankful for what mother nature has given to us.

Earth Calling 绘画描绘了艺术家对自然探索的渴望。庄严而优雅的色彩散发着地球的美丽，我们应该如何感谢大自然给予我们的一切。



This work is located in Indonesia.

97

BARON BASUNING (Indonesian, b.1960)

Desert Rose
signed and dated lower left
acrylic on canvas

160 x 139 cm

IDR 37,000,000 - 57,000,000
USD 2,570 - 3,960

BID NOW

BARON BASUNING 《沙漠玫瑰》2021 年作 亞克力 畫布



This work is located in Indonesia.

98

BARON BASUNING (Indonesian, b.1960)

Earth Calling
signed and dated lower left
acrylic on canvas

160 x 139 cm

IDR 37,000,000 - 57,000,000
USD 2,570 - 3,960

BID NOW

BARON BASUNING 《大地的召唤》2021 年作 亚克力 画布



Diah Yulianti (b.1973) is an Indonesian visual artist and a graduate of the Indonesian Art Institute. She has widely exhibited her artworks in cities across Indonesia and other countries such as the Netherlands, Philippines, Canada, Spain, Singapore, and Ireland. Over the years, she has garnered numerous awards: Shankars International-India award (1988), Best Sketch of the Yogyakarta ISI Anniversary (1992), Finalist of the National Newton Winsor Painting Competition (1997), Phillip Morris Award Top 100 (2000).

Diah Yulianti (生于 1973 年) 是印度尼西亚视觉艺术家，毕业于印度尼西亚艺术学院。她曾在印度尼西亚和荷兰、菲律宾、加拿大、西班牙、新加坡和爱尔兰等其他国家的城市广泛展出她的作品。多年来，她获得了无数奖项：Shankars International-India 奖（1988 年）、日惹 ISI 周年最佳素描（1992 年）、全国牛顿温莎绘画大赛决赛选手（1997 年）、菲利普莫里斯奖百强奖（2000 年）



Light brings Light 追光

Through the dominating vermillion and blue brushstrokes, Diah conveys the beauty represented by the hidden light stored beneath the layers of colours.

迪亚·尤里安蒂（Diah Yulianti）以大量的朱红色铺成画面，以充满力量和自发性的笔触传达一种蕴藏之美，如同在寻找隐藏在色彩之下的隐秘之光。



Windows 窗

Humans have had the power to maintain order and chaos since early civilisations. They create regulations to control information and utilise nature to benefit them. This artwork shows the energy interaction between chaos and order that are found in the world and how they constantly change due to human involvement.

自古以来人类就拥有平衡秩序和混乱的能力。他们制定规则来控制信息并利用自然使自己受益。这件作品似一个窗口，让我们一窥混乱与秩序之间的能量互动，以及世界如何随着时间因人为干预而变化。



This work is located in Indonesia.

99

DIAH YULIANTI (Indonesian, b.1973)

Light Brings Light
signed and dated lower right

mixed media

200 x 140 cm

IDR 58,000,000 - 78,000,000

USD 4,030 - 5,420

BID NOW

DIAH YULIANTI 《追光》2020年作 混合媒体艺术



This work is located in Indonesia.

100

DIAH YULIANTI (Indonesian, b.1973)

Windows

signed and dated lower right

mixed media

200 x 140 cm

IDR 58,000,000 - 78,000,000

USD 4,030 - 5,420

DIAH YULIANTI 《窗》 2021 年作 混合媒体艺术

BID NOW



IGN Tri Marutama (b.1980) is an Indonesian contemporary artist who focuses on changes in various aspects of life, able to present a space for reflection on our "self" and existence as creatures with limitations. He is currently a lecturer at Sebelas Maret University and also a finalist of the ASEAN Graphic Arts Competition (Vietnam, 2020).

IGN Tri Marutama 是一位印尼当代艺术家，专注于生活各个方面的变化，能够为我们作为有局限性的生物提供反思“自我”和存在的空间。他目前是 Sebelas Maret 大学的讲师，也是东盟平面艺术大赛（越南，2020 年）的决赛选手。



Trapped 受困

This artwork depicts the various energies that are stored within a human. The energy will radiate its light to reveal the path for those in trouble. These delirious and vigorous strokes of Marutama, shows mixed-emotions such as bravery, hope, strength, and persistence.

这件作品试图描绘作为一种文化基因储存在人类情感中的能量场，发出自己的光芒，为那些陷入困境的人照亮道路。Marutama的这看似疯狂而有力的笔触，传递出勇敢、希望、力量和坚持等复杂的情绪。



Energi Sukma 灵魂能量

This artwork portrays how ego works under the human subconscious and how they are trapped inside. Marutama conveys his feelings about how emotions and habits can be altered by ego in facing reality. Energi Sukma encourages viewers to be able to recognise the stated sentiment and remove it in order to improve oneself.

这件作品试图描述了人类的自我受困于自身的潜意识之下努力挣脱的一种意识，Marutama试图通过自发而写意的笔触抒发传递他的感受，即在面对社会现实时，自我是如何改变情绪和习惯的。



This work is located in Indonesia.

101

IGN. MARUTAMA (Indonesian, b.1980)

Energi Sukma (Soul Energy)

signed and dated lower left

acrylic on canvas

50 x 50 cm

IDR 11,000,000 - 31,000,000

USD 770 - 2,160

BID NOW

玛努拓玛 《灵魂能量》 2021 年作 亚克力 画布



This work is located in Indonesia.

102

IGN. MARUTAMA (Indonesian, b.1980)

Terperangkap (Trapped)
signed and dated lower right
acrylic on canvas

100 x 100 cm

IDR 19,500,000 - 39,500,000

USD 1,360 - 2,750

BID NOW

玛努拓玛 《受困》 2021 年作 亞克力 畫布



Sigit Purnomo Adi (b. 1982) is an Indonesian painter and an art lecturer at Universitas Sebelas Maret (UNS). He successfully portrays the aspects of life in his artworks which viewers can fully grasp his works' meaning. He has achieved many awards from National Gallery Indonesia, Sketsaforia Urban Festival (2019), received the Satyalancana Karya Satya 10 years from the Indonesian President (2017) and was a Finalist Triennale Seni Grafis Indonesia IV (2009).

Sigit Purnomo Adi (生于 1982) 是印度尼西亚画家，也是塞贝拉斯马雷特大学 (UNS) 的艺术讲师。他成功地在他的作品中描绘了生活的各个方面，观众可以充分理解他的作品的意义。他获得了印度尼西亚国家美术馆、Sketsaforia 城市节 (2019 年) 的许多奖项，获得了距印度尼西亚总统 (2017 年) 10 年的 Satyalancana Karya Satya 奖，并入围了印度尼西亚三年展 (2009 年) 的决赛的 Ecole des Beaux-Arts 学习。



Peace in Prosperity 荣光

This present lot illustrates a multi-colored landscape symbolises happiness and jubilation, comforting and brings freshness to every eye who sees especially during this pandemic time.

本拍品描绘了一个多色的风景，象征着幸福和欢乐，安慰并为每一个看到的眼睛带来新鲜感，尤其是在这个大流行时期。



The Beautiful and Cool Mountain 凉爽美丽的山

Sigit's works are renowned for having a trademark, a filled circle which is present in most of his paintings. This spot varies in multiple colours, mostly red. This painting portrays humans' hopes and prayers for peace and prosperity in life.

Sigit 的作品以商标而闻名，他的大部分画作中都出现了一个实心圆圈。这个斑点有多种颜色，主要是红色。这幅画描绘了人类对生活和平与繁荣的希望和祈祷。



This work is located in Indonesia.

103

SIGIT PURNOMO ADI (Indonesian, b.1982)

Damai Dalam Kemakmuran (Peace in Prosperity)

signed and dated lower right

acrylic on canvas

80 x 80 cm

BID NOW

IDR 16,000,000 - 36,000,000

USD 1,120 - 2,500

SIGIT PURNOMO ADI 《荣光》 2020 年作 亚克力 画布



This work is located in Indonesia.

104

SIGIT PURNOMO ADI (Indonesian, b.1982)

Pegunungan Yang Sejuk dan Indah (The Beautiful and Cool Mountain)

signed and dated lower right

acrylic on canvas

50 x 50 cm

BID NOW

IDR 15,000,000 - 35,000,000

USD 1,050 - 2,430

SIGIT PURNOMO ADI 《凉爽美丽的山》 2020 年作 亚克力 画布



Dedy Sufriadi (b. 1976) began his artistic journey in Yogyakarta, Indonesia in 1995. He received inevitable recognition with his radical and forceful works, eventually earning him many awards and acknowledgment for his unique expressive style and abstract execution. With strong compositions of entangled words and symbols, a unique hybrid artistic language is used by the artist to evolve his subject matter more freely. In 1998, he was honored as the Finalist in the Winsor & Newton Art Competition, and in 2000, he was presented the prestigious Philip Morris-Indonesia Art Awards.

Dedy Sufriadi (生于1976) 于 1995 年在印度尼西亚日惹开始了他的艺术之旅。他以激进而有力的作品获得了不可避免的认可，最终以其独特的表现风格和抽象的执行力为他赢得了许多奖项和认可。艺术家通过交织的文字和符号的强烈组合，使用独特的混合艺术语言来更自由地发展他的主题。1998 年，他被评为温莎牛顿艺术大赛的决赛选手，2000 年，他获得了享有盛誉的 Philip Morris-Indonesia 艺术奖。



Childish Series - Mode On #3 (孩童系列 - 模式开启#3)

Through the contrasting colors of yellow and red, the artwork expresses his playfulness as a child, as he let the brush guide him, unburdened by the mundane reality.

在Dedy Sufriadi的大部分作品中，他利用朴素的象征主义结合冷峻而美丽的笔触来创造抽象的构图。就像这件艺术品一样，他让画笔引导他表达童年记忆的快乐感觉，摆脱了世俗现实的束缚。



Let's Play with Us 追忆童年

Dedy often creates beautiful abstract compositions, utilising naive symbolism and verocious strokes. This current lot presents vibrant colours that indicate his childhood memories that are filled with laughter, gratitude, and warm affection from his beloved friends and family.

在Dedy Sufriadi的大部分作品中，他利用朴素的象征手法，结合冷峻而美丽的笔触来创造抽象的构图。就像这件作品一样，他用鲜艳的色彩来表达他对充满欢笑和温暖，挚爱的亲友之爱的童年追忆。



This work is located in Indonesia.

105

DEDY SUFRIADI (Indonesian, b,1976)

Childish Series - Mode On #3, 2020 (04)(01)

signed and dated lower left

acrylic on canvas

150 x 150 cm

BID NOW

IDR 65,000,000 - 85,000,000

USD 4,520 - 5,900

孩童系列 《孩童系列 - 模式开启 #3》 2020 年作 亞克力 畫布



This work is located in Indonesia.

106

DEDY SUFRIADI (Indonesian, b,1976)

Lets play with us
signed and dated lower left
acrylic on canvas
150 x 150 cm

IDR 65,000,000 - 85,000,000
USD 4,520 - 5,900

BID NOW

孩童系列《追忆童年》2021年作 亞克力 畫布



Irman A Rahman (b.1970) an Indonesian artist who was born in Bandung, he prefers to not be an abstract painter nor a realist or any others that limit his creativity in making a work of art. The artist once stated about the concept of his work that said, “the process and idea of my works departed from my interest in space” where he utilizes the blank spot in a random space to ignite his creativity, and then starts to paint randomly until he is content with the result he creates.

Irman (生于1970) 出生于万隆的印度尼西亚艺术家，他不想成为抽象画家、现实主义者或任何限制他创作艺术作品创造力的人。这位艺术家曾在谈及自己的作品概念时说：“我作品的创作过程和想法都偏离了我对空间的兴趣”，他利用随机空间中的空白点来点燃他的创造力，然后开始随机绘画，直到他对自己创造的结果感到满意。



Stonescape #02 (石景#02)

Irman A Rahman depicts the booming of agate stones in Indonesia six years ago in this painting. Agate stones or famously known as “batu akik” had become a national sensation that targeted every walks of life. This abstract painting portrays the unique textures, motives, and structures of the various agate stones.

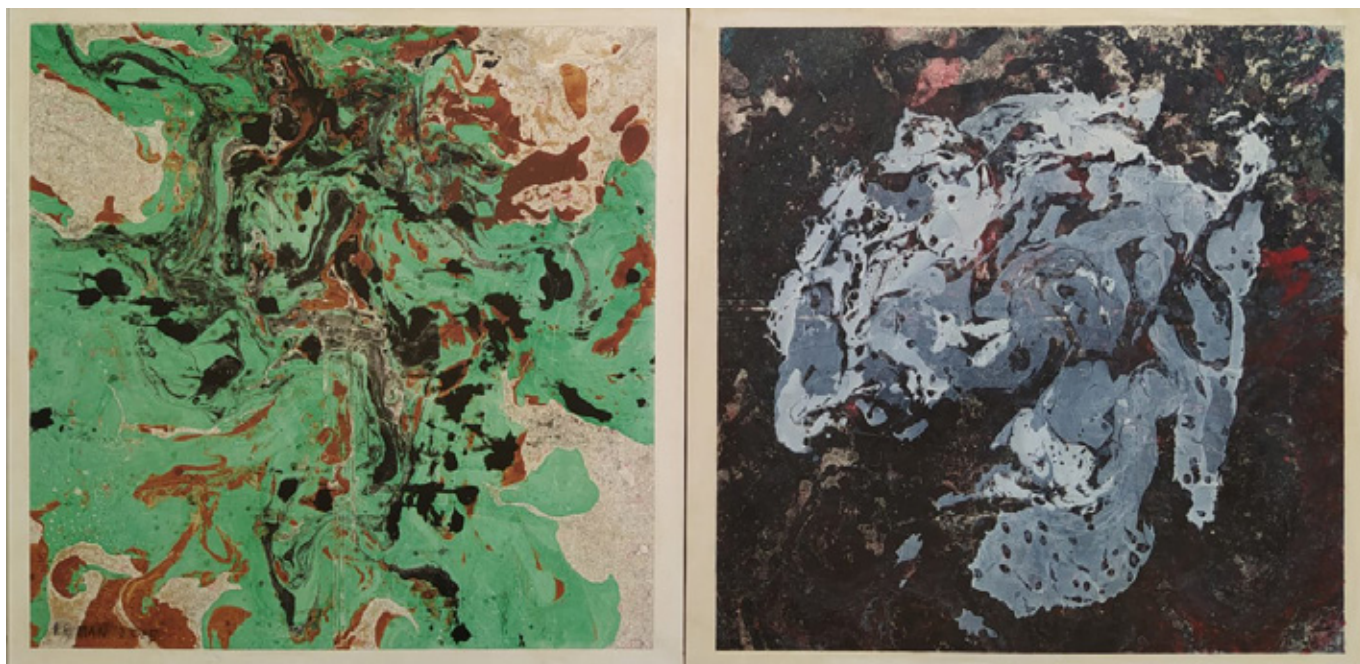
Irman A Rahman 在这幅画中描绘了六年前印度尼西亚玛瑙石产业的蓬勃发展。玛瑙石或著名的“batu akik”已成为全国轰动的一道社会景观。这些抽象画，将玛瑙石的独特肌理和结构转化成一种视觉语言，如同大自然的巧夺天工，浑然天成的美感。



Stonescape #01 (石景#01)

Irman A Rahman depicts the booming of agate stones in Indonesia six years ago in this painting. Agate stones or famously known as “batu akik” had become a national sensation that targeted every walks of life. These abstract paintings, portrays the unique textures, motives and structures of many various agate stones.

Irman A Rahman 在这幅画中描绘了六年前印度尼西亚玛瑙石产业的蓬勃发展。玛瑙石或著名的“batu akik”已成为全国轰动的一道社会景观。这些抽象画，将玛瑙石的独特肌理和结构转化成一种视觉语言，如同大自然的巧夺天工，浑然天成的美感。



This work is located in Indonesia.

107

IRMAN A RAHMAN (Indonesian, b.1970)

Stonescape #01
signed and dated lower left
oil on canvas
70 x 140 cm (diptych)

IDR 16,000,000 - 36,000,000
USD 1,120 - 2,500

BID NOW

IRMAN A RAHMAN 《石景 # 一》 2015 年作 油彩 畫布



This work is located in Indonesia.

108

IRMAN A RAHMAN (Indonesian, b.1970)

Stonescape #02
signed and dated lower left
oil on canvas
60 x 135 cm

BID NOW

IDR 16,000,000 - 36,000,000
USD 1,120 - 2,500

IRMAN A RAHMAN 《石景 # 二》 2015 年作 油彩 畫布



Jonathan Viola Christian (b.1995) His artistic career began when he took Fine Arts at the State University of Malang, East Java, Indonesia. His artworks consists of materials such as sheets of cloth, used clothes, torn magazines, which are stacked, burned, and rearranged. He refers to himself as an artist who is currently leaning towards art deformation, which is an art that alters the original shape of an object that becomes the artist's main subject.

Jonathan Viola Christian (生于1995) 他的艺术生涯始于他在印度尼西亚东爪哇玛琅州立大学学习美术。他的艺术作品包括诸如布片、旧衣服、撕碎的杂志等材料，这些材料被堆叠、烧毁和重新排列。他称自己是一位艺术家，目前倾向于艺术变形，这是一种改变物体原始形状的艺术，成为艺术家的主要主题。



People in Frame 相框里的人

Jonathan took inspiration mostly from his everyday experience and in People in Frame he talks about the observation he did of his phone. These portraits of people depict millions of human faces that he saw daily on social media.

Jonathan 的灵感主要来自他的日常经历，在《人物框架》中，他谈到了他对手机的观察。这些人物肖像描绘了他每天在社交媒体上看到的数百万张人脸。



Mutation 突变

Mutation represents Jonathan's retrospection of him being trapped in time. The constant changes that are happening around him often suggest him to create another identity that can cope with the situation at that moment. However, even in this disturbance, he strives to find inner peace to move forward and reach greater success.

Jonathan Viola的《Mutation（突变）》描绘了他被困在时间流中的感受。持续且发生得过快的变化有时会让艺术家在努力跟上环境的同时感到分裂。这些变化也逐渐引发了认同危机。



This work is located in Indonesia.

109

JONATHAN VIOLA CHRISTIAN (Indonesian, b.1995)

People In Frame
signed and dated lower right
acrylic, crayon, textile on canvas
100 x 120 cm

IDR 8,000,000 - 28,000,000
USD 560 - 1,950

BID NOW

JONATHAN VIOLA CHRISTIAN 《相框里的人》 2021 年作 亚克力、蜡笔、布面纺织品



This work is located in Indonesia.

110

JONATHAN VIOLA CHRISTIAN (Indonesian, b.1995)

Mutation

signed and dated lower left

acrylic, crayon on canvas

100 x 120 cm

IDR 8,000,000 - 28,000,000

USD 560 - 1,950

BID NOW

JONATHAN VIOLA CHRISTIAN 《突变》2021 年作 布面丙烯、蜡笔



Ulil Gama (b. 1982) currently lives in Jakarta as a contemporary abstract painter. Her works are a portrayal of her intense manifestation of her reflections. Her paintings are very distinctive with a unique style of strokes and preferred choice of colours. The swirling wave-like brush strokes is a very typical feature of her paintings and has the power to pull the viewer into a whirl of thoughts. In her personal statement, Gama believes that art can heal and painting is a great method to pour out the anxieties.

Ulil Gama (生于 1982) 目前居住在雅加达，是一名当代抽象画家。她的作品是她对反思的强烈表现的写照。她的画非常有特色，笔触风格独特，色彩选择偏爱。漩涡状的笔触是她画作中非常典型的特征，具有将观者拉入思绪漩涡的力量。在她的个人陈述中，伽玛认为艺术可以治愈，绘画是一种释放焦虑的好方法。



Cityscape 城市空间

With purple tone dominating the canvas, Ulil Gamma seems to create her own depiction of a futuristic world. Multiple textures and strokes are present as if they are portraying Ulil's imagination of her peculiar yet beautiful cityscape.

Ulil Gamma 以紫色为主色调，似乎在创造她想象中的世界，一切皆有可能。画面呈现出丰富的纹理及笔触，仿佛在以强烈而奔放的口吻描绘Ulil对独特且美丽的城市景观的想象。



Hope 希望

This artwork in our current lot represents hope and prayer to the holy entities above wishing for protection and prosperity. Currently, the world is facing problems in every corner, thus the artist conveys her wishes for protection and peace.

这件艺术品代表了对代表了保护和繁荣的神圣实体的期望和祝祷。当今世界在各个角落都面临着同样的问题，通过对此进行反思，艺术家想表达她对世界能够免受灾难和不可预测危机的美好期冀。



This work is located in Indonesia.

111

ULIL GAMA (Indonesian, b.1982)

City Scape

signed and dated lower left

mixed media on canvas

85 x 60 cm

IDR 26,000,000 - 46,000,000

USD 1,810 - 3,200

ULIL GAMA 《城市空间》2021 年作 综合媒材 画布

BID NOW



This work is located in Indonesia.

112

ULIL GAMA (Indonesian, b.1982)

Hope

signed and dated lower left

mixed media on canvas

100 x 80 cm

IDR 29,000,000 - 59,000,000

USD 2,020 - 4,100

ULIL GAMA 《希望》 綜合媒材 畫布

BID NOW



Basuki Sumartono (b. 1960) born in Central Java, Indonesia. In 2014, Basuki obtained his doctoral degree at the Institute of Fine Arts Indonesia (ISI). He is currently a lecturer at Sebelas Maret University, Malang. Among other modern contemporary Indonesian artists, Basuki is widely known for his abstract expression paintings which led him to hold exhibitions in several national events and published various art publications and journals.

Basuki Sumartono 于 1960 年出生于印度尼西亚中爪哇。2014 年，Basuki 在印度尼西亚美术学院 (ISI) 获得博士学位。他目前是玛琅 Sebelas Maret 大学的讲师。在其他现代印度尼西亚艺术家中，Basuki 以其抽象表达绘画而广为人知，这使他在多个国家活动中举办展览并出版了各种艺术出版物和期刊。



Imagination of Fiery Eyes 火眼金睛的想象

Inspired by Javanese myth, there lives a condromawa cat that conquers its prey just by gazing with its sharp eyes. Often it is believed that the sharpness of one's eye greatly affects their personality. A simple gaze can hold symbols and deep meanings as well just like someone with sharp eyes is associated with having great confidence.

受到爪哇神话的启发，生活着一只 condromawa 猫，它只用锐利的眼睛凝视就征服了它的猎物。人们通常认为，一个人眼睛的锐利程度会极大地影响他们的个性。一个简单的凝视也可以包含符号和深刻的含义，就像眼睛锐利的人有很大的信心一样。



Eroded by Time 随时侵蚀

Rotten, porous, corrosion and the likes of them are processes leading to damage or aging. These conditions cannot be avoided and these processes occur due to the passing of time. In life, we will experience the same process of aging. It cannot be avoided, because essentially, all lives are eroded by time. Thus, we should appreciate everything and live in the present.

腐烂、多孔、腐蚀等都是导致损坏或老化的过程。这些情况无法避免，并且这些过程会随着时间的流逝而发生。在生活中，我们也会经历同样的衰老过程。这是无法避免的，因为从本质上讲，所有生命都会被时间侵蚀。因此，我们应该珍惜一切，活在当下。



This work is located in Indonesia.

113

BASUKI SUMARTONO (Indonesian, b.1960)

Eroded By Time
signed and dated lower right
oil on canvas
100 x 120 cm

BID NOW

IDR 44,000,000 - 64,000,000
USD 3,060 - 4,450

BASUKI SUMARTONO 《随时侵蚀》2019 年作 油彩 畫布



This work is located in Indonesia.

114

BASUKI SUMARTONO (Indonesian, b.1960)

Imagination of Fiery Eyes
signed and dated lower right
acrylic on canvas
95 x 95 cm

BID NOW

IDR 44,000,000 - 64,000,000
USD 3,060 - 4,450

BASUKI SUMARTONO 《火眼金睛的想象》2020 年作 亞克力 畫布



Gabriel Aries (b. 1984) is a contemporary sculptor who is widely known for his works that convey enigmatic symbolization of his visions. He focuses on exploring the inclusion of new materials into his artistic practice, which previously concentrated in stone carving. The inclusion of polyresin and acrylic sheets enables him to discuss contradiction and opposition, and the possibilities to establish balance and harmony from two contradictory entities.

Gabriel Aries (生于 1984) 是一位当代雕塑家，他的作品以其神秘的象征意义而广为人知。他专注于探索将新材料融入他的艺术实践中，以前专注于石雕。树脂和亚克力板的加入使他能够讨论矛盾和对立，以及从两个对立的实体中建立平衡与和谐的可能性。



Substansi (Substance) 稳定

In this current lot, he presents “Substansi”, an aesthetic configuration that shows how harmony and balance can be achieved even by incorporating unusual and contradictory elements.

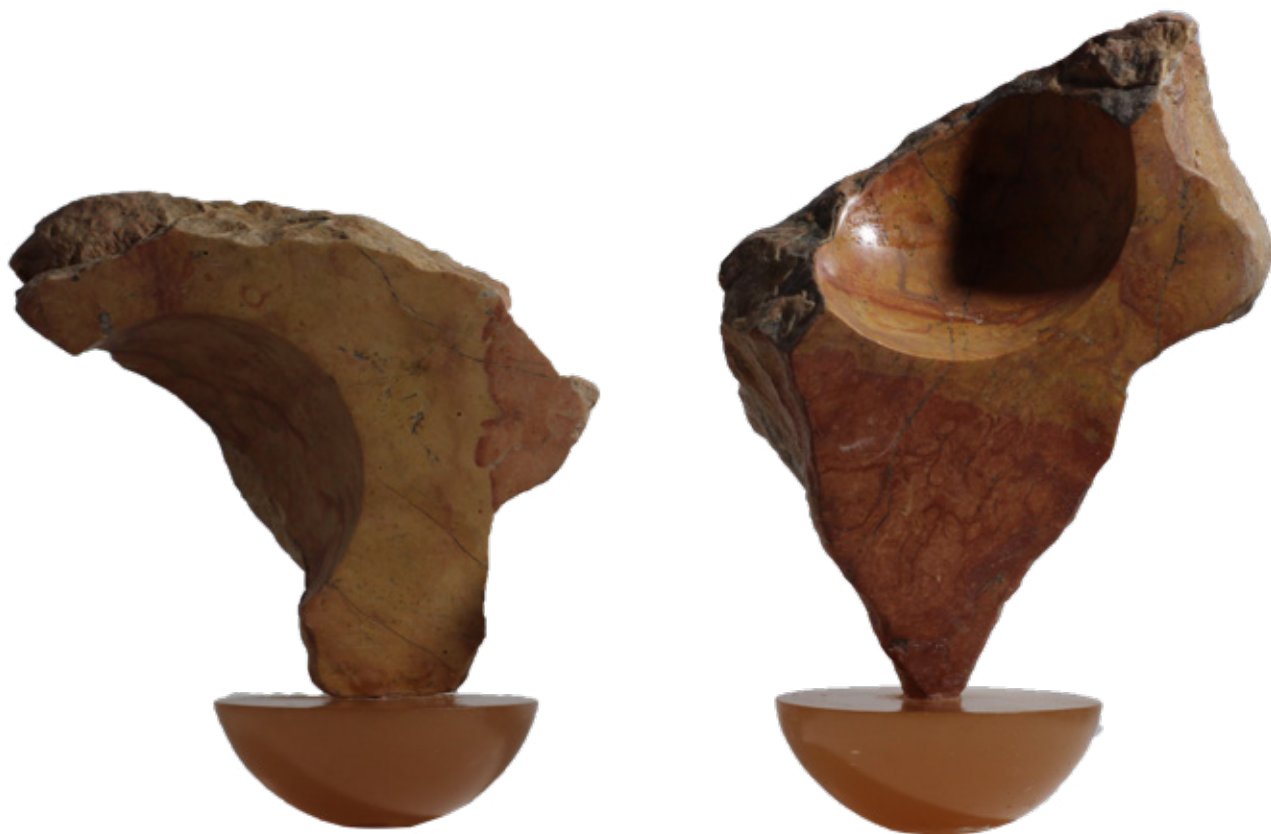
在当前这件作品“Substansi”中，他展示了如何通过具有冲突感的物质材料建立平衡。通过 Jibril 精心设计的隐喻，即使通过融入不寻常和矛盾的元素来创造美学配置，也可以实现和谐与平衡。



Integrasi (Integration) 融合

“Integrasi” or integration is a sublime expression of Gabriel in conveying his concerns toward the cultural problems he faced. Through this work he presents the idea of how balance and harmony can be achieved despite the materials that seem contradictory. Not every balance can be attained by equality, not every quarrel can be solved by judging what is right and wrong, but most importantly, there needs to be compromise and adjustment.

“Integrasi” 或 “integration（融合）” 中，Gabriel以一种极简的表现形式，表述了对他所面临的文化问题的关注并尝试提供替代解决方案。矛盾是他在这部作品中的主要议题。他将出人意料的材料和媒介结合起来，创造出一个艺术装置作品。



This work is located in Indonesia.

115

GABRIEL ARIES (Indonesian, b.1984)

Substansi (Substance)

signed and dated on the base

stone marble, polyresin

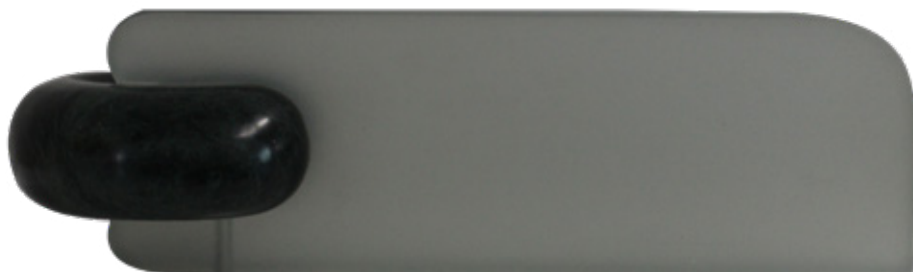
22 x 43 x 22 cm

BID NOW

IDR 17,000,000 - 37,000,000

USD 1,180 - 2,570

GABRIEL ARIES 《稳定》2018 年作 石材大理石, 树脂



This work is located in Indonesia.

116

GABRIEL ARIES (Indonesian, b.1984)

**Integrasi (Integration)
signed and dated lower right
stone marble, polyresin**

48 x 18 x 14 cm

IDR 17,000,000 - 37,000,000
USD 1,180 - 2,570

BID NOW

GABRIEL ARIES 《融合》 2018 年作 石材大理石, 树脂



Tugiman (b.1981) Born in Bantul, Indonesia, grew up as a kid who was very fond of an environment that is related to nature. From a young age, he was introduced to art through the Wayang, Ketoprak, and other shows that were often held in his village. His unique style in stones and metals have become the key to convey his thoughts and opinions. The smooth surface, stark lines, and the rhythms created when colliding with each other, all harmoniously incorporated into one fine sculpture.

Tugiman (生于1981) 出生于印度尼西亚班图尔，从小就非常喜欢与自然相关的环境。从很小的时候起，他就通过村里经常举办的 Wayang、Ketoprak 和其他展览接触到艺术。他在石头和金属方面的独特风格成为传达他的思想和观点的关键。光滑的表面、鲜明的线条和相互碰撞产生的节奏，都和谐地融入了一件精美的雕塑。



Untitled 3 (无题 3)

In creating this work, Tugiman turned the rough, rigid material into a smooth and flowy sculpture through the grinding process. He mentions that there will always be a firing spirit waiting to emerge behind the coarse surface of the stone, ready to polish it. The artwork suggests life is tough and uncertain, but when hope is there, it can turn into something beautiful.

这件艺术品代表了藏在内心最深处的不确定的感觉。但是，随着这块石头的打磨过程，使这块石头雕刻得更加流畅，这种不确定性逐渐变得更加清晰。历经坎坷与挣扎，在等待打磨的粗糙表面背后，总有一颗火灵在等待着出现。



Untitled 4 (无题 4)

This artwork represents uncertain feelings that are stowed inside the deepest part of the heart. But, gradually the uncertainty became more clear as the grinding process took place, making a smooth carved surface. There will always be a firing spirit waiting to emerge behind the coarse surface of the stone, ready to polish it. The artwork suggests life is tough and uncertain, but when hope is there, it can turn into something beautiful.

这件艺术品代表了藏在内心最深处的不安定感。但是，这块石头随着打磨过程，线条逐渐变得更加流畅，这种不确定性也随之慢慢更为清晰。历经坎坷与挣扎，在等待打磨的粗糙表面背后，总有一颗燃烧的灵魂呼之欲出。



This work is located in Indonesia.

117

TUGIMAN (Indonesian, b.1981)

Untitled 3

signed and dated on the base

marble stone

33.5 x 19 x 35 cm

BID NOW

IDR 16,000,000 - 36,000,000

USD 1,120 - 2,500

TUGIMAN 《无题三》2021 年作 大理石



This work is located in Indonesia.

118

TUGIMAN (Indonesian, b.1981)

Untitled 4

signed and dated on the base

andesite

27 x 30 x 25 cm

BID NOW

IDR 16,000,000 - 36,000,000

USD 1,120 - 2,500

TUGIMAN 《无题四》2021 年作 安山石

中国艺术家 Chinese Artists Section (Lot 117 - 148)



Xu Beihong (1895-1953) was known for his Chinese ink paintings of horses and birds. He was one of the first Chinese artists to see the need for artistic expressions that mirrored a modern China at the turn of the 20th century. Xu was also known as one of the pioneers of enormous oil paintings with epic Chinese subjects, demonstrating his mastery of Western art techniques. He was monikered as one of "The Four Great Academy Presidents".

徐悲鸿（1895-1953）以中国水墨马鸟著称。他是最早看到反映 20 世纪之交现代中国的艺术表现形式的中国艺术家之一。徐也被称为中国史诗题材巨幅油画的前驱之一，展示了他对西方艺术技巧的掌握。被誉为“四大学院院长”之一。



Bonfire by Jialin River

This work shows Xu's ability to mix Chinese and Western perspectives. The Jialing River is typically Chinese in style, yet the techniques he employed are distinctly Western. Traditionally, Chinese style landscape paintings were painted in a portrait orientation, but Xu defied convention and painted in landscape.

这部作品展现了 Xu 融合中西视角的能力。嘉陵江是典型的中国风格，但他使用的技术却明显是西方的。传统上，中国式山水画是纵向画的，但徐不顾常规而横向画山水。



This work is located in Beijing.

119

XU BEIHONG (Chinese, 1895-1953)

Bonfire Jialin River

oil on canvas

61 x 74 cm

Ex. Poly International Auction - Beijing, 4 June 2017, lot 4885

画主于 2017 年六月四日购自北京保利拍賣行

BID NOW

IDR 480,000,000 - 800,000,000

USD 33,320 - 55,520

徐悲鴻《嘉林河边的篝火晚会》油彩 畫布



Ting Shao Kuang (b. 1939) is an American-Chinese figurative painter and printmaker. Best known for his contribution to the Yunnan Art School style. His calligraphic works, paintings, and handcrafted serigraphs on paper, often featured a stylized woman surrounded by vibrant abstractions. The artist's work draws heavily on both Ancient Egyptian and Art Nouveau aesthetics.

丁绍光 (b. 1939) 是一位美籍华人具象画家和版画家。最著名的是他对云南艺术学校风格的贡献。他的书法作品、绘画和手工制作的纸上丝网版画通常以一位被充满活力的抽象包围的风格化女性为特色。这位艺术家的作品大量借鉴了古埃及和新艺术运动的美学。



This artwork is centered on a lady in white that is almost as pale as her dress. She is surrounded by figures painted in brown while in one of her hands she is holding a boat up and the other a bunch of flowers. The background is splatter in an analogous array of blues which are vibrant making the muted tones of the figures, women and boat stand out.

这件艺术品的中心是一位几乎和她的裙子一样苍白的白衣女士。她被棕色的人物包围着，她一只手拿着一条小船，另一只手拿着一束鲜花。背景散布在类似蓝色的阵列中，充满活力，使人物、女性和船的色调脱颖而出。



This work is located in Beijing.

120

TING SHAOKUANG (Chinese, b. 1939)

Flower Seller

signed and dated 1991 lower left

oil on canvas

80 x 80 cm

BID NOW

IDR 500,000,000 - 700,000,000

USD 34,700 - 48,580

丁绍光《卖花人》1991年作 油彩 画布



Walasse Ting (1929-2010) was an American-Chinese painter who specialized in brightly colored paintings of cats, sexual nudes, and flowers. He once observed, "Paintings are my honey, colors are my flowers, velocity is what a thief requires—he must paint as speedily as he draws a gun." Ting was born Ding Xiang Quan on October 13, 1929 in Wuxi, China, and was primarily self-taught, but he did attend the Shanghai Art Academy for a brief period. When he moved to Paris in 1952, he met several members of the CoBrA movement, including Karel Appel, Pierre Alechinsky, and Asger Jorn. In 1970, he was granted the Guggenheim Fellowship after receiving critical acclaim. At the age of 80, the artist died on May 17, 2010 in New York, NY. His work may currently be found at the Smithsonian American Art Museum in Washington, D.C., the Museum of Modern Art in New York, and the Norton Simon Museum in Pasadena, among other places.

丁雄泉是一位美籍华人画家，擅长描绘色彩鲜艳的猫、性裸体和花卉。他曾经说过：“绘画是我的蜂蜜，颜色是我的花朵，速度是小偷的要求——他必须像拔枪一样迅速地作画。”丁某于1929年10月13日出生于中国无锡，原名丁香泉，主要是自学成才，但他也曾上海美术学院学习过一段时间。1952年搬到巴黎时，他遇到了CoBrA运动的几位成员，包括Karel Appel、Pierre Alechinsky和Asger Jorn。1970年，他在受到好评后获得了古根海姆奖学金。这位艺术家于2010年5月17日在纽约去世，享年80岁。他的作品目前可能在华盛顿特区的史密森美国艺术博物馆、纽约现代艺术博物馆和帕萨迪纳的诺顿西蒙博物馆等地展出。



Natasha 娜塔莎

Ting immersed himself in the art world, cemented his connection to Abstract Expressionism. He mixes traditional Chinese calligraphy's strong strokes into his work. He stayed true to his roots and Natasha is painted nude with calligraphy strokes.

丁将自己沉浸在艺术世界中，巩固了他与抽象表现主义的联系。他将中国传统书法的强烈笔触融入他的作品中。他忠于自己的本源，而 Natasha 则以书法笔触被涂成裸体。



This work is located in Singapore.

121

WALASSE TING (Chinese, 1929-2010)

Natasha

stamped with a seal of the artist lower left; signed and dated 97 verso

mixed media on paper

70 x 100 cm; 100.5 x 133 cm (with frame)

IDR 120,000,000 - 180,000,000

USD 8,330 - 12,500

BID NOW

丁雄泉《娜塔莎》1997年作 綜合媒材 紙本

ARTWORK BY LIN FENGMIAN

林風眠作品



Lot 122 | Birds on Branches in Autumn 秋叶小鸟



LIN FENGMIAN

“Known as the “father of modern Chinese painting, Lin Fengmian’s prodigious career has been celebrated the world over for elevating and promoting a uniquely Chinese Modern Art movement. By introducing elements of Western aesthetics to art with traditional Chinese elements and themes, Lin Fengmian’s work has been widely sought by discerning collectors.”

“被誉为“现代中国画之父”的林风眠，其辉煌的事业因提升和推动了中国现代艺术运动的独特性而享誉全球。林风眠的作品通过将西方美学元素引入具有中国传统元素和主题的艺术中，受到了有眼光的收藏家的广泛追捧。”

Lin Fengmian (1900-19991) was born in Guangdong in the last years of imperial rule and was a pivotal figure in the history of Chinese modern art. An artist and a teacher with a strong social conscience and a bold, international outlook, he became the man of the age in the 1930s, when he proposed a synthesis of Chinese and Western art. Having shown prodigious talent for drawing as a child, he won a government-sponsored scholarship to study in France in 1919, where he discovered Post-Impressionism, Fauvism and Primitivism. He later travelled to Berlin, and was radicalised by the German Expressionists Erich Heckel (1883-1970) and Emil Nolde (1867-1956), who used their talents to critique the corrupting forces in the Weimar Republic.

Returning to China in 1926, Lin quickly established himself as the director of the National Beijing Fine Art School, and by the time he was 29 years old, he had become president of the Hangzhou National College of Art, which later evolved into the prestigious China Academy of Art.

Lin’s paintings are highly valued, with works fetching up to \$5 million at auction. Yet they are rare, as many paintings were destroyed in his lifetime. A retrospective of Lin’s work at the Hong Kong Museum of Art in 2007 took 10 years to organise, so difficult was it to find works by the artist.

“被称为“现代中国画之父”的Lin Feng Mian 因其提升和推动了独特的中国现代艺术运动而享誉全球。通过在具有中国传统元素和主题的艺术中引入西方美学元素，Lin Feng Mian 作品受到了有眼光的收藏家的广泛追捧。” Lin Feng Mian(1900-19991) 出生于帝制末年的广东，是中国现代艺术史上的举足轻重的人物。作为一名具有强烈社会良知和大胆国际视野的艺术家和教师，他在 1930 年代提出了中西艺术的综合体，成为时代人物。他在孩提时就表现出惊人的绘画天赋，并于 1919 年获得政府资助的奖学金，前往法国学习，在那里他发现了后印象派、野兽派和原始主义。后来他前往柏林，并被德国表现主义者埃里希·赫克尔（Erich Heckel, 1883-1970）和埃米尔·诺尔德（Emil Nolde, 1867-1956）激进化，他们利用自己的才能批评魏玛共和国的腐败势力。1926年回国，Lin 迅速确立了自己的国立北京美术学校院长的地位，29岁时成为杭州国立艺术专科学校校长，后来发展成为著名的中国艺术专科学校。艺术学院。Lin 的画作价值很高，在拍卖会上的作品售价高达 500 万美元。然而，它们很少见，因为在他有生之年，许多画作都被毁坏了。2007年在香港艺术馆举办的林书豪作品回顾展用了10年的时间来组织，很难找到艺术家的作品。



Birds on Branches in Autumn 秋叶小鸟

Depicting four sparrows over the branches in a simplistic portrayal of leaves, the painting captures the traditional embracement of seasonal change. Lin's oeuvre, nearly all of his early works as an immensely prolific artist, are lost forever, or survive in the vague reproduction in old Chinese art magazines. The birds in particular are rendered in a curiously stylized semi-western manner; the surrounding is filled with withering leaves that are not depicted entirely in a Chinese manner. In experimenting and understanding the dynamics of two completely opposite styles and cultures, Lin has achieved the fuse of Western and Eastern and executes a poetically well-composed beauty of autumn.

中由四隻鳥兒與茂盛的樹林交織而成，恬淡雅致，畫面具備了豐富的質感與表現性。秋葉繽紛、鳥兒恬閒，整個場景靜謐優雅，富含詩意。秋葉層層交疊，單純中變化出無比的豐富，鳥兒以簡潔筆觸勾勒出輕巧之型態，栩栩如生，活靈活現，構圖中飽滿豐富，層次分明，呈現一種和平的美感，使恬淡的底蘊中充滿著活力。



This work is located in Taipei.

122

LIN FENGMIAN (Chinese, 1900-1991)

Bird on Branches in Autumn
signed and stamped lower left
ink and colour on paper

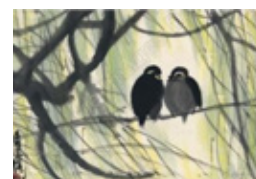
48 x 68.5 cm

The previous owner is a Singaporean Art Collector
前任画主为新加坡藏家

IDR 2,350,000,000 - 3,100,000,000
USD 163,090 - 215,130

林風眠《秋叶小鸟》
1970年作 彩墨 紙本

BID NOW



Birds in a Willow 69 x 46 cm
Sold for USD 168,558 Xiling Yinshe Auction 24 Jul 2021
24.7.2021 在杭州西岭拍賣售出美元 168,558. (RMB 1,092,500.)

SCULPTURE BY **ZHOU CHUNYA**

周春芽雕塑作品



Lot 123 | Large Green Dog 大綠狗





ZHOU CHUNYA

Zhou considers himself above all a colorist; his favored color is a precise shade of green called Italian Classico Verde 290. “Color itself has no meaning, and it is meaningful only when people think of it,” he says. “Then it becomes a symbol.”

周认为自己首先是一名调色师；他最喜欢的颜色是一种精确的绿色，称为意大利古典佛得角290。“颜色本身没有意义，只有当人们想到它时才有意义，”他说。“然后它就变成了一个符号。”

Zhou Chunya (b.1955) was born at Chongqing, Sichuan Province, China. In 1982, he graduated from Sichuan Academy of Fine Arts and in 1988, he studied at the Kassel Academy of Fine Art, Kassel, Germany in the Experiment Art Department. During his time abroad, he embraced Western techniques of painting and was inspired by German Expressionism in particular, employing it alongside techniques influenced by traditional Chinese calligraphy.

The artist is best-known for his colourful “green dog” series of paintings as well as sculptures of dogs in metal and industrial paint. Considered as one of the country’s most talented painters of nature and rural scenes, Zhou Chunya’s works have been widely exhibited in solo and group shows in Singapore, China, France, Ireland, Italy, USA, Germany, Austria and London.

周春芽 (b.1955) 出生于中国四川省重庆市。1982年毕业于四川美术学院，1988年就读于德国卡塞尔美术学院实验艺术系。在国外期间，他接受了西方绘画技巧，尤其受到德国表现主义的启发，将其与受中国传统书法影响的技巧结合使用。

这位艺术家以其色彩缤纷的“绿狗”系列绘画以及金属和工业涂料的狗雕塑而闻名。周春芽被认为是中国最有才华的自然和乡村风景画家之一，其作品曾在新加坡、中国、法国、爱尔兰、意大利、美国、德国、奥地利和伦敦的个展和群展中广泛展出。



Large Green Dog 大綠狗

In 1993, Zhou adopted a German Shepherd named Heigen, which soon began to feature as a character in his artworks; a large green-coloured dog that seems to display human emotions. "The green dog is an emblem, a symbol," Zhou has previously said. His green dog series was what had caught the art world's attention. For the artist, this green dog serves as a symbolic self-portrait. And the colour gets its meaning only when people think of it, it is at that moment that it becomes a symbol.

1993年，周恩来收养了一只名叫黑根的德国牧羊犬，它很快就开始出现在他的作品中；一只绿色的大狗，似乎表现出人类的情感。“绿狗是一个象征，一个象征，”周曾说过。他的绿狗系列引起了艺术界的注意。对于艺术家来说，这只绿狗是一幅象征性的自画像。而颜色只有在人们想到它时才有意义，正是在那一刻，它才成为一种象征。



This work is located in Shanghai.



Front View

123

ZHOU CHUNYA (Chinese, b.1955)

Large Green Dog
signed at sculpture
metal sculpture
415 x 140 x 180 cm

IDR 2,160,000,000 - 2,882,000,000
USD 149,900 - 200,000

周春芽《大綠狗》2007年作 銅

BID NOW



Wang Shuping (b.1955), a respected traditional Chinese painter who is widely known for his works with natural themes such as landscape, portraits, flowers, and birds. Shuping Born in Lingxian County, Shandong Province where he became attached to fine arts during his childhood and started to learn painting at an early age. His trademark in drawing eagles has made him earn the title of "Oriental King of Eagle" which led Shuping to have his eagle paintings collected and kept in several museums and art galleries in America, France, Japan, and Germany for a permanent display.

王书平 (b.1955)，一位受人尊敬的中国传统画家，以其山水、肖像、花卉、鸟类等自然题材的作品而广为人知。书平出生于山东省陵县，自幼酷爱美术，自幼学习绘画。他的画鹰标志使他获得了“东方鹰王”的称号，这使得舒平的鹰画被收藏并保存在美国、法国、日本和德国的多个博物馆和美术馆中，并永久展出。



Far-Sighted Vision 遠矚, Commanding View 一覽眾山小, Well Wishes 祝福圖

Since ancient times, Eagle has become the manifestation of confidence, power and foresight. It also bears the embodiment of good news and courage where in some ancient cultures, eagles were used as messengers from gods. Influenced by his cultural origin, Wang Shuping depicts Eagles in most of his paintings as a sign of good fortune and formidable power. Strengthened with the mountain background of China, this artwork exudes vitality and wisdom for the eagle is capable to see far beyond to avoid any unpleasant situation that may occur.

自古以来，鹰就被认为是自信、力量和远见的象征。它还象征着好消息和勇气，在一些古代文化中，鹰被视为神的使者。受文化渊源的影响，王书平在她的大部分画作中都将鹰描绘为吉祥和强大力量的象征。这幅作品以中国的山地风景为背景，散发着活力和智慧，让鹰能够看到远方，避免可能发生的任何未知的不好情况。



This work is located in Singapore.

124

WANG SHUPING (Chinese, b. 1955)

Far-sighted Vision

signed in chinese middle left

ink and colour on paper, framed

96 x 67 cm, 83.5 x 124 cm (with frame)

IDR 180,000,000 - 240,000,000

USD 12,500 - 16,660

王书平 《遠矚》 彩墨 紙本 畫框

BID NOW



This work is located in Singapore.

125

WANG SHUPING (Chinese, b. 1955)

Commanding View

stamped lower right, signed in chinese middle right

ink and colour on paper, framed

138 x 69.5 cm

IDR 200,000,000 - 300,000,000

USD 13,880 - 20,820

王书平 《一覽眾山小》 彩墨 紙本 畫框

BID NOW



This work is located in Singapore.

126

WANG SHUPING (Chinese, b. 1955)

Well Wishes

signed in chinese lower left, titled upper right

ink and colour on paper, framed

96 x 64 cm, 125 x 80 cm (with frame)

IDR 180,000,000 - 240,000,000

USD 12,500 - 16,660

王书平《祝福圖》彩墨紙本畫框

BID NOW



Mao Xuhui (b.1956), the idealistic leader of the Southwest Art Group in the mid-1980s, which included Zhang Xiaogang and Pan Dehai, has never left Kunming and Gui Mountain in Yunnan province, the source of his inspiration. Andrew Cohen, an ArtAsiaPacific writer, chatted with Mao about his life and work in a series of talks that took place in Mao's studio in Kunming's Chuang Ku ("creative loft") area and over dinner at Mao's wife, Liu Xiaojin's Yuan Sheng Studio's café.

毛旭輝，潘德海在内的80年代中期西南艺术集团理想主义领袖毛旭輝，从未离开过他的灵感源泉——云南昆明和桂山。亚太艺术作家安德鲁·科恩（Andrew Cohen）在昆明创库（“创意阁楼”）区的毛工作室和毛的妻子刘小金的元盛工作室的咖啡馆共进晚餐时，与毛畅谈了他的生活和工作。



Walnut Tree on the Hill 圭山寫生-山坡上的核桃樹

Mao's paintings are largely inspired by his daily experiences, as he once said, "My sentiments are my source of inspiration". Painted in short and flowy brushstrokes similar to those of impressionists, this current lot presents a landscape of a hillside that is filled with big walnut trees that surround a residence. This scene emits tranquility, peace, and beauty of nature, away from the busy city.

毛的画很大程度上来自于我的日常经历；我的情感是我灵感的源泉。毛认为他的作品是德国表现主义的追随者。他意识到他可以通过华丽的颜料和沉重的形式来描绘他的感受。



This work is located in Singapore.

127

MAO XUHUI (Chinese, b. 1956)

Guishan - Walnut Tree on the Hill

**signed, titled and dated '23.10.2010' at the back of canvas in Chinese verso
oil on canvas, framed**

120 x 170 cm, 124 x 175 cm (with frame)

Literature : Lu Mingjun, Mao Xuhui : Nature Fold Blasphemy, MOCA@Loewen, Singapore, 2010, P. 41

出版 : 毛旭辉 自然 褶皱 褻渎。第 41 页。(新加坡当代美术馆)

IDR 800,000,000 - 1,200,000,000

USD 55,520 - 83,820

BID NOW

毛旭輝《圭山寫生 - 山坡上的核桃樹》2010 年作 油彩 畫布 畫框



Gong Lilong (b.1953) is a Chinese painter and member of the Chinese Artists Association from Dalian, China. His oil paintings generally depict rotund, overweight people going about their regular lives. He graduated from the Oil Painting Department of the Lu Xun Academy of Fine Arts in 1982. He was named Assistant Head of the Art Department at Shenyang Teachers' University after graduation. He was hired as a teacher at the LuXun Academy of Fine Arts' Oil Painting Department, No. 1 Workshop, in 1984. He is a member of the Chinese Artists Association, a council member of the Liaoning Artists Association, and the Vice President of the ShenYang Artists Association.

宮立龍 (于1953) 是中国画家，中国美术家协会会员，来自中国大连。他的油画通常描绘圆胖、超重的人过着正常的生活。1982年毕业于鲁迅美术学院油画系，毕业后任沈阳师范大学美术系副系主任。1984年受聘于鲁迅美术学院油画系第一工作室任教。中国美术家协会会员，辽宁省美术家协会理事，辽宁省美术家协会副会长。沈阳美术家协会。



Sexy Couple 性感情侣

In this work Gong depicts a man and woman with round shaped bodies in the midst of their passionate and erotic act. He stands that everyone has a regular life despite the fact of how they might look to viewers from the outside. This work helps to amplify the normality of people as people and not what they look like to society.

在这件作品中龚描绘了一个男人和女人在做爱中的圆形身体。他认为每个人都有规律的生活，尽管他们在外面的观众看来是怎样的。这项工作有助于放大大人们作为人的正常性，而不是他们在社会中的样子。



This work is located in Singapore.

128

GONG LILONG (Chinese, b.1953)

Sexy Couple

signed Gong Li Long in Chinese and dated 2004 upper right

oil on canvas

130 x 97 cm

IDR 250,000,000 - 350,000,000

USD 17,350 - 24,290

宮立龍 《性感情侶》 2004 年作 油彩 畫布

BID NOW



This work is located in Singapore.

129

GONG LILONG (Chinese, b.1953)

Sexy Couple

signed Gong Li Long in Chinese and dated 2004 lower right

oil on canvas

73 x 58.5 cm

IDR 80,000,000 - 120,000,000

USD 5,560 - 8,330

宮立龍 《性感情侶》 2004 年作 油彩 畫布

BID NOW



Liu Hong (b.1956) was born in Shan'Xi's Feng Xiang. She earned a degree in Canvas from the Painting Department at Si Chun Art College in 1982. She earned her master's degree in the same major and college in 1986. She has been teaching at Si Chun Art College since then. She is presently the head of the Cheng du Fine Arts Academy as a professor.

1956年5月1日，刘红出生在陕西凤翔。1982年毕业于思纯艺术学院油画系油画系，1986年获同专业硕士学位，1986年在思纯艺术学院任教。现任成都美术学院院长，教授。



Memories of a Fish Series 鱼的记忆系列

Liu Hong's realism portrays a fashionable Chinese woman in a predominantly monochrome palette with brilliant pastel colours. Liu's work examines shifting ideals in Chinese society as reflected in women's portrayals and expectations as seen through the prism of consumer culture. Liu has remarked of her art, "I have purposefully painted my subjects' lips in an extremely sexual way." "My ladies are passionate, sensual, independent, and brave, with their vividly colored hair on a muted grey background. But they are also targets of the media, which is the modern Chinese society's conundrum."

刘红的写实主义以单色调为主，色彩艳丽，描绘了一位时尚的中国女性。刘的作品通过消费文化的棱镜，审视了反映在女性形象和期望中的中国社会不断变化的理想。刘曾评价她的艺术，“我有目的地以极其性感的方式画我对象的嘴唇。”“我的女士们热情、感性、独立和勇敢，在柔和的灰色背景下，她们色彩鲜艳的头发。但他们也是媒体的目标，这是现代中国社会的难题。”



This work is located in Indonesia.

130

LIU HONG (Chinese, b.1956)

Memory of a Fish Series

signed and dated 2006 lower right

oil on canvas

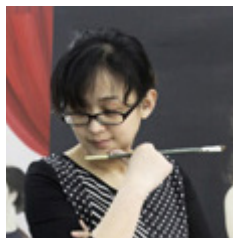
149.5 x 129.5 cm ; 157.5 x 138 cm (with frame)

IDR 150,000,000 - 250,000,000

USD 10,410 - 17,350

BID NOW

刘虹 《鱼的记忆系列》 2006 年作 油彩 畫布



Lin Hairong (b.1975) A Chinese painter that graduated from Henan Normal University in 1999 and attained her MA from Sichuan Fine Arts Institute in 2006. Lin's compositions are full of delicate satire and humour as she managed to capture the harmony of life and poured it onto the playful canvas. She is a great admirer of traditional Chinese culture and has tried to evoke a sense of contemplation and retrospection by immersing herself into the traditional Chinese literature and arts.

林海容（于1975）中国画家，1999年毕业于河南师范大学，2006年毕业于四川美术学院，获硕士学位。林海容的作品充满细腻的讽刺和幽默，她设法捕捉生活的和谐并倾注于俏皮的画布。她是中国传统文化的崇敬者，并试图通过沉浸在中国传统文学艺术中来唤起一种沉思和回顾的感觉。



Moonlight into Curtains at Dawn in Autumn 秋晨月光入帘

The grey-blue toned curtains contrasting the dark background shows us what Lin is depicting in a traditional chinese home. The background presents an oppressive home that the woman is encapsulated in, peeking over the curtains shows us a hopeful future as her peers open the colorful and seemingly bright future.

灰蓝色色调的窗帘与深色背景形成鲜明对比，向我们展示了林在中国传统家庭中所描绘的景象。背景呈现了一个压抑的家庭，女人被包裹在其中，从窗帘上偷看向我们展示了一个充满希望的未来，因为她的同龄人开启了多彩而看似光明的未来。

Goose Reste in The Grass at Autumn 鹅在秋草中休息

Lin presents to us a woman modestly dressed on a bed of grass pondering as she enjoys the breezy air around her. In a muted tone, Lin managed to create a tranquil atmosphere which aptly describes the autumn season.

林向我们展示了一个穿着朴素的女人，她坐在草地上，享受着周围微风轻拂的思绪。林允用柔和的语气营造出一种宁静的氛围，恰如其分地描述了秋天的季节。



This work is located in Indonesia.

131

LIN HAIRONG (Chinese, b.1975)

Goose Reste in The Grass at Autumn

signed and dated 2007 verso

oil on canvas

140 x 114.5 cm ; 145 x 120 cm (with frame)

IDR 60,000,000 - 80,000,000

USD 4,170 - 5,560

BID NOW

林海容 《鹅在秋草中休息》 2007 年作 油彩 畫布



This work is located in Indonesia.

132

LIN HAIRONG (Chinese, b.1975)

Moonlight into Curtains at Dawn in Autumn

signed in chinese lower left

oil on canvas

99 x 99 cm ; 104 x 104 cm (with frame)

IDR 50,000,000 - 70,000,000

USD 3,470 - 4,860

BID NOW

林海容《秋晨月光入帘》2007年作 油彩 画布



Shen Ling (b.1965) was born in Liaoning Province, China and is an alumni of the Oil Painting Department of Central Academy of Fine Arts where she is currently working. Within extraordinary discussions of painting, Shen Ling relies on unusual painting methods to build an essential, current pictorial reality that also has critical and satirical elements on a psychological-literary-emotional level. Her views on the world are more often expressed as a joyful affirmation of the trivial, heterogenous, and diverse facets possessed by all things in this tangible, miniature reality.

申玲 (b.1965) 出生于中国辽宁省，现就读于中央美术学院油画系。在非寻常的绘画研究中，她依靠不同寻常的绘画方式构建了一个本质的、当下的图像现实，同时在心理-文学-情感层面上也具有批判和讽刺的元素。她对世界的看法更多地表达为对这个有形的、微型的现实中所有事物所具有的琐碎、异质和多样化方面的快乐肯定。



Apathetic 冷漠

The word apathetic is associated with the feeling of no interest, enthusiasm, or concern. The figure that is portrayed in this painting is seen lying down with his eyes closed, as if he was consumed by his apathetic feelings, represented by the swirly bright objects around him.

冷漠这个词与没兴趣、热情或关心的感觉有关。这幅画中描绘的人物闭着眼睛躺着，仿佛被他周围的漩涡状明亮物体所代表的冷漠情绪所吞噬。



Wedding banquet 婚宴

Through the flat yet flowy brushstrokes, Shen depicts a wedding scene with bright colors and various ornaments, reflecting the joy and grandness of the celebration event. The background of the canvas is painted in red, a color that is significant in Chinese culture which represents luck, joy, happiness, and vitality.

申玲 通过平淡流畅的笔触，以鲜艳的色彩和各种装饰描绘了婚礼现场，反映了庆典活动的欢乐和盛况。画布的背景被涂成红色，这种颜色在中国文化中具有重要意义，代表幸运、欢乐、幸福和活力。



This work is located in Indonesia.

133

SHEN LING (Chinese, b.1965)

Apethetic
signed and dated 2004.3 upper left
oil on canvas
180 x 170 cm

BID NOW

IDR 380,000,000 - 500,000,000
USD 26,380 - 34,700

申玲 《冷漠》 2004 年作 油彩 畫布



This work is located in Singapore.

134

SHEN LING (Chinese, b.1965)

Wedding Banquet

oil on canvas

190 x 217 cm

BID NOW

IDR 580,000,000 - 700,000,000

USD 40,250 - 48,580

申玲 《婚宴》2002 年作油彩 畫布



Zhao Erjun (b.1956) born in China. Zhao held her first solo art exhibition in 1995, and taught at Virginia Commonwealth University School of the Arts from 1996 to 2006. She is a member of the American Oil Painters Association, and is a board member of the Virginia branch of the US -China Friendship Association. To date, she has held nine solo art exhibitions in New York and Virginia and received the Professional Artist Award from the Virginian Museum of Fine Arts in 2002. Her artworks were collected by museums, foundations, corporations, galleries, and individuals from China, Japan, Europe, and the USA. Since 2012 she has been an adjunct professor at the Fudan University Institute of Visual Arts in Shanghai

赵尔君，(1956年)出生于中国。1995年举办首次个人画展，1996年至2006年在弗吉尼亚联邦大学艺术学院任教。美国油画家协会会员，美中弗吉尼亚分会董事会成员友好协会。迄今为止，她已在纽约和弗吉尼亚举办了九场个人艺术展，并于2002年获得弗吉尼亚美术博物馆颁发的专业艺术家奖。她的作品被来自中国、日本的博物馆、基金会、公司、画廊和个人收藏、欧洲和美国。自2012年以来，她一直是上海复旦大学视觉艺术学院的兼职教授。



Lotus Pond 莲花池

Zhao takes a monochrome approach to her art in this piece. On the right front of the artwork, he boldly puts a powerful dominant image of a female, while on the left, a chaotic scenario is taking place in the background. The girl is seen in anguish, her face covered, as though the turmoil in the backdrop has impacted her. Her eyes are fixed on the audience, as though she's begging them to think.

赵在这件作品中采用了单色的方式来处理他的艺术。在作品的右前方，他大胆地放置了一个强大的女性主导形象，而在左边，一个混乱的场景正在背景中发生。看到女孩痛苦地捂着脸，仿佛背景中的动荡影响了她。她的眼睛盯着观众，仿佛在恳求他们思考。



This work is located in Beijing.

135

ZHAO ERJUN (Chinese, b.1956)

Lotus Pond
signed lower left
mixed media on canvas
76 x 92 cm

BID NOW

IDR 70,000,000 - 90,000,000
USD 4,860 - 6,250

赵尔君《莲花池》2007年作 综合媒材 画布

Guan Jian (b.1957) A Chinese modern and contemporary artist who was born in Liao Ning Province. He graduated from Liaoning Art Normal School and currently serves as a full-time artist and a member of the China Artists' Association. Having grown up in a rural area of Northern China, Guan developed a strong bond towards farmers and their lands. His works are noted for being rich in colours, their vigorous brushstrokes, and bulky figures that often portray the daily lives of farmers.

關健(于1957) 中国现当代艺术家，辽宁省人。毕业于辽宁艺术师范学校，现为全职艺术家，中国美术家协会会员。关在中国北方的农村长大，与农民及其土地建立了牢固的联系。他的作品以色彩丰富，笔触有力，以及经常描绘农民日常生活的庞大人物而著称。



Land of Rolling Wheel 滚轮之地

During the middle to late 20th century, most of the Chinese population were farmers in the communist era. Therefore a high proportion of the Chinese population are able to relate to this painting and the hardships that it reminds them of, as Guan highlights the farmer figure as the main subject of this present lot.

在 20 世纪中后期，中国人口的大部分是共产主义时代的农民。因此，很大一部分中国人能够对这幅画以及它提醒他们的艰辛产生共鸣，因为关羽强调了农民形象作为本拍品的主要主题。



Land of Schooling 学园之地

Dominated by the greyish-blue colour, "Land of Schooling" portrays a student figure taking big steps, one hand holding a piece of bread. His enthusiasm is reflected by his big yet steady strides, as if he is ready to encounter anything he is faced with. The earth-toned color palette of this work emits warmth and tranquility that entices its viewer's eyes.

以灰蓝色为主，“学园之地”描绘了一个学生身影迈着大步，一只手拿着一块面包。他的热情体现在他大而稳的步伐上，仿佛他已经准备好迎接他所面临的任何事情。这件作品的大地色调散发着温暖和宁静，吸引了观众的眼球。



This work is located in Indonesia.

136

GUAN JIAN (Chinese, b.1957)

Land of Rolling Wheel
signed and dated 2006 lower right
oil on canvas
130 x 150 cm

BID NOW

IDR 35,000,000 - 60,000,000
USD 2,430 - 4,170

關健 《滾輪之地》 2006 年作 油彩 畫布



This work is located in Singapore.

137

GUAN JIAN (Chinese, b.1957)

Land of Schooling
signed lower right and signed verso
oil on canvas
146 x 180 cm

BID NOW

IDR 25,000,000 - 40,000,000
USD 1,740 - 2,780

關健 《学园之地》油彩 畫布

Wang Lixian (b.1954) is a Chinese artist regarded as an Asian Modern & Contemporary Maestro. Mostly known for his realistic paintings, LiXian's oeuvre lies between his skillful brushstrokes and his portrayal of human figures. He was the winner of the "International Award" issued by the World Calligraphers Association of Canada awards and received a trophy of a golden goose.

王立贤 (b.1954) 是一位被视为亚洲现当代艺术大师的中国艺术家。李显以其写实绘画而闻名，他的作品介于他娴熟的笔触和对人物的刻画之间。他是加拿大世界书法家协会颁发的“国际大奖”的获得者，并获得了金鹅奖杯。



Relaxing 憩息

In this present lot, a little girl with her head wrapped in a red floral scarf is portrayed as she sits down on a large rock at a riverside. Her modest smile and enchanting eyes strike viewers and engage us in a dialogue. Through her posture and how her feet are uncovered, the girl showcases her delight; relaxing on a cool surface and enjoying nature after going through a tiring long day, her basket full of harvest.

在这幅作品中，描绘了一个头裹着红色花围巾的小女孩坐在河边的一块大石头上。她谦虚的微笑和稚气的眼睛吸引了观众，让我们参与了对话。通过她的姿势和露脚的方式，女孩展示了她的喜悦；度过了漫长的一天劳累后，在凉爽的表面上放松身心，享受大自然，她的篮子里装满了收获。



This work is located in Indonesia.

138

WANG LIXIAN (Chinese, b.1954)

Relaxing

signed verso

oil on canvas

114 x 146 cm ; 134 x 165 cm (with frame)

IDR 2,000,000,000 - 2,500,000,000

USD 138,800 - 173,500

BID NOW

王立贤 《憩息》 1997 年作 油彩 畫布



Ba Huang (b.1953) is a Chinese artist born in 1953 in Chengdu, Sichuan province. She graduated from the “Central Academy of Theater” where she later taught. She is an art editor at the China Film Archive, editor and art journalist. In 1980 she went on a trip to Tibet for a personal and artistic quest. She will draw several books from it, all highly rewarded.

巴煌 (b.1953) , 1953年生于四川成都, 中国艺术家。她毕业于“中央戏剧学院”, 后来在那里任教。她是中国电影资料馆的艺术编辑和艺术记者。1980年, 她前往西藏进行个人和艺术探索。她从中抽出几本书, 都得到了很高的荣誉。



a. Muli Girl (Left); b. Ali Man (Right) 木里姑娘 (左) ; 阿里先生 (右)

Ba Huang was known to spend most of her time traveling either for personal or artistic purposes. Her journey later became the source of inspiration for her artistic career. “a. Muli Girl (Left);b. Ali Man (Right)” portrays a Tibetan lady and a South American man in traditional attire of Tibet and native South American. These pictures may have taken inspiration from her journey in Tibet and South America.

众所周知, Ba Huang 的大部分时间都在旅行, 无论是出于个人目的还是艺术目的。她的旅程后来成为她艺术生涯的灵感来源。《木里姑娘 (左) ; 阿里先生 (右)》描绘了一位藏族女士和一位身着藏族传统服饰和南美土著的南美男人。这些照片可能从她在西藏和南美洲的旅程中获得灵感。



This work is located in Beijing.

139

BA HUANG (Chinese, b.1953)

a. Muli Girl (Left); b. Ali Man (Right)

a. no sign (Left); b. signed and dated 1991-95 lower right (right)

oil on canvas

diameter : 45 cm (each)

IDR 300,000,000 - 500,000,000

USD 20,820 - 34,700

BID NOW

巴荒《木里姑娘（左）；阿里先生（右）》1993年作 & 1995年作 油彩 畫布



Li Yan (b.1977) is an oil painting artist born in the Ji Lin province of northeast China. He acquired his Master's Degree in Oil Painting from Luxun Academy of Fine Arts In 2005. Other than his skillful oil painting, he is also skilled in pencil drawing.

李焱 (b.1977) 是出生于中国东北吉林省的油画艺术家。2005年毕业于鲁迅美术学院油画专业，获硕士学位。除了擅长油画外，还擅长铅笔素描。



Heart River 心河

In this artwork, Li had a little girl in the centre sitting down on a rock and behind her was a river that stretched over a long distance with the river banks by the side. The whole work was done in an analogous colour scheme. The color was dark and un lively similar to the features on the little girl's face. The centre point being the child however upon closer look the river seemed to have its own charm and makes one feel close to it.

在这幅作品中，中间有一个小女孩坐在一块岩石上，她身后是一条长长的河流。整个工作是在配色方案中完成的。颜色深沉，与小女孩脸上的五官相似，不活泼。中点是孩子，但仔细观察，这条河似乎有自己的魅力，让人感觉很亲切。



This work is located in Indonesia.

140

LI YAN (Chinese, b.1977)

Heart River

signed and dated 1995.2 lower left

oil on canvas

150 x 150 cm ; 170 x 170 cm (with frame)

IDR 300,000,000 - 500,000,000

USD 20,820 - 34,700

BID NOW

李演 《心河》 油彩 畫布



Wu Jian (b.1942) is a successful Chinese painter. As an artist, Wu Jian's paintings stand as a testament to years of thoughtful study. He studied painting at San Francisco Academy of Fine Art College in 1986, where he incorporated the skills of western and Chinese styles into his works. Greatly known for his skills in oil painting, he was a Lecturer of Oil Painting at Shanghai Teachers college and professor of Art at Shanghai Jiao Tong University.

吴健 (b.1942) 是一位成功的中国画家。作为一名艺术家，吴健的画作是多年深思熟虑的证明。1986年在旧金山美术学院学习绘画，将中西风格的技巧融入作品中。曾任上海师范学院油画讲师、上海交通大学艺术系教授，以油画技艺著称。



Still Life 静物

Wu Jian is respected for his oeuvre which is a unique incorporation of classical, realist and impressionist styles, utilizing a symphony of blended hues and gradients of light and colour. The desired object of Wu Jian seems to reflect the main objects of impressionist painters, to create a flow, just like the one found in ballet. His use of lights and arrangement can be seen in this presented artwork, Still Life.

吴健以其独特融合古典、现实主义和印象派风格的作品而受到尊重，利用混合色调和光色渐变的交响乐。Wu Jian 想要的对象似乎反映了印象派画家的主要对象，创造了一种流动，就像芭蕾中的那种。他对灯光和布置的使用可以在这幅展出的艺术品《静物》中看到。



This work is located in Indonesia.

141

WU JIAN (Chinese, b.1942)

Still Life

signed lower right

oil on canvas

76 x 101.5 cm ; 105 x 130 cm (with frame)

IDR 123,000,000 - 150,000,000

USD 8,540 - 10,410

BID NOW

吴健《静物》油彩 画布



Ma Lu (b.1958) had been regarded as a Chinese avant-garde painter. He graduated from the Central Academy of Fine Arts in Beijing and continued his studies in Germany at the University of Art and Design in Hamburg. He sharpened his skills while he was in Germany, bringing a new style from the west to China, although oftentimes he felt he was still unable to freely express emotions through art.

马陆 (b.1958) 曾被誉为中国前卫画家。毕业于北京中央美术学院，后赴德国汉堡艺术设计大学深造。他在德国磨练技艺，虽然他仍然常觉得自己无法通过艺术自由地表达情感，但他却将西方的新艺术风格带到了中国。



Dialogue 對話

This artwork seems to reflect that situation, where it represents an inner dialogue within self in seeking peace and tranquility. The blue petals symbolize trust as if conscience is the only thing that we can trust in pouring our thoughts and guts.

这件作品似乎反映了他说的这种情况，它代表了寻求自我和平与安宁的内在对话。蓝色的花瓣象征信任，就好像本心是我们倾诉思想和胆量时唯一可以信任的东西。



This work is located in Indonesia.

142

MA LU (Chinese, b.1958)

Dialogue

signed middle left

oil on canvas

77 x 77 cm ; 93 x 93 cm (with frame)

IDR 40,000,000 - 60,000,000

USD 2,780 - 4,170

马陆 《对话》 油彩 畫布

BID NOW



Zeng Chuanxing (b.1974) was born in Sichuan Province's Longchang County. His realistic paintings of young, attractive minority girls and women represent a return to classicism as well as a subtle but painful reflection on the Cultural Revolution's impact and the influence of Western civilization on modern-day China. While the majority of his artist contemporaries have experimented with and implemented more contemporary modes of expression, Zeng prefers a more classical tradition of painting for its unique ability to not only express his own feelings, but also to serve as a window into understanding other people's feelings, thoughts, and emotions.

曾传兴出生于四川省隆昌县。他对年轻迷人的少数民族女孩和妇女的写实绘画代表了对古典主义的回归，以及对文革的影响和西方文明对现代中国的影响的微妙而痛苦的反思。虽然他的大多数同时代艺术家都尝试并实施了更现代的表达方式，但曾梵志更喜欢更古典的绘画传统，因为它不仅可以表达自己的感受，而且可以作为了解他人感受的窗口。



Paper Bride 祈祷

Zeng reflects on the fragility and uncertainty of marriage in the post-Mao and post-Cultural Revolution era, as well as the Western impact on Chinese society, in his continuous series of Paper Brides. Zeng's realism pictures capture his subjects' melancholy delicacy. In the past, Chinese marriages were rigorously planned, and the prospect of divorce, or even the concept of divorce, was severely banned. Following Chairman Mao's promotion of a more equal distribution of obligations and duties between male and female, as well as the infiltration of Western culture and philosophy, the traditional, steadfast bond of marriage became an uneasy partnership.

曾梵志在连续不断的《纸新娘》系列中反思了后毛泽东和后文革时代婚姻的脆弱性和不确定性，以及西方对中国社会的影响。曾梵志的写实画捕捉到了拍摄对象忧郁的细腻。过去，中国人的婚姻规划严密，离婚的前景，甚至离婚的概念，都被严厉禁止。随着毛主席提倡男女义务和义务分配更加平等，以及西方文化和哲学的渗透，传统的、牢固的婚姻关系变成了一种不安的伙伴关系。



This work is located in Indonesia.

143

ZENG CHUANXING (Chinese, b.1974)

Paper Bride - Prayer
signed and dated in Chinese 2003 lower left
oil on canvas
150 x 90 cm ; 160 x 100 cm (with frame)

IDR 600,000,000 - 800,000,000
USD 41,640 - 55,520

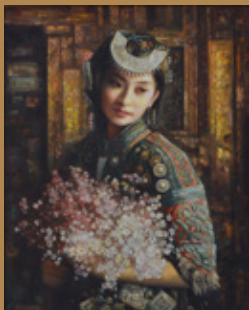
曾传兴 《纸新娘 - 祈祷》 2003 年作 油彩 畫布

BID NOW



Di Lifeng (b.1958) is a Chinese contemporary artist who is also a lecturer at the Lu Xun Academy of Fine Arts in China. He is praised for his noble paintings of aristocratic women from the ancient dynasties of China. Born in a small Chinese town, he graduated from the Chinese Central Academy of Fine Arts, the highest artistic institution in China. However, his paintings rapidly brought him to the attention of art collectors outside China.

邸立丰(生于1958年), 中国当代艺术家, 中国鲁迅美术学院讲师。以其描绘中国古代贵族女性的画作而受到赞誉。他毕业于中国最具影响力的艺术院校——中央美术学院。然而, 他的画作迅速引起了国外艺术收藏家的注意。



Beauty and Peace 美丽与和平

Di Li Feng's portraits bring out historical accuracy and imagination of the figures at royal courts, as portrayed in this "Beauty and Peace" painting. The figure depicted in demure countenance and emits a sense of nobility elegance. Furthermore, the flower in her hands symbolizes purity, benevolence, and dignity.

正如这幅《美丽与和平》(Beauty and Peace)画所描绘的那样, 邸立丰的肖像画展现了宫廷人物的历史准确性和想象力。人物手持一束樱花, 面容端庄, 散发出高贵典雅的气息。此外, 她手中的花朵象征着纯洁、仁慈和尊严。



Wang Longsheng (1944) is a Chinese contemporary artist born in Sichuan China. He graduated from the Preparatory School of Sichuan Fine Arts Institute and later become one of the remarkable Chinese modern artists proven with several previous awards that he had already obtained such as Merit Prize at the 6th National Art Exhibition in 1984 and Golden Harvest Cup at the 2nd Sichuan Oil Painting Exhibition held in 1987.

王龙生, 中国当代艺术家, 1944年生于中国四川。他毕业于四川美术学院, 他已经获得了1984年第六届全国美术展览和1987年举行的第二届四川油画展览的奖项。



Path to Home 回家的路

Landscape and figurative paintings are entwined in Wang Longsheng's works of art where they also reflect Longsheng's cultural background. "Path to Home" represents Longsheng's longing for his home located in a remote village, where the nature and the air surrounding were pristine. In creating landscape pictures, Longsheng was noted to have depicted them in portraits, which made him one of the unique Chinese landscape painters.

风景画和具象画交织在王龙生的艺术作品中, 同时也反映了王龙生的文化背景。《回家的路》表达了艺术家对家乡的向往, 他的家位于一个偏远的村庄, 那里的自然和空气都是天然纯净的。在山水画创作中, 王龙生曾以人物肖像来描绘山水画而闻名, 这使他成为中国独特的山水画家之一。



This work is located in Indonesia.

144

DI LIFENG (Chinese, b.1958)

Beauty and Peace

signed lower left

oil on canvas

100 x 80 cm ; 121 x 101 cm (with frame)

IDR 100,000,000 - 120,000,000

USD 6,940 - 8,330

邸立丰 《美丽与和平》 油彩 畫布

BID NOW



This work is located in Indonesia.

145

WANG LONGSHENG (Chinese, b.1944)

Path to Home

signed and dated 2004 lower right

oil on canvas

100 x 80 cm ; 115 x 95 cm (with frame)

IDR 90,000,000 - 125,000,000

USD 6,250 - 8,680

BID NOW

王龍生《回家的路》2004年作 綜合媒材 畫布



Yu Xiaofu (b.1950) is noted to specialize in oil paintings on canvas. Xiaofu graduated from the Department of Fine Arts, Shanghai Theatre Academy in 1978. Ten years later, he went to England to continue his further education in painting. He was awarded a silver medal at the 2nd National Comic Strip Exhibition in 1983 and had won the prize of excellence at the Shanghai Culture Arts.

余晓夫(1950年)是著名的布面油画大师。1978年毕业于上海戏剧学院美术系。十年后,他去了英国继续他的求学。1983年在第二届全国连环画展上获银奖,并在上海文化艺术展上获优秀奖。



Fish Village by Jimbaran #2 金巴蘭魚村#2

Yu Xiaofu's early paintings were heavily influenced by Russian realism artists such as Repin and Serov. His artworks are typically profound as they give historical references. This present lot captures a scenery during his travels to Jimbaran, Bali.

余晓夫早期的绘画深受列宾、谢罗夫等俄罗斯现实主义艺术家的影响。他的作品通常意义深远,由于其具有历史参照价值。这张照片捕捉了他在巴厘岛金巴兰旅行期间的风景。



Bao Jia (b.1933) is a respected Chinese painter, known for his impressionist artworks. Most of his works speak about everyday life or beautiful landscapes with the use of light, movements, and a palette of vibrant colors, elements that are found in impressionist art. Jia's works are highly influenced by the impressionist Maestro, Monet. He is currently a director of the China Oil Painting Society and honorary chairman of the Anhui Artists Association.

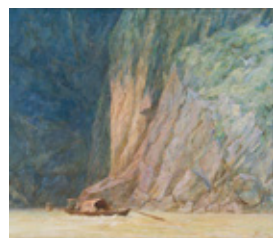
鲍加(1933年生)是一位以印象派作品而备受尊敬的中国画家。他的大部分作品都是用光线、动作和生动活泼的色彩来描述日常生活或美丽的风景,这些都是印象派艺术的元素。他的作品深受印象派大师莫奈的影响。现任中国油画学会理事、安徽省美术家协会名誉主席。



Sailing Club 帆船俱樂部

"Sailing Club" portrays a number of boats, stationed at dock. The ocean is colored in dynamic strokes of blue and green with detailed reflections of the subjects.

《帆船俱乐部》描绘了停泊在码头上的几艘船。海洋在蓝色和绿色的动态笔画中被着色,并交织着和谐的反光。



Mountain 山

Inspired by the grand mountains of central China, Bao Jia encapsulated the majestic feel of nature in this present lot. The fragility of the boat can be felt as the mountain eclipses it, with a fall of one of the boulders. The mountain provides the river and the population surrounding it with minerals and resources that can't be found anywhere else.

宝嘉受华中大山的启发,在这片土地上浓缩了大自然的雄伟感。可以感觉到小船的脆弱\因为山使它黯然失色。这座山为河流及其周围的人口提供了在其他任何地方都找不到的矿产和资源。



This work is located in Indonesia.

146

YU XIAOFU (Chinese, b.1950)

Fish Village by Jimbaran #2

signed lower right

oil on canvas

50 x 50 cm ; 65 x 65 cm (with frame)

IDR 65,000,000 - 80,000,000

USD 4,520 - 5,560

BID NOW

余晓夫《金巴蘭魚村 # 二》油彩 畫布



This work is located in Indonesia.

147

BAO JIA (Indonesian, b.1933)

Sailing Club

signed and dated 1998 lower left

oil on canvas

60 x 73 cm ; 82 x 95 cm (with frame)

IDR 90,000,000 - 110,000,000

USD 6,250 - 7,640

BID NOW

鮑加 《帆船俱樂部》 1998 年作 油彩 畫布



This work is located in Singapore.

148

BAO JIA (Indonesian, b.1933)

Mountain

signed Bao Jia in chinese and dated 1992 lower right

oil on canvas

45 x 53 cm

BID NOW

IDR 60,000,000 - 90,000,000

USD 4,170 - 6,250

鮑加 《山》 1992 年作 油彩 畫布



Jiang Shuo (b.1958) in Beijing. Obtained a master's degree in sculpture at the Central Academy of Arts and Crafts in 1982 and stayed to teach at the school. She had been engaged in designing a series of national film awards for the Ministry of Culture from 1982 to 1987. Her works were exhibited at national art exhibitions at the National Art Museum of China. She settled in Austria as a professional artist in 1989. Her works are widely exhibited and collected by individuals from Hong Kong, Austria, Germany, Canada, etc

蒋硕（1958）北京。1982年获中央工艺美术学院雕塑硕士学位，留校任教。1982年至1987年为文化部设计一系列国家电影奖，作品曾在中国美术馆参加全国美展。1989年以职业艺术家身份定居奥地利，作品被香港、奥地利、德国、加拿大等地人士广泛展出和收藏。



Golden Toad 金蟾

This artwork shows a caricature figure with red garb attire that dynamically stands on top of an enormous green toad. In some of native beliefs in Chinese myth, toads are often associated with fortune, good news and growth as toads hold the trait to be able to metamorphosis. Jiang's sculptures established a historical link between the past and present, displaying a humanitarian reflection feature as the transcendence of the physical monuments can only be beyond intrinsic collective memory and values of human community.

这件艺术品展示了一个穿着红色外衣的漫画风格人物，它动态地站在一只庞大的绿色蟾蜍之上。在一些本土信仰的中国神话中，蟾蜍经常与财富、好消息和成长有关，因为蟾蜍拥有能够变形的特性。蒋的雕塑建立了古今之间的历史联系，展现了人文主义的反思特征，因为物质纪念碑能够超越人类的内在集体回忆和价值。



Temptation Red 红色的诱惑

These anonymous, open mouthed warriors who wear the Red Guard uniform, are cast in the ancient lost wax technique. This is one of Jiang Shuo's famous series of artworks, a warrior standing on top of an apple. With a color so vibrant, the apple alongside the figure will attract one's eyes immediately and will be amused by it.

这些穿着红卫兵制服的无名、张大嘴巴的战士，是用古老的失蜡技术铸造的。这是姜朔著名的系列作品之一，一个站在苹果上的战士。如此鲜艳的颜色，配上这只苹果，会立刻吸引人的眼球，并被它逗乐。



This work is located in Beijing.

149

JIANG SHUO (Chinese, b.1958)

Golden Toad - The Girl in Red
signed at sculpture

bronze

52 x 45 x 46 cm

BID NOW

IDR 395,000,000 - 480,000,000

USD 27,420 - 33,320

蔣朔 《金蟾》 銅



This work is located in Indonesia.



Side View

150

JIANG SHUO (Chinese, b.1958)

Temptation Red
signed at the sculpture
bronze patina and lacquer
43 x 22 x 20 cm

IDR 210,000,000 - 260,000,000
USD 14,580 - 18,050

蒋朔 《红色的诱惑》 2019 年作 古铜色和亮漆

BID NOW



Zhu Wei (b.1966) was one of China's most well-known modern painters during the post-Tiananmen period, . Through the development of large-size woodblocks that complement the imposing scale and vast aspect of his paintings, Zhu pushed limits. Despite the fact that his art is "of this age"—that is, political pop or cynicism—and thus "a member of the family," the political complex is not the emphasis. Instead, his imposing forms mirror mankind, transforming the communal subconscious into a personal perspective.

后天安门时期，朱伟是中国最著名的现代画家之一。通过开发大尺寸的木版画来补充他画作的气势和广阔的面貌，朱先生突破了极限。尽管他的艺术是“这个时代的”——即政治流行或犬儒主义——因此是“家庭的一员”，但政治情结并不是重点。相反，他雄伟的形式反映了人类，将公共潜意识转变为个人视角。



China China No. 2 (2 中国中国第二)

In this artwork there is a pair of Chinese men standing up straight in soldiers' uniforms. This work amplifies Zhu's own rendition of how he views politics and the era of what is happening around him.

在这幅作品中，有一对身着军装的中国男子笔直地站着。这项工作放大了朱对他如何看待政治和他周围发生的时代的诠释。



This work is located in Indonesia.

151

ZHU WEI (Chinese, b.1966)

China China No. 2

signed on foot

bronze

160 x 245 x 110 cm

BID NOW

IDR 1,375,000,000 - 1,750,000,000

USD 95,420 - 121,450

朱偉 《中国中国第二》 2008 年作 銅

泰国艺术家 Thai Artists Section (Lot 152 - 157)



This work is located in Indonesia.

152

REARNGSAK BOONYAVANISHKUL (Thai, b.1961)

Sukothai Rising
signed and dated 2014 lower right
oil on canvas
150 x 120 cm

BID NOW

IDR 350,000,000 - 410,000,000
USD 24,290 - 28,460

朗薩 《素可泰崛起》 2014 年作油彩 畫布



This work is located in Indonesia.

153

REARNGSAK BOONYAVANISHKUL (Thai, b.1961)

Guard

signed and dated 2014 lower right

oil on canvas

120 x 150 cm

IDR 320,000,000 - 400,000,000

USD 22,210 - 27,760

BID NOW

朗薩 《守护着》 2014 年作油彩 畫布



This work is located in Indonesia.

154

SOMPOP BUDTARAD (Thai, b.1957)

Alluring Goddess

signed and dated 2010 lower right

oil on canvas

165 x 120 cm , 196 x 150 cm (with frame)

IDR 95,000,000 - 125,000,000

USD 6,600 - 8,680

BID NOW

SOMPOP BUDTARAD 《诱人的女神》2010年作油彩 畫布



This work is located in Indonesia.

155

SOMPOP BUDTARAD (Thai, b.1957)

Dancing in The Crowd

signed lower right

oil on canvas

120 x 130 cm

BID NOW

IDR 95,000,000 - 125,000,000

USD 6,600 - 8,680

SOMPOP BUDTARAD · 《人群中跳舞》 油彩 畫布



This work is located in Indonesia.

156

BENCHARONG KOWAPITAKTAT (Thai, b.1973)

Golden Roosters
signed and dated 2007 lower right
oil on canvas
150 x 200 cm

BID NOW

IDR 150,000,000 - 180,000,000
USD 10,410 - 12,500

阪察隆《金鸡》2007年作油彩 畫布



This work is located in Indonesia.

157

BENCHARONG KOWAPITAKTAT (Thai, b.1973)

A Busy Day
signed and dated 2006 lower right
oil on canvas
150 x 200 cm

BID NOW

IDR 150,000,000 - 180,000,000
USD 10,410 - 12,500

阪察隆 《忙碌的一天》 2006 年作油彩 畫布

越南艺术家 Vietnamese Artists Section (Lot 158 - 163)



Le Pho (1907-2001) was a French-Vietnamese artist noted for his stylised portrayals of nudists, gardens, and floral still lifes. His art combined Impressionism, Surrealism, and traditional Chinese painting evoking both Odilon Redon and Pierre Bonnard. he went to study at the École des Beaux-Arts in Hanoi before attending the École des Beaux-Arts in Paris on a scholarship in 1932.

Le Pho (1907-2001)是一名法裔越南艺术家，以其对裸体主义者、花园和花卉静物的系统化描绘而闻名。他的作品成功地结合了印象派、超现实主义和传统中国画的风格，让人想起了Odilon Redon和Pierre Bonnard。他在河内的美术学院学习，然后在1932年获得奖学金进入巴黎的École des Beaux-Arts美术学院学习。



Flowers 花朵

Pho's art is centered on three very basic human desires: tranquility, motherhood, and rich natural beauty. "Flowers" shows off his final artistic period, the Findlay Period. His output evolved from delicate and translucent to rich and full, and his inventiveness in making such exquisite artworks is only equaled by his imagination.

他的艺术围绕着三个人类最基本的欲望:宁静、母性和自然美。《花》展示了他艺术创作的后期——Findlay时期。艺术家的作品从精致透明到丰盈，将自己的极致的想象力和才能发挥在制作这件精美艺术作品上。



This work is located in Indonesia.

158

LE PHO (Vietnamese, 1907-2001)

Flowers

signed lower right

oil on board

61 x 38 cm ; 99 x 89 cm (with frame)

IDR 425,000,000 - 650,000,000

USD 29,500 - 45,110

黎譜 《花朵》 油彩 木板

BID NOW



Nguyen Trung (b.1940) is one of the most notable and respected artists in Vietnam. He was a member of this Southern School of thought whose members were often first trained at the Gia Dinh's High School. different from other Vietnamese artists who usually portrays masculine figures, he was well known for his figurative realist expressionist paintings of female figures.

Nguyen Trung (b.1940) 是越南最著名和最受尊敬的艺术家之一。他是这个南方学派（Southern School of thought）的成员，他们通常首先在嘉定高中接受培训。与通常描绘男性形象的其他越南艺术家不同，他以描绘女性形象的具象表现主义绘画而闻名。



The Nude (Girl with A Gun) 裸體（持槍的女孩）

Nguyen Trung's remarkable skills can be seen in "The Nude (Girl with A Gun)". The painting shows a portrayal of a woman delineated with a quaint yet remarkable gesture with a glimpse of mystery hidden in her countenance.

Nguyen Trung 的非凡技能可以在 "The Nude (Girl with A Gun)" 中看到。这幅画是一幅女性肖像，以古朴而非凡的姿态勾勒表现出了她脸上隐藏的神秘感。



This work is located in Indonesia.

159

NGUYEN TRUNG (Vietnamese, b.1940)

Nude (Girl with The Gun)

signed and dated 93 lower middle

oil on canvas

100 x 100 cm

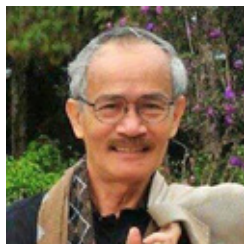
Ex. Christies, Singapore, 3 October 1999 曾參加 佳士得 1999 拍賣

BID NOW

IDR 120,000,000 - 180,000,000

USD 8,330 - 12,500

阮忠 《裸體（持槍的女孩）》 1993 年作 油彩 畫布



Do Duy Tuan (b.1954), is one of the most talented Vietnamese artists and a profound Zen thinker. Most of his paintings portrays female subjects in somber and dreamlike moods. He successfully blends both a high degree of delicacy and texture creating an effective contrast in his paintings. He has received the Certificate of Recognition from the Phillip Morris Group of Companies ASEAN Art Awards.

Do Duy Tuan是越南最有才华的艺术家之一，也是一位深刻的禅宗思想家。他的大部分画作描绘的是忧郁、空灵，梦幻般的女性。他成功地融合了高度精致的纹理，在他的绘画中创造了一种强烈的对比。他获得了菲利普莫里斯公司集团东盟艺术奖的认可证书。



Lady with Bird Cage 帶鳥籠的女士

The lady in red, with her birdcage covered in a red cloth, contrasts beautifully with the purple hued background. This emphasizes the significance and visual character of the women's relationship with the bird cage.

这位穿红衣服的女士，用红布盖着她的鸟笼，与紫色的背景形成了美丽的对比。这强调了女性与鸟笼关系的意义和视觉特征。



Lady in Purple 女士穿著紫色

In "Lady in Purple", The moon is visible in the background as a purple-dressed lady floats through the night sky. It has a sparsely applied gunny sack texture. Her hair is blown in a ghostly manner, as if she has become disoriented and is trying to figure out what she should do next.

在《紫袍女郎》中，月亮在背景中清晰可见，一位身穿紫色衣服的女士在夜空中飘过。她的头发像幽灵一样被吹起来，仿佛正在思考下一步的方向。



School Girl 女學生

"School Girl" depicts a female student in green with her hands sat across her thigh. Her body, floating in a sunset background. The girl's hair is swept back and floating like her body floating aimlessly in the sunset.

《女学生》描绘了一名穿绿色衣服的女学生，她的双手放在大腿上。她的身体，漂浮在夕阳的背景中。女孩的头发向后舒展，像她的身体一样在夕阳中漫无目的地漂浮。



Purple and Moon 紫色和月亮

A lady is depicted in "Purple and Moon, with a boat in the background. It incorporates both traditional and contemporary elements while using traditional forms of expression. This piece makes viewers wonder if it represents a modern woman's progress and movement from one state to another, or if it represents the progress of Vietnam.

《紫月》中描绘了一位女士，背景是一艘船。它融合了传统和现代元素，同时使用传统的表现形式。这幅作品让人想知道，它是代表了现代女性从一个国家到另一个国家的进步和运动，或是代表了越南思潮的进步。



This work is located in Indonesia.

160

DO DUY TUAN (Vietnamese, b.1954)

Lady with Bird Cage
signed and dated 2013 lower right
oil on canvas

80 x 90 cm (from certificate) ; 96 x 86,1 cm (with frame)

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

IDR 20,000,000 - 40,000,000
USD 1,390 - 2,780

DO DUY TUAN 《帶鳥籠的女士》2013 年作 油彩 畫布

BID NOW





This work is located in Indonesia.

161

DO DUY TUAN (Vietnamese, b.1954)

Lady in Purple

signed and dated 2017 lower right

mixed media on canvas

90 x 90 cm ; 96 x 96 cm (with frame)

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

IDR 20,000,000 - 40,000,000

USD 1,390 - 2,780

DO DUY TUAN 《女士穿著紫色》 2017 年作 綜合媒材 畫布

BID NOW





This work is located in Indonesia.

162

DO DUY TUAN (Vietnamese, b.1954)

School Girl

signed and dated 2013 lower right

mixed media on canvas

90 x 80 cm; 96 x 86 cm (with frame)

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

IDR 20,000,000 - 40,000,000

USD 1,390 - 2,780

DO DUY TUAN 《女學生》 2013 年作 綜合媒材 畫布

BID NOW





This work is located in Indonesia.

163

DO DUY TUAN (Vietnamese, b.1954)

Purple and Moon
signed and dated 2019 lower right
oil on canvas

80 x 90 cm (from certificate) ; 96,1x86,1 cm (with frame)

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

IDR 20,000,000 - 40,000,000

USD 1,390 - 2,780

DO DUY TUAN 《紫色和月亮》 2019 年作 油彩 畫布

BID NOW



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