



**MODERN & CONTEMPORARY ART
ONLINE LIVE AUCTION (JK012)
12 JAN - 23 JAN 2022**

Sunday 23 Jan 4:00pm @ The Ritz-Carlton Pacific Place

现当代艺术 线上现场同步拍 =

于印尼雅加达丽思卡尔顿酒店 周日 2022年一月二十三日四时开始



LOT 17 | AFFANDI - DUCK KEEPER

阿凡迪 - 鸭农

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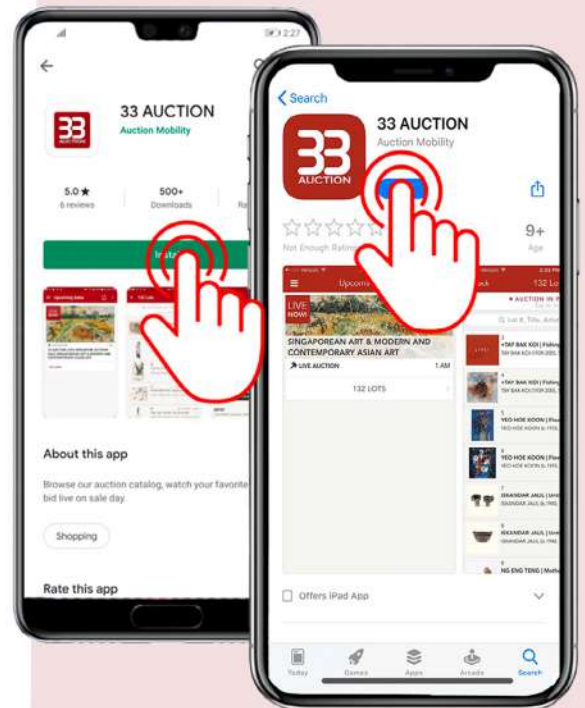
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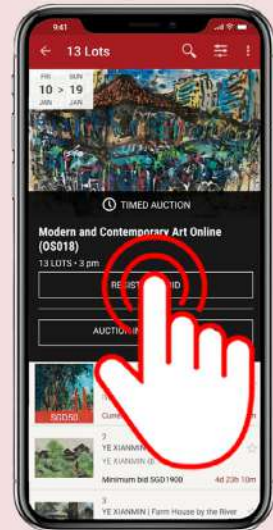
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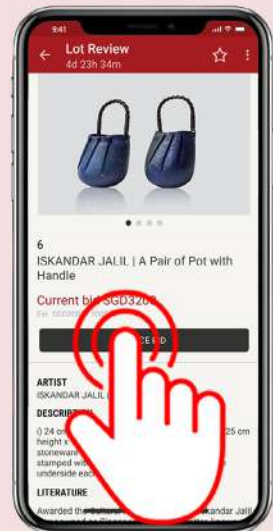
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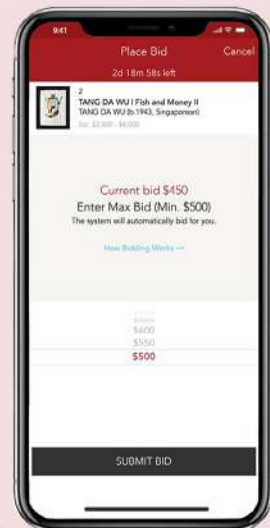
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BIDDING START NOW

**MODERN & CONTEMPORARY ART
ONLINE LIVE AUCTION (JK012)
12 JAN - 23 JAN 2022**

**20% BUYER'S
PREMIUM**

**HYBRID
AUCTION**

Sunday 23 Jan 4:00pm @ The Ritz-Carlton Pacific Place

**现当代艺术 线上现场同步拍 =
于印尼雅加达丽思卡尔顿酒店 周日 2022年一月 二十三日四时开始**

VIEWING

Preview available now by appointment only at:

1. 12 - 21 Jan 2022, 10am - 6pm, at Jl. Brawijaya IC No.4, Jakarta
2. 22 Jan 2022, 10am - 8pm, 23 Jan 2022, 10am - 2pm, at The Ritz-Carlton Pacific Place Jakarta

BIDDING INFORMATION

This auction is an online-timed-then-live auction. Bids are accepted online from now till 23 January 2022 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](https://www.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
[33auction.com/auction/jk012](https://www.33auction.com/auction/jk012)

BIDDING CURRENCY

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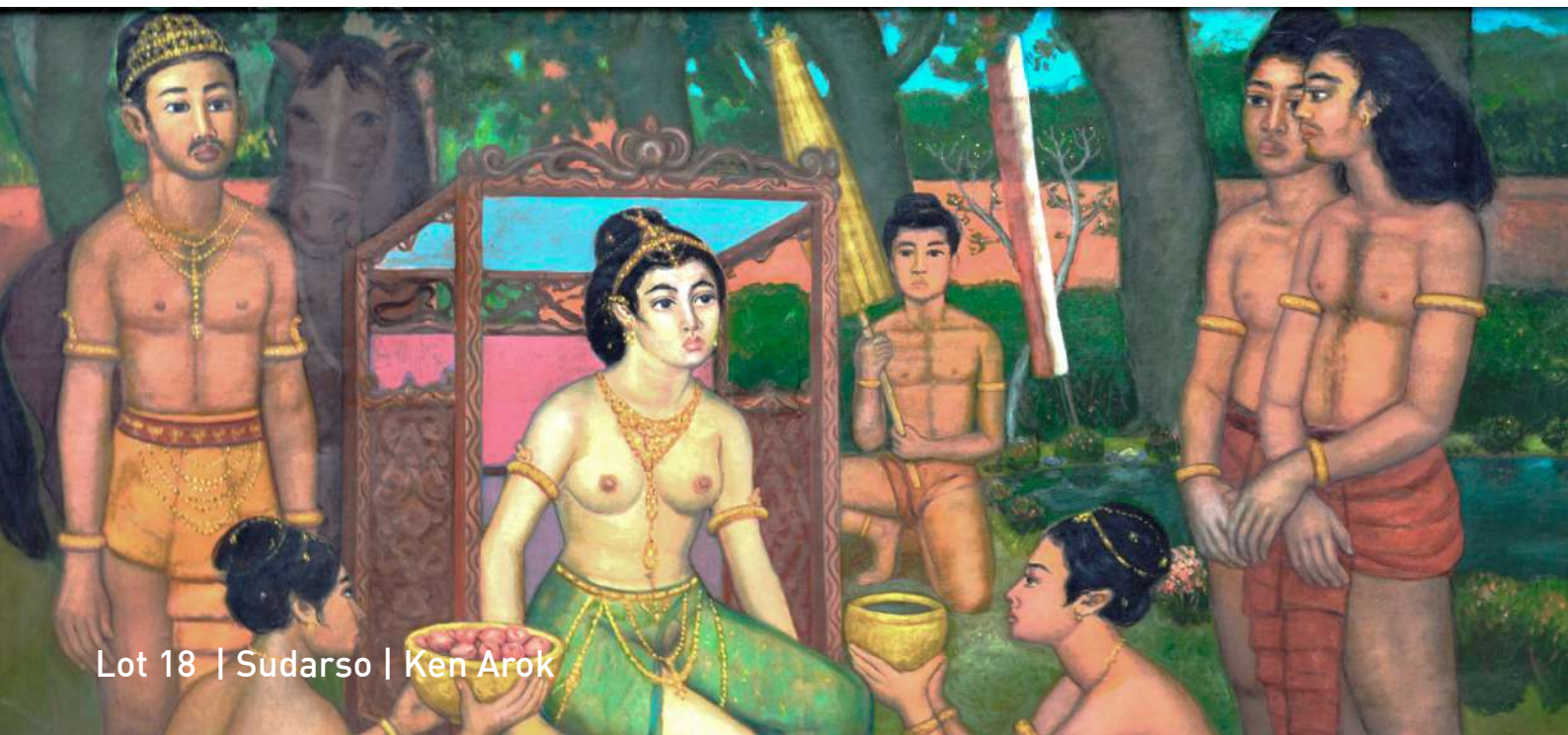
currency, the exchange rate to IDR is based on the day of payment. All condition reports and full details of the lots can be viewed at [auctions.33auction.com](https://www.auctions.33auction.com).

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

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Lot 18 | Sudarso | Ken Arok



Lot 54 | Nyoman Nuarta | Majestic Leopard



Lot 32 | Hendra Gunawan | Blessed Nature



Lot 16 | Affandi | Banyan Tree of Bali



Lot 35 | Antonio Blanco | Potrait of Japanese Boy



Lot 33 | Hendra Gunawan | Village Activities



Lot 42 | Basoeki Abdullah | Aroma of the Red Roses



Lot 15 | Srihadi Soedarsono | Heritage of Tjokot III



Lot 10 | Sunaryo | Preparation for Dancing



INDONESIAN CONTEMPORARY ART

印尼的当代艺术

Lot 1-7, 48-52, 57 - 58, 60-71

This season, 33 Auction is pleased to offer works by prominent Indonesian Contemporary artists. Contemporary art refers to the art created in recent times, rather than a style or genre. The art can be various forms such as painting, sculpture, photography, installation, performance, and video art. Since around the 1960s, contemporary art is ever-growing following the diverse and rapidly changing world.

In Indonesia, contemporary art started streaming in the 1970s when Gregorius Sidharta opened his contemporary statue exhibition to the public. The Indonesian Contemporary art scene then flourished, mainly in Jakarta and Bandung due to the significant exposure.

Indonesia prominent artists such as Choerodin Roadyn, Digie Sigit, Eddie Hara, Farhan Siki (so called Asian-Banksy), Fitrajaya Nusananta, Gregorius Sidharta, Ivan Sagita, I Wayan Paramarta, Lugas Syllabus, Muhammad Aka, M. Irfan, M. Yatim, Rusnoto Susanto, Sulisty and Yuswantoro Adi, are participating this auction to make Indonesian Contemporary Art festive.

本季33拍卖会将展出印尼著名当代艺术家的作品。当代艺术指的是近代创作的艺术，而不是一种风格或流派。艺术可以是多种形式，如绘画、雕塑、摄影、装置、表演和视频艺术。20世纪60年代前后，随着世界的多样化和瞬息万变，当代艺术也在不断发展。

在印度尼西亚，当代艺术始于上世纪70年代，当时西哈塔 (Gregorius Sidharta) 向公众开放了他的当代雕像展览。印尼当代艺术界随后蓬勃发展，主要在雅加达和万隆，因为大量的曝光。

印尼著名艺术家如 Choerodin Roadyn、Digie Sigit、Eddie Hara、Farhan Siki (被视为亚洲 Banksy)、Fitrajaya Nusananta、Gregorius Sidharta、Ivan Sagita、I Wayan Paramarta、Lugas Syllabus、Muhammad Aka、M. Irfan、M. Yatim、Rusnoto Susanto、Sulisty和yuswanoro Adi都参加了这次拍卖，使印尼当代艺术更具节日气氛。



M. YATIM b. 1957

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 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 of Luck' conveys a message of hope and optimism. The school of fish swim in a synchronized rhythm, creating a shape similar to the 9. The number is an enigma and often positioned in high regards due to its complexity. Referring to human beings, the fish emanate a bold red colour that belies their good fortune. Yatim's paintings are continually centred on a light, which represents the objective we aim to accomplish in life, as depicted by the resonating warm glistening light overhead.

“幸运之光”传达了希望和乐观的信息。鱼群以同步的节奏游动，形成类似于 9 的形状。这个数字是一个谜，由于其复杂性而经常受到高度重视。提到人类，鱼散发出大胆红色，掩盖了他们的好运。Yatim 的画作始终以光为中心，这代表了我们在生活中要实现的目标，正如头顶上闪烁的暖光所描绘的那样。



This work is located in Indonesia.

1

MUHAMMAD YATIM MUSTAFA (Indonesian, b. 1957)

Light of Luck

Signed and Dated 1 Jan 2022 lower right

Oil on canvas

150 x 200 cm

BID NOW

IDR 80,000,000 - 150,000,000

USD 5,590 - 10,480

Muhammad Yatim Mustafa 《幸运之光》2022 年作 油彩 畫布



2 Works by

I WAYAN PARAMARTA b. 1974

Wayan Paramarta is an academic artist recognized for his meticulous realist artistic approach. He strives to impart the essence of an abstract style in this current series, which becomes a strong accent and highlights the realist characters shown. He was trained under the watchful eye of Ashley Bickerton, a well-known contemporary artist. Hence, he draws many inspirations of his work from that of Ashley's, especially his colour scheme. Wayan has exhibited his paintings extensively both locally in Indonesia and also overseas.

Wayan Paramarta 是一位学术艺术家，以其细致的现实主义艺术手法而闻名。他力求在当前的系列中传递抽象风格的精髓，成为强烈的特色，突出了所展示的现实主义人物。他在著名当代艺术家阿什利·比克顿（Ashley Bickerton）的监督下接受训练。因此，他从阿什利的作品中汲取了许多灵感，尤其是他的配色方案。Wayan 在印尼当地和海外都广泛展出了他的画作。



Lot 2 | I Wayan Paramarta | Dream Girl Series I

The 'Girl Series' depicts portraits of ladies in which Wayan employs a bold color palette to capture the viewer's attention. Faces and their emotions take center stage, exhibiting the women's resemblance, charisma, and elegance. Wayan's intriguing paintings are embellished with a thick impasto painting method to beautify the figures, which may be used as a headpiece or a nod to emphasize the women's elegance.

“女孩系列”描绘了女性肖像，其中Wayan采用了大胆的色调来吸引观众的注意力。面孔和她们的感情占据了舞台的中心，展现了女性的相似性、魅力和优雅。Wayan的迷人画作采用浓密的厚涂画法来美化人物，可以作为头饰或点头来强调女性的优雅。





This work is located in Indonesia.

2

I WAYAN PARAMARTA (Indonesian, b. 1974)

Dream Girls Series II

Circa 2021

Oil on canvas linen

200 x 200 cm

BID NOW

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

USD 17,460 - 24,440

I Wayan Paramarta 《 》 2021 年作 油彩 畫布



This work is located in Indonesia.

3

I WAYAN PARAMARTA (Indonesian, b. 1974)

Dream Girls Series I

Signed and dated 2020 lower right

Oil on canvas linen

200 x 200 cm

BID NOW

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

USD 17,460 - 24,440

I Wayan Paramarta 《 》 2020 年作 油彩 畫布



2 Works by **Choerodin Roadyn** b. 1978

Choerodin Roadyn received an award for best painting from FST ISI Yogyakarta after graduating from ISI Yogyakarta. Soon after, in 2001, he was named the winner of a calligraphy painting competition held in three cities: Mojokerto, Jombang, and Kediri. Choerodin was subsequently honored with the "Prastisa Affandi" award in 2012. Choerodin paints a wide range of works, from abstract, portraits, and landscapes to still life and ordinary images that we frequently take for granted, using his distinctive circles that appear mesmerizing and diverse. Each item is painstakingly painted in primary colors to create a reality out of illusions.

Choerodin Roadyn从印度尼西亚艺术学院毕业后，获得了印度尼西亚艺术学院颁发的最佳绘画奖。不久之后，在2001年，他被提名为在三个城市举行的书法绘画比赛的冠军：莫约克托、准邦和凯迪里。Choerodin随后在2012年荣获“Prastisa Affandi”奖。Choerodin用他独特的圆圈描绘了各种各样的作品，从抽象画、肖像画、风景画、静物画到我们经常认为理所当然的普通图像，这些圆圈看起来既迷人又多样。每一件物品都是用原色精心绘制的，以创造出幻觉中的现实。



Lot 4 | Choerodin Roadyn | Stability

Many individuals who define stability in life are usually materially affluent, but they are constantly stuck with the limitations of the shadow of concern from the material itself. The winged horse and soaring birds going forward depicted in this painting represents the ability of one's power to overcome those limitations. The artist complies that stability entails freedom of movement, a vigorous soul, and total spirituality.

许多被定义具有稳定生活的人通常在物质上是富裕的，但他们总是被物质本身的关注阴影所限制。这幅画所描绘的飞马和翱翔的鸟儿，代表了一个人克服这些限制的能力。艺术家认为，稳定意味着行动自由、充满活力的灵魂和完全的灵性。



The multicoloured butterflies in 'Colourful Life' convey the message that life is made more beautiful and colourful when it is infused with the spirit of compassion and accompanied by the honesty of the soul. This picturesque painting is also decorated with bubble-like shapes that symbolize the happiness of one's soul

《多彩生活》中五彩斑斓的蝴蝶传达了这样一个信息：当生命被注入慈悲精神并伴随着灵魂的诚实时，生活会变得更加美丽和多彩。这幅风景如画的画作还饰有气泡状的形状，象征着一个人的灵魂幸福。



This work is located in Indonesia.

4

CHOERODIN ROADYN (Indonesian, B. 1978)

Kemapanan (Stability)

Signed and dated 2021 lower left

Oil and acrylic on canvas

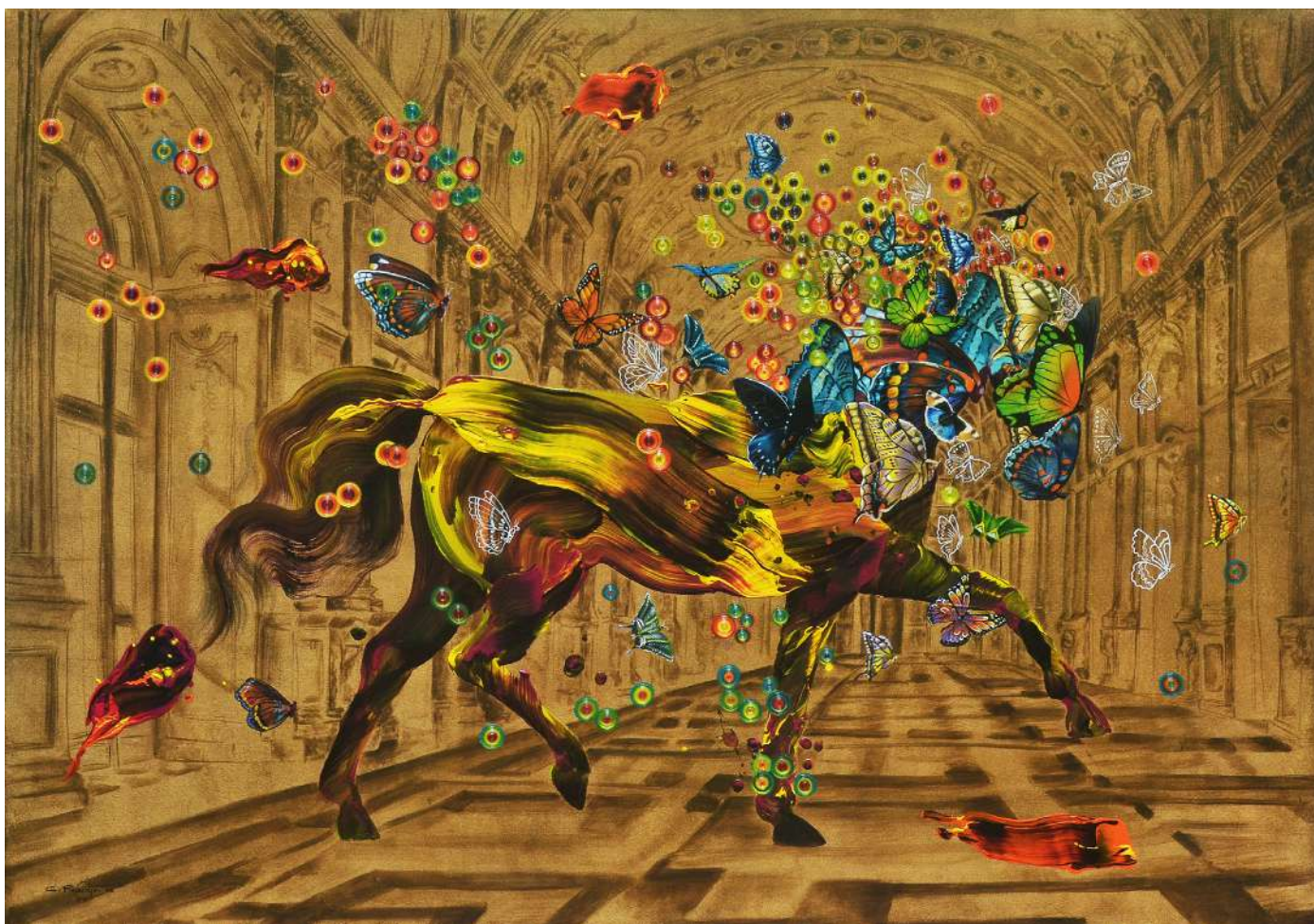
160 x 140 cm

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

USD 6,990 - 10,480

BID NOW

Choerodin 《稳定性》2021 年作 油彩 亚克力 画布



This work is located in Indonesia.

5

CHOERODIN ROADYN (Indonesian, B. 1978)

Colourful Life

Signed and dated 2021 lower left

Oil and acrylic on canvas

140 x 200 cm

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

USD 8,380 - 12,570

BID NOW

Choerodin 《 丰富多姿多彩的生活 》 2021 年作 油彩 亞克力 畫布



2 Works by

LUGAS SYLLABUS b. 1987

Lugas Syllabus is a contemporary artist from Indonesia. He is widely known for his paintings and sculptures that address the ironies and contradictions in modern and contemporary society. Woven into his pieces are narratives and iconography from pop culture, media, and technology; coupled with memories and folklore. In 2009, Lugas was awarded with the Silver Award - Artmajeur Art Award and was placed as Second Heritage Winner for Portraits of Indonesia at the Indonesian National Museum.

卢卡斯是一位来自印尼备受关注的新锐当代艺术家。他的绘画和雕塑作品以反映现当代社会的讽刺和矛盾而闻名。他的作品中融入了来自流行文化、媒体和技术的叙事和肖像;再加上回忆和民间传说。2009年,卢加斯获得了银奖——艺术大师奖,并在印尼国家博物馆获得了第二届印度尼西亚肖像遗产奖。



Lot 7 | Lugas Syllabus | Syllawood Dream Land

'Super Ampiby' depicts a figure who can withstand any type of weather. The fish-like figure is fitted with his wheel-like legs, his boat equipped and poised to fly with his attire. The artwork depicts a person who is prepared for whatever problems and limitations he may encounter in life, whether joyful or sad, he still has a strong sense of self-authority.

译文: '超级的两栖动物' 描绘了一个可以承受任何天气的人物。这个鱼形的人物有轮子一样的腿,他的船装备齐全,穿着他的服装,摆出飞行的姿势。这幅作品描绘了一个人,他对生活中可能遇到的任何问题和限制都做好了准备,无论是快乐还是悲伤,他仍然有强烈的自我权威感。



This work represents how children and adolescents must have a balanced amount of time between playing and learning during their youth, with the centre point of amusement coming from nature, which is also a teacher of life. Syllawood Dream Land is a dreamy, vibrant childhood wonderland aimed for its viewers to reminisce and bring nostalgic values on how colourful the times of childhood were.

这幅作品表现了儿童和青少年在他们的成长时期需要在游戏和学习之间达成一种平衡，娱乐的来自自然天性，也是生活的老师。《梦想之地》是一个充满梦幻、活力的童年仙境，旨在让观众回忆起童年，并带来怀旧的价值，让他们知道童年是多么丰富多彩。



This work is located in Indonesia.

6

LUGAS SYLLABUS (Indonesian, b. 1987)

Super Ampiby

Signed lower right ; circa 2017 - 2021

Acrylic on linen

150 x 200 cm

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

USD 13,970 - 20,950

Lugas Syllabus 盧加斯·西拉布斯 《 》亞克力 畫布

BID NOW



This work is located in Indonesia.

7

LUGAS SYLLABUS (Indonesian, b. 1987)

Syllawood Dream Land

Circa 2021

Acrylic on canvas

200 x 150 cm

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

USD 13,970 - 20,950

BID NOW

Lugas Syllabus 盧加斯·西拉布斯 《 》亞克力 畫布

AHMAD SADALI

阿默·薩達里

(1924 - 1987)

Abstract modernist artist, Ahmad Sadali, amalgamate modern minimalist aesthetics with Islamic values where geometric shapes are reworked to reflect expressions of tranquillity and spirituality. A prominent figure in the Indonesian abstract modernist movement, Sadali incorporates the use of non-art materials which forms patterns and rigid textures on the canvas surface. Themes of Islamic spirituality and mysticism are strongly explored through his works at an abstract level to truly reflect the magnitude of God's creation that goes beyond human comprehension. The works of Ahmad Sadali convey the sublime nature of divinity and place him along the timeline of historical development of Islamic art throughout the century.

Ahmad Sadali received his training at the Bandung Institute of Technology (Institut Teknologi Bandung) under the tutelage of cubist artist, Ries Mulder. In 1956, Sadali received a scholarship to study at the Department of Fine Arts at the State University of Iowa, and later the Art Student League in New York. It was then that he began to incorporate themes of spirituality and the Islamic religion into abstract art, especially upon his return to Indonesia. It is also at



this time that he began using a palette of subdued colours like ochre and dark shades of blue, green and red. Textures was achieved through the use of paint layers and accents of gold added to signify spiritual enlightenment.

抽象的現代主義藝術家阿默薩達里，將現代極簡主義美學與伊斯蘭價值觀結合，其中幾何形狀被重新設計，以反映寧靜和有靈性的藝術表達。作為印度尼西亞抽象現代主義運動中的傑出畫家，薩達里採用了非藝術材料，在畫布上創作出圖案和有的剛性紋理。他的作品在抽象層面上強烈地探索伊斯蘭精神和神秘主義的主題，以真實地反映出超越人類所能理解的信仰和上帝的存在。

阿默薩達里在萬隆技術學院（ITB）藝術家Ries Mulder的指導下受的藝術培訓。1956年，獲得愛荷華州立大學獎學金，在那進修美術，後來又到紐約藝術學生聯盟學習。就在那時，他開始將伊斯蘭宗教主題融入到抽象藝術中，也是在這個時候，他開始使用柔和的色調，如赭色和深藍色，綠色和紅色。畫面上的質感是利用膠水和調色刀，層層疊加而來實現的效果，並且添加了金葉，視覺上更加的有宗教特色，顯現宗教靈魂崇高的信仰。



A pioneer of Indonesia modern abstract art, Sadali's art works combine a modern minimalist aesthetics with Islamic values, where geometric shapes are reworked to reflect expressions of tranquillity and spirituality. As his oeuvre matures, the choice of colours also became more discerning. In this work 'Abstract', the symbolic touches of gold centres the perspective amidst a field of violet tones, added to give an aged aspect to the piece, signifying spiritual enlightenment.

作为印度尼西亚现代抽象艺术的前驱，萨达利的艺术作品将现代简约美学与伊斯兰价值观相结合，几何形状被重新设计以反映宁静和灵性的表达。随着他作品的成熟，颜色的选择也变得更加挑剔。在这件作品“抽象”中，金色的象征性的触感将视角置于紫色色调的视野中，为作品增添了古老的一面，象征着精神上的启蒙。



This work is located in Indonesia.

8

AHMAD SADALI (Indonesian, 1924-1987)

Abstraction

Signed and dated 87 lower right

Mixed media on paper laid on board

44 x 39.5 cm; 67 x 67 cm (with frame)

*Provenance - ex. Alek Papadimitriou Family

藏家购自印尼著名Papadimitriou 家族

IDR 70,000,000 - 90,000,000

USD 4,890 - 6,290

BID NOW

Ahmad Sadali 阿默·薩達里 《抽象》 抽象 1987 年作 綜合媒材 畫布



A.D. Pirous delved into typography and calligraphy of ancient Islamic writings and spearheaded an expression that is borrowed heavily from his spiritual practice. An exquisite example is presented in *Message From the Past*, Pirous uses a verse from the Quran. This verse is regarded as one of the most powerful when recited, to achieve inner peace and tranquillity. *Message From the Past* epitomizes Pirous' practice of abstraction, both in its conception and application of art.

A.D.Pirous深入研究了古代伊斯兰作品的排版和书法，并率先从他的精神实践中大量借用了一种表达方式。《来自过去的信息》中有一个很好的例子，Pirous使用了《古兰经》中的一首诗——阿亚特·库西。这首诗被认为是背诵时最有力的诗句之一，可以达到内心的平静与安宁。《来自过去的信息》集中体现了Pirous在概念和艺术应用方面的抽象实践。



This work is located in Indonesia.

9

AD PIROUS (Indonesian, b. 1933)

Message from The Past

Signed and dated 72 lower right

Mixed media on canvas

120 x 120 cm ; 163 x 163 cm (with frame)

***Provenance - ex. Alek Papadimitriou Family**

藏家购自印尼著名Papadimitriou 家族

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

USD 6,990 - 13,970

BID NOW

AD Pirous 寻找圣水 二 《来自过去的信息》 1972 年作 综合媒材 画布

3 Works by **SUNARYO** 三幅蘇納里奧作品

SUNARYO

蘇納里奧 b.1943



“For me art is a representation of nonphysical matters, such as our thoughts, imaginations, contemplation and many other questions in our life”.

Sunaryo graduated from the Bandung Institute of Technology (ITB) at the School of Art and Design and is well-known for his cross-disciplinary contemporary art practice on both paintings and sculptures. His series of works are known to be bold and eccentric.

“对我来说，艺术代表着非物质性的对象，例如我们的思绪，想象，沉思和生活中的许多其他问题”

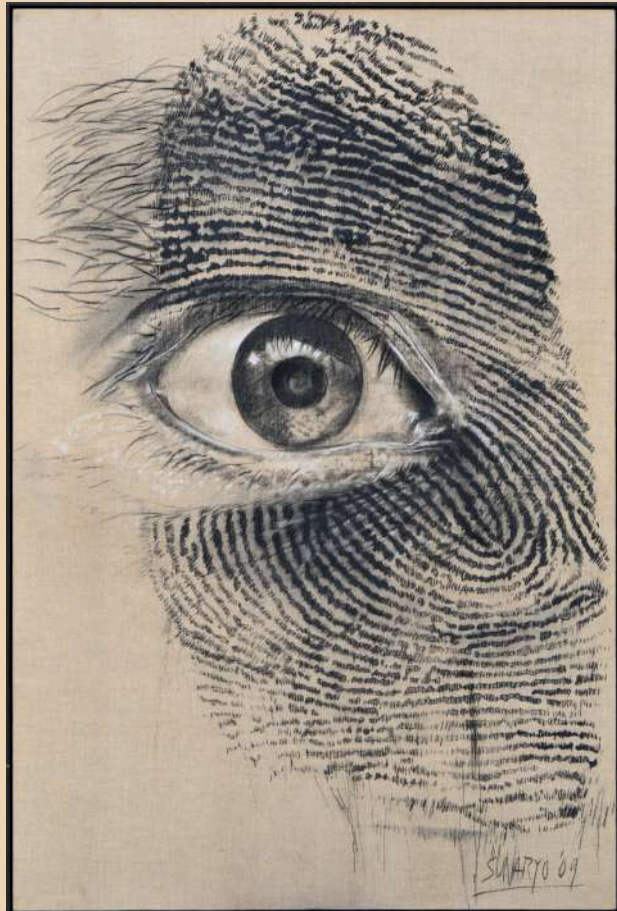
Sunaryo 毕业于万隆技术学院（ITB）的艺术与设计学院，以其跨学科的当代艺术实践而闻名，涉及绘画和雕塑。他的作品大胆而特出。



Lot 10 | **Persiapan Menari di Belakang Panggung**



Lot 11 | **Barong Ket**



Lot 12 | **Instropection**



In the painting by Sunaryo, he created a painting of a few dancers, in their traditional clothing such as 'batik-patterned sarong' and traditional headgear. The artist painted the artwork with fine details, making this an example of how bold and relatable he is. Along with that, he created the 3D effect of the painting with a pallet, a method he commonly used. The painting comprises dancers to represent the beauty and the aesthetic of the cultural dance. To complement the painting, he created the artwork in black and white, eliminating the colours and allowing the artist to concentrate on elements such as composition, elements, and lighting. To add on, Sunaryo also added a few red colourings to add contrast and made the painting stand out as red is used to represent the idea of boldness and brave. The rough texture is in contrast with the dancers' beauty and elegance to nature. Overall, the painting was made to showcase to spectators as they never appreciate the preparation of dance.

在苏那约(Sunaryo) 的这幅画中，他创作了几位舞者的画，他们身着“蜡染图案纱笼”等传统服饰，头戴传统头饰。这位艺术家用精美的细节描绘了这幅作品，这使他成为了他是多么大胆和相关的一个例子。与此同时，他用托盘创造了这幅画的3D 效果，这是他常用的方法。这幅画由舞者组成，代表了文化舞蹈的美丽和审美。为了配合这幅画，他创作了黑白相间的艺术品，消除了颜色，让艺术家专注于构图、元素和灯光等元素。此外，苏那约(Sunaryo) 还添加了一些红色的色彩来增加对比，使这幅画脱颖而出，因为红色用来代表大胆和勇敢的想法。粗犷的质感与舞者对自然的美丽与优雅形成鲜明对比。总的来说，这幅画是为了向观众展示，因为他们从不欣赏舞蹈的准备。



The painting titled *Barong Ket* depicts an artwork inspired mainly from Bali, Indonesia. As the title suggests, Barong is a masked figure, usually representing an unidentified creature called *keket*, who appears at the times of celebration in Bali, Indonesia. The masks are considered the most important cultural artefacts in Bali and purify and protect the village. Also, Barong is an auspicious figure in one's home that will not only bring good fortune but also ward off evil spirits. However, the painting is a modern artwork accompanied by an erosion of certain traditional cultures. This juxtaposed artwork combines and is created with the traditional symbol with bold and modern brush strokes. The colours used are vibrant paint and the contrast of black, white, and a splash of red creates a contrast against the yellow background and brings the painting closer to the artist by implementing the traditional and cultural journey in Indonesia.

这幅名为巴龙舞（Barong Ket）的画描绘了一件艺术品，其灵感主要来自印度尼西亚的巴厘岛。顾名思义，巴龙是一个蒙面人物，通常代表一种身份不明的生物，叫做 *keket*，出现在印度尼西亚巴厘岛的庆祝活动中。面具被认为是巴厘岛最重要的文物，用来净化和保护村庄。此外，巴龙是家中的吉祥物，不仅能带来好运，还能辟邪。然而，这幅画是一件现代艺术品，伴随着某些传统文化的侵蚀。这幅并列的艺术品结合了传统符号，并以大胆而现代的笔触创作。所使用的颜色是充满活力的颜料，黑色、白色和红色的对比与黄色背景形成对比，通过印度尼西亚的传统和文化之旅，使这幅画更接近艺术家。



This work is located in Indonesia.

10

SUNARYO (Indonesian, b.1943)

Persiapan Menari di Belakang Panggung

(Preparation for Dancing)

Signed and dated 13 lower right

Mixed media on canvas

120 x 120 cm ; 158 x 158 cm (with frame)

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

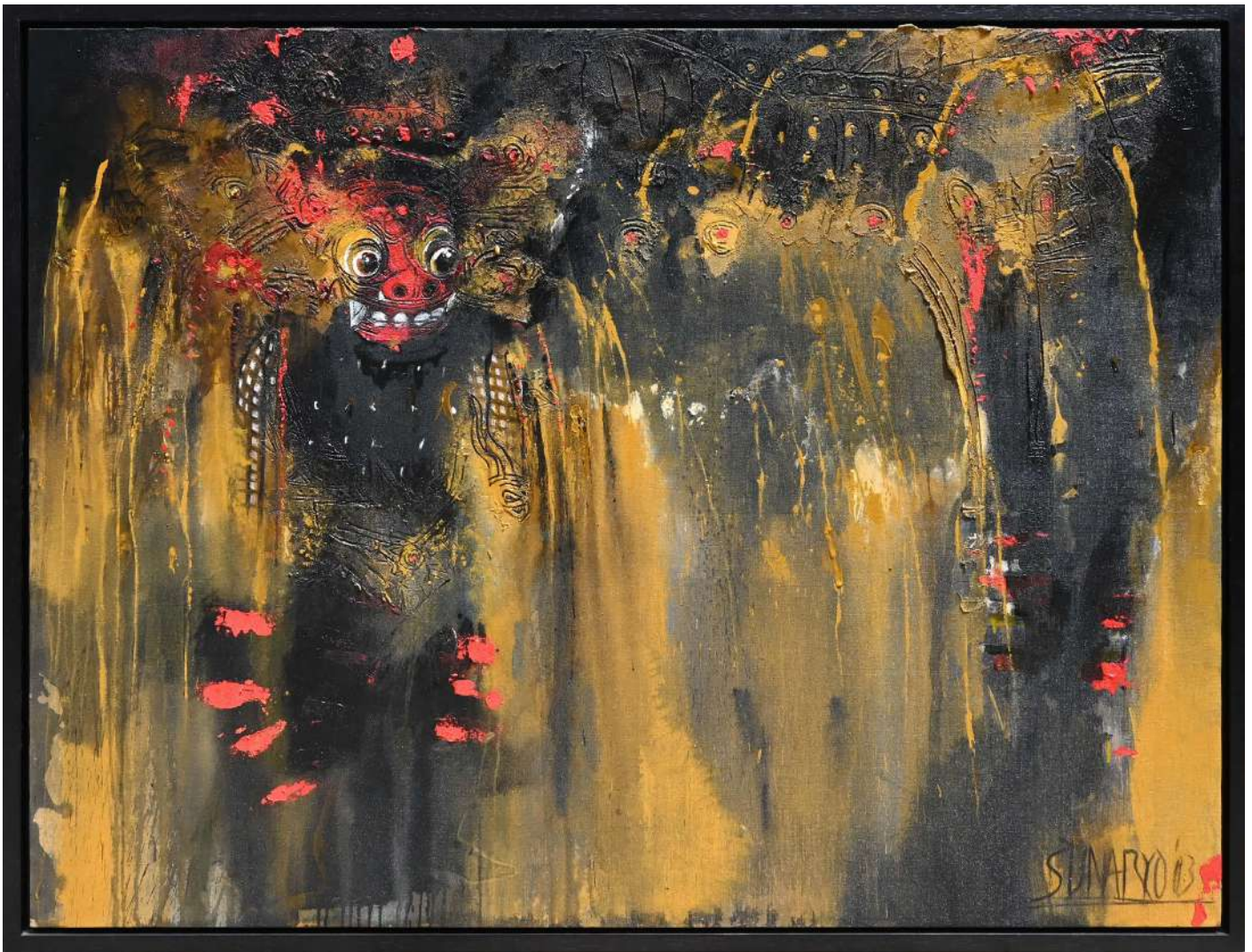
USD 38,410 - 48,880

BID NOW



Sunaryo 蘇納里奧 《 》 2013 年作 綜合媒材 畫布

This work is accompanied with a
certificate of authenticity



This work is located in Indonesia.

11

SUNARYO (Indonesian, b.1943)

Barong Ket

Signed and dated 03 lower right

Acrylic on canvas

140 x 180 cm ; 148 x 188 cm (with frame)

IDR 380,000,000 - 500,000,000

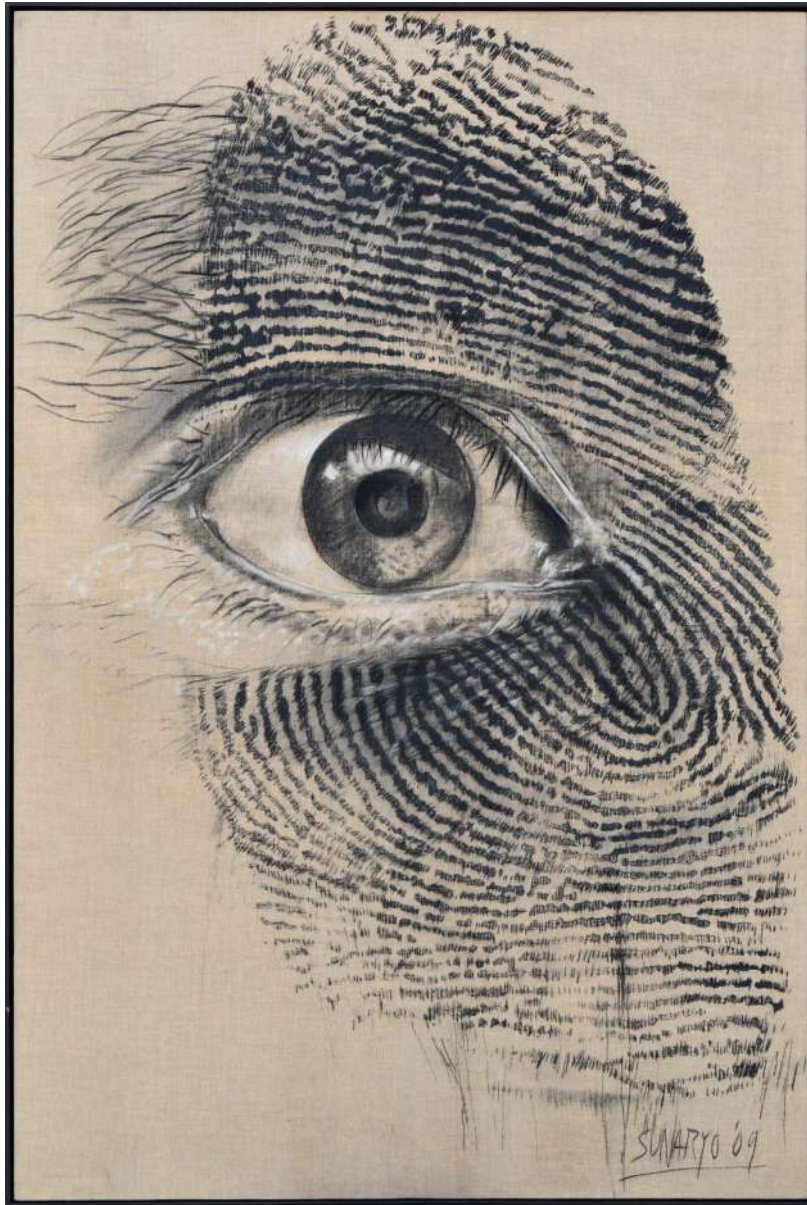
USD 26,540 - 34,920

Sunaryo 蘇納里奧 《 》 2003 年作 亞克力 畫布

BID NOW



**This work is accompanied with a
certificate of authenticity**



This work is located in Indonesia.

12

SUNARYO (Indonesian, b.1943)

Introspection

Signed and dated 2009 lower right

Mixed media on canvas laid on board

150 x 100 cm ; 153 x 103 cm (with frame)

IDR 120,000,000 - 200,000,000

USD 8,380 - 13,970

BID NOW

Sunaryo 蘇納里奧 《 》 2003 年作 綜合媒材 畫布 木板

2 Works by 二幅波波伊斯甘達作品

POPO ISKANDAR

波波·伊斯甘達

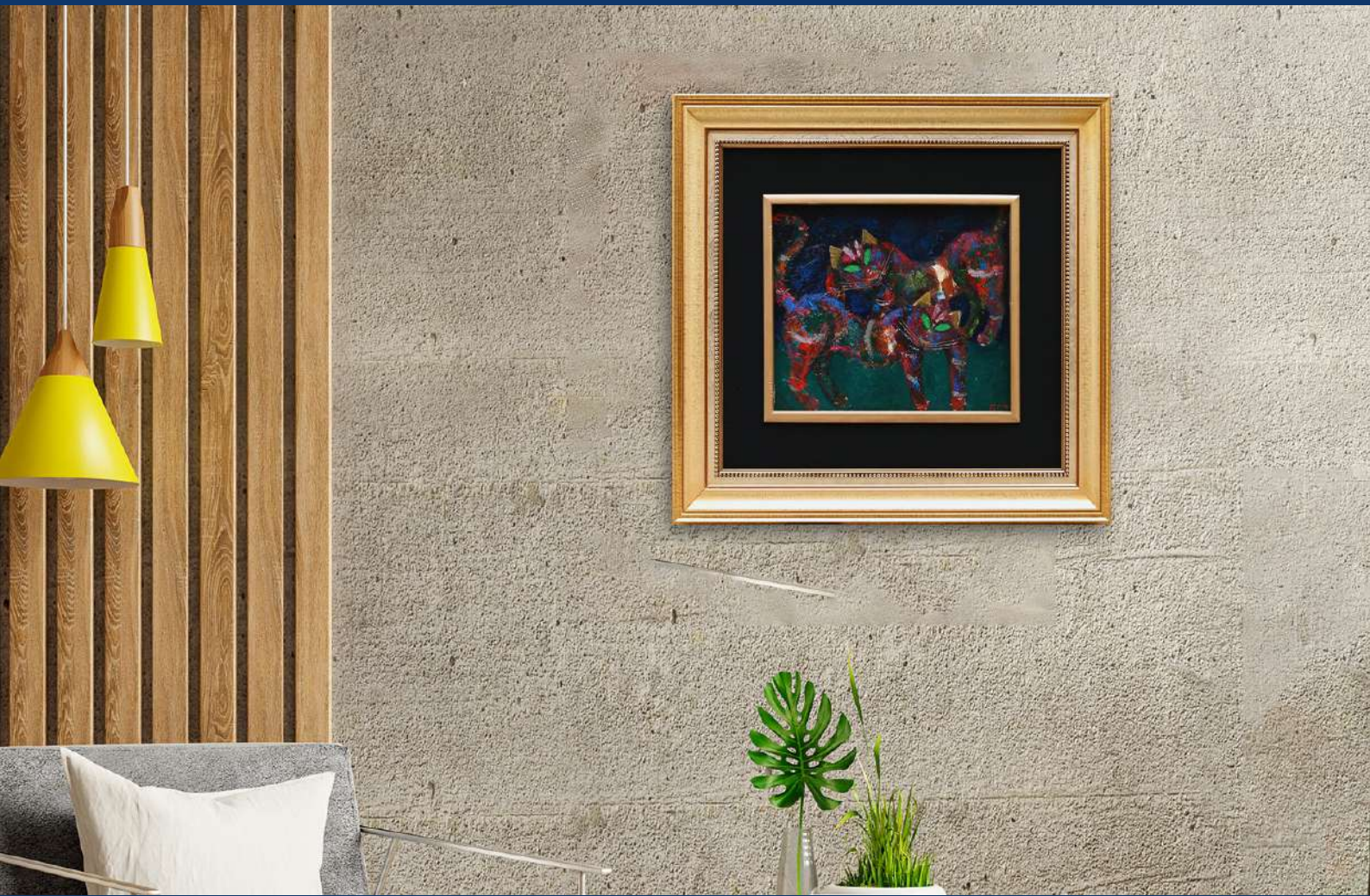
[1927 - 2000]



Born in Indonesia, Popo Iskandar is one of the country's early pioneer artists. Best known for his sinuous forms of felines, he has exhibited internationally and was awarded the prestigious Anugerah Seni art award in 1980. The subject matter of his paintings started with cats, which later evolved into sinuous leopards in the 1980s. They become part of Popo's expressionist journey to uncover the innermost essence of his subjects through artistic forms. In his paintings, the beauty of the line is given its maximum expression – a distillation of artistic elements that is achieved after his long years of aesthetic exploration.

波波·伊斯甘達是印尼早期藝術家之一。他以多姿 勢彎曲的貓 繪畫著名，也因此於1980年獲得 波波·伊斯甘達 著名的 Anugerah Seni Art大獎。波波·伊斯甘達對貓類動物的迷戀在60年代初期開始，先是貓，直到80年代以蜿蜒透迤形態為表現的豹子。題材精髓的本質在他的繪畫作品中線條在一幅畫中的美感 被賦予最大的表現力 - 在經歷多年的美學探索之後所實現的藝術昇華。





The painting titled Two Cats depicts a cat figure, with multiple bright colours and mysterious green eyes that appear to be looking directly at the viewers. The effects of the spontaneous colours are one of the prime examples that have become Popo Iskandar's favourite object of exploration. The painting appears to be that the artist relies on the strength of the colours and develops more on the effects and thick brushstrokes. Often, the artist's series of cats portrays that he explores the essence of the various movements of the animal normally considered as tame, beautiful and mysterious. Overall, the luminous painting by the artist was made to captivate consumers in the imaginary space and depicts that he has successfully juxtaposed the idea of presenting the essential characters.

这幅名为“两只猫”的画描绘了一个猫的形象，这只猫有着多种鲜艳的色彩和神秘的绿色眼睛，似乎直视观众。自发色彩的效果是成为波波·伊斯坎达（Popo Iskandar）最喜欢的探索对象的主要例子之一。这幅画似乎是艺术家依靠色彩的力量，更多地发展效果和粗线条。通常，艺术家的猫系列描绘了他探索通常被认为是温顺、美丽和神秘的动物各种动作的本质。总的来说，艺术家的鲜艳的画是为了在想象的空间中吸引消费者，并描绘了他成功地并列呈现基本人物的想法。



Here we see 3 Leopards intertwined with each other with bright green eyes staring into the viewers eyes. Cheetahs are known to be fast yet with precision; patient and wait for the right time to capture its prey. We can interpret this as a way to question the viewer “are you ready to be caught”.

The exaggerated sinuous forms of the felines express their luxuriant manner of being. Iskandar’s leopards epitomize the attractive portrayal of feline despite their vicious nature as a representation of beauty and elegance.

在这里，我们看到3豹相互交织在一起，明亮的绿色眼睛盯着观众的眼睛。众所周知，猎豹速度快但精确；耐心等待合适的时间捕捉猎物。我们可以将其解释为一种向观众提问“你准备好被抓住了吗”的方式。

猫科动物夸张的弯曲形态表达了它们丰富的生存方式。Iskandar的豹子是猫科动物迷人形象的缩影，尽管它们的邪恶本性代表着美丽和优雅。



This work is located in Indonesia.

13

POPO ISKANDAR (Indonesian, 1927-2000)

Two Cats

Signed and dated 95 lower right

Oil on board

39 x 50 cm ; 80 x 89 cm (with frame)

IDR 40,000,000 - 70,000,000

USD 2,800 - 4,890

BID NOW

Popo Iskandar 波波·伊斯甘達 《两只猫》 1995 年作 油彩 木板



This work is located in Indonesia.

14

POPO ISKANDAR (Indonesian, 1927-2000)

Tiga Macan dan Bulan (Three Leopards and The Moon)

Signed and dated 99 lower right

Oil on canvas

100 x 150 cm ; 142 x 192 cm (with frame)

IDR 400,000,000 - 600,000,000

USD 27,930 - 41,900

Popo Iskandar 波波·伊斯甘達 《 》 1999 年作 油彩 畫布

BID NOW



Literature : Jim Supangkat, Dr. I. Bambang Sugiharto : A Persepective for His Works, Studio Titian Seni dan Griya Seni Popo Iskandar, Bandung, 2000, p. 264-265

SRIHADI SOEDARSONO

斯里哈迪·蘇達索諾 b.1931



“It is an intuition that is intensified by meditative focalization that becomes the symbol of spiritual transcendence between artistic ideas and feeling and energy.”

Srihadi Soedarsono is one of Indonesia's most accomplished and influential artist. He graduated from Bandung Institute of Technology in 1959 and pursued his master's degree at the Ohio State University where he was immensely influenced by Abstract Expressionism.

“这种集中化加深的直觉将成为艺术观念与感觉和能量之间精神超越的象征。”

斯里哈迪·索达索诺是印度尼西亚最有成就和影响力的艺术家之一。他于1959年毕业于万隆技术学院，并在俄亥俄州立大学攻读硕士学位，在那里他深受抽象表现主义的影响。



Unlike his usual theme, 'Mengenang I Tjokot III' is one of his earliest pieces that depicts a mythical-like creature as tribute to I Nyoman Tjokot; a pioneer of expressive primitive styled sculptures throughout the early 1900s. The creature is depicted by its fierce facial expression that symbolizes the significant impact I Nyoman Tjokot had on the art industry throughout his career, captivating the viewer to be mesmerized by this natural display of wrath.

与他通常的主题不同，“Mengenang I Tjokot III”是他最早的作品之一，描述了一个神话般的生物，向 Nyoman Tjokot致敬；在整个20世纪早期表现原始风格雕塑的先驱。这只生物的面部表情凶猛，象征着 Nyoman Tjokot在其整个职业生涯中对艺术行业的重大影响，观众也被这种自然的愤怒表现所吸引。



This work is located in Indonesia.

15

SRIHADI SOEDARSONO (Indonesian, b.1931)

Mengenang I Tjokot III (Heritage to I Tjokot III)
Signed and dated 72 upper right ; titled lower left
Oil on Canvas

73.5 x 91.5 cm ; 78.5 x 96.5 cm (with frame)

*Provenance - ex. Alek Papadimitriou Family
藏家购自印尼著名Papadimitriou 家族

IDR 600,000,000 - 800,000,000

USD 41,900 - 55,860

斯里哈迪 《 》 1972 年作油彩 畫布

BID NOW



Boats on Sanur (1966), 100 x 70 cm,
sold in Sotheby's HK Oct 21
HKD 700,000 (IDR 1,286,630,933)

2 Works by **SUNARYO** 二幅蘇納里奧作品

AFFANDI

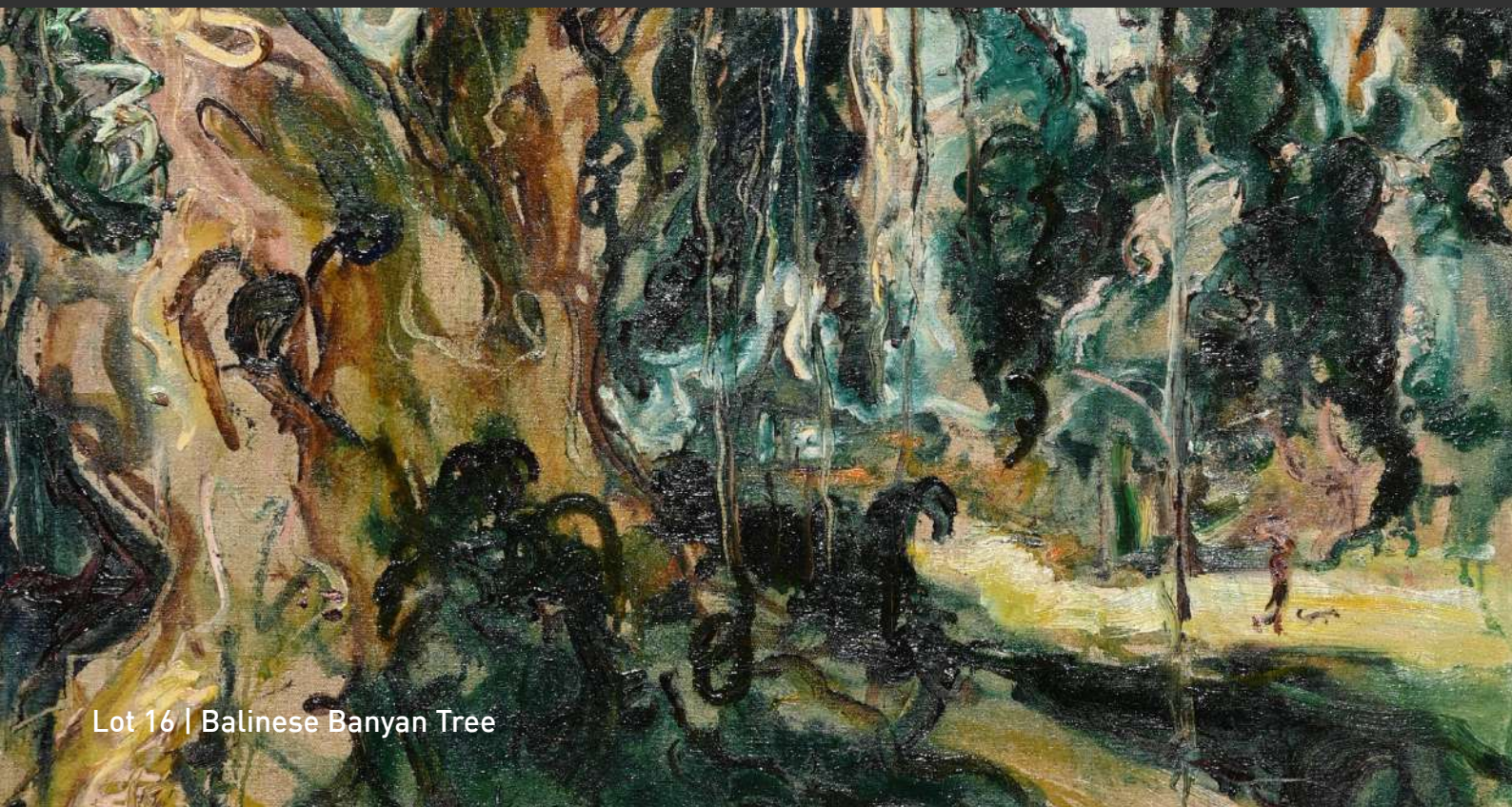
阿凡迪 (1907 - 1990)



“ 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. ”

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' 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.



Lot 16 | Balinese Banyan Tree

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。

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。



Lot 17 | Duck Keeper





Affandi depicts a banyan tree in this artwork, which is significant in various Asian and Pacific faiths and mythology. Banyan trees are commonly referred to as a heavenly plant, and they are typically cultivated in regions that the Balinese regard as sacred. By displaying his creative artistic methods, 'Beringin Bali' highlights Affandi's interaction between the physical and spiritual realms, enveloping the tree in mysticism. He emphasizes the tree's budding energy and presence using a blend of flowing and semi-spiralling strokes. Affandi made several travels to Bali throughout the 1960s, and this painting is an attempt by Affandi to depict the characteristics that lie behind the outward beauty of the place.

Affandi在这幅作品中描绘了一棵榕树。榕树在亚洲和太平洋地区的各种信仰和神话中都扮演着很重要的角色。榕树通常被称为天上的植物，通常在巴厘岛人认为神圣的地区种植。“巴厘岛的榕树”凸显了Affandi创造的这种的物质和精神领域之间的互动。用其具有创造力的绘画技法，将树包裹在神秘主义的氛围中。他用流动和半螺旋的笔触来强调这棵树生长的能量和存在。Affandi在20世纪60年代曾多次前往巴厘岛，这幅作品是他试图讲述在这片美丽土地背后的深层文化特征。



The apparently random strokes, smudges, and squiggles in this painting highlight Affandi's trademark expressionist style. The painting depicts a duck farmer herding his ducks. Commonplace components in his paintings emanate the sparkling and energetic river of life – the subject's foot monogram and his head tilted downwards adds to its humility and belies the subject's humble occupation as a duck farmer. Affandi alludes to the fact that his paintings are constantly anchored in humanity by using symbolic touches of earth-tone colors.

"I like curves because they (represent) the feeling I get from wayang kulit puppets. If you look closely at the wayang puppets, you will see that they are very rarely made using only straight lines.. It may be old-fashioned but I love curves." — Affandi

这幅画中明显随意的笔触、污迹和潦草的线条突出了阿凡迪标志性的表现主义风格。这幅画描绘了一个黝黑的农民在赶鸭子。在他的绘画中，平凡的元素散发出生命之河的光芒，充满活力——画中人物脚上的字母组合和他的头向下倾斜，增添了他的谦卑，也掩盖了画中人物作为养鸭人的卑微职业。阿凡迪暗示，他的绘画通过使用大地色系的象征性色彩，不断地扎根于人性之中。

“我喜欢曲线，因为它们代表了我从哇扬皮影戏偶（wayang kulit）上得到的感觉。如果你仔细观察哇扬皮影戏偶（wayang kulit），你会发现它们很少只用直线制作。也许有点过时，但我喜欢曲线。”——Affandi

ALEX PAPADIMITRIOU

亚历克斯·帕帕迪米特里欧

(1924 - 2006)

Alex Papadimitriou was a prominent Indonesian-based Greek art collector and art visionary who established the Papadimitriou collection. Born in Palembang, Sumatra, in 1924, he had a natural affinity of art since a young age, where he was raised in Greece and was continuously surrounded by art & paintings at his home.

In the 1970s, Alex served in the Indonesian embassy in Brazil, where he was in charge of a number of Indonesian artists: Affandi, Kusnadi, and Solihin to be invited to the Sao Paulo Biennale. When Alex returned to Indonesia, his relationship with these and other artists grew much stronger, so did his passion for Indonesian art. He also had close relationships with other artists such as Hendra Gunawan, Ahmad Sadali, But Mochtar, Srihadi Sudarsono, Mochtar Apin, and A.D. Pirous. Papadimitriou would later on open an art gallery and organized numerous exhibitions for Indonesian artists.

Alex shared the artists' way of thinking, and this became his own universe. That's why he constantly helped artists in whatever way he could, whether it was by providing financial assistance or by purchasing additional works. He later became the ambassador's private secretary in Indonesia, where he inspired the ambassador's interest in Indonesian modern and contemporary art. Every item in his collection has a personal significance, and they all originate from his artist friends, which is why the collection is entirely made up of originals. The Papadimitriou collection is undoubtedly recognized as one of Indonesia's most diverse collections of modern and contemporary masterpieces, if not the biggest. It is the illustrious legacy of a sincere and dedicated collector's life. His collections are unique since it grew organically from his friendships with artists and his connections through his lifetime in the art industries.

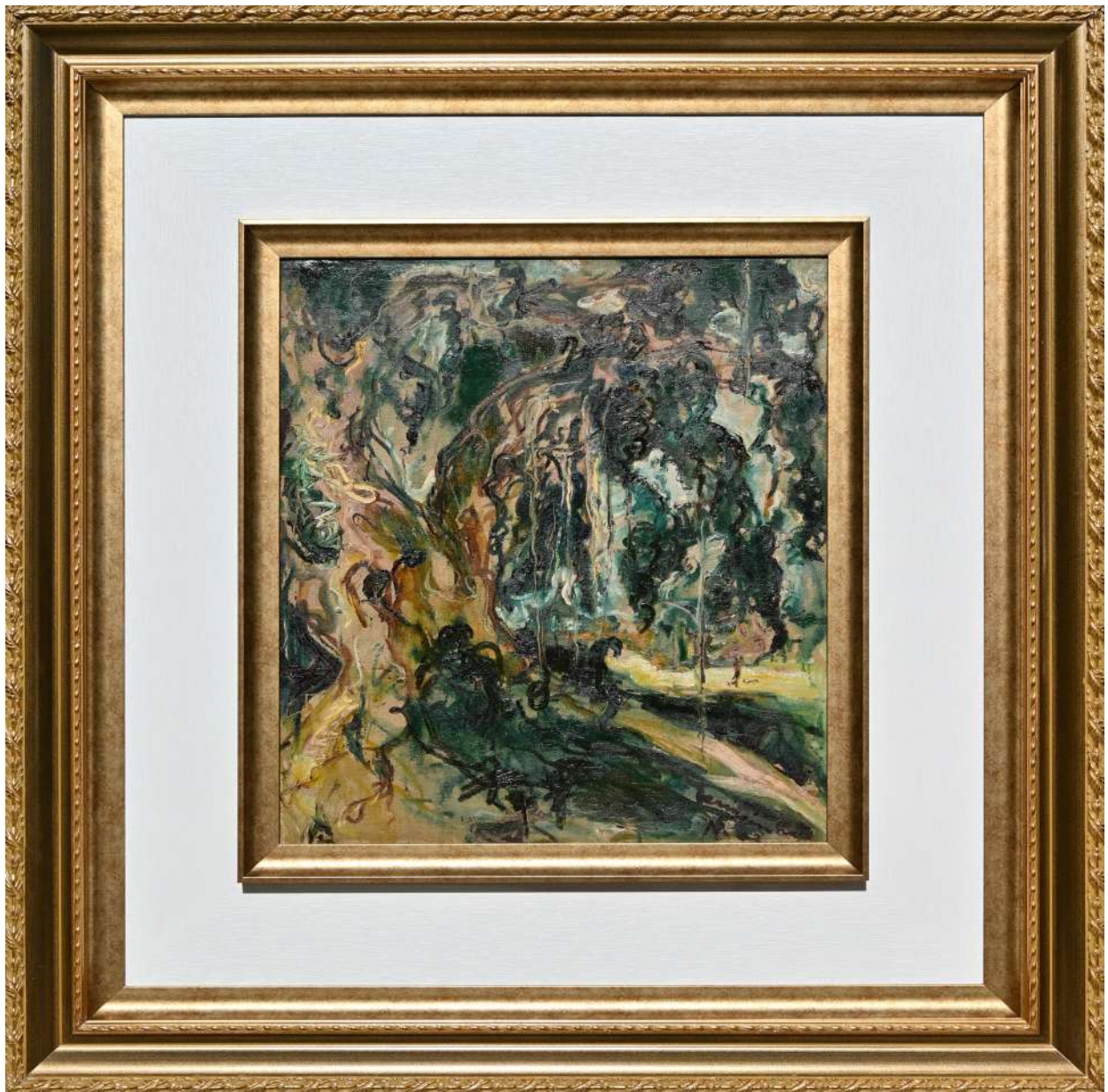
亚历克斯·帕帕迪米特里欧 (Alex Papadimitriou) 是一位著名的印度尼西亚籍希腊艺术收藏家和艺术远见者，他建立了 Papadimitriou 收藏。他于 1924 年出生于苏门答腊的巨港，从小艺术就对他有着天然的吸引力，他在希腊长大，在家中被艺术和绘画所包围。

1970 年代，亚历克斯 (Alex) 在印度尼西亚驻巴西大使馆任职，在那里他负责多位印度尼西亚艺术家：阿凡迪 (Affandi)、库斯纳迪 (Kusnadi) 和索利欣 (Solihin) 应邀参加圣保罗双年展。因此，当亚历克斯 (Alex) 回到印度尼西亚时，他与这些艺术家和其他艺术家的关系变得更加牢固，他对印度尼西亚艺术的热情也更加强烈。他还与其他艺术家有密切的关系，如亨德拉·古纳万 (Hendra Gunawan)、艾哈迈德·萨达利 (Ahmad Sadali)、博特·莫克塔 (But Mochtar)、斯里哈迪·苏达索诺 (Srihadi Sudarsono)、莫克塔·阿宾 (Mochtar Apin) 和阿卜杜勒·贾里勒·皮鲁斯 (A.D. Pirous)。Papadimitriou 后来开设了一家艺术画廊，并为印度尼西亚艺术家组织了许多展览。

亚历克斯 (Alex) 分享了艺术家的思维方式，这成为了他自己的宇宙。这就是为什么他不断地以任何可能的方式帮助艺术家，无论是提供经济援助还是购买额外的作品。后来他成为大使在印度尼西亚的私人秘书，在那里他激发了大使对印度尼西亚现当代艺术的兴趣。他收藏的每一件物品都具有个人意义，而且都来自他的艺术家朋友，这就是为什么该系列完全由原创组成。Papadimitriou 收藏无疑是印度尼西亚最多样化的现代和当代杰作收藏之一，即使不是最大的。这是一位真诚而专注的收藏家一生留下的辉煌遗产。他的收藏是独一无二的，因为是从他与艺术家的友谊中有机地发展起来。



For his dedication, interest and understanding of Indonesian art, Alex Papadimitriou received the "Patron of National Heritage" award.



16

AFFANDI (Indonesian, 1907-1990)

Beringin Bali (Balinese Banyan Tree)

Signed and dated 62 lower right

Oil on Canvas

80 x 68.5 cm ; 144 x 133 cm (with frame)

***Provenance - ex. Alek Papadimitriou Family**

藏家购自印尼著名Papadimitriou 家族

IDR 1,200,000,000 - 1,500,000,000

USD 83,790 - 104,740

Affandi 阿凡迪 《巴厘岛的榕树》1962 年作油彩 畫布

BID NOW



**The Banyan Tree (1970), 115 x 154 cm
sold in Sotheby's Hong Kong Mar 2018
HKD 3,200,000 (IDR 5,881,741,411)**



17

AFFANDI (Indonesian, 1907-1990)

Duck Keeper

Signed and dated 1964 lower middle

Oil on Canvas

178 x 98 cm ; 193 x 113 cm (with frame)

*Provenance - ex. Sumichan Family

藏家购自印尼著名Sumichan 家族

IDR 3,500,000,000 - 8,000,000,000

USD 244,380 - 558,590

阿凡迪 《鸭农》 1964 年作油彩 畫布

BID NOW



Fisherman (1975), 140.5 x 102 cm
sold in Sotheby's Hong Kong Oct 2021
at HKD 6.225.000 (IDR 11.500.000.000)

SUDARSO 苏达索 (1914 - 2006)

Sudarso was a milk seller and Maestro Affandi was his regular customer. He soon became interested in paintings and Affandi took him under his wings. Soon enough, Sudarso became a lecturer at the Indonesian Fine Arts Academy in Yogyakarta and had participated in numerous exhibitions locally and internationally. He was also a member of Pelukis Rakyat, an art organisation founded by Hendra Gunawan and Affandi.

苏达索 (Sudarso) 是一名牛奶销售商，阿凡迪 (Maestro Affandi) 是他的常客。他很快就对绘画产生了兴趣，阿凡迪 (Affandi) 将他置于他的羽翼之下。很快，苏达索成为日惹印度尼西亚美术学院的讲师，并参加了许多本地和国际展览。他还是由亨德拉·古纳万 (Hendra Gunawan) 和阿凡迪 (Affandi) 创立的艺术组织 Pelukis Rakyat 的成员。



Sudarso's 'Ken Arok' shows the scene of Ken Arok laying eyes on Ken Dedes for the first time. Perched on a chair, her sheer green skirt splits the fray, revealing shining skin that Ken Arok was initially so enticed by. Sudarso painting women with other figures is rare, which makes this painting uniquely exceptional. Regardless, this painting brings out the best in Sudarso's mastery of composition, the sfumato and chiaroscuro adds depth and dimension.

苏达索的《Ken Arok》展示了Ken Arok第一次看到Ken Dedes的场景。她坐在椅子上，透明的绿色裙子顺利地垂摆下来，露出了令肯·阿罗克(Ken Arok)着迷的光滑皮肤。苏达索将女性与其他人物结合在一起的场景非常罕见，这也使得这幅画作在其他作品中脱颖而出。这幅作品也展现了苏达索对构图和复杂元素的绝佳控制能力。



This work is located in Indonesia.

18

SUDARSO (Indonesian, 1914-2006)

Ken Arok

Signed and dated 1982 lower left

Oil on canvas

140 x 200 cm ; 164 x 226 cm (with frame)

*Provenance - ex. Adam Malik Family
藏家购自印尼著名Adam Malik 家族

IDR 450,000,000 - 600,000,000

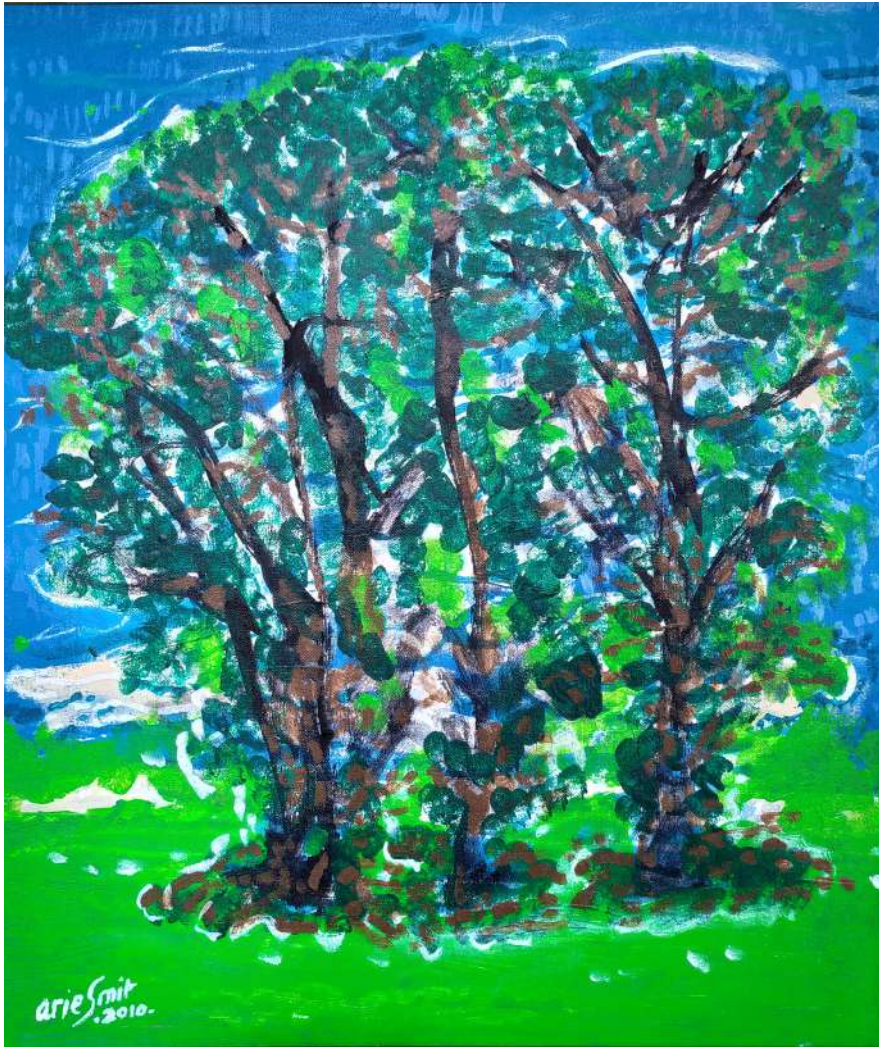
USD 31,430 - 41,900

BID NOW

蘇達索 《 》 1982 年作 油彩 畫布

7 WORKS BY **ARIE SMIT**

七个艾利斯密特作品



Lot 21 | **A Family of Trees**



Lot 27 | **A Quiet Day in the Village**



Lot 28 | **Temple**



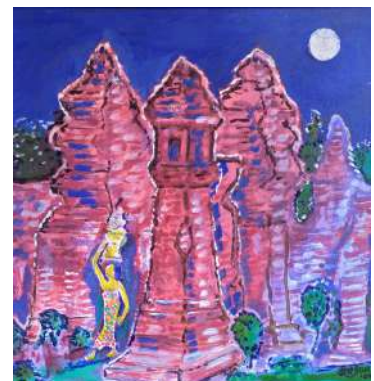
Lot 26 | **Landscape Bali**



Lot 20 | **Wet Rice Field**



Lot 19 | **Carrying Offering to the Temple**

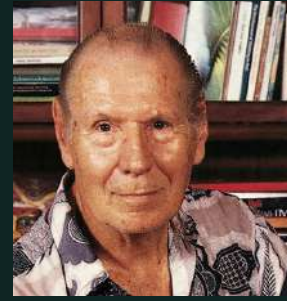


Lot 22 | **Full Moon in Bali**

ARIE SMIT

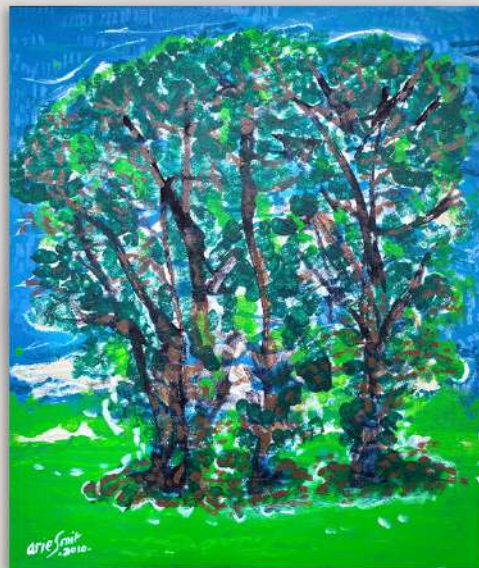
艾利·斯密特

(1916 - 2016)



Arie Smit 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。



Bali is an island filled with nature from green to blue and other many colours. With the rhythmic lines of brush strokes creating densely textures, Arie Smit accentuates the life or growth of the tree.

巴厘岛是一个充满大自然的岛屿，从绿色到蓝色以及其他许多颜色。阿里·斯密特（Arie Smit）用有节奏的笔触线条营造出密集的纹理，突出了树木的生命和生长过程。



“Full Moon in Bali” depicts an activity in the daily lives of the villagers in Bali, an Arie Smit’s unique theme. Amid the night sky’s dazzling moonlight, a villager is depicted bringing offerings to the temple. Encompassing his fauvism style of using very bold colours, the red temple contrast against the blue background, allowing viewers to be transported back to the whimsical era of colours, vibrancy and quietness.

“巴厘岛满月”描绘了巴厘岛村民日常生活中的一项活动，这是阿里·斯密特（Arie Smit）的独特主题。在夜空耀眼的月光下，描绘了一位村民将祭品带到寺庙。他使用非常大胆的色彩呈现野兽派的风格，红色的寺庙与蓝色背景形成鲜明对比，让观众回到异想天开的色彩时代，充满活力和安静。



Smit portrays his impressionistic depiction of a rice paddy field scene in the painting 'Wet Rice Field,' which is illustrated with dots and streaks of colour that blend together in a harmonious composition. Smit creates a sense of depth in the painting by combining different colours of a cool-tone colour palette balanced by the golden tones. Red linear strokes pierce the blue waterscapes, creating a contrast that evokes feelings of warmth.

斯密特 (Smit) 在画作“湿稻田”中以印象派的形式描绘了稻田场景，这幅画用颜色的点和条纹混合在一起，形成了和谐的构图。斯密特通过将冷色调调色板的不同颜色与金色色调相结合，在绘画中营造出一种深度感。红色的线条划过蓝色的水景，形成对比，唤起温暖的感觉。





This work is located in Indonesia.

19

ARIE SMIT (Indo-Dutch, 1916-2016)

Carrying Offering to the Temple
Signed and dated 010 lower right
Acrylic on canvas
48.5 x 40 cm ; 74 x 66 cm (with frame)

IDR 160,000,000 - 200,000,000
USD 11,180 - 13,970

艾利·斯密特《向寺庙进贡》2010年作 亚克力 画布

BID NOW



**This work is accompanied with
a certificate of authenticity from
Neka Art Museum**

Modern and Contemporary Art (JK012)



This work is located in Indonesia.

20

ARIE SMIT (Indo-Dutch, 1916-2016)

Wet Rice Field

Signed and dated 08 lower left

Acrylic on canvas

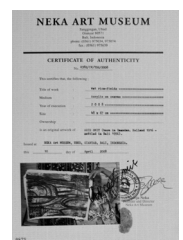
48 x 67 cm

IDR 255,000,000 - 350,000,000

USD 17,810 - 24,440

艾利·斯密特 《湿稻田》 2008 年作 亞克力 畫布

BID NOW



This work is accompanied with
a certificate of authenticity from
Neka Art Museum



This work is located in Indonesia.

21

ARIE SMIT (Indo-Dutch, 1916-2016)

A Family of Trees

Signed and dated 2010 lower left

Acrylic on canvas

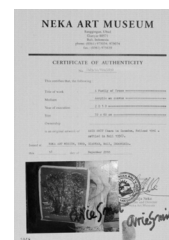
72 x 60 cm

IDR 425,000,000 - 500,000,000

USD 29,680 - 34,920

艾利·斯密特 《树谱》 2010 年作 亞克力 畫布

BID NOW



**This work is accompanied with
a certificate of authenticity from
Neka Art Museum**

Modern and Contemporary Art (JK012)



This work is located in Indonesia.

22

ARIE SMIT (Indo-Dutch, 1916-2016)

Full Moon in Bali

Signed and dated 2004 lower right

Acrylic on canvas

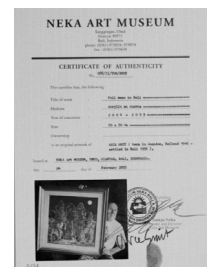
70 x 70 cm

IDR 390,000,000 - 500,000,000

USD 27,240 - 34,920

Arie Smit 艾利·斯密特 《巴厘岛满月》 2004 年作 亚克力 画布

BID NOW



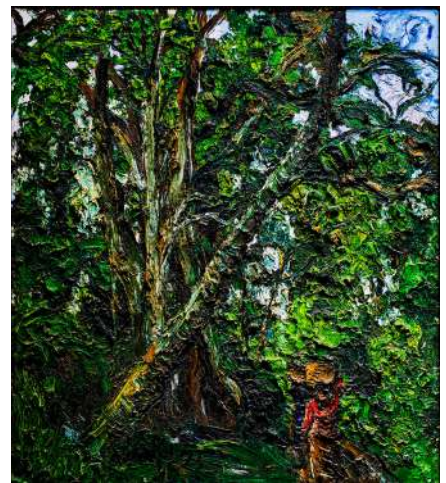
This work is accompanied with
a certificate of authenticity from
Neka Art Museum

6 WORKS BY AWIKI

六个羅維奇作品



Lot 23 | Harvest Paddies



Lot 24 | Banyan Tree



Lot 25 | Jamoe Seller (Herbal Seller)



Lot 29 | Balinese Girl



Lot 30 | Still Life I



Lot 31 | Still Life II



AWIKI

羅維奇

b.1961

Awiki is known for his three-dimensional painting that is reminiscent of those of impressionists. He was a student of Dullah in Pejeng Gallery and later joined Kamboja Gallery along with other 17 notable painters. Inspired by nature scenery that he visits, he is famous for his landscape paintings that come to life through the abundant amount of paint that is put onto the canvas. Using a palette-knife, he puts the paint onto the canvas and let it harden, also known as the impasto technique.

Awiki以其令人联想到印象派的三维绘画而闻名。他是Pejeng画廊Dullah的学生，后来与其他17位著名画家一起加入了Kamboja画廊。受到参观的自然风光的启发，他在画布上涂上大量颜料，以栩栩如生的风景画而闻名。他使用调色刀将颜料涂在画布上并使其变硬，也称为厚涂技术。他的画虽然看起来很复杂，但是他的手却非常敏捷，只需几个小时就可以完成一幅对他的技术要求很高的作品。



Banyan trees are often associated with the national coats of arms in Indonesia. It is a symbol of the unity and power of Indonesia. The artist painted nature as a form of realism and by utilizing the impasto technique, where the thick paint is laid on an area and it is usually thick that the brush strokes are visible. It then opens the mind to philosophical ideas to connect the viewers and the artist to nature and create significance in the painting.

榕树通常与印度尼西亚的国徽联系在一起。它是印度尼西亚团结和力量的象征。艺术家将自然描绘为一种现实主义形式，并利用厚涂技术将厚厚的颜料涂在一个区域上，通常很厚，可以看到笔触。总的来说，然后它打开哲学思想的头脑，将观众和艺术家与自然联系起来，并在绘画中创造意义。



In the painting, Awiki depicts a scene of an everyday life aspect from a different point of view. It portrays the villagers, with the traditional straw hats and picking out their necessities at the market. The artist painted this to capture the lives of ordinary people and paint it with an impasto technique, where the thick paint is laid on an area and it is usually thick that the brush strokes are visible. Overall, it allows spectators to have a view of life on the other side of the world and capture the mundane aspects of contemporary domestic life, from grocery shopping to walking down the streets.

在这幅画中，阿维基从不同的角度描绘了一个日常生活方面的场景。它描绘了戴着传统草帽的村民在市场上挑选必需品。画家画这幅画是为了捕捉普通人的生活，并用厚涂技术绘画，将厚厚的颜料涂在一个区域，通常很厚，可以看到笔触。总的来说，它让观众可以看到世界另一端的生活，捕捉当代家庭生活的平凡方面，从杂货店购物到走在街上。



In the painting, Awiki depicts a lady sitting on the side of the street with a basket full of items. The painting by the artist is a prime example of an abstract elegance made with the impasto technique, where the thick paint is laid on an area and it is usually thick that the brush strokes are visible. The lady itself portrays her air of self-conscious dignity and suggests that she is noble. The light falls with the exquisite beauty along with the features of the lady. This painting serves viewers to portray the beauty and charm of the people.

在这幅画中，阿维基(Awiki) 描绘了一位女士坐在街边，提着一个装满物品的篮子。艺术家的这幅画是用厚涂技术制作的抽象优雅的一个典型例子，其中厚厚的油漆涂在一个区域，通常很厚，可以看到笔触。这位女士本身描绘了她自觉高贵的气质，并暗示她是高贵的。光线随着女士的五官精致美丽而落下。这幅画为观者描绘了人物的美丽和魅力。



This work is located in Indonesia.

23

AWIKI (Indonesian, b.1961)

Harvest Paddies

Signed and dated 03 lower left

Oil on Canvas

50 x 40 cm

IDR 50,000,000 - 70,000,000

USD 3,500 - 4,890

BID NOW

Awiki 羅維奇 《收割稻田》 2003 年作 油彩 畫布



This work is located in Indonesia.

24

AWIKI (Indonesian, b.1961)

Banyan Tree

Signed and dated 1993 lower left

Oil on Canvas

130 x 150 cm

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

USD 12,570 - 17,460

Awiki 羅維奇《榕树》1993 年作 油彩 畫布

BID NOW



This work is located in Indonesia.

25

AWIKI (Indonesian, b.1961)

Jamoe Seller (Herbal Seller)

Signed and dated 97 lower right

Oil on Canvas

130 x 150 cm

IDR 190,000,000 - 250,000,000

USD 13,270 - 17,460

BID NOW

Awiki 羅維奇 《草药贩》 1997 年作 油彩 畫布



This work is located in Indonesia.

26

ARIE SMIT (Indo-Dutch, 1916-2016)

Landscape Bali

Signed and dated 94 lower left

Acrylic on canvas

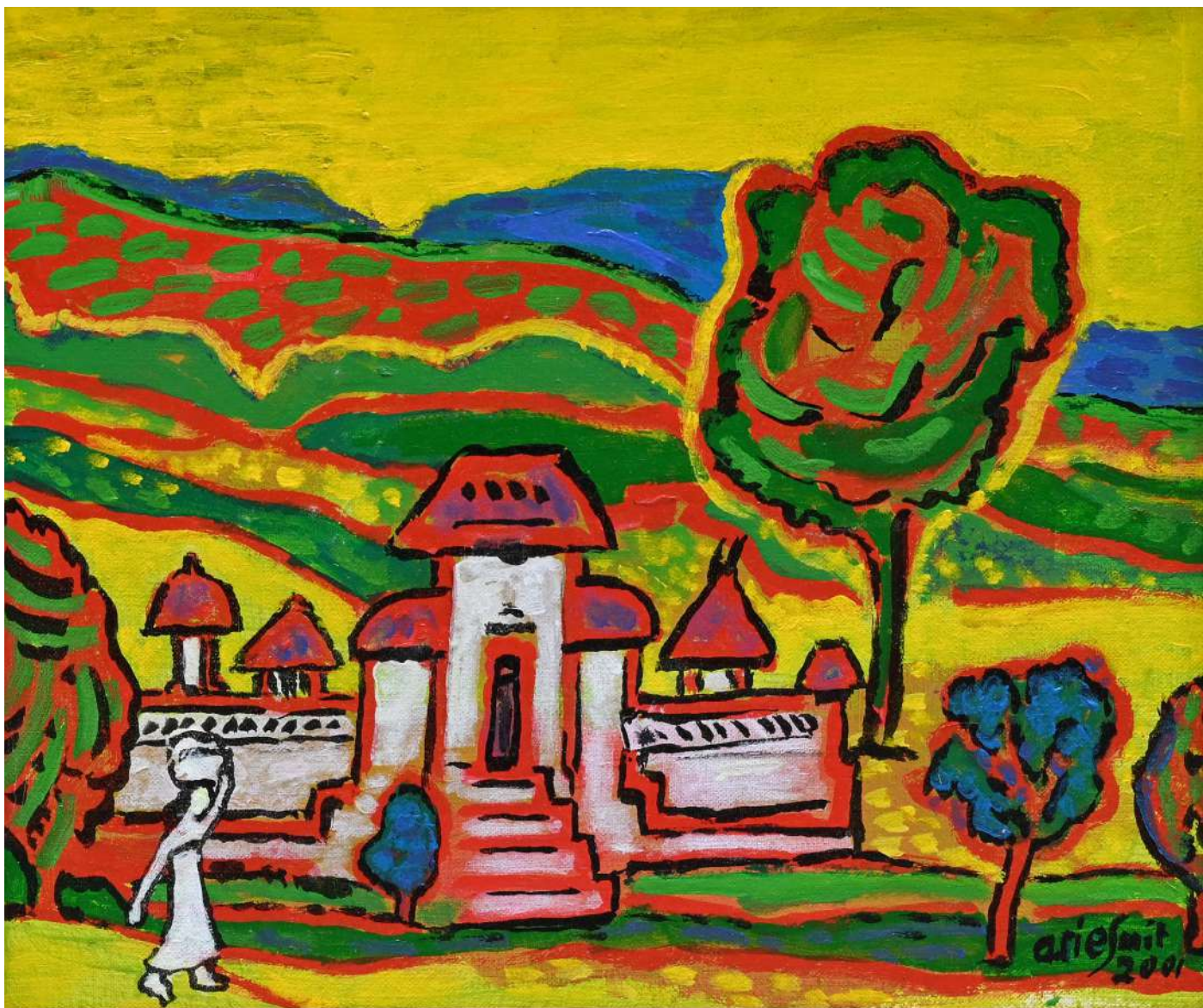
41 x 50 cm ; 70 x 79.5 cm (with frame)

IDR 60,000,000 - 80,000,000

USD 4,190 - 5,590

BID NOW

Arie Smit 艾利·斯密特 《巴厘岛风景》 1994 年作 亚克力 画布



This work is located in Indonesia.

27

ARIE SMIT (Indo-Dutch, 1916-2016)

A Quiet Day in the Village

Signed and dated 2001 lower right

Acrylic on canvas

40 x 46 cm ; 65 x 71 cm (with frame)

IDR 160,000,000 - 180,000,000

USD 11,180 - 12,570

BID NOW



This work is accompanied with
a certificate of authenticity from
Neka Art Museum

Arie Smit 艾利·斯密特 《村庄里安静的一天》 2001 年作 亚克力 画布



This work is located in Indonesia.

28

ARIE SMIT (Indo-Dutch, 1916-2016)

Temple

Signed and dated 01 lower right

Acrylic on canvas

25 x 30 cm ; 54 x 60 cm (with frame)

IDR 50,000,000 - 80,000,000

USD 3,500 - 5,590

Arie Smit 艾利·斯密特 《寺庙》 2001 年作 亚克力 画布

BID NOW



This work is accompanied with a certificate of authenticity



This work is located in Indonesia.

29

AWIKI (Indonesian, b.1961)

Balinese Girl

Signed and dated 03 upper right

Oil on Canvas

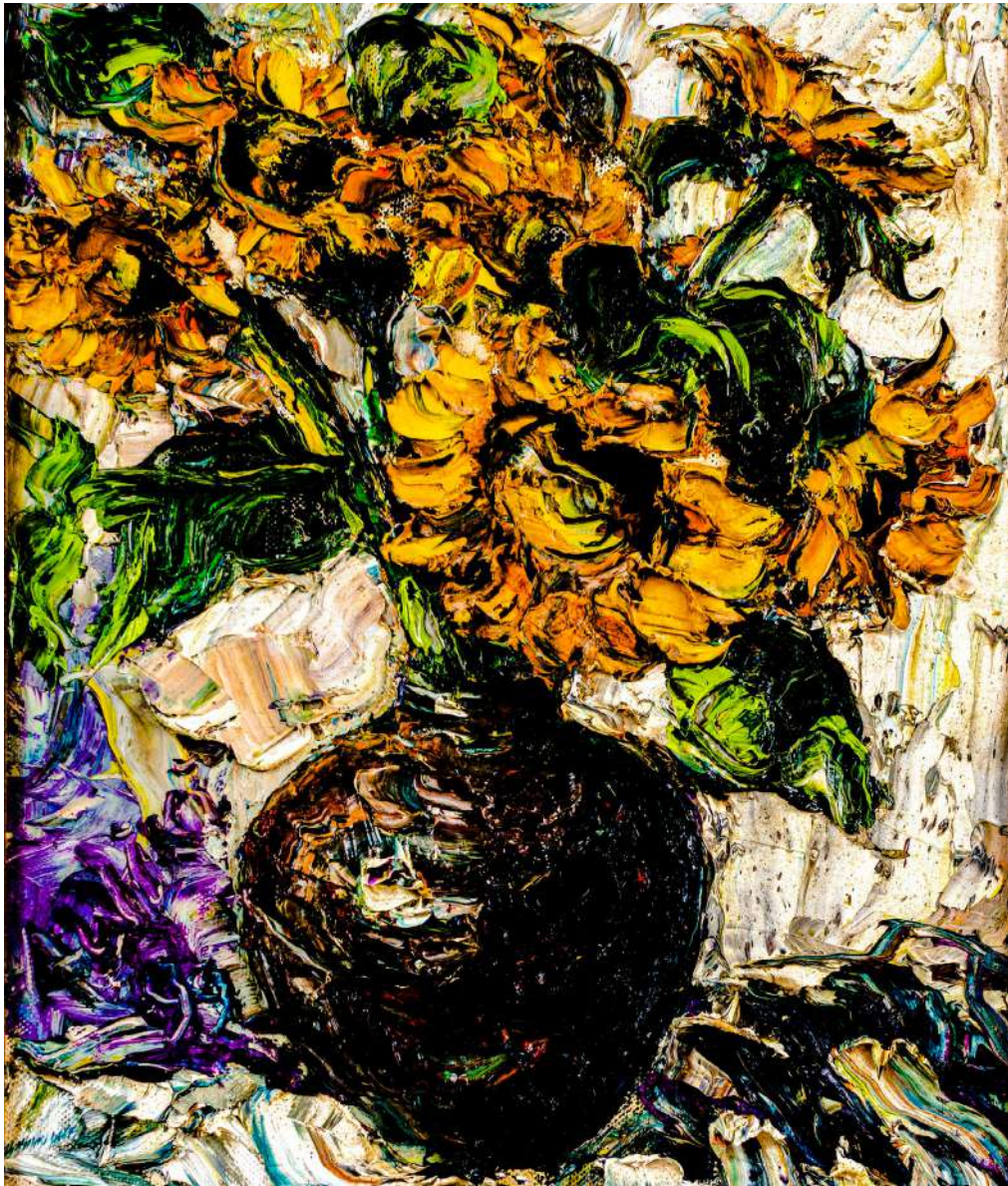
25 x 30 cm

IDR 35,000,000 - 55,000,000

USD 2,450 - 3,850

BID NOW

Awiki 羅維奇 《巴厘島女孩》 2003 年作 油彩 畫布



This work is located in Indonesia.

30

AWIKI (Indonesian, b.1961)

Still Life I

Signed and dated 99 lower left

Oil on Canvas

50 x 60 cm

IDR 45,000,000 - 60.000,000

USD 3,150 - 4,190

BID NOW

Awiki 羅維奇 《静物 I》 1999 年作 油彩 畫布



This work is located in Indonesia.

31

AWIKI (Indonesian, b.1961)

Still Life II

Signed and dated 2002 lower left

Oil on Canvas

40 x 50 cm

IDR 35,000,000 - 55,000,000

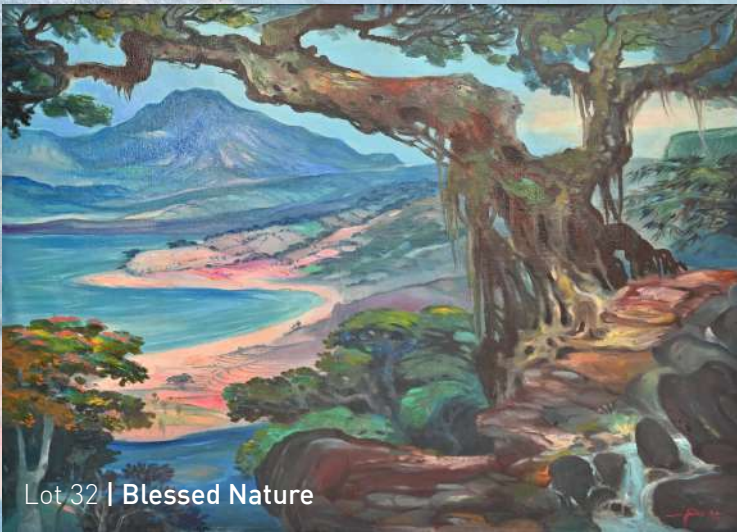
USD 2,450 - 3,850

BID NOW

Awiki 羅維奇 《静物 II》 2002 年作 油彩 畫布

3 WORKS BY HENDRA GUNAWAN

三幅亨德拉·古那彎作品



Lot 32 | Blessed Nature



Lot 34 | Cake Seller



Lot 33 | Village Activity

HENDRA GUNAWAN

亨德拉·古那彎

[1918-1983]

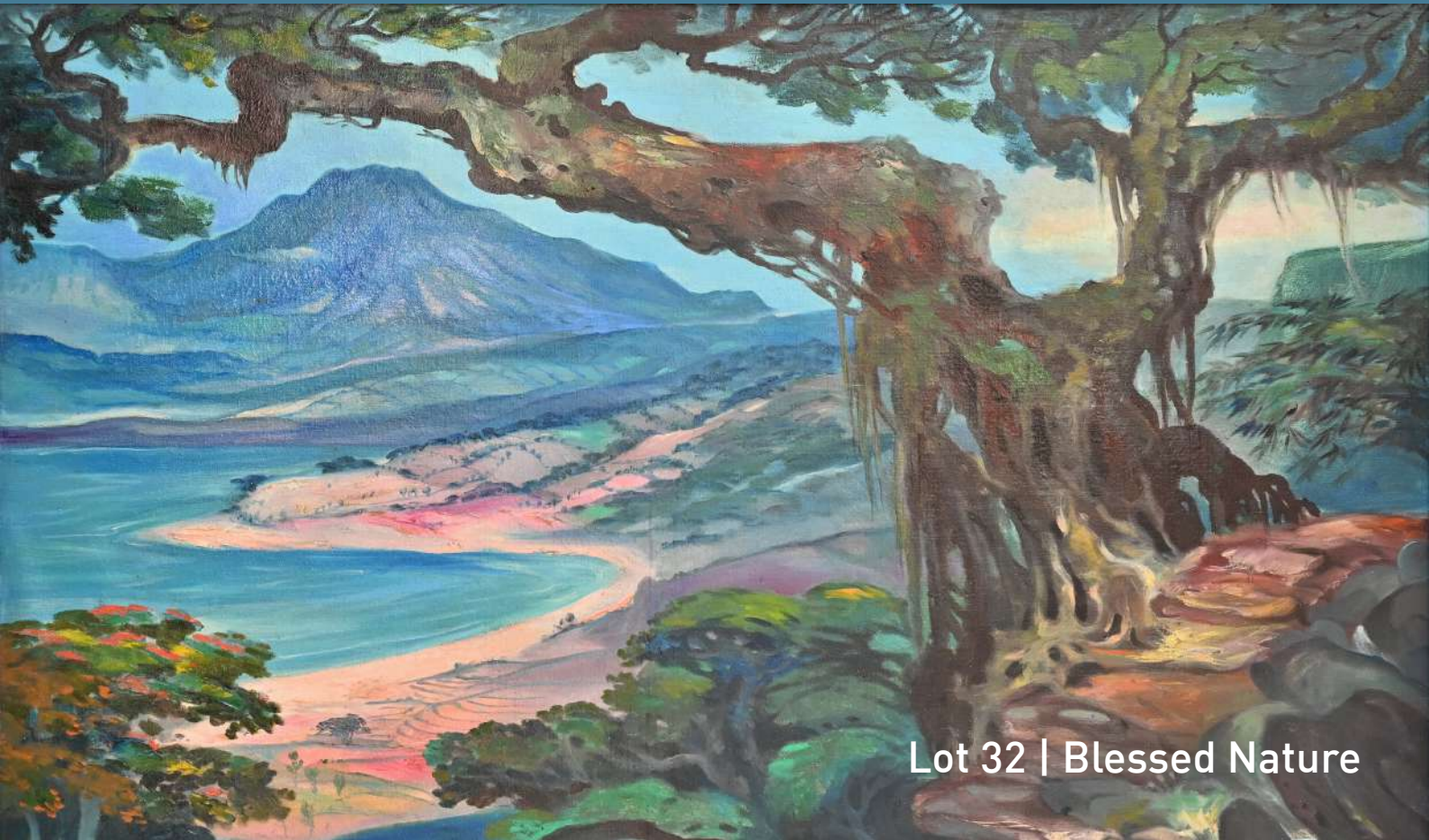


“Hendra liked to illustrate the harsh realities of Indonesian life, he was able to transform them to hope and dreams.”

Hendra Gunawan paints his art inspired from everyday scenes and important events in Indonesia. Founder of Pelukis Rakyat art organization with Afandi in 1947. He is an artistic creator respected for his role in actively stimulating the development of modern art in Indonesia.

“亨德拉喜欢描绘印尼生活的残酷现实，并将它们转化为希望和梦想。”

亨德拉被认为是“现代文艺复兴艺术家”，他的作品中融入了历史、艺术和哲学的思想内容。他曾于1947年与阿凡迪共同创立了人民艺术团体，鼓励成员分享他们的想法，并尝试不同的风格。该艺术团体为印尼现代艺术的发展奠定了基础。



Lot 32 | Blessed Nature



Hendra Gunawan was an Indonesian painter who was known for combining traditional Indonesian aesthetics with Western painting techniques. He painted his childhood surroundings, evocatively depicting the region's rich colours and plentiful greenery. His paintings span a wide range of subjects, including landscape views like the one in 'Blessed Nature'. By combining brilliant complementary earth-tone and blue-tone colours to highlight the surroundings, he creates a sense of harmony in his picture. By using such vibrant colours, we may deduce his preference for this sight and what it means to him.

Hendra Gunawan 是一位印度尼西亚画家，以将传统印度尼西亚美学与西方绘画技巧相结合而闻名。他描绘了他童年的环境，令人回味地描绘了该地区丰富的色彩和丰富的绿色植物。他的画作涵盖了广泛的主题，包括像“大自然”中的风景。通过结合明亮互补的大地色和蓝色调来突出周围环境，他在他的作品中创造了一种和谐感。通过使用如此鲜艳的色彩，我们可以推断出他对这种景象的偏好以及这对他意味着什么。

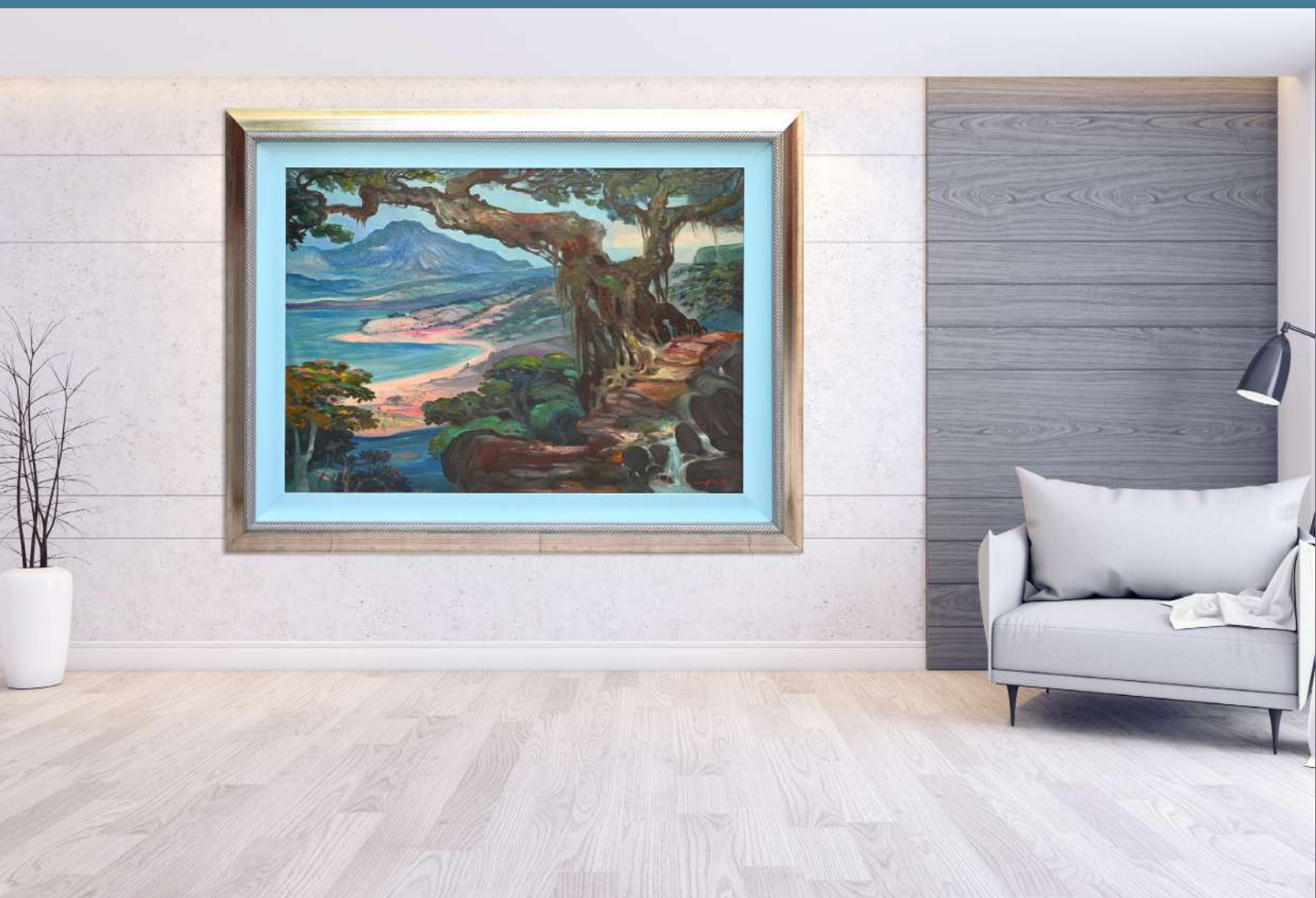




While a familiar theme in Hendra's work revolves around the interaction within the community, this piece is depicted using colours to convey a particular mood or essence, the abstraction of brown and yellow colours observed in the painting exudes a warm tropical appeal. The painting exemplifies the exquisite simplicity of the quintessential Indonesian community, full of togetherness and belonging.

亨德拉作品中的一个熟悉主题围绕着社区内部的互动，这幅作品使用颜色来传达特定的情绪或本质，绘画中观察到的棕色和黄色的抽象散发出温暖的热带魅力。这幅画体现了典型的印尼社区的精致简约，充满了团结和归属感。





Hendra Gunawan was an Indonesian painter who was known for combining traditional Indonesian aesthetics with Western painting techniques. He painted his childhood surroundings, evocatively depicting the region's rich colours and plentiful greenery. His paintings span a wide range of subjects, including landscape views like the one in 'Blessed Nature'. By combining brilliant complementary earth-tone and blue-tone colours to highlight the surroundings, he creates a sense of harmony in his picture. By using such vibrant colours, we may deduce his preference for this sight and what it means to him.

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This work is located in Indonesia.

32

HENDRA GUNAWAN (Indonesian, 1918-1983)

Blessed Nature

Signed and dated 71 lower right

Oil on canvas

96 x 132.8 cm ; 129 x 166 cm (with frame)

*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 1,500,000,000 - 2,200,000,000

USD 104,740 - 153,610

亨德拉·古那彎 《祝福的自然》1971 年作 油彩 畫布

BID NOW



Landscape (1976), 148 x 203 cm
Christie's HONG KONG Nov 2018
HKD 4,200,000 (IDR 7,723,700,000)



This work is located in Indonesia.

33

HENDRA GUNAWAN (Indonesian, 1918-1983)

Aktivitas Pedesaan (Village Activity)

Signed and dated 1958 lower left

Oil on board

39 x 49 cm ; 73 x 83 cm (with frame)

IDR 150,000,000 - 200,000,000

USD 10,480 - 13,970

BID NOW

亨德拉·古那彎 《乡村生活》 1958 年作 油彩 木板



This work is located in Indonesia.

34

HENDRA GUNAWAN (Indonesian, 1918-1983)

Penjual Kue (Cake Seller)

Signed and dated 58 lower right

Oil on board

42.5 x 23 cm ; 76 x 57 cm (with frame)

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

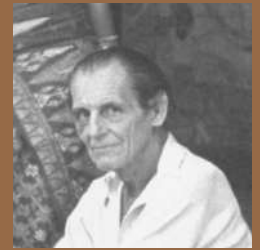
USD 6,990 - 10,480

BID NOW

亨德拉·古那彎 《糕販》 1958 年作 油彩 木板

ADRIEN JEAN LE MAYEUR DE MERPRES (1880 - 1958)

勒邁耶 德 莫赫普赫斯



Today, the oeuvre of Jean Le Mayeur is mostly associated with his time in Bali, Indonesia. His work is characterized by the rendition of light and colour, and the luminosity of sunlight. Indeed, having reached Bali at the age of 52, the paintings completed in the exotic land of strong traditions and culture appear to represent the peak of his maturity as an artist.

今天，Jean Le Mayeur 知名的作品主要與他在印尼巴厘島的時候完成的。他的作品的特点是光線和色彩的呈現，以及陽光的光明。藝術家在52歲時到達巴厘島，在那充滿傳統和文化的異國情調的土地上完成的畫作似乎代表了他作為藝術家成熟的高峰。



Adrien Jean Le Mayeur is a well-known artist from Belgium and he was a self-declared impressionist who became a pioneering Indo-European artist who holds a special position in the history of Southeast Asian Art. In the painting titled Village View, artist Adrien Jean Le Mayeur depicts a 'Dutch Landscape' or mostly known as the amount of space that is devoted to the moist, ocean air and sun-glowing accompanied with ever-present clouds. The colours that were used complements the whole painting by utilizing warm and cool colours. The whole artwork has an authentic meaning and it also brought it closer to home.

阿德里安·让·勒迈耶(Adrien Jean Le Mayeur) 是比利时著名艺术家，自称为印象派画家，后来成为印欧艺术家的先驱，在东南亚艺术史上占有特殊地位。在名为“乡村景观”的画作中，艺术家阿德里安·让·勒迈耶(Adrien Jean Le Mayeur) 描绘了一幅“荷兰风景”，或者通常被称为致力于潮湿、海洋空气和伴随着永远存在的云彩的阳光照射的空间量。所使用的颜色通过使用暖色和冷色来补充整幅画。整件艺术品具有真实的意义，也让它更接近于家



This work is located in Indonesia.

35

ADRIEN JEAN LE MAYEUR DE MERPES (Belgian, 1880-1958)

Village View

Signed lower left

Oil on board

35 x 54 cm ; 59.5 x 78.5 cm (with frame)

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

USD 17,460 - 24,440

BID NOW

勒邁耶 德 莫赫普赫斯 《乡村美景》油彩 木板

3 Works by 三幅安東尼奧布蘭柯作品

ANTONIO BLANCO

安東尼奧·布蘭柯 (1911 - 1999)



Blanco traveled extensively before coming to Bali in 1952 and decided to live in Bali. His 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.

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



Lot 36 | Potrait of Japanese Boy



Lot 38 | A Warm Day in Bali



Lot 37 | Ms. Rani Dancing

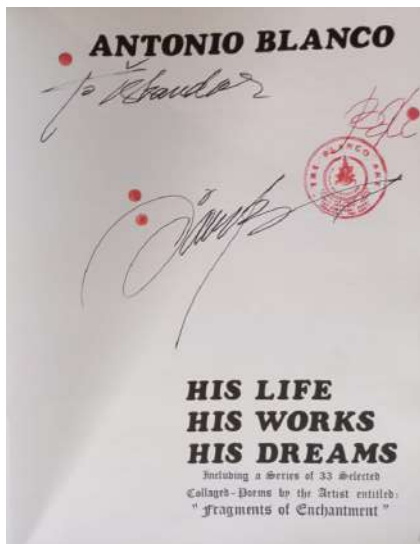
36 | ANTONIO BLANCO

(Philippines-Indonesian, b.1911-1999)

Portrait of Japanese Boy
Signed lower right
Oil on canvas

46 x 38 cm

Antonio Blanco 《安東尼奧·布蘭柯》油彩 畫布



Antonio Blanco, D.H. Dhaimeler, Fabulous Blanco ; Antonio Blanco His Life His Works His Dreams, Duta Fine Arts Foundation, Jakarta, 1991 p. 71

Displayed here is one of Blanco's travelling documented paintings while he was visiting Japan. "Portrait of Japanese Boy" is considered one of his most scarce paintings that were even dated way before his famous Balinese women. The ambience in this oil painting captures the innocence and curiosity of a young Japanese school boy gazing upon his environment, deep in thought. Nostalgia and melancholia evokes the hearts of the viewers, it questions the reality and is immersed into a mode of dreams and passion. This rare piece of artwork, drives another intuitional fantasy opening perspective of viewing Blanco in a more innocent manner. One could look and be heavily seduced by his charming and admirable charisma mirrored upon the "Portrait of Japanese Boy". The sublime painting is seemingly isolates the world and seeks passionate art lovers who are feverishly charmed by Blanco's magnificent fantasy paintings.

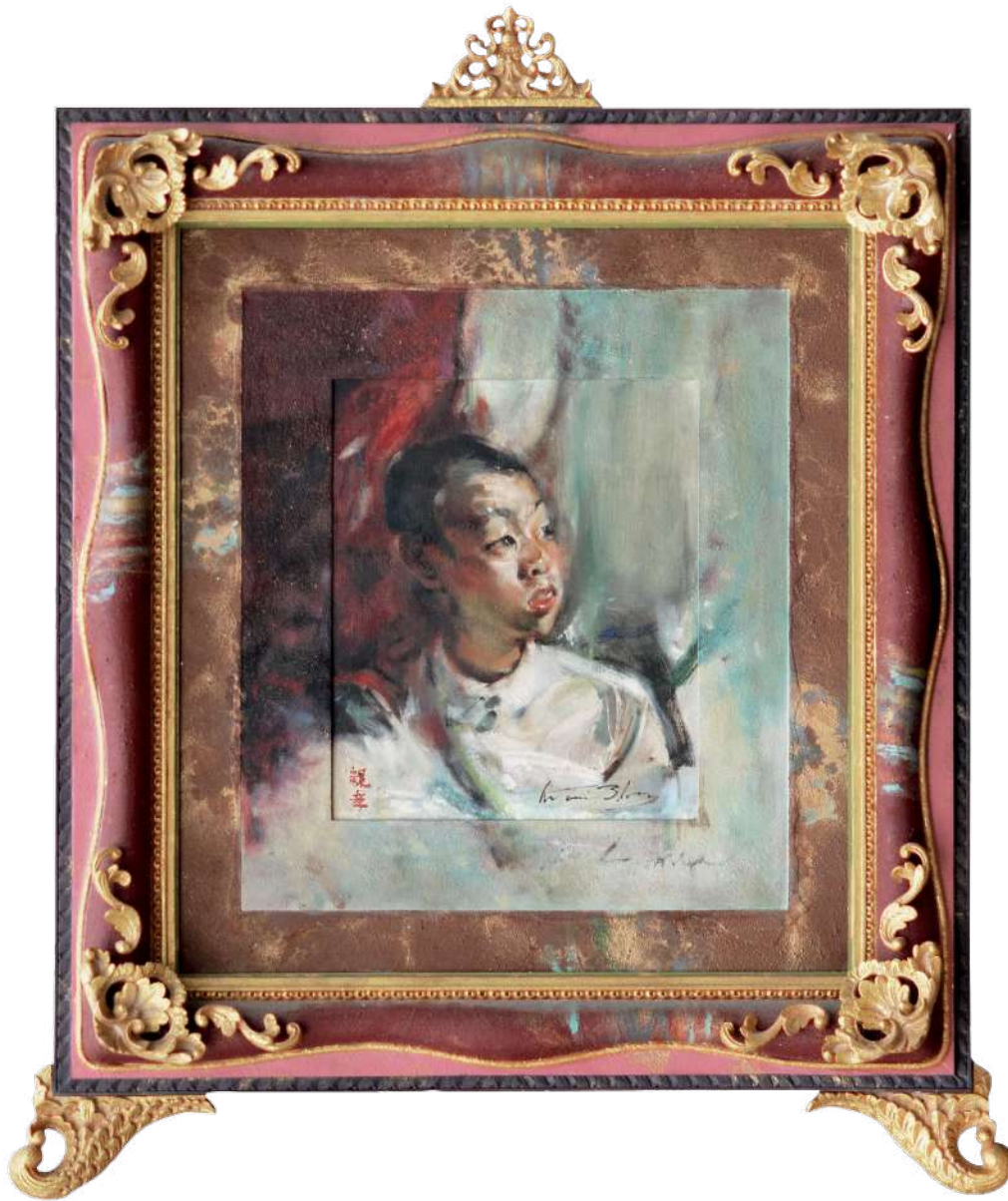
《日本男孩肖像》屬於藝術家早期旅居日本的重要作品，峇里島時期前的代表之作，現實與幻想巧妙地交融，刻畫出東方文化在西方觀點下的樣貌，畫中的日本男孩彷彿被抽離現實，被放置在一個超現實的空間中，男孩天真爛漫，充滿濃厚的懷舊氣息與場景形成一種違和的美感，宛若西方人首次發掘東方世界之經驗，如夢似幻。



Photos from Antonio Blanco - One Man Show at Nichido Art Gallery, Japan, Tokyo, 1951. Picture 2 shows the present lot being exhibited in the mentioned show.

1951年在日本東京日動畫廊舉辦的「安東尼奧·布蘭科一個展」的图片，圖2顯示此作品參展于當時的藝術家個展。





This work is located in Indonesia.

36

ANTONIO BLANCO (Philippines-Indonesian, b.1911-1999)

A Portrait of Japanese Boy

Signed lower right

Oil on Canvas

46 x 38 cm

IDR 450,000,000 - 650,000,000

USD 31,430 - 45,390

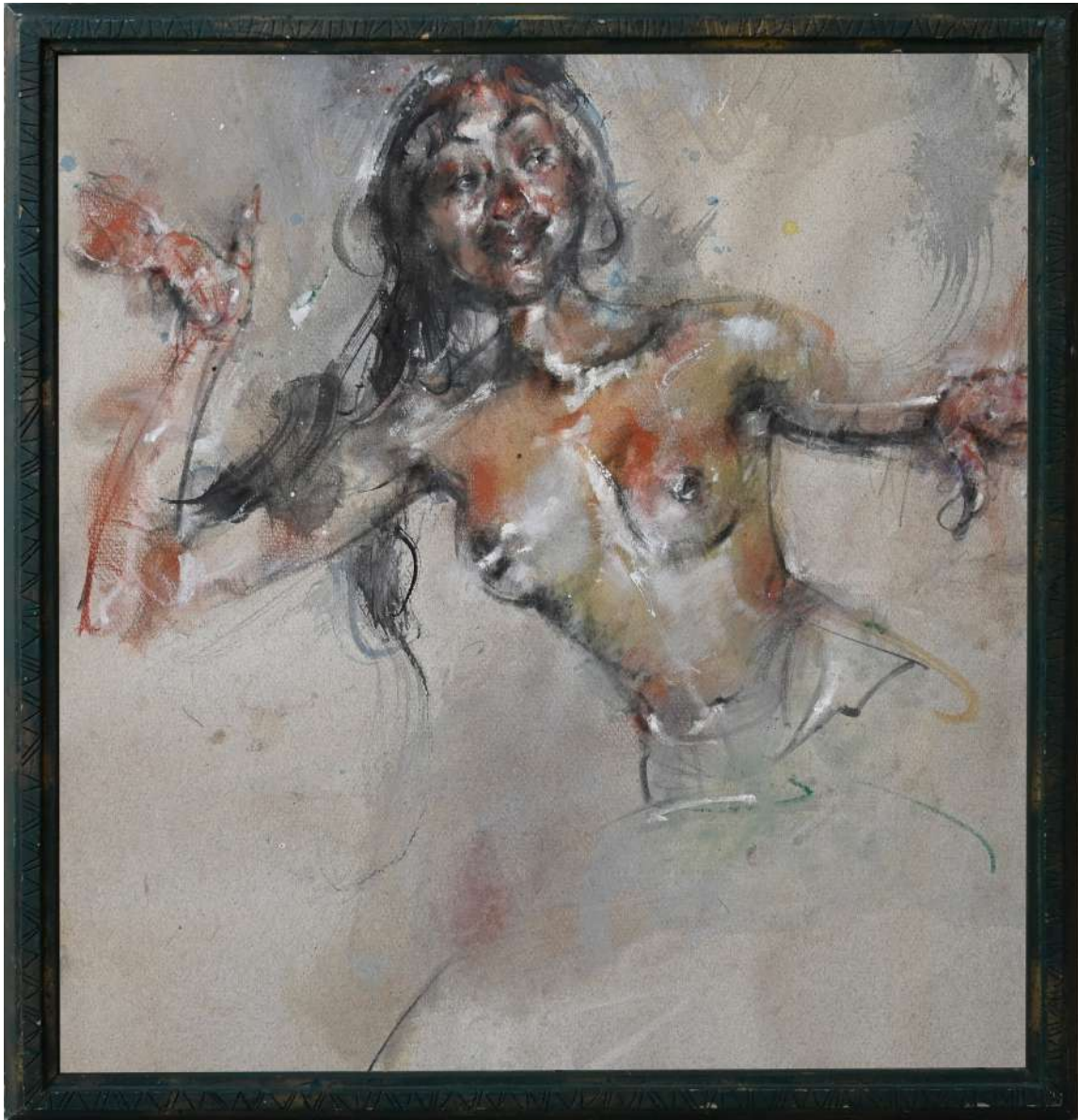
Antonio Blanco 安東尼奧·布蘭柯 《日本男孩肖像》水彩 紙本

BID NOW



Accompanied with a certificate of authenticity issued by The Blanco Renaissance Museum in Bali 2006

附布蘭科美術館證書



This work is located in Indonesia.

37

ANTONIO BLANCO (Philippines-Indonesian, b.1911-1999)

Ms. Rani Dancing

No sign

Watercolour on paper

41.5 x 37 cm ; 66 x 61 cm (with frame)

IDR 170,000,000 - 200,000,000

USD 11,870 - 13,970

Antonio Blanco 安東尼奧·布蘭柯 《》 水彩 紙本

BID NOW



Accompanied with certificate of authenticity from Blanco's Museum

附有已故艺术家博物馆的保证书



This work is located in Indonesia.

38

ANTONIO BLANCO (Philippines-Indonesian, b.1911-1999)

A Warm Day in Bali

Signed lower right

Watercolour on paper

44.5 x 51 cm ; 62 x 70 cm (with frame)

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

USD 12,570 - 17,460

Antonio Blanco 安東尼奧·布蘭柯 《》水彩 紙本

BID NOW



Accompanied with certificate of authenticity from Blanco's Museum

附有已故艺术家博物馆的保证书

Modern and Contemporary Art (JK012)



39

ROLAND STRASSER (Austrian, 1895-1974)

Tibetan Monk

Signed lower right

Oil on canvas

117 x 56 cm ; 129 x 68 cm (with frame)

IDR 110,000,000 - 200,000,000

USD 7,690 - 13,970

Roland Strasser 羅蘭·史特撒爾 《凯撒》 皇帝 油彩 畫布

BID NOW

2 Works by 二幅保羅·胡什納作品

Paul Husner

保羅·胡什納 b.1942



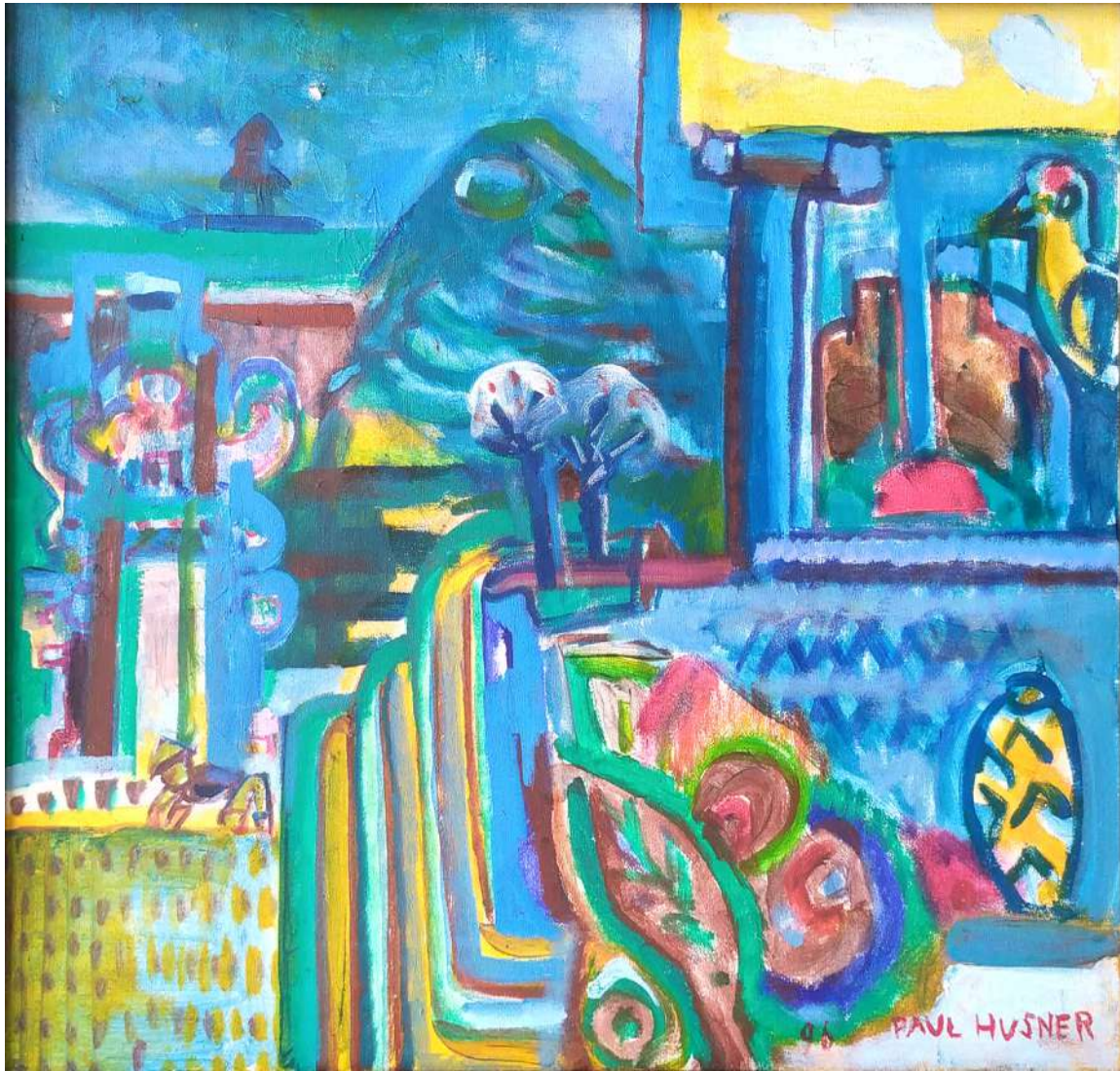
“I do not view Bali as merely an exotic locale; it is a magnificent conduit whose light allows me to give form to colour, and composition to form. As an artist, I do not aspire to merely create things of beauty. I wish to faithfully represent the truth of my subject matter through analysis and a distillation of structures to their simplest form.”

Husner is gifted with the rare ability to create scenarios of complex architectural features along with extraordinary expressionist colour verve that they mysteriously make the observer at ease. His paintings tend to depict scenes of temple ceremonies, dramatic mountain and coastal vistas, or studies of Balinese people in their daily lives, encompassing harmonious colours and composition that at times may appear deceptively simple.

“我不认为巴厘岛仅仅是一个异国情调的地方；它是一个宏伟的管道，光线使我能够将形式转化为颜色，将构图转化为形式。作为一名艺术家，我并不渴望仅仅创造美丽的事物。我希望通过分析和将结构升华为最简单的形式，忠实地表达我的主题的真实性。”

保羅·胡什納拥有创造复杂建筑特征场景的罕见能力，以及非凡的表现主义色彩神韵，它们神秘地让观察者感到轻松。他的绘画倾向于描绘寺庙仪式的场景，戏剧性的山景和海岸景色，或巴厘人日常生活中的研究，包括和谐的色彩和构图，有时看似简单。





This work is located in Indonesia.

40

PAUL HUSNER (Swiss-Indonesian, b.1942)

Balinese Landscape

Signed and dated 96 lower right

Acrylic on canvas

50 x 60 cm

IDR 55,000,000 - 65,000,000

USD 3,850 - 4,540

BID NOW

Paul Husner 保羅·胡什納 《巴厘島風景》1996年作 亞克力 畫布



This work is located in Indonesia.

41

PAUL HUSNER (Swiss-Indonesian, b.1942)

Balinese Boy

Signed and dated 96 lower right

Acrylic on canvas

50 x 60 cm

IDR 55,000,000 - 65,000,000

USD 3,850 - 4,540

BID NOW

Paul Husner 保羅·胡什納 《 》 1996 年作 亞克力 畫布

2 Works by 二幅蘇納里奧作品

BASOEKI ABDULLAH 蘇納里奧 (1915 - 1993)



“Persevering and keeping up with the changing times is a prerequisite for becoming a good painter” Basoeqi Abdullah in Surakarta, Indonesia, an Indonesian realist and naturalist painter maestro. He was once appointed as the official painter at the Merdeka Palace in Jakarta and his works have decorated the state palace.

“坚持不懈地与与时俱进是成为优秀画家的前提条件” 印度裔现实主义和自然主义画家 Basoeqi Abdullah 出生于印度尼西亚苏拉卡塔市。他曾被任命为雅加达独立皇宫的官方画家，他的作品装饰了国立宫殿。



This painting accentuates the natural beauty of women. Featuring a nude woman lying on top of a white sheet, Basoeqi Abdullah complements her delicate figure. Rendered in a provocative pose, Basoeqi Abdullah praises beauty through the curvature of the woman's body. And yet again, he has created another sensuous yet elegant painting.

这幅画突出了女性的自然美。巴苏基·阿卜杜拉描绘了一个躺在白色床单上的裸体女人，与她精致的身材相得益彰。巴苏基·阿卜杜拉以挑逗的姿势呈现，通过女性身体的曲线来赞美美丽。他再一次地创作了另一幅感性而优雅的画作。



This work is located in Indonesia.

42

BASOEKI ABDULLAH (Indonesian, b.1915-1993)

Aroma of The Red Roses

Signed lower left

Oil on canvas

100.5 x 170.5 cm ; 134.5 x 204.3 cm (with frame)

IDR 300,000,000 - 500,000,000

USD 20,950 - 34,920

Basoeki Abdullah 巴蘇基·阿卜杜拉 《》油彩 畫布

BID NOW



This work is accompanied with a certificate of authenticity



Basoeki Abdullah's 'A Pair of Doves' is an exquisite work that can only be achieved with precision and exactitude. Trained in the Netherlands, Basoeki's rigorous treatment of the birds has given the rendition an extra layer of depth and realism. Perhaps it is the same pursuit of perfection that might have inspired Lee Man Fong, another classical Indonesian painter who also includes doves in his repertoire. Basoeki, the official palace painter at that time maintained a close relationship with Lee and even encouraged him to establish Yin Hua in 1955 (Yin Hua was an artists' association for Chinese Indonesian painters in Jakarta).

阿卜杜拉(Basoeki Abdullah)的《一对鸽子》(A Pair of Doves)是一部保持了极高的绘画精度和完成度的作品。Basoeki在荷兰接受过训练，他对鸟类的严谨处理给了这部作品一层额外的深度和真实性。也许同样是对完美的追求，启发了印尼古典画家李文峰，他的作品中也有鸽子。当时的身为宫廷画家的Basoeki与李文峰保持着密切的关系，甚至鼓励他在1955年成立了Yin Hua(印华)，雅加达的印尼华人画家协会。



This work is located in Indonesia.

43

BASOEKI ABDULLAH (Indonesian, b.1915-1993)

A Pair of Doves

Signed lower Left

Oil on canvas

119 x 55.5 cm

IDR 300,000,000 - 500,000,000

USD 20,950 - 34,920

BID NOW

Basoeki Abdullah 巴蘇基·阿卜杜拉 《》油彩畫布



Portrayed in this present lot are three women performing Kasidah which means Arabian poetry, or often translated as a melodic ode. The minimal color used in this painting creates a dramatic yet alluring scene that highlights the sentimental values it holds.

在这一部分中描绘了三位妇女表演卡西达，意思是阿拉伯诗歌，或通常翻译为旋律颂歌。这幅画中使用的最小颜色创造了一个戏剧性但诱人的场景，突出了它所持有的情感价值。





This work is located in Indonesia.

44

JEIHAN SUKMANTORO (Indonesian, 1938-2019)

Kasidah

Signed and dated 87 lower right

Oil on canvas

140 x 180 cm ; 149 x 189 cm (with frame)

IDR 90,000,000 - 120,000,000

USD 6,290 - 8,380

BID NOW

皆罕・素可曼多羅 《卡西达》 1987 年作 油彩 畫布

3 WORKS BY **FADJAR SIDIK**

三件法賈希迪作品



Lot 46 | **Abstrak**



Lot 47 | **Amazing Abstraction I & II**



Lot 45 | **Amazing Formation I & II**



FADJAR SIDIK

法賈希迪

(1930 - 2004)

Fadjar Sidik's work is identified with creativity of abstracted geometric shapes. Fadjar was a painter who mastered purity of form. The majority of his paintings are based on "expressive designs," which integrate the 'Field of Colour' style as well as specific Spatial Dynamics. Throughout his artistic career, he has received various accolades, including the Indonesian government's 'Anugrah Seni' award for his devotion and pioneering work in Indonesian modern paintings.

法賈希迪的作品经常被认为是抽象几何形状的创造性。法贾尔是一位精通纯粹形式艺术的画家。他的大部分作品都是基于“表现力设计”，将“色彩场”风格和具体的空间动态结合在一起。在他的艺术生涯中，他获得了各种荣誉，包括印度尼西亚政府的“Anugrah Seni”奖，以表彰他在印尼现代绘画中的奉献和开创性工作。



By utilizing multi-toned blue colours on a dark blue backdrop, Fadjar created balance and harmony in this painting. The use of a bright red colour that appears to depict the sun adds to the painting's overall aesthetic, making it unique. Abstract art is often seen to have a moral component since it symbolizes qualities such as order, purity, simplicity, and spirituality.

通过在深蓝色背景上使用多色调的蓝色，法賈希迪在这幅画中创造了平衡与和谐。似乎描绘太阳的鲜红色的运用增加了这幅画的整体美感，使其独一无二。抽象艺术通常被视为具有道德成分，因为它象征着秩序、纯洁、简单和灵性等品质。



This work is located in Indonesia.

45

FADJAR SIDIK (Indonesian, 1930-2004)

Amazing Formation I & II

A. signed lower right , B. signed lower middle

Watercolour on paper

A. 24.3 x 35 cm ; 61 x 52.5 cm (with frame)

B. 24.3 x 35 cm ; 61 x 52.5 cm (with frame)

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

USD 2,100 - 3,500

BID NOW

法賈希迪 《惊人的编队I&II》 水彩 紙本



This work is located in Indonesia.

46

FADJAR SIDIK (Indonesian, 1930-2004)

Abstrak (Abstract)

Signed and dated 2000 lower middle

Oil on canvas

66 x 60 cm ; 85 x 79 cm (with frame)

IDR 65,000,000 - 75,000,000

USD 4,540 - 5,240

BID NOW

法賈希迪 《摘要》 2000 年作 油彩 畫布



This work is located in Indonesia.

47

FADJAR SIDIK (Indonesian, 1930-2004)

Amazing Abstraction I & II

A. signed lower right, B. signed lower right

Watercolour on paper

A. 18.2 x 26.5 cm ; 63 x 35.5 cm (with frame)

B. 17 x 24 cm ; 61 x 34 cm (with frame)

IDR 25,000,000 - 40,000,000

USD 1,750 - 2,800

Fadjar Sidik 《法賈希迪》水彩 紙本

BID NOW



This work is located in Indonesia.

48

FARHAN SIKI (Indonesian, b.1971)

Restart 0.1

Signed and dated 2021 lower right

Spray paint on canvas

90 x 100 cm

BID NOW

IDR 40,000,000 - 80,000,000

USD 2,800 - 5,590

Farhan Siki 《重新启动 0.1》2021 年作 噴漆 畫布



This work is located in Indonesia.

49

DIGIE SIGIT (Indonesian, b.1977)

**Bukankah Semua Milik Anak Kita
(Does Everything Belong to Our Children)**

Stencil Art on Canvas

130 x 100 cm

BID NOW

IDR 18,000,000 - 32,000,000

USD 1,260 - 2,240

Digie Sigit 《巴厘岛男孩》2021 年作



This work is located in Indonesia.

50

EDDIE HARA (Indonesian, b. 1957)

Manusia TV Indonesia (Indonesian TV-Man)

Signed lower left and dated 1995-1996 lower right

Oil on canvas

121 x 90 cm ; 128 x 98 cm (with frame)

IDR 70,000,000 - 100,000,000

USD 4,890 - 6,990

BID NOW

Eddie Hara 《 印尼电视人 》 1995 - 1996 年作 油彩 畫布



3 Works by 三幅格雷戈留斯西达尔塔作品

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 Soegijowas a pioneersculptor of the Modern and Contemporary Art scene from Yogyakarta, Indonesia. He was amongst the first generation that graduated from the Indonesian Institute of the Arts and was part of an art community mentored by Indonesia’s prominent artists: Hendra Gunawan and Affandi. 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. Typically, Sidharta’s works are nationalistic, mostly highlighting Indonesia as a solidified nation.

Gregorius Sidharta 是一位来自印尼日惹的现代和当代艺术领域的先驱雕塑家。他是毕业于印尼艺术学院的第一代毕业生之一，也是印尼著名艺术家Hendra Gunawan和Affandi指导下的一个艺术社区的一员。他的一些作品可以在公共场所找到，例如，雅加达北部的雅加达南部的一个公园，以及DPR/MPR大楼的讲台上，他的潘卡西拉雕塑就安装在那里。典型的是，Sidharta的作品是民族主义的，主要强调印尼是一个团结的国家。



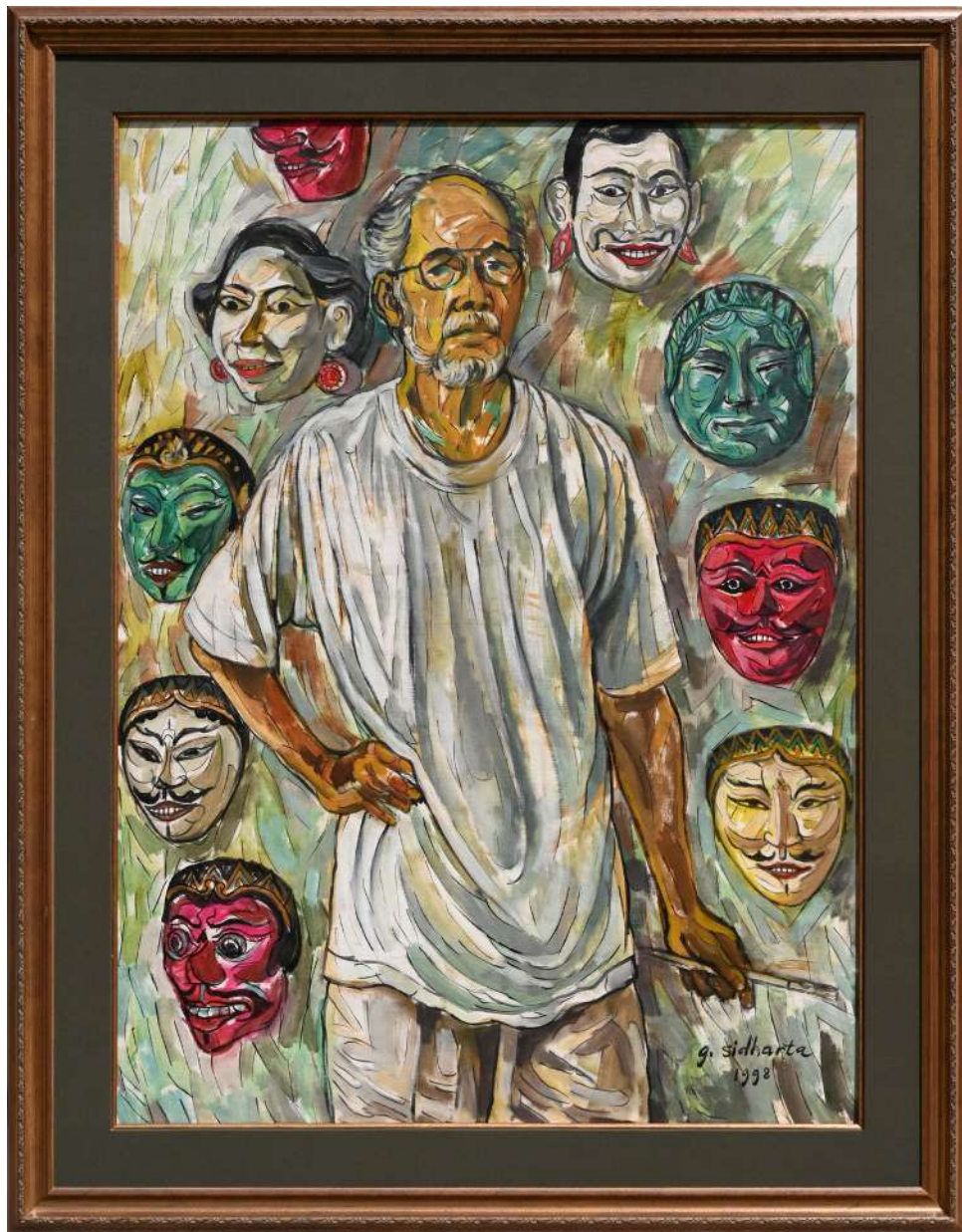
Lot 52 | Buliding The Future



Lot 51 | Aku dan Topeng-Topeng



Lot 53 | Flower Seller



51

GREGORIUS SIDHARTA (Indonesian, 1932-2006)

Aku dan Topeng-Topeng (Me and Masks)

Signed and dated 1998 lower right

Oil on canvas

135 x 100 cm ; 162 x 127 cm (with frame)

IDR 90,000,000 - 150,000,000

USD 6,290 - 10,480

BID NOW

Gregorius Sidharta 《格雷戈留斯·西达尔塔》1998年作 油彩 畫布

52

GREGORIUS SIDHARTA (Indonesian, 1932-2006)

Pembangunan Hari Depan

(**Buliding The Future**)

Signed and dated 04 at the base of sculpture

Bronze

149 x 74 x 45 cm

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

USD 19,560 - 26,540

Gregorius Sidharta 《格雷戈留斯·西达尔塔》2004年作 青銅

BID NOW

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。



This work is located in Indonesia.

53

GREGORIUS SIDHARTA (Indonesian, 1932-2006)

Flower Seller

Signed and dated 1986 at the base

Bronze

37.5 x 19.5 x 16 cm

IDR 50,000,000 - 70,000,000

USD 3,500 - 4,890

**Gregorius Sidharta 《格雷戈留斯·西达尔塔》
1986 年作 青銅**

BID NOW



This work is located in Indonesia.

In the artefact that the artist created, he portrays a lady in a form of a sculpture, where it is often depicted with many aspects of society and is considered as an excellent symbolism. It can be seen that the lady sculpture by Sidharta is selling flowers or commonly known as a flower seller. The whole artwork is based on how it is sculptured and carved and the flowers were made to represent the fragility and the lady at the back is in a seating position. The artwork expresses the basic forms, the aesthetic values, and the beauty of the woman figure while selling flowers.

然而，他的绘画和雕塑也反映了印度尼西亚民族的独特传统。在艺术家创作的手工艺品中，他以雕塑的形式描绘了一位女士，经常被描绘成社会的许多方面，被认为是一种极好的象征意义。可见悉达多的女士雕塑是卖花的，也就是俗称的卖花人。整件艺术品以雕刻和雕刻的方式为基础，用鲜花代表脆弱，后面的女士坐在座位上。艺术品在卖花的同时表达了女性形象的基本形式、审美价值和美感。

WORK BY NYOMAN NUARTA

紐曼·努亞塔作品

Lot 54

NYOMAN NUARTA | MAJESTIC LEOPARD

紐曼·努亞塔 | 雄偉的豹子

Often associated with strength and power, Nuarta created a leopard figure laying down in tranquil whilst its eyes set on a target. The way the leopard is portrayed creates a sense of authority and readiness underneath its calm outlook.

豹子通常与力量相联系，在努亚塔的作品中，他创造了一个安静躺着但紧盯目标的豹子形象。这一刻画展现了豹子在它平静外表下的内在力量和一触即发的紧张感。



NYOMAN NUARTA

紐曼·努亞塔 b.1943



"Life is short, so do something for the nation. Do not be greedy and drop your ego, then you will be happy."
“生命短暫，所以我要為我的祖國作貢獻。不要過於貪婪而丟下自我，你會感到真正的幸福。”

Nyoman Nuarta is 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 Design (ITB). He is the pride and precious gem of Indonesia.

Nyoman Nuarta是印度尼西亞最負盛名的雕塑家、藝術大師。他設計並建造了世界第三大雕像Garuda Wisnu Kencana。他曾就讀於美術與設計學院（ITB），他不愧是印度尼西亞的驕傲。



Nyoman Nuarta's Winning Presidential Palace Icon Design for the New Indonesian Capital in East Kalimantan

努亞塔是印尼新首都東加里曼丹總統府設計的獲勝者

Nyoman Nuarta - The Founder of The Statue Garuda Wisnu Kencana, 紐曼努亞塔 - 維詩奴神鷹雕像的創始人 - 世界第三大雕像

The third largest monument in the world. Measuring 121m in height and weighs 4000 tons.
神鷹雕像高度為121米，重量近4000噸。





Back View



Front View

This work is located in Indonesia.

54

NYOMAN NUARTA (Indonesian, b.1961)

Majestic Leopard

Signed and dated 2012 at the sculpture

Copper and brass

150 x 65 x 75 cm

BID NOW

IDR 1,500,000,000 - 2,000,000,000

USD 104,740 - 139,650

Nyoman Nuarta 《紐曼·努亞塔》2012年作 銅 黃銅



This work is located in Indonesia.

55

NOOR IBRAHIM (Indonesian, b. 1966)

Gus Dur The 4th President of Indonesia
Signed and dated 2015 at the base of sculpture
Bronze

144 x 89 x 87 cm

IDR 150,000,000 - 200,000,000

USD 10,480 - 13,970

BID NOW

Noor Ibrahim 《努爾·易卜拉欣》2015年作 銅



Side View



Close View

This work is located in Indonesia.

56

REDY RAHARDIAN (Indonesian, b. 1973)

Unity 统一

Steel

215 x 56 x 56 cm

IDR 50,000,000 - 80,000,000

USD 3,500 - 5,590

雷帝·瑞哈迪亞《统一》钢

BID NOW



2 WORKS BY
IVAN SAGITA b. 1957

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。





57

IVAN SAGITA (Indonesian, b.1957)

Drifted

Circa 2021

Stainless steel and Marble

220 x 117 x 100 cm

IDR 500,000,000 - 650,000,000

USD 34,920 - 45,390

伊萬·薩奇托 《漂流》2021 年作

BID NOW

This sculpture depicts a man draped in a fabric sheet similar to a curtain. Ivan uses the fabric sheet like curtain as a central element to emphasize the complexity problems in a relationship. He opens himself to accept others, but at the same time he must also close himself to the presence of others. The sheet-like curtain can also become a second skin that is capable of distancing oneself, as well as affirming oneself.

这件雕塑描绘了一个男人披着类似窗帘的布片。Ivan使用织物薄片状窗帘作为中心元素，强调关系中的复杂性。他敞开心扉接受他人，但同时他也必须与他人的存在保持距离。床单状的窗帘也可以成为第二层皮肤，能够疏远自己，也能够肯定自己。

This work is located in Indonesia.



This work is located in Indonesia.

58

IVAN SAGITA (Indonesian, b.1957)

On a Soft Place

Signed and dated 15 at the base of sculpture

Stainless steel an 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 17,460 - 24,440

BID NOW

Ivan Sagita 《伊萬·薩奇托》2015 年作



Back View



Front View

This work is located in Indonesia.

59

JIANG SHUO (Chinese, b.1958)

Temptations I (Girl)

Signed at sculpture; 2019

Bronze patina, Acrylic and Gold leaf

45 x 20 x 20 cm

BID NOW

IDR 220,000,000 - 280,000,000

USD 15,370 - 19,560

Jiang Shuo 《蒋朔》2019 年作 蒋朔



This work is located in Indonesia.

60

M. IRFAN (Indonesian, b.1972)

Anyway, Anyhow, Anywhere

Signed with artist's monogram and dated 2011 lower left

Acrylic on canvas

170 x 250 cm ; 175 x 257.5 cm (with frame)

IDR 135,000,000 - 170,000,000

USD 9,430 - 11,870

BID NOW

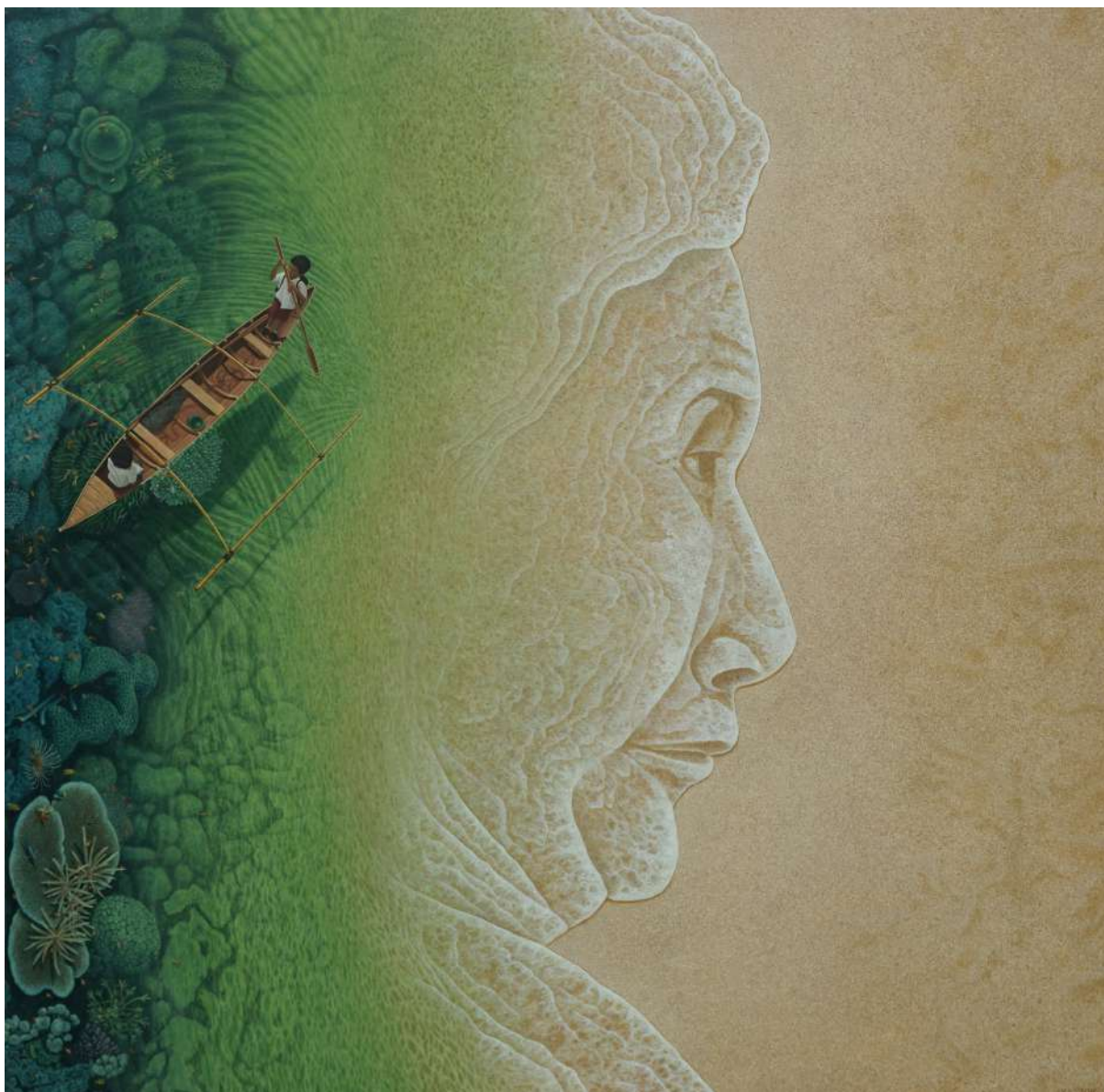
M. Irfan 《伊凡》2011 年作 亞克力 畫布



'The Beach of Susi' portrays a segment of the Indonesian beach, showing the diverse creatures and organisms living in the ocean water and the sandy beach. This painting is homage to the former Minister of Maritime Affairs and Fisheries of Indonesia Susi Pudjiastuti, protector of the ocean waters and its living organisms. Yuswantoro successfully put together the cultural values as well as the flora and fauna of the nation into one frame.

“苏西海滩”描绘了印度尼西亚海滩的一部分，展示了生活在海水和沙滩中的各种生物和有机体。这幅画是为了向印度尼西亚前海事和渔业部长 Susi Pudjiastuti 致敬，他是海洋水域及其生物的保护者。Yuswantoro 成功地将国家的文化价值和动植物整合到一个框架中。





This work is located in Indonesia.

61

YUSWANTORO ADI (Indonesian, b. 1966)

The Beach of Susi

Signed and dated 16 lower right

Oil on canvas

200 x 200 cm

IDR 70,000.000 - 120.000.000

USD 4.890 - 8.330

BID NOW

Yuswantoro Adi 《苏西海滩》2016 年作油彩 画布



This work is located in Indonesia.

62

SULISTYO (Indonesian, b. 1971)

Ready For Victory

Signed lower left

Oil on canvas

120 x 140 cm

BID NOW

IDR 45,000,000 - 70,000,000

USD 3,150 - 4,190

Sulistyo 《准备胜利》2013年作 油彩 畫布



This work is located in Indonesia.

63

MUHAMMAD AK (Indonesian, b. 1976)

Suka Cita II (Joy II)

Signed and dated 19 lower right

Oil on canvas

150 x 200 cm

IDR 90,000,000 - 120,000,000

USD 6,290 - 8,380

BID NOW

Muhammad AK 《Suka Cita II》2019 年作 油彩 畫布



This work is located in Indonesia.

64

MUHAMMAD AK (Indonesian, b. 1976)

Suka Cita I (Joy I)

Signed and dated 18 lower right

Oil on canvas

150 x 200 cm

BID NOW

IDR 90,000,000 - 120,000,000

USD 6,290 - 8,380

Muhammad AK 《Suka Cita II》2018 年作 油彩 畫布



I MADE WIANITA (1949 - 2020)

I Made Wianta 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 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。



Made Wianta is an Indonesia based artist. Wianta often works across multiple mediums and modalities, combining painting and installation with poetry, movement, and theatre. He is an artist with a strong sense of environmental awareness. The painting titled *Trees for Universe* depicts an artwork that was inspired thoroughly by nature. The painting consists of symmetrical tree branches and roots that form different creatures. The ancient symbol of the tree is usually associated with physical and spiritual nourishment and transformation. Overall, the whole artwork speaks volumes as the artist implemented his sense of environmental awareness accompanied with the light brown colour to create a contrast among the different elements that were created with no colour.

玛德·维安塔 (Made Wianta) 是一位印度尼西亚艺术家。维安塔经常跨多种媒介和方式工作，将绘画和装置与诗歌、运动和戏剧相结合。他是一位具有强烈环保意识的艺术家。

这幅名为“宇宙之树”的画描绘了一件完全受大自然启发的艺术品。这幅画由形成不同生物的对称树枝和树根组成。树的古老象征通常与身体和精神的滋养和转化有关。总体而言，整幅作品都具有很强的说服力，艺术家将他的环保意识与浅棕色相结合，在无颜色的不同元素之间形成对比。



This work is located in Indonesia.

65

I MADE Wianta (Indonesian, 1949-2020)

Trees of Universe

Signed and dated 1985 lower right

Chinese ink on golden canvas

89.5 x 119.5 cm ; 113 x 143 cm (with frame)

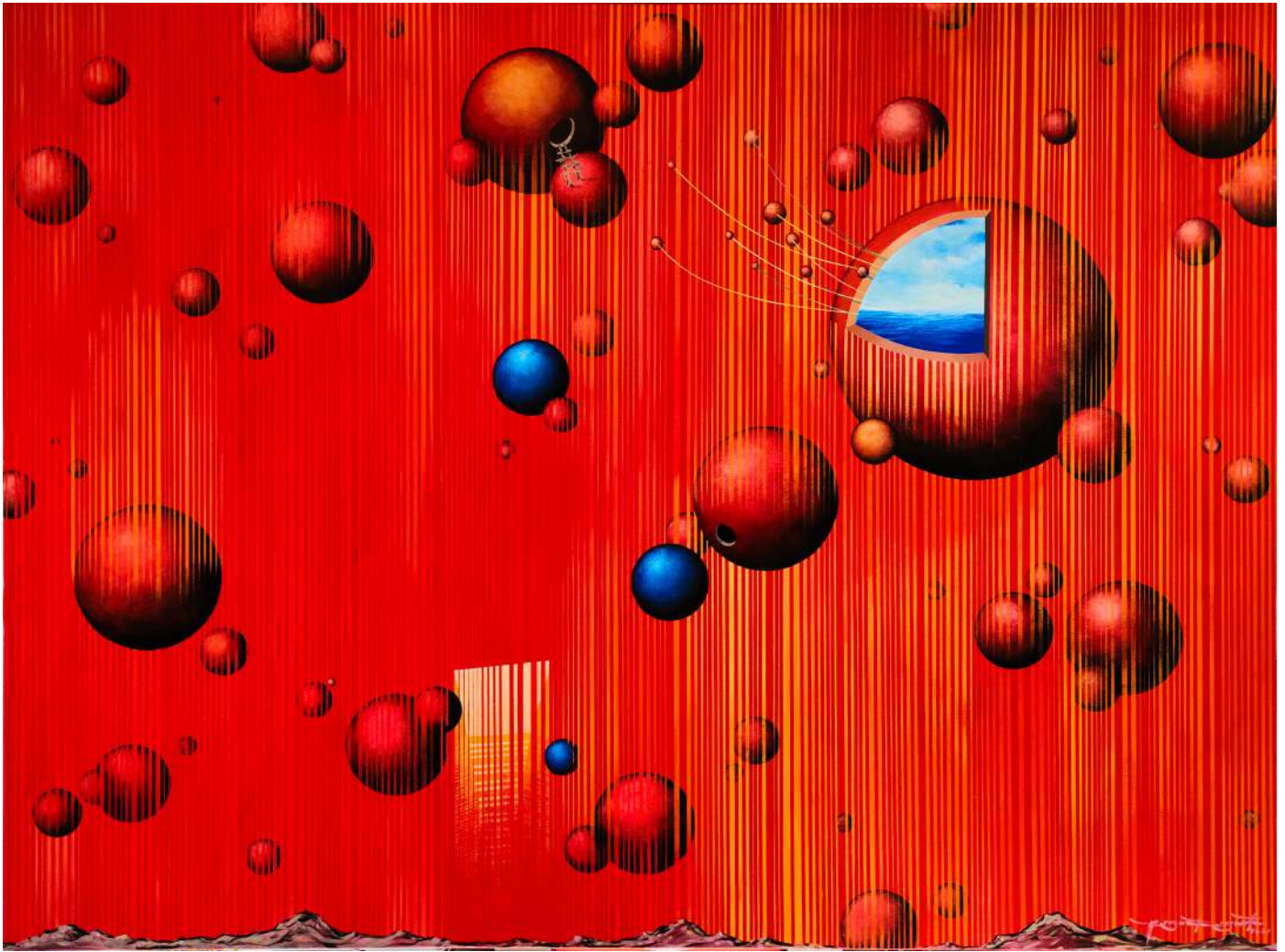
BID NOW

This work is accompanied with a
certificate of authenticity

IDR 95,000,000 - 120,000,000

USD 6,640 - 8,380

I Made Wianta 《 》 宇宙之树 1985 年作



This work is located in Indonesia.

66

RUSNOTO SUSANTO (Indonesian, b.1972)

Hyperlink Series
Signed and dated 2021 lower right
Acrylic on canvas
150 x 200 cm

BID NOW

IDR 21,000,000 - 41,000,000
USD 1,470 - 2,870

Rusnoto Susanto 《Hyperlink Series》2021 年作 亞克力 畫布



This work is located in Indonesia.

67

I MADE SUKADANA (Indonesian, b.1966)

Barong I

Signed and dated 06 lower right

Acrylic on canvas

200 x 250 cm

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

USD 10,480 - 17,460

I Made Sukadana 《巴龙一》2006 年作 亞克力 畫布

BID NOW



This work is located in Indonesia.

68

I MADE SUKADANA (Indonesian, b.1966)

Barong II

Signed and dated 06 lower right

Acrylic on Canvas

200 x 260 cm

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

USD 10,480 - 17,460

BID NOW

I Made Sukadana 《巴龙二》2006 年作 亞克力 畫布



This work is located in Indonesia.

69

I GUSTI NGURAH UDIANTARA (Indonesian, b.1976)

Face History

Signed and dated 09 lower left

Acrylic on canvas

200 x 180 cm

IDR 50,000,000 - 80,000,000

USD 3,500 - 5,590

BID NOW

I Made Sukadana 《面对历史》2009年作 亚克力 画布



This work is located in Indonesia.

70

FITRAJAYA NUSANANTA (Indonesian, b.1967)

Quality (Tribute to Basquiat)

Signed lower left

Acrylic on canvas

200 x 150 cm

IDR 70,000,000 - 100,000,000

USD 4,890 - 6,990

BID NOW

Fitrajaya Nusananta 《质量（赞扬 Basquiat）》 亚克力 画布



This work is located in Indonesia.

71

FITRAJAYA NUSANANTA (Indonesian, b.1967)

Virgine Madre Figlio Tuo Figlio

Signed lower right

Acrylic on canvas

150 x 200 cm ; 155 x 205 cm (with frame)

IDR 70,000,000 - 100,000,000

USD 4,890 - 6,990

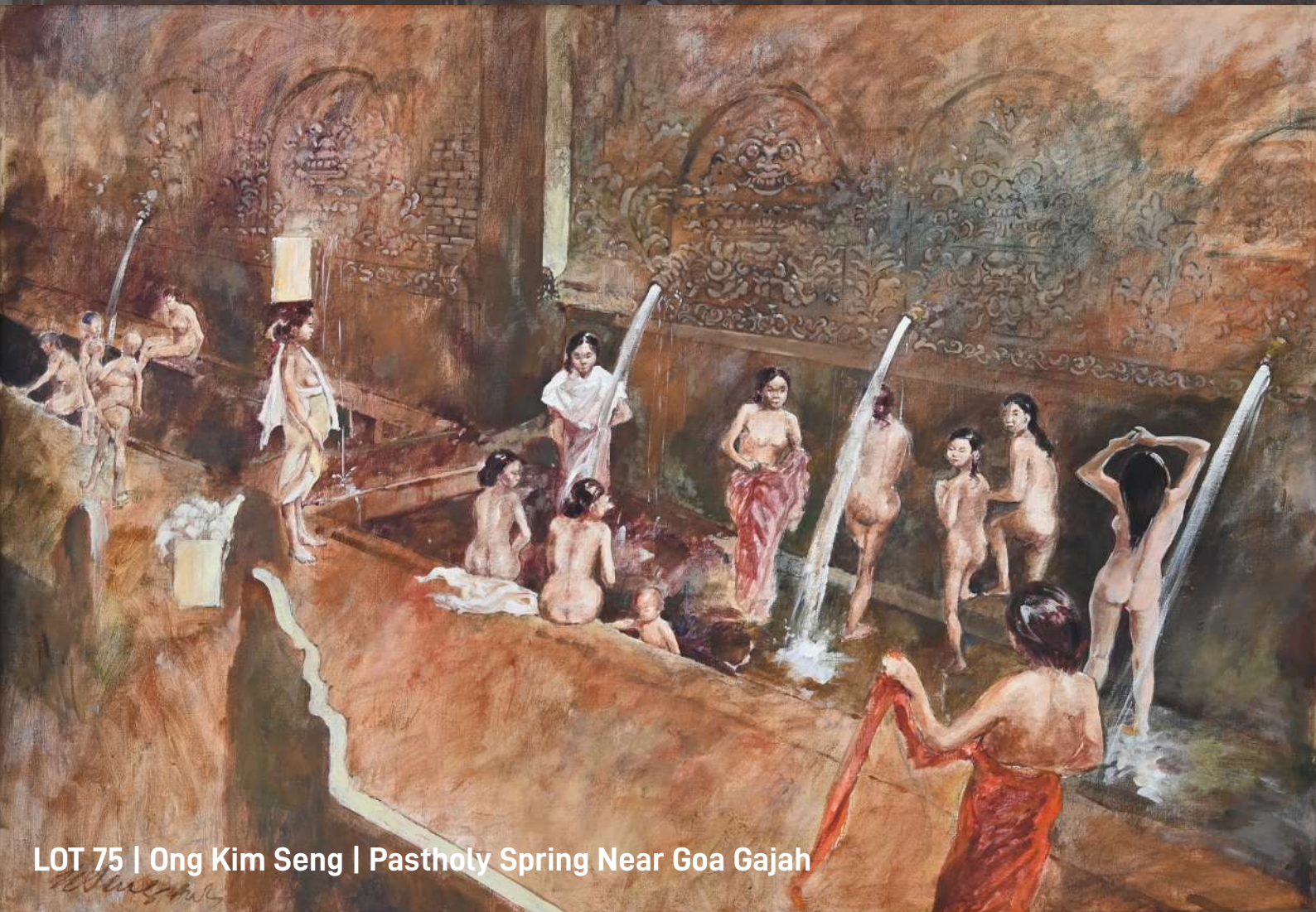
BID NOW

Fitrajaya Nusananta 《 Virgine Madre Figlio Tuo Figlio 》 亞克力 畫布

SINGAPOREAN ARTISTS SECTION

新加坡艺术家

(LOT 72 - 83)



LOT 75 | Ong Kim Seng | Pastholy Spring Near Goa Gajah



CHEN WEN HSI

陳文希

(1906 - 1991)

Known for his use of representational imagery as a catalyst for creating exquisite abstract shapes and colors with deep observation of nature, animals, and man-made structures.

Chen Wen Hsi (born 1906) Having studied at Shanghai College of Art, Chen was one of the pioneers of the Nanyang style and avant-garde Chinese paintings. He was elected as one of contemporary China's ten greatest artists. Forefather of Singapore's Nanyang Style Movement, Chen Wen Hsi's ground-breaking techniques that integrates both Eastern and Western elements in his ink and abstract paintings remain a treasured virtue.

陈文熙是新加坡南洋风格运动的前身，他开创性将他的水墨和抽象绘画中的东西方元素融为一体，时至今日这仍是一个珍贵的技巧。以使用性图像代表性意象作为与自然，动物，和人造结构的深刻观察打造精致抽象的形状和颜色的催化剂。

Chen Wen Hsi (1906) 在上海艺术院系，Chen是南洋风格的先驱者之一和前卫的中国画。他当选为当代中国十位最伟大的艺术家。



Lot 72 | Egret and Chickens



Lot 73 | Duck Swimming Among Lotus



Lot 74 | Birds with Chrysanthemum



“Egret and Chicken” is a demonstration of Chen Wen Hsi’s mastery of the brush. Birds are a common motif in Chen’s paintings – the egret signifies a safe journey; the chicken, prosperity. In “Egret and Chicken”, the artist celebrates the wildfowl in its length, filling the entirety of the composition. The egret of Chen is influenced by Bada Shanren’s aesthetic sense. The egret’s elongated body and legs towers over the chickens. Rather than imitate likeness to reality, Chen wished to capture the noumenal beauty, beyond what can be observed by our senses.

《鷺和雞》是展現陳文希在水墨畫上運用自如幾乎畫於畫家神遊物外的境界。禽類是陳氏繪畫中最常見的主題 -- 鷺象徵著平安的旅程；而雞象徵著繁榮昌盛。在《鷺和雞》中，陳氏利用一整張紙的空間來加深鷺修長的體形。陳氏的飛禽類動物的畫法受八大山人的繪畫風格影響極深。白鷺細長的體形和腿聳立在雞群之中。陳氏追求的不是形似，而是物體線條的變化，自然的神態，捕捉超越感官所能觀察到的。



This work is located in Singapore.

72

CHEN WEN HSI (Singaporean, 1906 - 1991)

Egret and Chickens

**Inscribed in Chinese, painted in Nayang 1984 upper right;
Stamped with 2 seals of the artist upper right and middle left
Ink and colour on paper, hanging scroll**

139 x 69 cm

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

USD 62,850 - 104,740

陳文希《鹭与鸡》1984年作 彩墨 紙本 立軸

BID NOW



This work is located in Singapore.

73

CHEN WEN HSI (Singaporean, 1906 - 1991)

Ducks Swimming Amongst Lotus

Inscribed and stamped upper right; stamped lower left

Ink and colour on paper

101 x 46 cm; 128 x 72 cm (with frame)

IDR 600,000,000 - 1,000,000,000

USD 41,900 - 69,830

BID NOW

陳文希 《鴨子游荷塘》 彩墨 紙本 立軸



This work is located in Singapore.

74

CHEN WEN HSI (Singaporean, 1906 - 1991)

Bird With Chrysanthemum 菊花鸟趣

Inscribed and stamped upper right; stamped lower left

Ink and colour on paper

101 x 46 cm; 131.5 x 76 cm (with frame)

IDR 600,000,000 - 1,000,000,000

USD 41,900 - 69,830

陳文希 《菊花鸟趣》 彩墨 紙本 立軸

BID NOW



ONG KIM SENG

王金成

b. 1945

“Singapore’s Master of Watercolour painting.”

Ong Kim Seng (born 1945) He was the President of the Singapore Watercolour Society and the first person to own six awards from the American Watercolour Society. For his dedication to the local art scene, he was awarded the prestigious Cultural Medallion award.

“新加坡的水彩画大师”

翁金生（生于1945年）是公认的新加坡水彩画大师。他不仅被授予新加坡水彩画协会主席，还因其对当地艺术界的贡献而在1990年获得了享有声望的文化大奖。





Ong Kim Seng – Pastholy Spring Near Goa Gajah Goa Gajah附近的春光

Depicted by Ong Kim Seng, "Pastholy Spring Near Goa Gajah" is a scenery-based painting. Just like the title, the artist gets his inspiration from Bali - the Island of Gods. He invites us into a voyeuristic sight of his subjects, or perhaps even his romantic fantasy. Likewise, the artist brilliantly portrays the religious rite of bathers before any offerings to the Bali deities.

翁金生笔下的《Goa Gajah 附近的春光》是一幅风景画。正如标题一样，艺术家的灵感来自巴厘岛 - 众神之岛。他邀请我们窥探他的主题，甚至他的浪漫幻想。同样，这位艺术家出色地描绘了沐浴者在向巴厘岛神灵献祭之前的宗教仪式。



This work is located in Indonesia.

75

ONG KIM SENG (Singaporean, b. 1945)

Pastholy Spring Near Goa Gajah

Signed lower left

Oil on canvas

80.5 x 113.3 cm ; 108 x 139 cm (with frame)

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

USD 12,570 - 17,460

BID NOW

王金成 《大象洞附近的泉眼》油彩 畫布



This work is located in Indonesia.

76

ONG KIM SENG (Singaporean, b. 1945)

Bhaktapur Main Street

Signed lower left

Oil on canvas

80.5 x 113.3 cm ; 108 x 139 cm (with frame)

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

USD 12,570 - 17,460

BID NOW

王金成 《 巴克塔普尔大街 》 油彩 畫布



This work is located in Singapore.

77

ONG KIM SENG (Singaporean, b. 1945)

Bright Day

Signed and dated '04 lower right

Watercolour on paper

65 x 107 cm; 92 x 134 cm (with frame)

IDR 60,000,000 - 80,000,000

USD 4,450 - 5,930

BID NOW

王金成 《阳光明媚的日子》 2004 年作 水彩 纸本 画框



This work is located in Singapore.

78

ONG KIM SENG (Singaporean, b. 1945)

Clarke Quay

Signed and dated '99 lower right

Watercolour on paper

55 x 72 cm; 83.5 x 104 cm (with frame)

IDR 60,000,000 - 80,000,000

USD 4,450 - 5,930

BID NOW

王金成《克拉码头》1999年作 水彩 纸本 画框



This work is located in Indonesia.

79

SIEW HOCK MENG (Singaporean, b. 1942)

Two Beauties

Signed and dated 2010 lower left

Oil on canvas

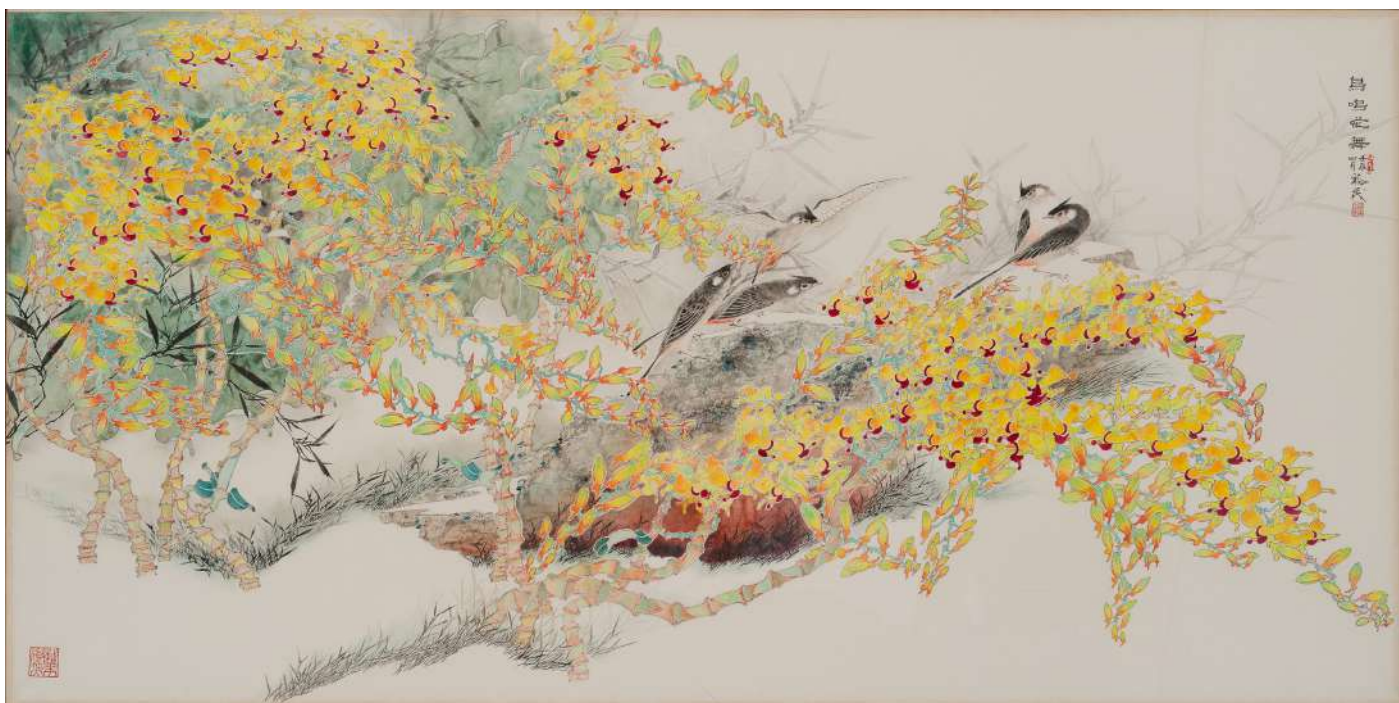
82 x 122 cm ; 100 x 140 cm (with frame)

IDR 120,000,000 - 250,000,000

USD 8,380 - 17,460

BID NOW

蕭學民《二美女图》2010年作 油彩 畫布



This work is located in Singapore.

80

LEE HOCK MOH (Singaporean, b. 1947)

Birds and Flowers Dance

Signed titled and dated april 2012 in

Chinese upper right stamped with 3 seals

Ink and colour on paper, framed

66 x 132 cm

IDR 220,000,000 - 300,000,000

USD 15,370 - 20,950

BID NOW

李福茂《鸟鸣花舞图》2012年作 彩墨 纸本



This work is located in Singapore.

81

LIM TZE PENG (Singaporean, b. 1921)

Street Scene

Signed and dated renxu (1982) in Chinese and stamped with a seal lower left

Ink and colour on paper, framed

67 x 91 cm; 87 x 125 cm (with frame)

Provenance : Privare Collection Singapore

IDR 160,000,000 - 250,000,000

USD 11,860 - 18,520

BID NOW

林子平 《街景》 1982 年作彩墨 纸本 画框



This work is located in Singapore.

82

CHOO KENG KWANG (Singaporean, 1931-2019)

Tin Miners

Signed and dated 66 lower right

Oil on board

61 x 81 cm; 87 x 110 cm (with frame)

Provenance : Privare Collection Singapore

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

USD 6,990 - 10,480

BID NOW

朱慶光 《锡矿工》 1966 年作



This work is located in Singapore.

83

LIN HSIN HSIN (Singaporean, b. 1952)

Man & His Universe - Nebulae

Inscribed and titled on the stretcher bar verso

Oil on canvas

126 x 85 cm; 130 x 89 cm (with frame)

IDR 60,000,000 - 80,000,000

USD 4,450 - 5,930

林欣欣《人与宇宙 - 星云》油彩 画布 画框

BID NOW



CHINESE ARTISTS SECTION

中国艺术家

(LOT 84 - 91)

VIETNAMESE ARTISTS SECTION

越南艺术家

(LOT 92 - 93)

KOREAN ARTISTS SECTION

韩国艺术家

(LOT 94 - 95)

JAPANESE ARTISTS SECTION

日本艺术家

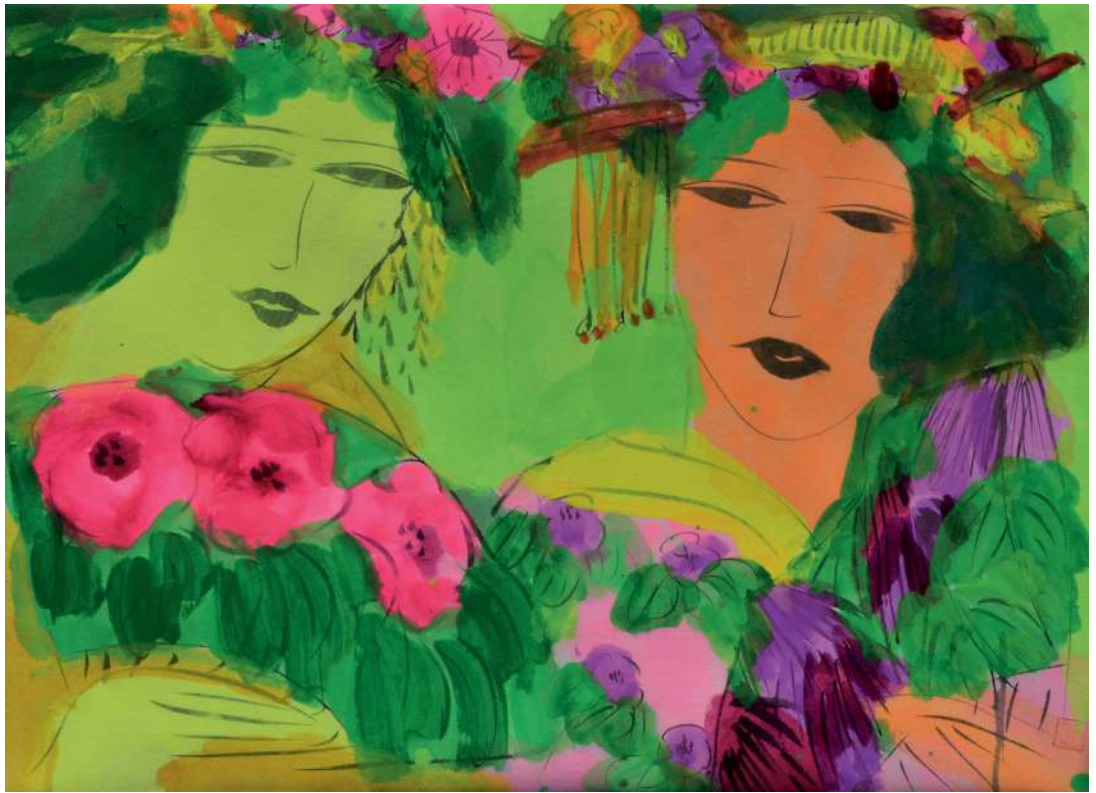
(LOT 96)



LOT 89 | CHEN SHUZHONG | Weed Beach, Under Warm Autumn Sunlight

2 WORKS BY WALASSE TING

二幅丁雄泉作品



Lot 84 | Beauties Among the Flowers



Lot 85 | Parrots



WALASSE TING (1929 - 2010)

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 在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。



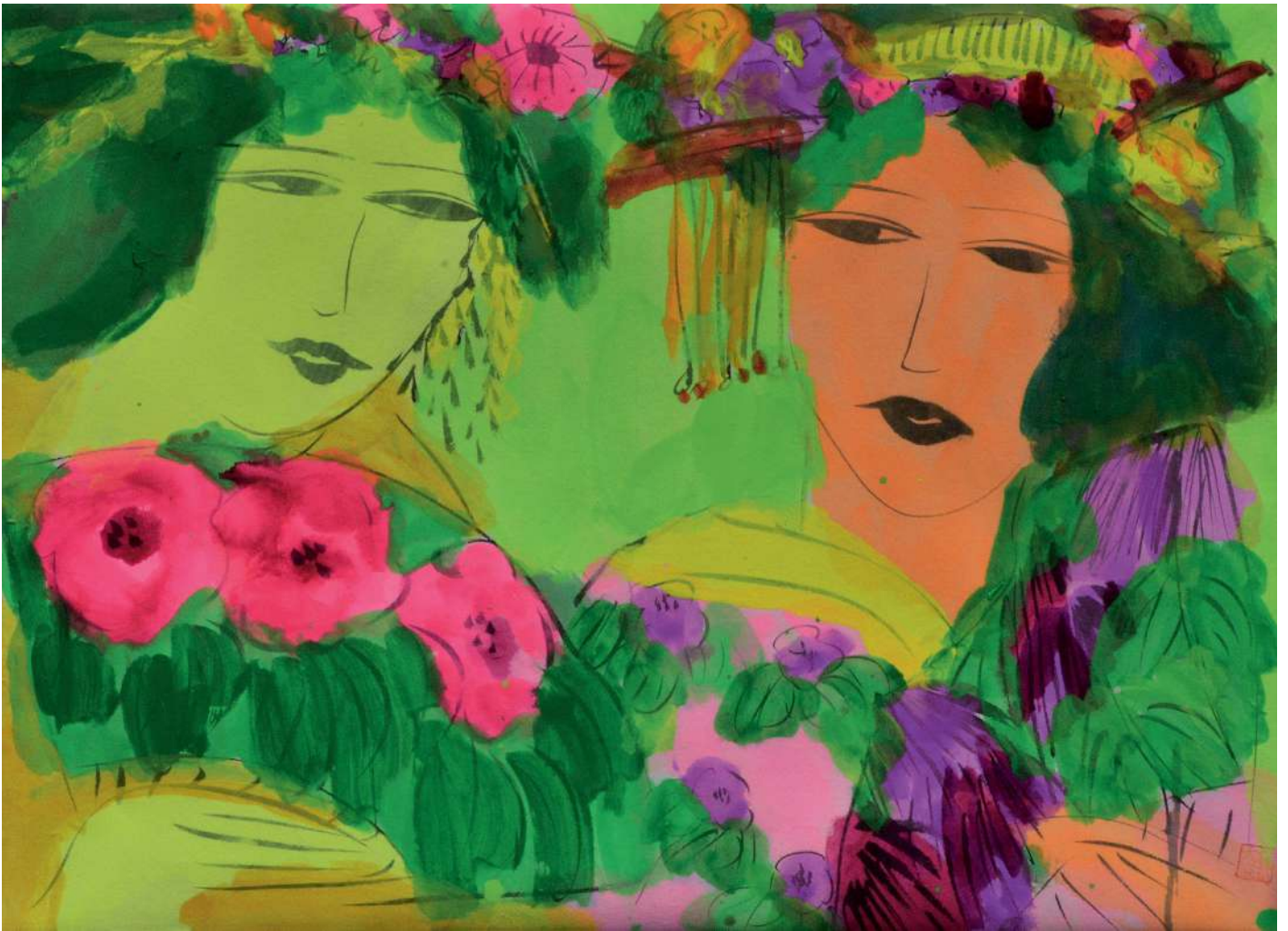


Walasse Ting – Two Ladies with Flowers

Ting immersed himself in the art world, cementing his affinity for Abstract Expressionism. He mixes traditional Chinese calligraphy's strong strokes into his work combined with the use of fluorescent colours as seen in this piece. The two women are decorated up in colourful flowers as a nod to their elegance. Ting kept some of the features and values of his native country by combining freely flowing colours and constructing lines that explode with great vitality, depicting the epitome of Chinese beauty immortalizing a sense of Oriental spiritual connotation.

丁雄泉 – 两个拿着鲜花的女士

丁将他自己沉浸于艺术世界，使他和抽象表现主义紧密地融合在一起。他将中国传统书法的强烈笔触融入他的作品中，并结合使用了在这幅作品中看到的荧光色。两位女士都被用五颜六色的鲜花装饰着，以向她们的优雅致敬。丁雄泉保留了他家乡的一些特征和价值，结合自由流动的色彩和充满活力的线条，描绘了中国美的缩影，不朽的东方精神内涵。



This work is located in Indonesia.

84

WALASSE TING (Chinese, 1929-2010)

Beauties Among the Flowers
Stamped with an artist seal lower right
Acrylic on paper
60 x 79 cm

IDR 180,000.000 - 250,000,000
USD 12,570 - 17,460

丁雄泉 《人比花娇》 油彩 畫布

BID NOW



Two sisters (1977), 71 x 101.5 cm
Sotheby's Hong Kong Dec 2020
HKD 350,000 (IDR 650,000,000)



This work is located in Singapore.

85

WALASSE TING (Chinese, 1929-2010)

Parrots

Stamped with an artist seal lower right

Acrylic on paper

45 x 61 cm

IDR 80,000.000 - 120,000.000

USD 5,590 - 8,380

丁雄泉 《鸚鵡》 油彩 畫布

BID NOW



Parrots, 90.5 x 181.5 cm
Modern & Contemporary Art Jun 17
TWD 1,100,000 (IDR 570,000,000)



This work is located in Indonesia.

86

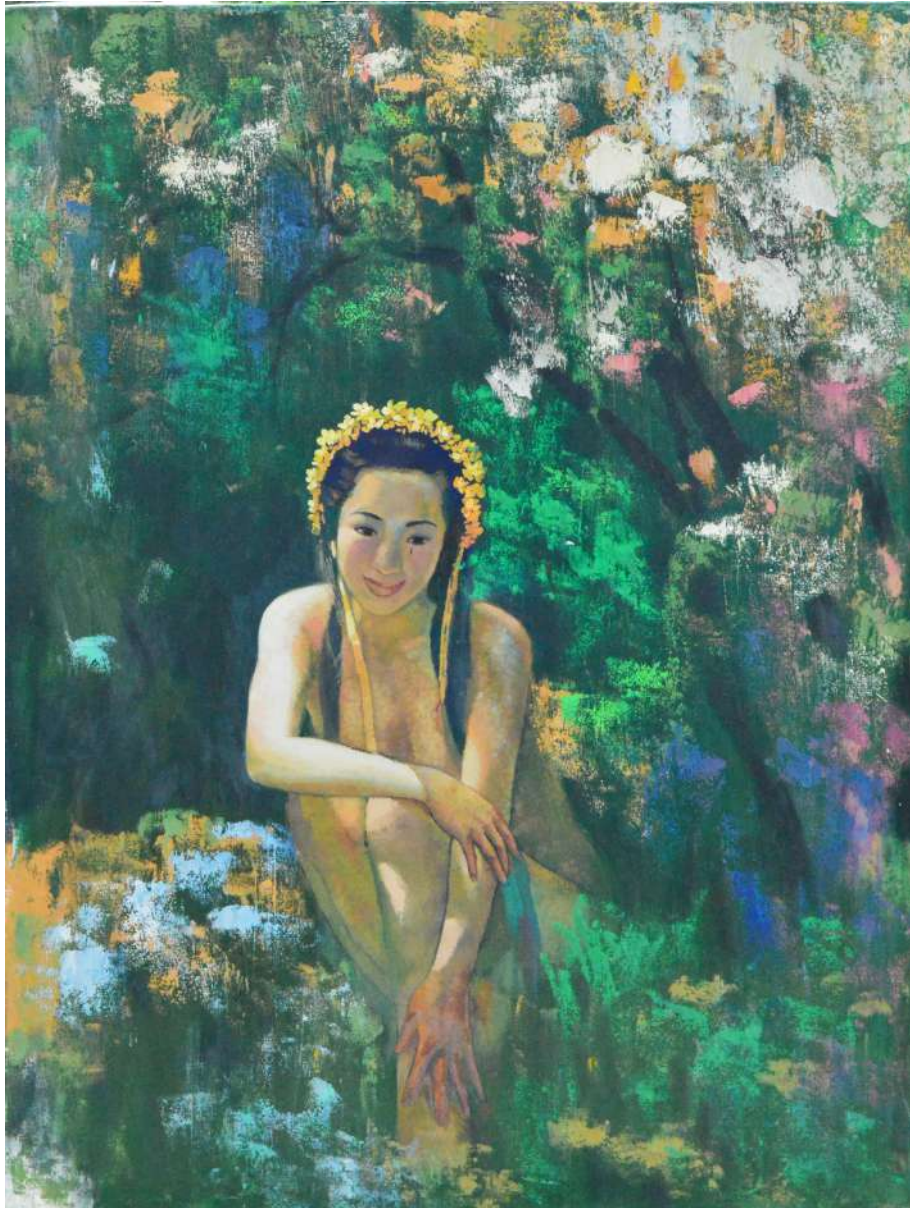
REN JIANHUI (Chinese, b. 1956)

Blooming Mountain Flower
Signed and dated 02 lower left
Oil on canvas
113 x 138 cm

BID NOW

IDR 60,000,000 - 90,000,000
USD 4,190 - 6,290

Ren Jiahui 《任建輝》2002 年作 油彩 畫布



This work is located in Indonesia.

87

REN JIANHUI (Chinese, b. 1956)

Beauty Among Flower

Oil on canvas

137 x 105 cm

BID NOW

IDR 60,000,000 - 90,000,000

USD 4,190 - 6,290

Ren Jiahui 《任建輝》油彩 畫布



This work is located in Indonesia.

88

ZHAO NENGZHI (Chinese, b. 1968)

Expression 2004 No. 19

Signed and dated 2004 lower left

Oil on canvas

199 x 160 cm

BID NOW

IDR 225,000,000 - 275,000,000

USD 15,720 - 19,210

赵能智 《Expression 2004 No. 19》2004 年作 油彩 畫布



This work is located in Singapore.

89

CHEN SHU ZHONG (Chinese, b. 1960)

Weed Beach, Under Warm Autumn Sunlight

Circa. 2008

Oil on canvas

98 x 148 cm

BID NOW

IDR 500,000.000 - 650,000,000

USD 34,920 - 45,390

陳樹中 《 》 2008 年作 油彩 畫布



This work is located in Indonesia.

90

WANG YUPING (Chinese, b. 1962)

Children

Signed and dated 2005 upper middle

Oil on canvas

74 x 104 cm ; 83 x 113 cm (with frame)

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

USD 24,440 - 34,920

BID NOW

王玉平《儿童》2005年作 油彩 畫布



This work is located in Indonesia.

91

YANG GUOXIN (Chinese, b. 1951)

The Lips

Signed and dated 2002 lower right

Oil on canvas

119 x 159.5 cm (4 panel) ; 60 x 70 cm (each) ; 124 x 164 cm (with frame)

IDR 90,000,000 - 135,000,000

USD 6,290 - 9,430

BID NOW

杨果心 《嘴唇》 2002 年作 油彩 画布



This work is located in Indonesia.

92

TRAN DONG LUONG (Vietnamese, 1925-1993)

A Group of Woman

Signed and dated 1960 lower right

Coloured inks on silk

61 x 92 cm ; 79 x 110 cm (with frame)

BID NOW

IDR 90,000,000 - 100,000,000

USD 6,290 - 6,990

Tran Dong Luong 《群女人》1960年作 丝绸上的彩色墨水



This work is located in Indonesia.

93

NGUYEN THANH BINH (Vietnamese, b. 1954)

Ballet's Dancer

Signed upper right

Oil on canvas

100 x 100 cm ; 126 x 126 cm (with frame)

IDR 60,000,000 - 80,000,000

USD 4,190 - 5,590

BID NOW

阮·谭孙宜·阮平 《芭蕾舞团的舞者》油彩 画布



This work is located in Indonesia.

94

MIN JUNG YEON (Korean, b. 1979)

Passage 4

Signed verso 2007

Oil on canvas

97 x 130 cm

BID NOW

IDR 145,000,000 - 200,000,000

USD 10,130 - 13,970

闵贞妍 《通道 4》 2007 年作 油彩 畫布



This work is located in Singapore.

95

YOON JONG SEOK (Korean, b. 1970)

What We Need Now Is
Signed and dated 2011 upper right
Acrylic on canvas
182 x 182 cm

BID NOW

IDR 280,000,000 - 400,000,000
USD 19,560 - 27,930

Yoon Jong Seok 《我们现在需要的是》2011年作 亚克力 画布



This work is located in Indonesia.

96

HIROYUKI AOYAMA (Japanese, b. 1977)

Sukiyaki
Signed verso
Oil on canvas
194 x 162 cm

BID NOW

IDR 180,000,000 - 250,000,000
USD 12,570 - 17,460

Hiroyuki Aoyama 《Sukiyaki》 油彩 畫布

ENQUIRIES



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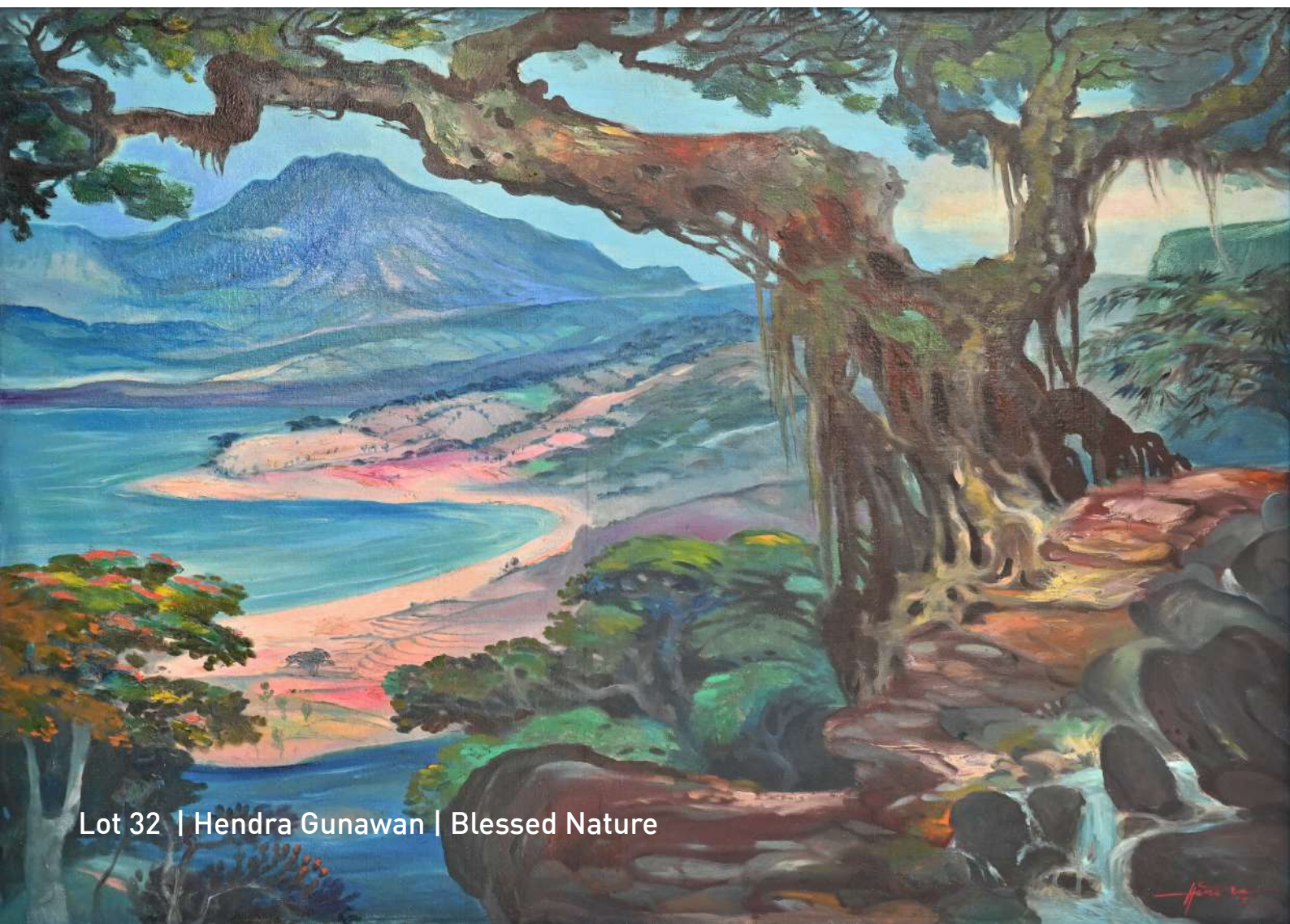
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Lot 32 | Hendra Gunawan | Blessed Nature