

MODERN & CONTEMPORARY ART ONLINE LIVE AUCTION (JK013) 现当代艺术 线上现场同步拍

Sunday,21 Aug @3:30pm @Shangri-La Hotel Jakarta 于雅加达香格里拉酒店 周日2022年8月21日下午3点半开拍

LOT 20 I HENDRA GUNAWAN - PORTRAIT OF AFFANDI 亨德拉・古那彎 - 阿凡迪的肖像

20% BUYER'S PREMIUM





Scan QR to view our website for more info.

扫描QR以查看我们的网站 了解更多信息。



+62 812-7822-0458



@33Auction



@33Auction



Download our free 33 Auction App to place bids anywhere

MODERN AND CONTEMPORARY ART ONLINE LIVE AUCTION 现当代艺术 线上现场同步拍

SUNDAY 21 AUGUST 2022 · 2022年8月21日(星期日)

AUCTION 拍卖

3:30pm (Sale JK013, Lot 1 – 160) 下午3:30(拍卖编号JK013, 拍卖品编号1-160) Location : Shangri-La Hotel Jakarta 地点: 雅加达香格里拉酒店 Java Room, 1st Floor, Jl. Jenderal Sudirman No.Kav. 1, Jakarta Pusat 10220, Indonesia

VIEWING 预展

JAKARTA 雅加达 Shangri-La Hotel Jakarta Sat, 20 Aug, 10:00am - 9:00pm · 8月20日(周六) Sun, 21 Aug, 10:00am - 3:00pm · 8月21日(周日)

JAKARTA 雅加达

Jl. Brawijaya IC No. 4 Jakarta 12160 1 Aug – 19 Aug, 10:00am - 6:00pm · 8月1日至19日 SINGAPORE 新加坡 39 Keppel Road #04-04 Tanjong Pagar Distripark 089065 6 Aug – 21 Aug, 10:00am - 6:30pm · 8月6日至21日

ENQUIRIES 查询

Indonesia 印尼 Suwarno Karyadi +62 811-881-133 +62 817-880-986 +62 812-7822-0458 jakarta@33auction.com

Singapore 新加坡

David Fu +65 6747-4555 +65 9386-7233 david.fu@33auction.com



HOW TO DOWNLOAD OUR APP

Step 1: Go to camera and scan our QR code. 轉到相機,然後掃描我們的QR碼。 Pergi ke kamera dan memindai kode QR kami



Step 2 : Download our app through Appstore / Googleplay.

通過下載我們的應用 Appstore / Googleplay。

Unduh aplikasi kami melalui Appstore / Googleplay.







Download our free 33 Auction apps to place bids anywhere!

HOW TO BID IN 3 EASY STEPS.

Step 1: Log in or register a new account to start bidding. 登錄或註冊一個新賬戶開始競標。

"**Register to bid**" untuk login atau daftar akun baru sebelum mulai menawar.

Step 2 : Select a lot you would like to bid on. Click "Place Bid".

在您想要競拍的拍品右方點擊「Place Bid - 出價」

Pilih lot yang akan anda tawar dan klik "Place Bid".

Step 3 : Confirm the next highest bid increment or select a "Maximum Bid".

設定您的「出價」或「最高出價」

Pilih harga tawaran berikutnya atau masukkan "**Maximum Bid**" anda dan "**Submit Bid**".









GUIDE FOR PROSPECTIVE BIDDER

BIDDING INFORMATION

This auction is an online-timed-thenlive auction. Bids are accepted online from now till 21 August 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.

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

REGISTER YOUR BIDS ON 33auction.com/auction/jk013

BIDDING CURRENCY

Indonesian currency (IDR). If buyers prefer to make payment in alternative currency, the exchange rate to IDR is based on the day of payment.

All condition reports and full details of the lots can be viewed at auctions.33auction.com.

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

David Fu +65 93867233 david.fu@33auction.com

Suwarno Karyadi +62 811-881-133 +62 817-880-986 jakarta@33auction.com

ENQUIRIES

Tel: +65 6747 4555 Whatsapp: +62 812-7822-0458 live@33auction.com



AGAPETOES AGUS KRISTIANDANA | Lot 40 | Baik Boereok Tanah Airkoe Djua (My Beloved Country)

HIGHLIGHTED ARTWORKS 亮奌



SRIHADI SOEDARSONO | Lot 27 | Ceremonial Dan



SUNARYO | Lot 14 | Selfie Dulu, dong ! #2 (Let's Take a Picture #2)



HENDRA GUNAWAN | Lot 20 | Portrait of Affandi









HAJI WIDAYAT | Lot 22 | White Monkeys in South Sumatera Forest



BASOEKI ABDULLAH | Lot 29 | Morning Sun







HAJI WIDAYAT | Lot 23 | Sekaten (Celebration)



AFFANDI | Lot 18 | Offerings to The God

INDONESIA CONTEMPORARY ART 印尼的当代艺术

I Wayan Paramarta | Lot 4 | Dream Girl Series

FEATURING ARTIST

M. Yatim (Lot 1) Choerodin Roadyn (Lot 2-3) I Wayan Paramarta (Lot 4-5) Muhammad AK (Lot 6-7) Handiwarman Saputra (Lot 39)

This season, 33 Auction is pleased to offer works by Indonesian Contemporary artists. Contemporary art refers to art created recently, 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 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. Roby Dwi Antono (Lot 116) Sulistyo (Lot 150-151) Farhan Siki (Lot 148-149) Rismanto (Lot 152-153) Dimas Kurniadi (Lot 157-158)

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。





M. YATIM 亚提姆 b.1957



"Most of my paintings illustrate the luminous intensity of light inspired from my spiritual experience and life's observation."

我的大部分绘画都是从我的精神体验和生活观察中获得灵感,描绘出光的发光强度

This work by M. Yatim is a unique piece. In contrast to his typical style, which features fish, *"Light Seeker"* is based on women figures seeking and reaching for the light. Women are used as a metaphor for gentleness, power and vitality, finding their true forms in life. M. Yatim的这件作品是独特的,区别于他典型 的风格"鱼"。《寻光者》以寻求和找到光 明的女性形象为基础。女性被用作温柔、力 量和活力的隐喻,在生活中找到她们的真实 形态。





01 M. YATIM (Indonesian b.1957)

Light Seeker Signed and dated 2021 lower right Oil on canvas 140 x 140 cm

IDR 50,000,000 - 100,000,000 USD 3,340 - 6,670

亚提姆《寻光者》2021 年作 油彩 画布

2 Works by 两件的作品 CHOERODIN ROADYN 凯陸庭

b.1978



"I colour my canvas with various colours which form a unity that symbolizes harmony."

"我用各种颜色给画布上色,这些颜色形成了一个统一体,也象征着和谐"。

Choreodin Roadyn had received an award for best painting from FST ISI Yogyakarta after graduating from the university. Soon, he was named the winner of a calligraphy competition (2001). Choreodin was subsequently honored with the "Prastisa Affandi" award in 2012. Choerodin works with abstraction, portraiture, landscape, still life and ordinary imagery that we frequently take for granted, using distinctive, diverse circles that are mesmerizing and diverse. Every painting is made with primary colors, and acute attention to detail allowing the artist to create a fesable reality out of fantasy. ChoreodinRoadyn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。Choreodin随后在2012年荣获"Prastisa Affandi" 奖。Choreodin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。





02

CHOERODIN ROADYN (Indonesian b.1978)

The King Signed and dated 2022 lower left Mixed media on canvas 140 x 200 cm

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

凯陸庭《国王》2022 年作 综合媒材 画布



03 CHOERODIN ROADYN (Indonesian b.1978)

Kiss Signed and dated 2020 lower left Oil & acrylic on canvas 120 x 100 cm

IDR 48,000,000 - 80,000,000 USD 3,200 - 5,340

凯陸庭《吻》2020年作油彩亚克力画布



04

I WAYAN PARAMARTA (Indonesian b.1974)

Dream Girl Series Signed and dated 2021 lower right Oil on canvas 200 x 200 cm

250,000,000 - 500,000,000 IDR

USD 16,670 - 33,340

伊·瓦扬·帕拉玛塔《梦中少女系列》2021年作油彩画布



This work is located in Singapore.

05

I WAYAN PARAMARTA (Indonesian b.1974)

Dream Girl Series Signed and dated 2020 lower left Oil on canvas 200 x 200 cm

IDR 250,000,000 - 500,000,000

USD 16,670 - 33,340

伊·瓦扬·帕拉玛塔《梦中少女系列》2020年作油彩画布

2 Works by 两件的作品 MUHAMMAD AK 穆罕默德・阿克 b.1976



"His works showed a lively dynamics that gave relax environment and comfort that could attract long dialogues."

"他的作品表现出一种活泼的活力,给人以放松的环境和舒适感,可以吸引长时间的对话。

In Asia, a tiger's reputation defines as a primary symbol of power and strength. However, in this captivating work, Muhammad AK displays two tigers in an utmost light-hearted setting, preparing themselves to play in the water. As its background, this piece embodies nature in its raw serenity: clear, calm waters, verdure and bright. Combining this with the primary subject matters, the tigers are seen to be "joyful," removed from any tensions. This piece invites amazement in an impeccable manner. The shape, lighting, and conformity to natural laws of object representation capture the focus of this work with unquestionable clarity. 在亚洲,老虎作为权力和力量的主要象征的 声誉仍是无可争议的。然而,在这部引人入 胜的作品中,Muhammad AK 在极其轻松的环 境中展示了两只老虎,准备在水中玩耍。作 为背景,这幅作品以其原始的宁静体现了大 自然:清澈、平静的海水、翠绿和明亮。将 这一点与主要主题相结合,老虎队因此被视 为"快乐",摆脱了任何紧张。这件作品以 无可挑剔的方式引起了人们的惊讶。物体表 现的形状、光线和符合自然法则的方式无疑 清晰地抓住了这项工作的重点





06

MUHAMMAD AK (Indonesia b.1976)

Joyful Couple Signed and dated 2020 lower right Oil on canvas 150 x 200 cm ; 188 x 237 cm (with frame)

IDR 90,000,000 - 150,000,000 USD 6,000 - 10,000

穆罕默德・阿克《快乐的夫妇》 2020 年作 油彩 画布



07

MUHAMMAD AK (Indonesia b.1976)

Show Off Signed and dated 2021 lower left Oil on canvas 135 x 200 cm ; 163 x 229 cm (with frame)

IDR 80,000,000 - 150,000,000 USD 5,340 - 10,000

穆罕默德・阿克《炫耀》 2021 年作 油彩 画布



"People paint from their hearts, not their intelligence; skills play a role in artistic creation, but finalization of it requires an emotional touch."

"人们是发自内心的,而不是他们的智慧; 技巧在艺术创作中发挥作用,但它的定型 需要情感的接触"

Awiki is a modern and contemporary Indonesian artist. His works are unique as they use an impasto technique and impressionistic style. His eye illness has influenced the style of his paintings to become reflections of how he views the world. His impressionist paintings comprise many thick paint textures and bold yet cohesive strokes of colour that beautifully elucidate the structure of a scene. 罗维奇是一位现当代印尼艺术家。他的作品是独 一无二的,因为他在作品中使用了厚涂技术和印 象派风格。由于他的眼疾,这影响了他的绘画风 格,成为他如何看待世界的反映。他的印象派绘 画由许多厚重的油漆纹理和大胆而有凝聚力的色 彩笔触组成,精美地阐明了场景的结构。









08 AWIKI (Indonesian, b.1961)

Sun Flowers Signed and dated 07 lower right Oil on Canvas 50 x 60 cm

IDR 60,000,000 - 100,000,000 USD 4,000 - 6,670

羅維奇《向日葵》2007年作油彩画布



09 AWIKI (Indonesian, b.1961)

Yellow Flowers in Vase Signed and dated 99 lower left Oil on Canvas 80 x 100 cm

IDR 60,000,000 - 100,000,000 USD 4,000 - 6,670

羅維奇《花瓶里的黄色花》1999年作油彩 画布



10 AWIKI (Indonesian, b.1961)

Red Flowers in Vase Signed lower left Oil on Canvas 40 x 50 cm

IDR 50,000,000 - 80,000,000 USD 3,340 - 5,340

羅維奇《花瓶里的红色花》油彩 画布



11 AWIKI (Indonesian, b.1961)

Panen (Harvest) Signed and dated 2021 lower left Oil on Canvas 150 x 100 cm

IDR 200,000,000 - 300,000,000 USD 13,340 - 20,000

羅維奇《丰收》2021年作油彩画布

BID NOW

This work is accompanied with a certificate of authenticity



"Both attractions and repulsions combined to form the influence."

"吸引和排斥结合在一起形成了影响。

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備受关注的新銳当 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。





This work is located in Singapore.

12 LUGAS SYLLABUS (Indonesian, b.1987)

The Dance of Life "Happy Working Time " Acrylic on canvas 150 x 200 cm

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

USD 13,340 - 20,000

盧加斯.西拉布斯《石雕师》2020年作亚克力画布



13 LUGAS SYLLABUS (Indonesian, b.1987)

The Calms Soul in The Unblocked Way Signed and dated 2020 lower right Acrylic on canvas 60 x 120 cm

IDR 60,000,000 - 80,000,000 USD 4,000 - 5,340

盧加斯.西拉布斯《以畅通无阻的方式平静心灵》2020年作亚克力画布

2 Works by 两件的作品 SUNARYO 蘇納里奧 b.1943



"Time stares at me, coercing me to answer questions of the present and the future. Between the two, lies the meaning of humanity."

"时间凝视着我,迫使我回答现在和未来的问题。两者之间,蕴含着人性的意义。"

This painting encapsulates Sunaryo's unique drawing techniques to depict a sense of equilibrium, which defines him as a prominent contemporary artist in Indonesia. Particularly, through a combination of traditionality in clothing and modernity in technological usage, Sunaryo immerses his audiences in anachronism. Yet, it is not dissonance that he perhaps seeks to show, but the continuity of periods, from past to present: an appreciation of culture and advancement. 这幅画体现了苏纳里奥的平衡感,这将 他定义为印尼当代杰出的艺术家。尤其 是通过服装的传统性和技术使用的现代 性的结合,苏纳里奥的创作让他的观众 沉浸在时代错误中。然而,他可能想表 达的不是不和谐,而是从过去到现在各 个时期的连续性:对文化和进步的欣赏





14

SUNARYO (Indonesian, b.1943)

Selfie Dulu, dong ! #2 (Let's Take a Picture #2) Signed and dated 19 lower right Mixed media on canvas 160 x 250 cm ; 180 x 270 cm (with frame)

IDR 900,000,000 - 1,200,000,000 USD 60,000 - 80,000

蘇納里奧《先来个自拍吧!#2》2019年作综合媒材 画布

BID NOW



This work is accompanied with a certificate of authenticity Sunaryo aims to show moments of dancers preparing for a grand performance. He believes that the preparation is the most nerve-wracking and underappreciated part of the entire show time- line. With vermillion highlights on the top left of the canvas, Sunaryo portrays the vehement feelings of the dancers backstage by depicting their activities, putting on makeup and rehearsing their dance piece. These two paintings seem to be related to each other, after they finish the preparation, the two dancers begin to dance as seen in the "Welcoming Dance" scene. Sunaryo的目的是展示舞者为盛大演出做准备的时刻。他认为,准备工作是整个演出时间中最紧张,而又最不被重视的部分。Sunaryo在画布的左上角通过朱红色的高光描绘舞蹈编排师的活动以及化妆和配饰,以及后台舞者的热情气息。这两幅画似乎相互关联,在完成准备工作之后,两位舞者开始跳舞,就像在"迎宾舞"现场所看到的那样。





15

SUNARYO (Indonesian, b.1943)

Welcoming Dance Signed and dated 20 lower right Mixed media on canvas 150 x 120 cm; 154 x 123.5 cm (with frame)

IDR 480,000,000 - 600,000,000 USD 32,000 - 40,000

蘇納里奧《 欢迎舞会》2020 年作 综合媒材 画布

BID NOW



This work is accompanied with a certificate of authenticity



3 Works by Affandi 阿凡迪的三件作品

Affandi's (1907-1990) renown extends beyond Indonesia and Southeast Asia, due to his sojourn across the globe from the 1950s. In 1949, Affandi received a scholarship from the Indian government to study at Santiniketan. After completing his education, Affandi held several art exhibitions, chiefly are the Sao Paulo Biennale (1953A) and the Venice Biennale (1964), in the Palais des Beaux-Arts in Belgium, the British art historian and critic John Berger labelled Affandi as "a painter of genius".

阿梵迪的名气超越了印尼和东南亚,因为他从20世纪50年代开始在全球各地逗留。1949年,阿梵迪获得印度政府的奖学金,创 办的艺术学院Santiniketan学习。完成学业后,阿凡迪举办了几次艺术展,主要是Sao Paulo Biennale(1953)和Venice Biennale(1964) 。在比利时美术宫 (Palais des Beaux-Arts) 展出时,英国艺术历史学家和评论家约翰·伯杰称阿凡迪为"天才画家"。

"I like the sun, so I paint the sun. It is a symbol of my life. It is like a painting. If I only paint one sun, it is not enough, so I paint another; two suns, three suns or four. It depends on the sense of heat that I want to convey" – Affandi.

"我喜欢太阳,所以我画太阳。太阳是我生命的象征。它就像一幅画。如果我只画一个太阳,这是不够的, 所以我再画另一个;至于是两个太阳,三个或四个,这取决于我想要传达的热感。"一阿凡迪

Vigorous and expressive swirls with the back of his hand, Affandi conveys his inner vision of freedom as he controls his thick paint strokes. Inspired by wayang kulit - the Javanese practice of shadow puppet, this unique technique produces dynamic line works with the same character of strong linear movement and expressive tension.

In the early 1950s, Affandi travelled to Europe, introducing him to Van Gogh's work. Van Gogh and Affandi exhibit an apparent expressionistic inclination, yet while their works are similar, each artist utilizes their styles differently. Affandi paints his emotional experiences of the world rather than its pictorial realities. A distinct element in Affandi's work, the sun represents the essence of nature's energy and life, to which Affandi applies different colours to convey different intensities of heat: red represents scorching heat while bright orange or yellow represents a more temperate climate.

In "Oil Palm Plantation", Affandi implements a combination of thick pigmented lines and thin planes of colour to create a landscape in movement. Textured trees accented with yellow and red pop out against smeared two-tonal hills. Streaks of blue peeking out from behind white squiggles and white canvas suggest a cloudy day. Despite this, the sun looms in the sky, rays breaking past trees and into the foreground, illustrating how hot this scene must have been. This artwork is truly unique, representing his home country Indonesia through the ordinary lives of the people and promoting the nation's rich culture.

Throughout his art practice, Affandi has become a master and a legendary artist, capturing and engaging the human condition as an observer: a participant and reveller of life. The present lots (Lot 16-18) offer outstanding pieces by the expressive maestro that have dynamic and vigorous compositions that demonstrate his perseverance to return and capture moments that deeply moved him. 阿凡迪用手背用力涂抹出这种富有表现力的漩涡,他 控制着自己浓重的绘画笔触,传达出了他内心一种自 由的愿景。他受了到受瓦扬·库利特(wayang kulit) 和爪哇皮影戏的启发,这种独特的技术催生出了动态 线条的作品,具有强烈的线性运动和表达张力的特 点。

20世纪50年代初,阿凡迪前往欧洲,接触到了梵高的 作品。梵高和阿凡迪都表现出明显的表现主义倾向, 然而,虽然他们的作品是相似的,但每个艺术家利用 风格的方式是不同的。来描绘出阿凡迪对世界的情感 体验而非绘画现实。作为阿凡迪作品中的一个独特元 素,太阳代表了大自然能量和生命的本质,阿凡迪运 用不同的颜色来传递不同强度的热量:红色代表酷 热,而亮橙色或黄色代表更温和的气候。

在《油棕榈种植园(Oil Palm Plantation)》中,阿凡 迪采用了粗色线条和细色平面的组合,创造了一个动 态的景观。带有纹理的树木在双色的山丘上突显出了 黄色和红色。从白色弯曲的线条和白色画布后面探出 的蓝色条纹暗示了多云的天气。尽管如此,太阳仍在 天空中若隐若现,阳光越过树木,照射到前景,这说 明这一场景一定十分炎热。这幅作品的确是独一无二 的,艺术家通过描绘人民的普通生活来表现他的祖国 印尼,并宣传了印尼的丰富文化。

在整个艺术实践过程中,阿凡迪已经成为一位大师和 传奇艺术家,他以观察者的身份捕捉和参与了人类的 状况:他是一个生命的参与者和狂欢者。本拍品(第 16-18号拍品)提供了这位富有表现力的大师的杰出 作品,这些作品具有动态和充满活力的构图,表明他 坚持不懈地返回并捕捉那些深深打动他的时刻。



Landscape is an example of Affandi's high energy artistic process. Using a combination of flowy and spiraling strokes, the artist brings to the fore the nascent vitality and presence of the land. Painted in the 1960s, the period saw Affandi making many trips to Bali –this painting is thus Affandi's endeavor to express the qualities that lie beneath the physical beauty of the land, in a time when other Mooi indie painters romanticized the Indonesian landscape. 《風景》是阿凡迪超高集中力創作下的一個例子。運 用流暢和迴旋式的筆觸,將土地的生命力和茂盛的 繁殖力展現出來。作品創作於60年代,是阿凡迪多次 前往巴厘島的一段時期-這幅畫是藝術家努力表達的 當地地理國土自然之源的精粹,於「美麗的東印度」 (Mooi Indie)藝術家不同,展現了他自己眼前所看到的 大自然的精闢詮釋。





16 AFFANDI (Indonesian b.1907-1990)

Landscape Signed and dated 1963 lower right Oil on canvas 100 x 114 cm ; 133 x 146,7 cm (with frame)

IDR 1,380,000,000 - 2,000,000,000

USD 92,000 - 133,340

Literature 出版 : Sardjana Sumichan, Affandi Volume III, Indonesia, 2007, pg 114

阿凡迪《景观》1963 年作 油彩 画布 画框





Merapi Landscape, 95 x 128 cm Christie's HONG KONG May 2017 HKD 1,860,000 (USD 238,638)



Literature: Sardjana Sumichan, Affandi Volume III, Indonesia, 2007



In "Oil Palm Plantation", Affandi implements a combination of thick pigmented lines and thin planes of colour to create a landscape in movement. Textured trees accented with yellow and red pop out against smeared two-tonal hills. Streaks of blue peeking out from behind white squiggles and white canvas suggest a cloudy day. Despite this, the sun looms in the sky, rays breaking past trees and into the foreground, illustrating how hot this scene must have been. This artwork is truly unique, representing his home country Indonesia through the ordinary lives of the people and promoting the nation's rich culture 在 《油棕榈种植园 (Oil Palm Plantation)》中,阿凡 迪采用了粗色线条和细色平面的组合,创造了一个动 态的景观。带有纹理的树木在双色的山丘上突显出了 黄色和红色。从白色弯曲的线条和白色画布后面探出 的蓝色条纹暗示了多云的天气。尽管如此,太阳仍在 天空中若隐若现,阳光越过树木,照射到前景,这说 明这一场景一定十分炎热。这幅作品的确是独一无二 的,艺术家通过描绘人民的普通生活来表现他的祖国 印尼,并宣传了印尼的丰富文化。





17 AFFANDI (Indonesian b.1907-1990)

Oil Palm Plantation Signed and dated 1979 lower left Oil on canvas 105 x 141 cm

IDR 900,000,000 -1,800,000,000 USD 60,000 - 120,000

阿凡迪《油棕种植园》1979年作油彩画布

BID NOW



*This work is accompanied with a certificate of authenticity *这件作品附有保证书 "Offering to the God" depicts a young lady's solemn gesture in a sacred manner. Through her pose, which places her hands on her head, she renders herself open and vulnerable to the Gods. As a result, the swirling strokes of darkgreen color which surrounds her, showcases a distinction between her and divinity; a contrast between green and the illuminating vibrant yellow of her skin. And outside of the green, the world reverts back to the human world, as seen with the yellow of the edges of the canvas.

This creates an illusion of being encompassed by spirituality, as she chants prayers to the holy deities. The painting, therefore, highlights the unreal aspects of this world, and transports its audiences into a realm of the supernatural. Viewers perceive a sense of otherworldliness, which is realistically intangible, and yet incredibly magical. The world, through the maestro's (Affandi) eyes, is fantastical and transcends that of materialism. 《祭神》描绘了一位年轻女 子以一种神圣的方式做出的 庄严姿态。她将双手放在头 顶,并将自己暴露在众神面 前。因此,环绕着她的深绿 色的漩涡笔触,绿色和明亮 的黄色皮肤之间的对比,显 示了她与神的界线。在绿色 之外,世界又回到了人类世 界,就像画布边缘的黄色一 样。

当她向神灵吟诵祷文时,产生了一种被灵性包围的幻觉。因此,这幅画突出了这个世界的不真实的一面,并将其观众带入了一个超自然的领域。观众会感受到一种超凡脱俗的体验,这种感觉实际上是无形的,却令人难以置信。这个世界通过艺术家(Affandi)的眼睛,是幻想的,超越了物质主义。




This work is located in Indonesia.

18 AFFANDI (Indonesian b.1907-1990)

Offerings to The God Signed and dated 1973 upper right Oil on canvas 127 x 97 cm ; 144,5 x 113 cm (with frame)

IDR 900,000,000 - 1,800,000,000 USD 60,000 - 120,000

阿凡迪《献供》1973年作油彩画布

BID NOW



The Young Pendet Dancer, 140 x 80 cm Christie's HONG KONG May 2014 HKD 3,880,000 (USD 500,520)

3 Works by Hendra Gunawan 享德拉·古那彎的三件作品 HENDRAGUNAVAAN MYSTORY - MYLIFE

我的故事,我的人生



Photo of Hendra (Right) with an important art collector Mr Sunaryo Umar Sidik (Left), and the painting 藝術家及藏家Sunaryo於此作品合照



Photo of the artist with the painting 藝術家及此作品合照

"Hendra has been crowned as a great painter not only because he was an artist who was able to manifest thrilling artistic works, but also because as an artist, he was able to bring forth the theme of profound humanity."

Ir. Ciputra, Hendra Gunawan - A Great Modern Indonesian Painter

"亨德拉被誉为一位伟大的画家,不仅因为他是一位能够展示 惊险艺术作品的艺术家,而且作为一名艺术大师,他能够提出 深刻的人性主题。"

已故 Ir Ciputra - 印尼亨德拉作品主要收藏家



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

"亨德拉喜欢描绘印尼生活的残酷现实,並能够将这些现 实转化为希望和梦想"

A work of unimpeachable provenance "My Story - My Life" has been documented in various photographs with the artist himself. One of the numerous self-portraits of the 70s and early 80s, this painting was executed 2 years after his 13 long years of incarceration as a political prisoner at the Bandung Correctional Facility. His involvement with LEKRA (Institute for People's Culture), was the main reason for his imprisonment, as LEKRA subsequently became an unfortunate extension of the PKI (Indonesian Communist Party) as a political outreach for conveying a particular ideology. Formed in 1950, LEKRA was an art and cultural body that started out as a nationalistic association in response to Dutch colonialism. Notwithstanding his political involvement, Hendra had a reputation of altruism and concern for the disfranchised and powerless. As such, his involvement with LEKRA could well be for artistic and humanitarian reasons.

My Story, My Life is symptomatic of Hendra's unique style of expressionism. The 'self-deformation' of Hendra, seen in the hyperbolic toes and a misshapen lower body, resembles the open squat of the dog on his lap. In this self-portrait, the deliberate deformation of his bodily form is suggestive of the degradation of his dignity. This painting is an articulation of the crisis and dilemma that Hendra had found himself in, shortly after his release from the 13 years in prison. Hendra realized that a new world order now existed. Having been imprisoned because of his political affiliations which was considered to be of the old order, he now realized that survival in the new world order precipitated the need to grovel and fawn. In other words, survival depended on his willingness to be reduced to a 'bootlicking' dog. In this painting, the lolling tongue of the dog is emphasized by its length, as it hardly appears to be contained by its mouth. On his left hand, Hendra's self-portrait holds a bone, seemingly a reward for his compliance. However, he holds it delicately, with aloofness, detaching his person from the imagery of the bone, to delineate the insult done to him.

《我的故事,我的人生》有著無可質疑的藏品出處和來源,當中包括了與藝術家本人的種種照片記錄。作為70年代和80年代初期眾多自畫像中的一件作品,這幅畫是他作為政治犯在萬隆懲教所長達13年的監禁後2年完成的。他與人民文化研究所 Institute for People's Culture (LEKRA) 的關係是他被 監禁的主要原因,因為不幸地LEKRA成為印度尼西亞共產黨 Indonesian Communist Party (PKI)的延 伸,被認為是傳達某種特定意識形態的政黨機構。LEKRA成立於1950年,是一個藝術和文化組織, 最初是為了抵抗荷蘭殖民政權而成立的一個民族主義協會。最初,亨德拉會加入LEKRA的關係很大 的可能是出於藝術和人道主義的原因,因為LEKRA會免費提供油彩和材料給負擔不起繪畫材料藝術 家,而亨德拉是一位仁義的人,與當時LEKRA的理念相吻合。

《我的故事,我的人生》是亨德拉獨特的表現主義風格的體現。而在這幅畫中,亨德拉變形的雙 膝和腳趾,暗示了他被剥夺的尊嚴。這幅畫表達了亨德拉在獲釋後不久感到的危機和困境。13年後 重拾的自由,亨德拉意識到自己處在一個新的政治環境。他是因為被認為是舊的政治擁護者而被 監禁,而若要在新的政治環境中生存,他必需要卑微和墮落地向他們低頭。換句話說,生存取決 於他是否願意拍馬屁,諂媚,奉承對方。在這幅畫中,狗的舌頭超長,無法對應嘴巴的長度。在他 的左手邊,似乎拿著一塊骨頭,是讓自己依從的獎勵。顯然,他用微妙的手法把自己從骨骼的圖 像中分離出來,以此勾畫出自己經歷的侮辱 "Hendra often liked to put himself into his work. He painted some self-portraits and began to include animals in his work, especially in political paintings"

"亨徳拉经常喜欢將自己融入作品 中,他画了一些自画像,並開始將 动物納入他的作品中,特別是在具 有政治意義的绘画作品"



The picture shows the late Indonesian President Sukarno (middle) with his two beloved maestro artists : Hendra (right), Affandi (left) 图为已故印尼总统 苏卡诺(中) 与他钟爱的两位艺 术大师 亨德拉(右),阿凡迪(左) 合映照片





This work is located in Indonesia.

19 HENDRA GUNAWAN (Indonesian b.1918-1983)

My Story - My Life Signed and dated 80 lower left Oil on canvas 140 x 89 cm ; 173 x 122 cm (with frame)

This work will be included in the artist's forthcoming catalogue raisonné written by Agus Dermawan T. and Siont Teja. 这幅作品被列入艺术家亨德拉即将出版的画册(由著名印尼艺术评論家 Agus Dermawan 和 Siont Teja 共同撰写与编辑)

IDR 2,200,000,000 - 5,000,000,000 USD 146,670 - 333,340

亨德拉·古那彎《我的故事,我的人生》1980年作油彩画布

BID NOW



Self Portrait with Child, 147 x 95 cm Sotheby's HONG KONG 2012 HKD 6,020,000 (USD 775,376)

亨德拉・古那彎 HENDRA GUNAWAN PORTRAIT OF AFFANDI

阿凡迪的肖像

At the age of 17, Hendra Gunawan grew eager to learn more and wanted to join an art community. He, soon, learnt of an artist named Affandi and went to his residence where several people such as Barli, Luigi Nobili and Sudarso were present. Hendra became acquainted with them and enthusiastically joined this community, The Wangsareja Alley group, marking the beginning of the modern Indonesian art movement. Hendra Gunawan became Affandi's apprentice and learned the history of Indonesian art and contextualized himself within the contemporary era. Hendra admitted that those moments were when his life a painter were actually being created.

In his Portrait of Affandi, contrasting pools of bright colours depicting different areas of a highly accentuated curved body render Affandi, not as the master painter the public saw him as but rather the eccentric old man in love with his craft that Affandi saw himself to be. By capturing the style and emotions of Affandi as he paints, Gunawan pays homage to the teacher that made him into the man and artist he became.

亨德拉·古那彎 (Hendra Gunawan) 17岁时结识了画家大师阿凡迪 (Affandi),阿凡迪很快就成为了他的老师。他与巴利 (Barli)、路易吉·诺比利 (Luigi Nobili)和苏达索 (Sudarso)一起组成了阿凡迪住所中的一个小型学习小组,万萨雷亚巷小组就此成立 (The Wangsareja Alley group)),这标志着印尼现代艺术运动的开始。亨德拉承认,在艺术小组的那些时刻,是他画家生命真正被创造出来的时刻。

在这幅作品中,艺术家使用对比强烈的鲜艳色彩描绘了阿凡迪高度突出的弯曲身体的不同部位,使 阿凡迪不再是公众眼中的绘画大师,而是阿凡迪眼中那个热爱自己手艺的古怪老人。阿凡迪正蹲着 疯狂地作画,他的眼睛看着画布外,专注于一个主题,正从颜料管中挤出一长串绿色颜料。通过捕 捉阿凡迪作画时的风格和情感,冈瓦恩向这位使他成为现在的男人和艺术家的老师致敬。





Featured on Hendra Gunawan - A Great Modern Indonesian Painter

亨德拉·古纳万画册(由 已故印尼亨德拉重要藏家 出版一伟大的现代印尼 画家)

Hendra [Left] & Affandi (Right], 1979, 图为亨德拉(左),与阿凡迪(右)于 1979



The above photo shown is Hendra and Affandi at his residence in Bali, 1982 1982年两位印尼大师亨德拉和阿凡迪在亨德拉巴厘島的住宅集聚

In 1982, Affandi visited Hendra Gunawan to celebrate his 75th birthday, the same year this art piece was illustrated.

1982年,阿凡迪前往巴厘島探望亨德拉,并一起庆祝了自己的75岁生日,同年这幅艺术作品《阿凡迪的肖像》被绘制出来。





This work is located in Singapore.

HENDRA GUNAWAN (Indonesian b.1918-1983)

Portrait of Affandi Signed and dated 1-3-82 and inscribed Ubud lower right Oil on canvas 145 x 93 cm; 177 x 126 cm (with frame)

This work will be included in the artist's forthcoming catalogue raisonné written by Agus Dermawan T. and Siont Teja. 这幅作品被列入艺术家亨德拉即将出版的画册 (由著名印尼艺术评 論家 Agus Dermawan 和 Siont Teja 共同撰写与编辑)

IDR 2,200,000,000 - 5,000,000,000

USD 146,670 - 333,340

亨德拉·古那彎《阿凡迪的肖像》1982 年作 油彩 画布

BID NOW



Snake Charmer, 195 x 87 cm Sotheby's AMSTERDAM 2011 HKD 4,174,699 (USD 729,088)



This work is located in Indonesia.

As an Indonesian maestro painter, Hendra was noted for fusing traditional Indonesian aesthetics with Western painting methods. He painted landscapes of his childhood, this work depicts a scene of his village evocatively portraying the region's rich hues and abundant fauna. Using vivid colours and tones, Hendra creates such a harmonious balance in this piece.

作为印尼的的艺术大师,亨德拉以融合传统印尼美学与西方绘画方法而聞名。这幅作 品描绘了他的童年村庄景观,令人回味该地区丰富的色彩和丰盛的动物群。使用鲜艳 的色彩和色调,亨德拉在这件作品中创造了如此完美和谐的平衡。

21 HENDRA GUNAWAN (Indonesian b.1918-1983)

Landscape of My Village Signed and dated 75 lower right Oil on canvas 41 x 100 cm ; 73 x 132 cm (with frame)

IDR 450,000,000 - 850,000,000 USD 30,000 - 56,670

亨德拉·古那彎《我村的风景》1975 年作 油彩 画布

BID NOW



Close Up 局部



5 WORKS BY H. WIDAYAT 五件维达雅作品

H. WIDAYAT 維達雅 b.1923-2002



"[My] beginnings as a painter were in the dust of art."

"[我]作为一名画家的最初经历是在艺术的尘埃中"

An important figure in Indonesian art history, Haji Widayat born in 1923 in Kutoarjo, Indonesia, was one of the first few who graduated from Indonesian Art Institute of Yogyakarta a leading institute for art education. Widayat was first influenced by his mother who was a renowned fine batik maker,from there he picked up painting, and was selling his landscape works as souvenirs in the streets of Bandung. Latihan Tari features many figures in peculiar positions perhaps in midst of a dance. His magical-decorative style is seen through the use of multi-coloured geometrical shapes which makes the subjects stand out against the plainer, muted background. 印尼艺术史上的重要人物,维达雅,1923 年 出生于印度尼西亚的库托阿佐,是最早毕 业于印度尼西亚艺术教育学院日惹艺术学院 的少数人之一。维达雅最初受到他母亲的影 响,他的母亲是一位著名的蜡染大师,从那 里他开始学习绘画,并在万隆街头出售他的 风景作品作为纪念品。《舞蹈练习》描绘了 许多处于特殊位置的人物,也许是在舞蹈 中。通过使用多色几何形状可以看出他的神 奇装饰风格,使主题在更简单,柔和的背景 下脱颖而出。



In this representation of nature, Haji Widayat plays with low-saturated colours to create a magical painting. Lying in the border between realism and subjectivity, the painting transports viewers into the supernatural realm while keeping them in reality. Interestingly, contrary to the title, the depiction of white monkeys is subtly submerged in fluid interactions of colours, making it, on surface, implicit. Furthermore, this painting casts light into Haji Widayat's shape mastery, as he depicts the monkeys in different forms. As a consequence, this painting invites viewers to further examine the subject-manner and locating what is supposed to be the primary object in a sea of fantastical artistic recreations. 在这种自然的表现中,维达雅用低饱和 颜色创作了一幅神奇的绘画。这幅画介 于现实 主义和主观性之间,因此将观 众带入了超自然的领域,同时将他们保 持在现实中。有趣的是,与标题相反, 对白猴的描绘被微妙地淹没在色彩的流 体相互作用中,使其表面上含蓄。这就 要求观众进一步审视主题的方式,并在 一片充满幻想的艺术娱乐海洋中找到应 该是主要对象的东西。





22 HAJI WIDAYAT (Indonesian b.1923-2002)

Kawanan Kera Putih di Hutan Sumatera Selatan (White Monkeys in South Sumatera Forest) Signed and dated 93 lower right Oil on canvas 65 x 95 cm ; 96 x 126 cm (with frame)

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

USD 16,670 - 23,340

維達雅《南苏门答腊森林中的白猿群》1993 年作 油彩 画布

BID NOW

In this painting, Haji Widayat summarizes "Sekaten," a Javanese traditional night market. To perhaps be interpreted like a writing, the components of a night market could be seen from left to right: including in it a sense of festivities, celebration, and trades of Java's signature dishes. Guiding viewers into the week-long "Sekaten" culture itself on a twodimensional plane, Haji Widayat demonstrates his representation of the celebration in an utmost compact, yet decorative manner. 在这幅画中,维达雅总结了"Sekaten",一 个爪哇传统夜市。或许可以将其理解为一种 文字,夜市的组成部分可以从左到右看:其 中包括庆祝、庆祝和爪哇招牌菜的交易。 维达雅在二维平面上引导观众进入为期一周 的"塞卡坦"(Sekaten)文化本身,以一种 极其紧凑但装饰性的方式展示了他对庆典的 表现。







23

HAJI WIDAYAT (Indonesian, b.1923 - 2002)

Sekaten (Celebration) Signed and dated 76 lower right Oil on canvas 105 x 150 cm ; 133.5 x 178.5 cm (with frame)

IDR 700,000,000 - 900,000,000 USD 46,670 - 60,000

維達雅《欢庆》1976年作油彩画布

BID NOW



Nonton Sekaten, 85 x 145 cm Christie's HONG KONG 2015 HKD 875,000 (USD 111,481)

Encapsulating his fascination towards primitive art, Haji Widayat recreates in this painting tribal sculptures. Through the combination of colours in Patung-Patung Primitif, Haji Widayat breathes in his work an atmosphere of historical past; integrating this with his trademark decorative shapes, the painting maintains his signature style while transporting audiences into the past allowing them to be in touch with history. 维达雅在这幅画中再现了部落雕塑,体现了他对原始艺术的迷恋。维达雅通过《Patung-Patung Primitif》中的色彩组合,在他的作品中注入了历史的气息;将这一点与他标志性的装饰造型相结合,这幅画保持了他标志性的风格,同时将观众带入过去,让他们接触历史。





BID NOW

24

HAJI WIDAYAT (Indonesian, b.1923 - 2002)

Patung Primitif (Primitive Sculptures) Signed and dated 81 lower right Oil on canvas 110 x 130 cm ; 144 x 164 cm (with frame)

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

USD 40,000 - 53,340

維達雅《 原始雕塑》1981 年作 油彩 画布

A master of decorative artworks, Haji Widayat ingeniously captures tropical forests in the most intricate manner. Through impeccable attention to details, weaved into a single canvas, he produces a piece that, at first, seems to be distant from reality. This allures viewers to further scrutiny, which therefore leads to awareness of properties of the world he represents. A captivating piece, the riddles in this work remain fantastical, capturing one's attention indefinitely. 维达雅是一位装饰艺术大师,他以最复杂的 方式巧妙地捕捉到了热带森林。通过对细节 的完美关注,将其编织成一幅画布,他创作 出了一幅起初似乎远离现实的作品。这会 吸 引观众进一步审视,从而让他们意识到他所 代表的世界的性质。一个迷人的作品,在这 部作品中的谜语仍然是幻想,吸引人的注意 力无限期。







25

HAJI WIDAYAT (Indonesian b.1923-2002)

Hutan Tropis (Tropic Forest) Signed and dated 82 lower right Oil on canvas 85 x 140 cm ; 122.5 x 177.5 cm (with frame)

IDR 230,000,000 - 350,000,000 USD 15,340 - 23,340

維達雅《热带雨林》1982年作油彩画布

BID NOW



Nonton Sekaten, 139 x 100 cm Christie's HONG KONG Nov 2013 HKD 525,000 (USD 66,888)



Helena Spanjaard, Widayat : The Magical Mysticsm of a Modern Indonesian Artist, Museum H. Widayat, Indonesia, 1998, page 162 colourplate

> "1. Previous collector acquired this painting directly from the artist 2.Literature: Helena Spanjaard, Widayat : The Magical Mysticsm of a Modern Indonesian Artist, Museum H. Widayat, Indonesia, 1998, page 162 colourplate



26 HAJI WIDAYAT (Indonesian, b.1923 - 2002)

Latihan Tari (Dancing Practice) signed and dated 1990 lower right Oil on canvas laid on board 75 x 60 cm ; 99 x 85 cm (with frame)

IDR 132,000,000 - 180,000,000 USD 8,800 - 12,000

維達雅《舞蹈练习》1990年作油彩画布木板

BID NOW



SRIHADI SOEDARSONO 斯里哈迪・蘇達索諾 b.1931 - 2022

"My artworks were social critic, but they were not political caricatures."

"我的作品是社会评论家,但它们不是政治漫画。"

Srihadi Soedarsono is an Indonesian modern artist widely known for his landscapes as well as his iconic portrayal of Indonesian dancers. This work shows 5 dancers, in a black and gold dress, holding a pink cloth. The contrast between the red background, and the clothes of the dancers, allow the work to stand out. With Soedarsono's masterful technique, he is able to make it seem as though the artwork is dancing to the music. He is able to grasp his viewers' attention through his talent in bringing the artworks to life.

Srihadi Soedarsono是一位印尼现代艺术家,以其 风景画以及对印尼舞者的标志性描绘而闻名。 这幅作品展示了5名舞者,穿着黑色和金色的连 衣裙,拿着一块粉色的布。红色背景与舞者服 装之间的对比,使作品脱颖而出。凭借苏达尔 索诺娴熟的技术,他能够使作品看起来像是随 着音乐跳舞。他能够抓住观众的注意力,通过 他的才华,使艺术作品的生活





27

SRIHADI SOEDARSONO (Indonesian b. 1931-2022)

Bedaya Ketawang - Kidung Anglir Mendung (Ceremonial Dance) signed and dated 2014 upper right ; signed, dated 2014 and titled verso Oil on canvas 130 x 200 cm ; 158 x 227 cm (with frame)

IDR 2,100,000,000 - 3,000,000,000 USD 140,000 - 200,000

斯里哈迪·蘇達索諾《仪式舞蹈》2014 年作 油彩 画布



BID NOW

Bedhoyo Ketawang, 140 x 300 cm, Sotheby's HONG KONG Jul 2020 HKD 3,500,000 (USD 451,597)

*This work is accompanied with a certificate of authenticity *这件作品附有保证书



A legendary figure in the Indonesian art world, Srihadi Soedarsono produces this mystifying piece. With his distinct thick brush strokes and signature intense colors, he reflects the influence of Javanese culture in this painting. As a maestro in artistic representation, Srihadi Soedarsono's style does not merely capture reality in a shallow manner, but imbues in his creation a profound sense of spirituality. Though, perhaps, what further makes this piece unique is its subject matter, unconventional in the context of his oeuvre, and a vestige of his earlier works. The resulting piece is thus a rare and beautifully targeted artwork for the viewers' emotions. 是印尼艺术发展中的传奇人物,他 创作了这幅神秘的作品。凭借其 鲜 明的粗笔触和标志性的浓重色彩, 他在这幅画中反映了爪哇文化的影 响。作为一位 艺术表现大师, Srihadi Soedarsono的风格不仅以肤浅的方式 捕捉现实,而且在他 的创作中融入了 深刻的灵性。因此,最终的作品完美 地针对了观众的情感。





28

SRIHADI SOEDARSONO (Indonesian b.1931-2022)

Masks Signed and dated 1960 lower right) Oil on canvas 100 x 130 cm ; 131.5 x 161.5 cm (with frame)

IDR 480,000,000 - 650,000,000 USD 32,000 - 43,340

斯里哈迪·蘇達索諾《面具》1960年作油彩 画布

BID NOW



Puppets ,86 x 121,5 cm, Christie's HONG KONG 2021 HKD 875,000 (USD 111,474)

3 Works by 三件的作品 BASOEKI ABDULLAH 巴蘇基・阿卜杜拉 b.1915 - 1993



"Persevering and keeping up with the changing times is a prerequisite for becoming a good painter"

"坚持不懈地与时俱进是成为优秀画家的前提条件"

Basoeki Abdullah is 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. Not only that but he was also once occupied such a respectable position as a royal court painter in Thailand, and received an award in the form of a gold star Poporo from King of Thailand Bhumibol Adulyadej, which is the highest honour of the kingdom of Thailand to a Royal Court Artist who has great service to government and palace – with all these few achievements, eventually made him the ambassador for Indonesian Painting. 口度裔现实主义和自然主义画家 Basoeki 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。不 仅如此,他还曾担任过泰国皇家画师这 样一个受人尊敬的职位,并获得了泰国 国王普密蓬·阿杜德颁发的金星Poporo 奖,这是泰国王国授予对政府和宫殿做 出巨大贡献的皇家画师的最高荣誉—— 就凭这些为数不多的成就,他最终成为 了印尼绘画大使。





29

BASOEKI ABDULLAH (Indonesian, b. 1915 - 1993)

Morning Sun Signed lower right Oil on canvas 120 x 150 cm ; 144 x 174 cm (with frame)

IDR 780,000,000 - 1,200,000,000 USD 52,000 - 80,000

巴蘇基・阿卜杜拉《晨光》油彩 画布

BID NOW

Literature 出版:Mikke Susanto, Sukarno's Favourite Painter's



30

BASOEKI ABDULLAH (Indonesian, b. 1915 - 1993)

Love and Harmony Signed lower left Oil on canvas 119 x 56 cm ; 159 x 96 cm (with frame)

IDR 300,000,000 - 500,000,000 USD 20,000 - 33,340

巴蘇基・阿卜杜拉《相亲相爱》油彩 画布

BID NOW

Literature 出版:Mikke Susanto, Sukarno's Favourite Painter's This painting accentuates the natural beauty of women. Featuring a nude woman lying on top of a white sheet, Basoeki Abdullah complements her delicate figure. Rendered in a provocative pose, Basoeki 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。





BID NOW



Nude, 120 x 80 cm, Sotheby's HONG KONG May 2021 HKD 475,000 (USD 61,275)



*This work is accompanied with a certificate from the artist * 此作品附有艺术家颁发的保護证书

31

BASOEKI ABDULLAH (Indonesian, b.1915 - 1993)

Nudity (Beauty with Sunflower) Signed lower left Oil on canvas 100 x 200 cm ; 133 x 233 cm (with frame)

IDR 380,000,000 - 500,000,000 USD 25,340 - 33,340

巴蘇基・阿卜杜拉《裸女(女神与向日葵)》油彩 画布



"A thing of beauty is a joy forever."

"美的东西永远是一种快乐."

Fusing traditional Chinese brushstrokes with Western representational art style, Lee Man Fong captures the golden fish in an elegant manner. the combination of muted colours in contrast to the bright yellow causes the fish to shine brilliantly. Furthermore, the almost invisible angle of shapes creates smooth outlines around the fish allow them to swim effortlessly within the clear water. A sense of luminance and fluidity emerge as a result, creating elegance. 李曼峰将中国传统笔触与西方具象艺术风格 相融合,以优雅的方式捕捉金鱼。与明亮的 饱和黄色相比,低饱和颜色的组合给鱼一种 明亮的错觉。此外,以几乎看不见的形状角 度创建了平滑的轮廓,将鱼描绘成在几乎看 不见的介质中流畅地移动。因此,一种亮度 和流动性的感觉体现了出来,创造了优雅。





This work is located in Indonesia.

LEE MAN FONG (Indonesian, b.1913-1988)

Golden Fish Signed lower right and stamped with artist's seal upper left Oil on masonite board 102 x 50 cm ; 165 x 64 cm (with frame)

IDR 320,000,000 - 450,000,000 USD

21,340 - 30,000

李曼峰《金鱼》油彩 纤维板

BID NOW





LEE MAN FONG (Indonesian, b.1913-1988)

Gold Fish stamped with artist's seal lower left Oil on masonite board 102 x 48.7 cm; 104.4 x 63.5 cm (with frame)

IDR 380,000,000 - 580,000,000

USD 25,340 - 38,670

BID NOW



This work is located in Singapore.

LEE MAN FONG (Indonesian, b.1913-1988)

Doves signed, titled and stamped with artist's seal upper right; stamped with artist's seal lower left Oil on masonite board 102 x 48.7 cm; 104.4 x 63.5 cm (with frame)

IDR 380,000,000 - 580,000,0000

USD 25,340 - 38,670

李曼峰《 鸽子》 油彩 纤维板

BID NOW



Twin doves, 102 x 50 cm, Bonhams HONG KONG May 2021 HKD 450,000 (USD 57,338)
FEATURING ARTIST

Umi Dachlan (Lot 35-36) Nashar (Lot 132 - 135)

Abstract art is known as a wide and diverse artistic approach that does not accurately represent visual reality it directly opposes figurative art and anything that directly outlines a subject or object. Focusing on non-objective artistic elements of shape, color, and line, abstract art is an escape from reality and is vastly open to interpretation.

Since the 1900s, abstract art has been an essential foundation in modern and contemporary art. its expanding and ever-evolving genre, absAbstract art, an ever-evolving, ever-expanding genre, has been explored in many ways. This modern and contemporary art auction features the Indonesian abstract artists above

INDONESIA ABSTRACT ART

印尼西亚抽象艺术

抽象艺术是非准确化的一种视觉 的艺术创作方法。这次 力主题或对象的东西。 状、颜色和线条等非客观的艺术元 一种逃避,对抽象艺术的解读具有极大的开放性。

言,是一种 象艺术和任 术专注于形 是对现实的

90年代以来,抽象艺术一直是现代和当代艺术 的重要创作基础。随着其不断扩大和不断发展的流 术家们仍在进行各种探索。此次现当代 艺术专场拍卖重点推荐凡位印度尼西亚抽象艺术家

2 Works by 两件的作品 UMI DACHLAN 烏米 達赫蘭 b.1942 - 2009



"Umi Dachlan's work is influenced by religion, it is a tribute to the Great Creator." -Esmeralda and Marc Bollansee

" 烏米 達赫蘭的作品受到宗教的影响 这是对伟大创造者的荣誉。' - Esmeralda and Marc Bollansee

An influential figure in Indonesian abstract arts, Umi Dachlan orchestrates a mesmerizing piece with her signature gold accents and transcendental iconography. What arises from these techniques thus immaculately reflect the influence of Islamic values on her creation: brilliance and texture. Both ingeniously designed to embody divinity and nature, respectively; and their combinations, an intersection between fantastical and realistic experiences. 烏米達赫蘭是印尼抽象艺术界有影响力的人物,她以其标志性的金色口音和超凡脱俗的肖像设计精心打造了一幅迷人的作品。因此,从这些技巧中产生的东西完美地反映了伊斯兰价值观对她的创作的影响:光辉和质感。二者都被巧妙地设计为分别体现神性和自然;以及它们的结合,幻想和现实体验的交叉点。



Umi Dachlan displays her impeccable utilization of color combinations in this piece to create a bridge between divinity and natural topography. Magnificently, this representation connects viewers to the tangibles and the intangibles in a way removed from realistic representation; instead, it touches upon the audience's sense of colors, and their emotional resonance. 乌米 达赫兰在这幅作品中展示了她对颜色组合的完美运用,在神性和自然地形之间架起了一座桥梁。令人惊叹的是,这种表现将观众与有形和无形的事物联系在一起,与现实表现完全不同;相反,它涉及到观众的色彩感和情感共鸣。



35 UMI DACHLAN (Indonesian, b.1942 - 2009)

Komposisi Abstrak (Abstract Composition) Signed and dated 89 lower right Mixed media on canvas 102 x 76 cm

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

烏米 達赫蘭《抽象构图》1989 年作 综合媒材 画布



36 UMI DACHLAN (Indonesian, b.1942 - 2009)

Lucky Abstract Signed and dated 90 lower right Mixed media on canvas 100 x 80 cm ; 103 x 83 cm (with frame)

IDR 70,000,000 - 90,000,000 USD 4,670 - 6,000

烏米 達赫蘭《吉祥抽象》1990 年作 综合媒材 画布

IVAN SAGITA 伊萬・薩奇托 b.1957

"For me, life always goes differently than we expected. This is why I tend to express uncertainty."

"对我来说,生活总是和我们想象的不一样。这就是为什么我倾向于表达不确定性。"

Ivan Sagita 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.

Cows are often featured in Ivan Sagita's sculptures because of their importance in the Javanese culture. The cows are depicted with long folds of skin that resemble curtains, another important motif in Sagita's work – a device that separates the dimension of emptiness from the world of the living. 伊万·薩吉塔 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。

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







37

IVAN SAGITA (Indonesian, b.1957)

My Cow Signed and dated 17 at the base Bronze 77 x 51 x 79 cm

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

USD 23,340 - 30,000

伊萬·薩奇托《我的牛》2017年作铜



Regular activities can become a picturesque object in the hands of Ivan Sagita. "Kefanaan Abadi" portrays a villager's constant life where the activities become a tradition that was passed from generation to generation. Some activities are irreplaceable, not because the current generations are forced to do it, but because it contains a high value and standard that cannot be changed even by modernization. 在Ivan Sagita的手中,日常活动可以变成一个 生动的物体。《Kefanaan Abadi》描绘了一个 村民 持续不断的生活片段,这些活动成为一 种代代相传的传统。有些是不可替代的,并 不是因为当代 人被迫去做,而是因为它包含 着一种即使现代化也无法改变的高价值和高 标准。





38

IVAN SAGITA (Indonesian, b.1957)

Kefanaan Abadi (Eternal Mortality) Signed and dated 14 at the base Stainless steel 118 x 55 x 55 cm

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

USD 23,340 - 33,340

伊萬·薩奇托《永恒的死亡》2014年作不锈钢



"The object has the power to spark intense conversation in assessing and interpreting life."

"在评估和解释生活时,物体具有引发激烈对话的力量。"

Handiwirman Saputra uses found objects to create two to three dimensional works that question the viewer's perspectives of the world. Through his manipulation of everyday materials, Saputra challenges the boundaries of the still-life genre. In Cigarettes, the circular canvas features two halfsmoked and extinguished cigarettes positioned at opposite ends. The background is painted a singular shade of baby blue, creating a void in which the used cigarettes are encapsulated in. 汉迪威曼·苏普塔拉使用现成的物品来创作 两到三个维度的作品,这些作品质疑观众对 世界的看法。通过他对日常材料的处理,汉 迪威曼·苏普塔拉挑战了静物类型的界限。 在《香烟》中,圆形画布的特点是两根半吸 完的香烟分别位于两端。背景被涂上了一种 独特的淡蓝色,创造了一个空间,里面装着 用过的香烟。





39

HANDIWIRMAN SAPUTRA (Indonesian, b. 1975)

Cigarettes Oil on canvas laid on board 119 x 119 cm

IDR 280,000,000 - 360,000,000 USD 18,670 - 24,000

溪迪威曼·蘇普塔拉《香烟》油彩 画布 木板

BID NOW



Painting Of The Art Work Series, 122 x 244 cm , Sotheby's HONG KONG 2008 HKD 644,000 (USD 82,045)

AGAPETOES AGUS KRISTIANDANA 阿加珀圖斯 阿古 克里斯提安丹納 b.1968



"Sculptures are humorous and often in unusual shapes, stunning, and capable to interpret my messages and experiences about society to the viewer."

"雕塑很幽默,形状通常不寻常,令人惊叹,能够向观众解释我关于社会的信息和经历。"

Agapetoes Agus Kristianda entrenches the red and white flag of Indonesia on his signature non-human depictions. The artist's profound implementation, as seen in this sculpture, therefore shows the overarching influence of Agapetoes Agus Kristianda's unconditional devotion to his home country, Indonesia remains a signifier in his artistic creations. 阿加珀图斯阿古克里斯提安丹纳在其标志性的非人类描绘中巩固了印度尼西亚的红白国旗。因此,正如在这座雕塑中所看到的那样,艺术家的深刻表现体现了阿加珀图斯阿古克里斯提安丹纳达对祖国的无条件奉献所产生的巨大影响;因此,印度尼西亚仍然是他的艺术创作的象征。





40 AGAPETOES AGUS KRISTIANDANA (Indonesian, b.1968)

Baik Boereok Tanah Airkoe Djua (My Beloved Country) Incised with artist's initial and dated '08 on the underside of the sculpture Bronze 108 x 105 x 44 cm

IDR 520,000,000 - 800,000,000

USD 34,670 - 53,340

阿加珀圖斯阿古克里斯提安丹納《我亲爱的国家》2008 年作 铜

3 Works by 三件的作品 DJOKO PEKIK 卓可・佩奇克 b.1938



"Good Ideas Should Be Acted Upon."

"好主意应该付诸实施。

Djoko Pekik is a renowned painter who rose to prominence during the tumultuous period of rebellion in Indonesia. Trained at the Akademi Seni Rupa Indonesia (ASRI) in Yogyakarta, the works of Djoko Pekik were considered amongst five of the best paintings across the nation in an exhibition organised by LEKRA in 1964. Djoko's works produced in the late 1980s to 1990s are amongst his most highly sought-after paintings for their unique theme of social realism ablaze with the artist's raw emotions transmitted onto canvas. 卓可•佩奇克是一位著名的畫家,在印尼動蕩的叛亂期間嶄露頭角。在日惹的Akademi Seni Rupa Indonesia (ASRI) 受過訓練,卓可•佩 奇克的作品 在LEKRA (人民文化研究所) 於 1964年舉辦的展覽中 被認為是全國五幅最佳 畫作之一。印度尼西亞政治舞 台的動盪時期 和LEKRA團體被認為是為共產黨組織,社會 現實主義隨著藝術家的原始情感傳遞到畫布 上熱 情洋溢燃燒。



This painting depicts three figures in the midst of preparing for a traditional Javanese dance, Tayuban, in which men take turns to dance on stage with professional female dancers known as ledhek. The woman on the left appears to be tying a piece of cloth around her waist with the assistance of her dance companions. In this lot, Djoko Pekik focuses on subtle body gestures and facial expressions as the figures are in passive seated positions which balances the intimacy of the intent eye lines connecting them. The incorporation of the masks is a sign of Djoko's early stages of caricature which featured attributes of traditional Javanese topeng dance. 这幅画描绘了三个正在准备传统爪哇傳統 舞的人物,在该舞蹈中, 男 性輪流在舞 台上與專業的女舞者一起跳舞。左边的女 人似乎在她的舞伴的帮助下将一块布系在 腰间。在这幅作品中,卓可•佩奇克专注 于微妙的身体姿势和面部表情,因为人物 处于被动坐姿,平衡了连接它们的意图眼 线的亲密感。面具的加入是卓可•佩奇克 早期漫画的标志,漫画具有传统爪哇舞的 特征。







41 DJOKO PEKIK (Indonesian, b.1938)

Tayuban Signed and dated 2003 lower right Oil on canvas 115 x 139 cm ; 137 x 161 cm (with frame)

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

USD 12,000 - 16,670

卓可·佩奇克《塔尤班舞》2003年作油彩画布



42 DJOKO PEKIK (Indonesian b.1938)

Indonesia 1998 Berburu Celeng (Big) Signed and dated 1998 at the base of sculpture Bronze 95 x 140 x 60 cm

IDR 260,000,000 - 350,000,000 USD 17,340 - 23,340

卓可·佩奇克《印度尼西亚 1998 野猪狩猎 (大)》1998 年作 铜

BID NOW



*This work is accompanied with a certificate of authenticity *这件作品附有保证书



43

DJOKO PEKIK (Indonesian b.1938)

Indonesia 1998 Berburu Celeng (Small) Bronze 24 x 28 x 14 cm

IDR 22,000,000 - 40,000,000 USD 1,470 - 2,670

卓可・佩奇克《印度尼西亚 1998 野猪狩猎 (小)》2007 年作 铜

BID NOW



*This work is accompanied with a certificate of authenticity *这件作品附有保证书



"I don't allow myself to become totally immersed in the magic of the island (Bali)."

"我不允许自己完全沉浸在巴厘岛的神奇之中."

Anton Kustia Widjaja, also known as Anton Huang, learned painting in the studios of masters like Kartono Yudhokusumo and Barli Sasmitawinata. In 1969, Anton's move to Bali would prove to be an enriching experience for his oeuvre.

Anton is inspired by the mosaic quality of colors in the Balinese culture giving him a keen interest in relationships between colour, shape and form. This painting, titled *"Two Dancers"* in English, portrays two seemingly static figures. However, the sinuous curves of the arm and the dizzying array of shapes and forms asserts a sense of vitality, forming the composition being passive. The artwork is an expression of the beauty of Balinese rituals. Anton Kustia Widjaja也被称为Anton Huang,在 Kartono Yudhokusumo和Barli Sasmitawinata等 知名大师的工作室学习绘画。 1969年前往巴 厘岛后,那里的一切给安了东不同凡响的艺 术灵感和体验。

凭借像马赛克丰富彩色的巴厘文化的敏锐观察,安东通过对部落艺术的联想以形状和图案。这幅名为《舞者》的作品,看似是静止的两人形,但从手臂弯曲的曲线,以及眼花缭乱的形状排列中,色彩之间碰撞出的活力感,给构图中的人物一丝流动感。展现巴厘文化的形式之美。





44 ANTON HUANG (Indonesian b.1935)

Two Balinese Dancer Signed and dated 76 lower right Oil on canvas 97.5 x 80 cm ; 156 x 137 cm (with handcrafted frame)

IDR 300,000,000 - 500,000,000 USD 20,000 - 33,340

黄安东《 两个巴厘岛舞者》1976 年作 油彩 画布

BID NOW



Helena Spanjaard, Indonesian Odyssey : A Private Journey Through Indonesia's Most Renowned Fine Art Collections, Equinox Publishing (Asia) Pte. Ltd., Singapore, 2008, p. 268, color illustration

10 WORKS BY ARIE SMIT 十件的作品 艾利・斯密特

LOT 45 - 49, LOT 53 - 57



ARIE SMIT 艾利・斯密特 b.1916 - 2016



"Things that move? A dancer with fluttering hands and fan. These are the things I look for. But, the brushstrokes move and move. They create the life of the painting."

"移动的东西?一个舞者,手在飘动,扇子在扇动。一片汹涌的大海。这些都是我寻找的东西。但是,笔触在动,它们创造了绘画的生命。"

Embodying his appreciation for landscape, Arie Smit draws attention to flowers on a hill. In this painting, however, Arie Smit personally highlights flowers as subject-matter while simplifying the hills in the background. This shows the artist's attention to detail and his consideration for nature from a holistic point of view. A unique piece, Arie Smit further removes any anthropogenic presence from this representation to showcase his affection for nature.

艾利·斯密特将注意力吸引到山上的花朵 上,体现了他对风景的欣赏。然而,在这幅 画中,艾利·斯密特个人突出了花卉作为主 题,同时简化了背景中的山丘。这显示了艺 术 家对自然界细节的关注,以及他从整体的 角度对细节的考虑。作为一件独特的作品, 阿里斯密特进一步消除了这种表现中的任何 人为存在,以展示他对大自然的热爱。





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

Passing the Temple Signed and dated 91 lower left Oil on canvas 23 x 32 cm ; 38 x 48 cm (with frame)

IDR 38,000,000 - 45,000,000 USD

2,540 - 3,000

艾利·斯密特《路过寺庙》1991 年作 油彩 画布





1. This work is accompanied with a certificate of authenticity 2. Literature : Rudhy A. Lontoh, v Smit : Pointilistik, p.29 3. Literature : Rudolf G. Usman, Arie Smit : The Latest Painting of Arie, Rudolf Studio, Ubud, Bali, 2006, Plate 83



46

ARIE SMIT (Indo-Dutch, 1916-2016)

Orange Hisbiscus Signed and dated 94 lower right Acrylic on board 24 x 24 cm ; 44 x 44 cm (with frame)

IDR 26,000,000 - 30,000,000

USD 1,740 - 2,000

艾利・斯密特《橙芙蓉》1994 年作 亚克力 木板

BID NOW



1. This work is accompanied with a certificate of authenticity 2. Literature : Rudhy A. Lontoh, Arie Smit : Pointilistik, p.44



47

ARIE SMIT (Indo-Dutch, 1916-2016)

Landscape Bali Signed and dated 94 lower left Acrylic on canvas laid on board 22 x 26 cm; 39 x 45 cm (with frame)

IDR 17,000,000 - 20,000,000 USD 1,140 - 1,340

1. This work is accompanied with a certificate of authenticity 2. Literature : Rudhy A. Lontoh, Arie Smit : Pointilistik, p.43







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

Afternoon in The Village Signed and dated 05 lower right Acrylic on canvas 26,5 x 36.8 cm ; 51 x 61 cm (with frame)

IDR 45,000,000 - 50,000,000

USD 3,000 - 3,340

艾利·斯密特《下午在村里》2005年作亚克力画布

1. This work is accompanied with a certificate of authenticity 2. Literature : Rudolf G. Usman, Arie Smit : The Latest Painting of Arie, Rudolf Studio, Ubud, Bali, 2006, Plate 21

BID NOW

NEKA ART MUSEUM





49

ARIE SMIT (Indo-Dutch, 1916-2016)

Flowers and Hills Signed and dated 99 lower right Acrylic on canvas 73 x 80 cm ; 109 x 115.5 cm (with frame)

IDR 450,000,000 - 600,000,000 USD 30,000 - 40,000

艾利·斯密特《花与山》1999年作亚克力画布

BID NOW



Enchanted Gardens, 80.5 x 75.5 cm, Christie's HONG KONG May 2018 HKD 562,500 (USD 71,661)



"To stay true to yourself is what is more important [as that is what it takes to be a real artist]."

"忠于自己才是更重要的[因为这就是成为一名真正的艺术 家所需要的]。"

Labelled by some as a Fauvist, Arifien Nief upholds his reputation in this piece by accentuating vibrant acrylic colours and forgoing realistic representation. Further accentuated by his signature rough strokes, Arifien Nief's *"Private Garden"* thus elicits in its viewers a sense of liveliness, whilst also transporting them into a multidimensional realm removed from objective properties of the world. As a result, this painting invites audiences for further scrutiny, immersing them in the marvelous real. 阿里凡·涅夫被一些人称为野兽派,他在 这部作品中通过突出鲜明的亚克力颜色和 放弃现实主义表现来维护自己的声誉。阿 里凡·涅夫的私人花园因其标志性的粗线 条而更加突出,因此在吸引观众的同时, 也将他们带入了一个与世界客观属性不同 的多维领域。因此,这幅画邀请观众进一 步细看,让他们沉浸在奇妙的真实中。





50 ARIFIEN NEIF (Indonesian, b.1955)

Together Forever (Bridal Party) Signed and dated 91 lower right Oil on canvas 180 x 200 cm ; 187 x 207 cm (with frame)

IDR 280,000,000 - 600,000,000 USD 18,670 - 40,000

阿里凡·涅夫《白头偕老》1991 年作年作 油彩 画布

BID NOW



You The Creame In My Coffee, 100 x 100 cm,Christie's HONG KONG May 2018 HKD 300,000 (USD 71,661)



51 ARIFIEN NEIF (Indonesian, b.1955)

Private Garden Signed and dated 2016 lower left Acrylic on canvas 90 x 100 cm ; 115 x 125 cm (with frame)

IDR 175,000,000 - 250,000,000 USD 11,670 - 16,670

阿里凡·涅夫《私人花园》2016年作亚克力画布



52 ARIFIEN NEIF (Indonesian, b.1955)

To Have & To Hold Signed and dated 2018 lower left Oil on canvas 100 x 90 cm ; 130 x 120 cm (with frame)

IDR 150,000,000 - 250,000,000 USD 10,000 - 16,670

阿里凡·涅夫《拥有与持有》2018 年作 油彩 画布



53

ARIE SMIT (Indo-Dutch, 1916-2016)

Village Signed and dated 06 lower left Acrylic on canvas 34 x 33.5 cm ; 52 x 52 cm (with frame)

IDR 45,000,000 - 50,000,000 USD 3,000 - 3,340

艾利·斯密特《村庄》2006年作亚克力画布





This work is accompanied with a certificate of authenticity



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

Farmers in The Ricefields Signed and dated 07 lower left Acrylic on canvas 20 x 25 cm ; 44 x 49 cm (with frame)

IDR 26,000,000 - 30,000,000 USD 1,740 - 2,000

艾利·斯密特《稻田里的农民》2007年作 亚克力 画布



This work is accompanied with a certificate of authenticity



55

ARIE SMIT (Indo-Dutch, 1916-2016)

Bali Landscape Signed and dated 09 lower right Acrylic on canvas laid on board 25 x 38.5 cm ; 46 x 60 cm (with frame)

IDR 40,000,000 - 45,000,000 USD 2,670 - 3,000

艾利·斯密特《巴厘岛风景》2009年作亚克力画布木板



56

ARIE SMIT (Indo-Dutch, 1916-2016)

The Valley Signed and dated 09 lower left Acrylic on canvas 31 x 41 cm ; 65 x 75 cm (with frame)

IDR 60,000,000 - 65,000,000 USD 4,000 - 4,340

艾利·斯密特《山谷》2009年作亚克力画布

BID NOW



This work is accompanied with a certificate of authenticity



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

Fishing Boats Signed and dated 73 lower right Acrylic on canvas 50 x 50 cm ; 80 x 80 cm (with frame)

IDR 50,000,000 - 80,000,000 USD 3,340 - 5,340

艾利·斯密特《渔船》1973年作亚克力画布

SINGAPOREAN ARTIST SECTION 新加坡艺术家组 LOT (58-97)

VIETNAMESE ARTIST SECTION 越南艺术家组 LOT (98-99)

MYANMAR ARTIST SECTION 缅甸艺术家组 LOT (100)

> BRITISH AMERICAN 英裔美国人 LOT (101-102)

MALAYSIAN ARTIST SECTION 马来西亚艺术家组 LOT (119-120)

> THAI ARTIST SECTION 泰国艺术家组 LOT (121-123)

> > LE PHO | Lot 98 | Conversation
SINGAPOREAN ARTIST SECTION 新加坡艺术家

Lot 58 - 97

The development of early Nanyang paintings in Singapore gave rise to works with uniquely local flavours. Artists like Cheong Soo Pieng and Chen Wen Hsi experimented with incorporating local scenes in their Chinese paintings. The social transformation that took place during the 1970s and 80s saw Singapore as a young nation focusing on generating economic wealth, along with the pursuit of rapid urbanisation and technology. This motivated many artists from that generation like Tay Bak Koi, Lim Tze Peng, Ong Kim Seng, Low Puay Hua, Aw Tee Hong, Goh Beng Kwan to capture the memories of old Singapore. The rising affluence also saw artists like Choo Keng Kwang, Chua Mia Tee, Siew Hock Meng, Tung Yue Nang catering to the needs of time, painting realistic paintings with auspicious meanings.

Sculpture as a new category of art saw talents, like Ng Eng Teng, Brother Joseph McNally and Iskandar Jalil, to rise to fame as they created works with their unique visual languages. The works by female Singaporean artists cannot be undermined, with Cheng Cheng Mei and Lin Hsin Hsin rising in acceptance amongst collectors in recent years. Nowadays, younger artists like Ruben Pang who explore with new media and technique continue to push the boundaries of Singaporean art.

Chen Wen Hsi | Lot 69 Birds on Trees

新加坡早期南洋画的发展,催生出具有独特地方风味的作品。钟泗滨、陈文希 等艺术家尝试将当地场景融入中国画中。 1970 年代和 80 年代发生的社会转型使 新加坡成为一个专注于创造经济财富以及追求快速城市化和技术的年轻国家。这 激发了那一代的许多艺术家,如郑木奎、林子平、王金成、刘培和、欧世鸿、 吴珉權,去捕捉旧新加坡的记忆。富裕程度的上升也见证了朱庆光、蔡名智、 萧学民、邓汝能等艺术家顺应时代的需要,画出具有吉祥寓意的写实画作。 雕塑作为一种新的艺术类别,让黄荣庭、约瑟夫.麦纳利 修士和伊斯干达·贾里等人 才凭借其独特的视觉语言创作作品而声名鹊起。新加坡女性艺术家的作品也不容忽 视,近年来,陈城梅和林欣欣的作品越来越受到收藏家的青睐。如今,年轻当代艺术 家如彭靖能用新媒体和技术探索的艺术品继续推动新加坡艺术的界限。





Choo Keng Kwang | Lot 61 | Cockatoos



Cheong Soo Pieng | Lot 66 Balinese Ladies





Chen Wen Hsi | Lot 70 Goldfishes





HIGHLIGHTED SINGAPORE ARTWORKS



58

ISKANDAR JALIL (Singaporean b.1940)

Straight Vase three artist's seal lower body Stoneware 41.3 x 18 x 13.7 cm

IDR 60,000,000 - 80,000,000 USD 4,000 - 5,340

伊斯干达·贾里《笔直的花瓶》 石器 上釉



59

ISKANDAR JALIL (Singaporean b.1940)

Ah..h..h...A Home three artist's seal verso lower right Stoneware 25.5 x 36 x 12 cm

IDR 45,000,000 - 65,000,000 USD 3,000 - 4,340

伊斯干达·贾里《啊 ..h..h... 一个家》 石器 上釉



CHUA MIA TEE 蔡名智 b.1931



"In art, you have a better chance of capturing the moment — you can remember"

"在艺术中,你有更好的机会去捕捉瞬间一这是你可以记住的"



Chua Mia Tee, a Cultural Medallion winner, is a former professor of art at the Nanyang Academy of Fine Arts and one of Singapore's foremost realist painters. Having painted such notable works as Malay Language Class and Epic Poem of Malaya, he is often credited as an essential figure in building the country's national identity. All Singaporeans likely own a Chua Mia Tee as his portrait of Singapore's first president Yusof Ishak is featured on the back of currency notes in the country. The artist's commitment to realism led to the belief of in the minute details of an image, the truth of a subject becomes visible. 蔡名智,文化奖章获得者,南洋美术学院前艺术教授,新加坡最重要的现实主义画家之一。他曾画过《马来语课》和《马来亚史诗》等著名作品,他经常被认为是建立国家民族身份的重要人物。所有的新加坡人都可能拥有一幅他的作品,因为他为新加坡首任总统Yusof Ishak画的肖像被印在了新加坡的纸币背面。这位艺术家对现实主义的热情源于一种信念,即在图像的最微小的细节中,主体的真实性变得清晰可见。



60

CHUA MIA TEE (Singaporean b.1931)

Lively Cois (Prosperity) Signed and dated 2008 lower right Oil on canvas 100 x 150 cm ; 140 x 190 cm (with frame)

IDR 520,000,000 - 1,000,000,000 USD 34,670 - 66,670

蔡名智《活泼的锦鲤》2008 年作 油彩 画布

BID NOW



Prosperity, 100 x 150 cm, 33 Auction May 2018 SGD 94,400 | USD 68,000

*This work is accompanied with a certificate of authenticity *这件作品附有保证书

3 Works by 三件的作品 CHOO KENG KWANG 朱慶光 b.1931 - 2019



"He painted almost every corner and street of Chinatown - except Sago Lane. He loved the character of Chinatown, and loved to go there for the food." - Eric Lim

"他几乎画了唐人街的每一个角落和街道——除了西谷巷。他喜欢唐人街的角色,喜欢去那 里吃东西。"-EricLim

Choo Keng Kwang was a first-generation Singaporean artist, and well-known for oil paintings of landscape, animals, and nature. Besides his natural mediums, Choo Keng Kwang gained a reputation over time as a painter who would incorporate Western impressionism and rules of perspective with traditional Chinese brushwork. He often relates his artworks with social-realistic influences and gradually moves to impressionistic artworks later on in his career as an artist.

A public-spirited and a generousphilanthropist of the individual he is, he received awards for his contributions towards education and art. He was entirely inspired by the concept of animals, nature, and landscapes, where he later implemented and exhibit in his painting. His interest inthe fine arts was sparked by comics and print cartoons that he enjoyed reading during his childhood. 赵是新加坡第一代艺术家,以山水画、 动物画和自然画闻名。除了他的自然媒 介之外,周景光作为一个将西方印象派 和透视法与中国传统绘画相结合的画 家,随着时间的推移而赢得了声誉。他 经常将自己的艺术作品与社会现实主义 的影响联系起来,并在后来的艺术家生 涯中逐渐转向印象派艺术作品。

他是一个热心公益、慷慨好客的人,因 其对教育和艺术的贡献而获奖。他完全 受到了动物、自然和风景概念的启发, 后来在他的绘画中实现并展示了这些概 念。他对美术的兴趣是由他童年时喜欢 阅读的漫画和印刷漫画引起的。





61

CHOO KENG KWANG (Singaporean b.1931-2019)

Cockatoos Signed and dated '09 lower right; signed titled and dated 2003 verso Oil on canvas 81 x 122 cm; 115 x 146 cm (with frame)

IDR 220,000,0000 - 300,000,000 USD 14,670 - 20,000

朱慶光《凤头鹦鹉》 2009 年作 油彩 画布 画框



62

CHOO KENG KWANG (Singaporean b.1931-2019)

Doves Signed and dated 2012 lower left Oil on canvas 95 x 70 cm; 126 x 100 cm (with frame)

IDR 240,000,000 - 300,000,000 USD 16,000 - 20,000

朱慶光《鸽子》 2012 年作 油彩 画布 画框



63

CHOO KENG KWANG (Singaporean b.1931-2019)

Balinese Dancer Signed and dated 1983 lower left Oil on canvas 97 x 71 cm; 118 x 93 cm (with frame)

IDR 240,000,000 - 300,000,000 USD 16,000 - 20,000

朱慶光《巴厘岛舞者》 1983 年作 油彩 画布 画框



64

TAY BAK KOI (Singaporean b.1939-2005)

Untitled Signed middle left Watercolour on paper 69 x 90 cm; 93.9 x 111.8 cm (with frame)

IDR 60,000,000 - 80,000,000 USD 4,000 - 5,340

2 Works by 两件的作品 CHEONG SOO PIENG 鐘泗濱 b.1917 - 1983



"Of course, I do not search for it (a style) consciously or create it deliberately, I doubt any artist does. But it is there.It is a way of bringing order and intelligence to what an artist is doing."

"我並不刻意或創造風格,這是藝術家在創作時結合秩序及智慧的表現,記憶的鏈接於情感,再把它們轉換成一種具有創作性的力量。"

Cheong Soo Pieng was a ceaseless innovator and never settled for an established style. Alongside other Chinese immigrant artists in Singapore, he was a proponent of a localized modern art movement termed Nanyang Style. Throughout his life, he worked across varied mediums and styles, developing an iconic visual vocabulary that was reflective of both an international modernist slant and a commitment to depict the localized environment in the Nanyang region. His 1970s oeuvre illustrates modern artist at the prime of his career, ceaselessly experimenting and traversing an impressive breadth of styles and mediums with ease. 鐘泗賓是一个不断创新的人,从不满足于既 定的风格。 与其他在新加坡的华人移民艺术 家一样,他是被称为南洋风格的本地化现代 艺术运动的支持者。 在他的一生中,他跨越 了不同的媒介和风格,开发了一种极具标志 性的视觉词汇,既反映了国际现代主义的倾 向,也反映了对描绘南阳地区本地环境的承 诺。他 1970 年代的全部作品展示了处于职业 生涯巅峰时期的现代艺术家,不断地尝试和 轻松穿越令人印象深刻的风格和媒





65

CHEONG SOO PIENG (Singaporean b.1917 - 1983)

Little Kampong Scene Signed in Chinese and dated 1982 lower right; inscribed with artist, title and year verso Oil on ceramic 31 x 41 cm; 55 x 65 cm (with frame)

IDR 320,000,000 - 430,000,000 USD 21,340 - 28,670

鐘泗濱《小甘榜場景》1982年作油彩 瓷砖 画框

Influenced by Chinese ink painting, the artist uses a monochromatic palette, negative space and thin brushstrokes to depict a village scene. The materials he uses, oil paint on ceramic, while unusual, indicate the artist's innovative and experimental nature. The village in this painting symbolises the family, community, and heartland he remembers from childhood. The lines used to depict the houses vary greatly. Some are quite dark and light, making the image feel as if it could disappear at any moment. In this work, the artist grieves for a scene of Singapore that has long since disappeared, only existing as a foggy, ephemeral memory soon to be lost forever. 艺术家受中国水墨画的影响,使用了单色基 调、留白和细笔画手法来描绘乡村的场景。 他使用的陶瓷油画材料虽然少见,但也体现 了艺术家的创新性和实验性。这幅作品中的 村庄象征着他童年记忆中的家庭、社群和中 心地带。他的用来描绘房屋的线条之间有着 很大的差别,有的很暗,有的则很亮,使得 画面给人一种好像随时都可能消失的感觉。 在这幅作品中,艺术家为新加坡早已消失的 景象感到了悲伤,它只作为一种朦胧、短暂 的记忆存在,并且很快就会永远消失。





66

CHEONG SOO PIENG (Singaporean b.1917 - 1983)

Balinese Ladies Signed lower right Ink and colour on paper 56 x 53 cm, 84 x 82 cm (with frame)

IDR 500,000,000 - 600,000,000 USD 33,340 - 40,000



67 YEO HOE KOON (Singaporean b.1935)

Landscape with Morning Sun Signed lower right Oil on canvas 76 x 89 cm; 77 x 90cm (with frame)

IDR 80,000,000 - 120,000,000 USD 5,340 - 8,000



68

YEO HOE KOON (Singaporean b.1935)

Violet Bouquet Signed in Chinese and English lower left Oil on canvas 100 x 80 cm

IDR 280,000,000 - 360,000,000 USD 18,670 - 24,000 **BID NOW**

Literature and Exhibited: INDULGENCE, Yeo Hoe Koon -- Yeo Hoe Koon Asia Touring Exhibition, Moca@Loewen, Singapore, 18 Nov 2016 - 6 Jan 2017, illustrated p. 33



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

"陳文希在上海艺术院系, 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。"

A proficient artist in both Western oil painting and Chinese ink, Chen Wen Hsi explores a vast realm of art styles from fauvism to cubism to create his own subjective style. The resulting piece is that that lies within a spectrum which strays not far from reality, but incorporates Chinese ink. Bird on Trees is a pinnacle of his artistic exploration, painting real life objects in a realistic representation, but without its realistic lighting and shadows. What emerges becomes a bridge between subjectivity and realism, a fluid artwork from decades of experimentation. 陈文希是一位精通西方油画和中国水墨的艺术家,他探索了从野兽派到立体主义的广阔艺术流派的领域,并创造了自己的个人风格。这幅作品在一个接近现实的范围内,融入了中国墨水元素。《树上的鸟》是他艺术探索的巅峰之作,以写实的手法描绘现实生活中的物体,但没有写实的光影。它成为主观性和现实主义之间的桥梁,是几十年实验探索的流动的艺术作品。





69

CHEN WEN HSI (Singaporean b.1906 - 1991)

Birds on Trees Signed in chinese middle right Ink on paper 34 x 44 cm ; 67 x 62 cm (with frame)

IDR 90,000,000 - 120,000,000 USD 6,000 - 8,000

陳文希《树上的鸟》1991 年作 水墨 纸本



This work is located in Singapore.

70

CHEN WEN HSI (Singaporean b.1906 - 1991)

Goldfishes Signed in chinese upper right Ink and colour on silk 63 x 44 cm; 89 x 58 cm (with frame)

IDR 160,000,000 - 260,000,000 USD 10,670 - 17,340

陳文希《金鱼图》水墨 設色 絹 畫框

3 Work by 三件的作品 LIM TZE PENG 林子平 b.1921



"In life we must have a higher goal. My higher goal is love."

"在生活中,我们必须有更高的目标。我更高的目标是爱。"

Lim Tze Peng, born in 1921, is one of Singapore's most significant living artists. He was also the winner of the Cultural Medallion in 2003. Lim developed a personal style in which he intricately blends a combination of sweeping brush strokes and rich tonal details, creating a sketch-like manner which is identified by many as an expression of the Nanyang Style through ink. Lim Tze Peng, 生于 1921 年, 是新加坡最重要的在世艺术家之一。他也是 2003 年文化奖章的获得者。Lim 形成了一种个人风格,他将粗犷的笔触和丰富的色调细节巧妙地融合在一起,创造出一种被许多人认为是南洋风情的素描风格。通过墨水风格





71

LIM TZE PENG (Singaporean b.1921)

Joy Signed in Chinese and stamped with a seal of the artist middle left Ink on paper, framed 100 x 100 cm; 102 x 110 cm

IDR 86,000,000 - 108,000,000 USD 5,740 - 7,200

林子平《乐》水墨 纸本 镜框



72

LIM TZE PENG (Singaporean b.1921)

Muddled Calligraphy Signed in Chinese and titled lower right Ink on paper, framed 90 x 43 cm; 135 x 68 cm

IDR 75,000,000 - 110,000,000 USD 5,000 - 7,340

林子平《糊涂字》水墨 纸本 镜框



73

LIM TZE PENG (Singaporean b.1921)

Pot of Flowers Signed in Chinese and stamped with a seal lower left Ink and colour on paper, framed 95 x 95 cm; 134 x 132 cm (with frame)

IDR 160,000,000 - 220,000,000 USD 10,670 - 14,670

林子平《一盆花》彩墨 紙本 畫框

2 Works by 两件的作品 ONG KIM SENG 王金成 b.1945



"The words of critique of art is subjective and it cannot be taken seriously, for example they called watercolors as a "stepchild" of art or as a preparation for a large scale oil painting !."

"批评艺术的话是主观的,不能当真,比如他们把水彩画称为艺术的'继子',或者是为大规模油画做准备!."

In this painting, Ong Kim Seng demonstrates his signature brilliance in lighting and perspective. The structure of the building painting around a vanishing point creates depth-perception; whereas the lighting realistically demonstrates a clear light source. Through his expert handling of shadows and composition, Ong Kim Seng invites audiences to be transported into a realm distinct from their viewing environments. 在这幅画中, Ong Kim Seng展示了他在灯光 和透视方面的标志性光辉。围绕消失点的建 筑绘画结构创造了深度感; 而照明真实地展 示了一个清晰的光源。通过他对阴影和构图 的专业处理, Ong Kim Seng邀请观众进入一 个不同于他们观看环境的领域。





74

ONG KIM SENG (Singaporean b.1945)

Five Foot Way Signed and dated 84 lower right Watercolour on paper 50 x 71 cm; 71 x 92 cm (with frame)

IDR 55,000,000 - 75,000,000 USD 3,670 - 5,000

王金成《五脚基》1984 年作 水彩 纸本



75

ONG KIM SENG (Singaporean b.1945)

Singapore River Signed and dated lower left 1979 Watercolour on paper 35.5 x 52.5 cm; 49.5 x 67 cm (with frame)

IDR 45,000,000 - 60,000,000 USD 3,000 - 4,000

王金成《新加坡何》1979年作水彩纸本



76

ANG AH TEE (Singaporean b.1943)

Lunar New Year Signed and dated '12 lower right Acrylic on canvas 70 x 90 cm; 91 x 111 cm (with frame)

IDR 180,000,000 - 240,000,000 USD 12,000 - 16,000 **BID NOW**

"Literature: Ang Ah Tee Reminiscene, Nanyang Academy of Fine Arts, Singapore, 2010, p. 33 "



77

SIEW HOCK MENG (Singaporean b.1942)

Harmony signed and dated 1992 upper left Pastel on paper 65.5 x 50 cm; 86 x 71 cm (with frame)

IDR 110,000,000 - 150,000,000 USD 7,340 - 10,000

2 Works by 两件的作品 KOEH SIA YONG 許錫勇 b.1938



"A Picture is worth a thoushand words."

"一张图片胜过千言万语。

A versatile artist, Koeh Sia Yong has been known to produce works of various styles and materials. In this painting, however, he produces an intersection between realistic western representation and his vibrant colour combinations. Through the edgeless figures and fluent strokes of colours, the work, as characteristics of him, gives a sense of liveliness. As a result, Seated Balinese Dancer draws viewers to be enthralled in a piece that seems to make twodimensional static creation alive. 许锡勇是一位多才多艺的艺术家,以创作各种风格和材料的作品而闻名。然而,在这幅 画中,他在现实西方表现和他生机勃勃的色彩组合之间产生了一种交集。通过无边的人物和流畅的色彩笔触,这件作品作为他的特 色,给人一种活泼的感觉。因此,《坐着的 巴厘舞者》吸引了观众,他们被一首似乎能 让二维静态创作充满活力的作品所吸引。





78

KOEH SIA YONG (Singaporean b.1938)

Seated Balinese Dancer Signed and dated 97 lower right Oil on canvas 76 x 60.5 cm; 95.5 x 80.5 cm (with frame)

IDR 70,000,000 - 100,000,000 USD 4,670 - 6,670

許錫勇《坐着的巴厘岛舞者》1997年作油彩画布画框



79

KOEH SIA YONG (Singaporean b.1938)

Cameron Highland signed lower left oil on canvas 61 x 75 cm; 76.2 x 91.4 cm (with frame)

IDR 60,000,000 - 80,000,000 USD 4,000 - 5,340

許錫勇《金马仑高原》油彩 画布



80

AW TEE HONG (Singaporean b.1931-2021)

Untitled (Fishing Village) Signed lower left pastel on paper 75 x 110 cm; 103 x 136 cm (with frame)

IDR 40,000,000 - 60,000,000 USD 2,670 - 4,000

歐世鴻《无题 (渔村)》粉彩 纸本



81

LOW PUAY HUA (Singaporean b.1945)

Untitled (Singapore River Scene) Signed lower left Watercolour on paper 53.5 x 73.5 cm; 67 x 87 (with frame)

IDR 40,000,000 - 60,000,000 USD 2,670 - 4,000

劉培和《无题 (新加坡河景)》水彩 纸本



82

GOH BENG KWAN (Singapore b.1937)

Harbour dated 1980 verso; signed lower left mixed media on foam board 34 x 101.5 cm; 57.2 x 122.9 cm (with frame)

IDR 50,000,000 - 70,000,000 USD 3,340 - 4,670

吴珉權《港口》1980年作泡沫板上的混合介质



83

LIN HSIN HSIN (Singaporean b.1952)

K Space signed and dated verso 1979 oil on canvas 86. 8 x 127.5 cm; 87.1 x 127.8 cm (with frame)

IDR 50,000,000 - 70,000,000 USD 3,340 - 4,670

林欣欣《K 空间》1979年作油彩 画布 画框
4 Works by 四件的作品 CHEN CHENG MEI 陳城梅 b.1929 - 2020



"My travel and creative concept is to reveal the colorful life of the countries"

"我的旅行和创意理念就是要展示各国丰富多彩的生活"

Chen Cheng Mei (Tan Seah Boey) is known best as the woman behind the 10 Men Art Group, a prestigious group of painters who travelled the world in order to bring scenes of rural life back for Singaporeans to experience. While she trained in western realist painting in Paris, Chen Cheng Mei's practice changed throughout her life as she adopted the aesthetics of the countries she visited into her practice. Her works are collected by museums worldwide, the National Gallery Singapore commemorated her legacy with a six-month-long show in 2021. Remembered as a prolific and innovative artist whose practice was indispensable to building a Singaporean modern art scene, we at 33Auction are proud to be given the honour of presenting the work of Chen Cheng Mei. Chen Cheng Mei (Tan Seah Boey)因其为" 十人艺术团"背后的女人而闻名,"十人艺 术团"是一个著名的画家集合,他们环游世 界,为新加坡人呈现出了农村生活的场景。 当Chen在巴黎接受了西方现实主义绘画的训 练时,她一生的艺术实践由此发生了变化, 因为她将其所有访问过的国家的美学都纳入 了自己的艺术实践中。她的作品被世界各地 的博物馆所收藏,2021年,新加坡国家美术 馆举办了为期六个月的展览来纪念她的遗 产。作为一位多产和创新的艺术家,她的艺 术实践对新加坡的现代艺术世界的构建作用 是不可或缺的,我们33号拍卖会上很荣幸地 展示了Chen Cheng Mei的作品。







84

CHEN CHENG MEI (Singaporean b.1929 - 2020)

Walking in The Forest Signed in pictogram and dated 86 in Chinese lower right Mixed media on canvas 39 x 59 cm; 76.5 x 97 cm (with frame)

IDR 130,000,000 - 190,000,000 USD 8,670 - 12,670

陳城梅《走在森林里》1986年作综合媒材 画布 画框



85

CHEN CHENG MEI (Singaporean b.1929 - 2020)

Landscape Under The Hill Signed and dated 12-9-2012 lower right Oil on canvas, 53 x 62 cm, 86 x 93 cm (with frame)

IDR 100,000,000 - 130,000,000 USD 6,670 - 8,670

陳城梅《山下的风景》2012 年作 油彩 画布 画框



86

CHEN CHENG MEI (Singaporean b.1929 - 2020)

Untittled Signed and dated Tan Seah Boey 61 lower right Oil on canvas, framed 38 x 44 cm, 44 x 50 cm (with frame)

IDR 75,000,000 - 110,000,000 USD 5,000 - 7,340

陳城梅《无题》1961年作油彩画布画框



87

CHEN CHENG MEI (Singaporean b.1929 - 2020)

Red Ducks Signed and dated 2012 lower left Mixed media on canvas 82 x 64 cm; 120 x 102 cm (with frame)

IDR 130,000,000 - 190,000,000 USD 8,670 - 12,670



88

TUNG YUE NANG (Singaporean b.1959)

Prosperity and Happiness signed and dated 03 lower right Oil on canvas 28 x 61 cm, 42.5 x 75 cm (with frame)

IDR 40,000,000 - 60,000,000 USD 2,670 - 4,000

BID NOW

Provenance: Acquired from Eagle's Eye Art Gallery, Singapore; Private collection, Singapore



89

RUBEN PANG (Singaporean b.1990)

Supercharger signed and dated 2013 verso oil and alkyd on aluminium panel 75 x 60 cm

IDR 65,000,000 - 90,000,000 USD 4,340 - 6,000

彭靖能《增压器》2013年作铝板上的油和醇酸树脂

BID NOW

Provenance: Acquired from Chan Hampe Galleries, Singapore; Private collection, Singapore

2 Works by 两件的作品 ANTHONY CHUA 蔡世華 b.1966



"I work primarily with Chinese ink to create contemporary interpretations of modern subject such as urban landscapes, old buildings as well, "Nudes in Landscape" series, as well as recent ink field works which try to push the boundary of what ink-on-paper can create." - Anthony Chua

"我主要用中国水墨创作对现代主题的当代诠释,如城市景观、旧建筑以及我早期的"风景中的裸体"系列 中基于裸体的抽象构图,以及最近试图推动的水墨田野作品纸上墨水可以创造的界限。"- 蔡世華

Anthony Chua's Chinatown Street Scene recreates the world in terms of abstract compositions. With combinations of colors and spontaneous strokes, distributed almost equally on the painting, Anthony Chua encapsulates the street of Chinatown as a colourful, vibrant space. Bustling with dynamics of hues, the location is thus perceived as a space of diverse fields and creativity. 蔡世华的《唐人街场景》以抽象构图再现了 世界。通过色彩和自然笔触的组合,几乎均 匀地分布在绘画上,蔡世华将唐人街概括为 一个色彩丰富、充满活力的空间。充满活力 的色调,该位置因此被视为一个具有不同领 域和创造力的空间。





90 ANTHONY CHUA (Singaporean b.1966)

Joo Chiat 101 Titled, signed, stamped with artist seal and dated 05 lower left; titled, signed and dated in english lower right Ink and colour on paper 99 x 99cm; 126 x 126cm (with frame)

IDR 30,000,000 - 50,000,0000 USD 2,000 - 3,340

蔡世華《如切 101》2005 年作 设色 纸本 画框



91 ANTHONY CHUA (Singaporean b.1966)

Chinatown Street Scene Titled in Chinese lower left; titled in Chinese, signed in English, stamped with a seal of the artist and dated 2014 lower right Ink and colour on paper 66 x 73 cm; 85 x 86 cm (with frame)

IDR 20,000,000 - 30,000,000 USD 1,340 - 2,000

蔡世華《牛车水街景》 2014 年作 设色 纸本 画框

2 Works by 两件的作品 NG ENG TENG 黃榮庭 b. 1934-2001



"Humanity, yes, life itself is my main inspiration. All along I've been working on figures, human beings, the good and bad side of life, the achievements and downfall of mankind. The thought of losing life and wasting one's life is urgent in my mind. While we have life, we must treasure it."

"人类,是的,生活本身就是我的主要灵感。一直以来,我一直在研究人物,人类,生活的 好与坏,人类的成就与堕落。失去生命和浪费生命的想法在我的脑海中很迫切。当我们有 生命时,我们必须珍惜它。"

Ng Eng Teng, highly regarded as the Grandfather of Singapore Sculpture, is well-known for his figurative sculptures. Mother and Child is one of his many sculptures that are part of a series with the same name that centers around the relationship and portrayal of mother and child. In this piece, the mother is scene cradling the child whilst wrapped in what appears to be a blanket. The expressions are tired and of anguish, perhaps the mother is protecting her child as they escape from a tragedy. Ng's remarkable skills in sculpting have the ability to create emotion within his works which deeply forms a connection with its viewers.

黄荣庭被誉为新加坡雕塑的祖父,并以其 具象雕塑而闻名。《Mother and Child》是 他的众多雕塑之一,这些雕塑是同名系列 的一部分,该系列以母亲和孩子的关系和 描绘为中心。在这幅作品中,母亲正抱着 孩子,同时裹着一条毯子。表情疲倦和痛 苦,也许母亲在保护她的孩子,因为他们 从悲剧中逃脱。黄先生精湛的雕刻技艺, 能够在作品中营造情感,与观者建立起深 厚的联系。





92

NG ENG TENG (Singaporean b.1934-2001)

Mother and Child Signed and dated lower middle verso 1971 Ciment fondu 41 x 22 x 23 cm

IDR 160,000,000 - 260,000,000 USD 10,670 - 17,340

黃榮庭《母亲和孩子》1971年作 矾土水泥



Side View

This work is located in Singapore.

93

NG ENG TENG (Singaporean b.1934-2001)

Untitled (Figure) Signed and dated lower middle verso on head 1974 **Ciment fondu** 25 x 25 x 28 cm; 25 x 25 x 53 cm (with base)

100,000,000 - 150,000,000 6,670 - 10,000 IDR USD

黃榮庭《无题 (人头)》1974 年作 矾土水泥

4 Works by 四件的作品 BROTHER JOSEPH MCNALLY 約瑟夫.麥納利 修士 b.1923 - 2002



"I would like to be remembered as an educator, both as an educator in the classroom, as a principal of a school and as an educator through the arts... I would see myself really as an educator, first and last."

"我希望作为一名教育家,无论是作为课堂上的教育家,还是作为一所学校的校长,还是作为一名通过艺术教育的教育家,都能被人们记住……我会把自己视为一名真正的教育家,无 论是第一位还是最后一位。"

Swan by Brother Joseph McNally was inspired by a painting by Leonardo da Vinci titled Leda and the Swan, and imbuing in it his distinct figurative sculpture. Building on da Vinci's painting, which tells of the original mythological story in which the Greek God Zeus disguised as a swan to seduce Leda, Brother Joseph McNally shifts the focus to the swan. Creating it with magnificent and luscious colors. Looking up, the swan is seen to be in a state of searching for, perhaps, Leda. A recapture of da Vinci, this piece simplifies traditional tales into a carefully crafted shape. 约瑟夫·麦纳利修士的《天鹅》的灵感 来自达·芬奇的一幅名为《丽达与天 鹅》的画作。这幅画展示了裸体勒达的 感性写照及其属性——天鹅和婴儿。这 幅画是达·芬奇对原始神话故事的复 制,其中希腊神宙斯伪装成天鹅引诱勒 达。麦克纳利的天鹅雕塑巧妙地复制了 画中的天鹅。



Leonardo Da Vinci, Leda and the Swan





94

BRO. JOSEPH MCNALLY (Irish, Singapore b.1923-2002)

Swan Signed at the base plate Bronze 48 x 20 x 81.5 cm

IDR 180,000,000 - 240,000,000 USD 12,000 - 16,000





95

BRO. JOSEPH MCNALLY (Irish, Singaporean b.1923-2002)

Lightning Conceptualised circa 1996 Bronze 63 x 65 x 15 cm

IDR 150,000,000 - 200,000,000 10,000 - 13,340 USD

約瑟夫.麥納利修士《闪电》约1996年作铜

BID NOW

Literature: "A Flash of Lightning" Recent Sculpture: Brother Joseph McNally, LaSalle SIA College of the Arts, Singapore, 1996, unpaginated (mixed media wood edition illustrated)



96

BRO. JOSEPH MCNALLY (Irish, Singaporean b. 1923-2002)

Bog Wood Fish Bog wood 95 x 77 x 15 cm (overall); 59 x 77 x15 cm (without base)

IDR 80,000,000 - 100,000,000 USD 5,340 - 6,670

約瑟夫.麥納利修士《沼泽木鱼》约2000年作沼澤木

BID NOW

"Literature: Here to Infinity: Brother Joseph McNally, Soobin Art Gallery, Singapore, 2000, page 36

Artist's statement: ""This piece of wood comes from the same tree trunk as ""Leaf"". Much of it had decayed and had to be removed. That helps explain the form. Certainly no fish ever took this shape. But somehow when I placed a marble globe where it now is, the top began to look like a fish head. Imagine what the curry would be like!"""







Side View

This work is located in Singapore.

97

BRO. JOSEPH MCNALLY (Irish, Singaporean b.1923-2002)

Homage II Yew wood 110 x 24 x 24 cm

IDR 150,000,000 - 200,000,000 USD 10,000 - 13,340

約瑟夫.麥納利修士《致敬二》紫杉木

is work is located in singapore.

BID NOW

Artist's statement: "When I was a student of Art History at Columbia University I became so enamoured of one Chinese artist that I performed my first act of homage to him in sculpture. Somewhere along the line that sculpture has disappeared but, to this day my love of Chu Ta has lasted on. Otherwise known as Bad Shan-Ten he was artists of overpowering stature. He was also a pre-cursor of minimalism. Maybe that is why he impressed me so much. When he painted birds he showed them standing on one leg. When I found myself sculpting one-legged crane in my much-loved Yew wood. I thought of dedicating it to Chu Ta. Hence the title Homage II."

LE PHO 黎譜 b.1907-2001



"The women in my husband's paintings are all Asian, not European," noted Le Pho's wife, Paulet Le Pho.

"我丈夫画中的女人都是亚洲人,而不是欧洲人,"勒夫说'的妻子 Paulet Le Pho

Le Pho was a French-Vietnamese artist noted for his stylised portrayals of nudists, gardens, and floral still lifes. His art combined Impressionism, Surrealism, and traditional Chinese painting evoking both Odilon Redon and Pierre Bonnard. he went to study at the École des Beaux-Arts in Hanoi before attending the École des BeauxArts in Paris on a scholarship in 1932. Le Pho 是一名法裔越南艺术家,以其对裸体主义者、 花园和花卉静物的系统化描绘而闻名。他的作品成功 地结合了印象派、超现实主义和传统中国画的风格, 让人想起了Odilon Redon和Pierre Bonnard。他在河内 的美术学院学习,然后在1932年获得奖学金进入巴黎 的École des Beaux-Arts美术学院学习。





98

LE PHO (Vietnamese b.1907-2001)

Conversation Signed in Chinese and English lower right Oil on canvas 73 x 92 cm ; 103 x 122 cm (with frame)

Provenance : Ex. Sotheby's Oct 1999 出处:于 1999 年购自苏富比拍卖行

IDR 780,000,000 - 1,500,000,000 USD 52,000 - 100,000

黎譜《 对话 》油彩 画布

BID NOW



Picking fruits and flowers, 73 x 92 cm, Sotheby's Hong Kong Jul 2020 HKD 1,750,000, USD 225,798



Damien Hurst Lot 102 | For The Love of God, The Diamond Skull





HIGHLIGHTED ARTWORKS 亮点



Yin Yi 尹毅 Lot 103 | Cloud and Fog on The Mountain 山中云雾



99

NGUYEN TRUNG (Vietnamese b.1940)

Nude Signed and dated 93 lower middle Oil on canvas 100 x 100 cm

Provenance : Ex. Sotheby's Oct 1999

出处:于1999年购自苏富比拍卖行

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

阮忠《裸体》1993 年作 油彩 画布



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

Caught in the Rain Signed and dated 2009 lower right Oil on canvas 36 x 48 cm

IDR 75,000,000 - 100,000,000 USD 5,000 - 6,670

余龍義《在雨中》 2009 年作 油彩 画布

BID NOW

Literature: Shireen NAZIREE, Jorn MIDDELBORG, Feasting The Female Form, Thavibu Gallery, Bangkok, 2011,

Modern and Contemporary Art (JK013)



This work is located in Singapore.

101

RUSSELL YOUNG (British-American b.1959)

S Elvis TCB Guns Signed, dated 2010, titled S Elvis TCB Guns B+W verso Acrylic and enamel silkscreen on linen with diamond dust 157 × 122 cm

IDR 80,000,000 - 120,000,000 USD 5,340 - 8,000

罗素·杨《貓王的 TCB 槍》 2010 年作 亚克力 搪瓷 丝网印 帆布 钻石粉尘



102

DAMIEN HIRST (English b.1965)

For the Love of God, the Diamond Skull Signed lower right, numbered edition 69/250 lower left Silkscreen print with glazes and diamond dust 100 x 74.8 cm; 128.8 x 103 cm (with frame)

IDR 160,000,000 - 200,000,000 USD 10,670 - 13,340 *Provenance: Acquired by the present private collector from Singapore *由现任新加坡私人收藏家收购

達米恩·赫斯特《为了上帝的爱,钻石头骨》2007年作丝网印刷与釉料和钻石粉尘

CHINESE ARTIST SECTION

中国艺术家组 LOT (103-115), (117-118)

JAPANESE ARTIST SECTION

日本艺人组 LOT(124-126)

KOREAN ARTIST SECTION

韩国艺人组 LOT (127-130)

YIN YI | Lot 106 | Cloud and Fog on The Mountain

3 Works by 三件的作品 SAN YU 常玉 b.1895 - 1966



"I think Sanyu was himself a potted plant, an Eastern potted plant gracing the Parisian garden." Wu Guanzhong, excerpt from About Sanyu.

"我认为三余本身就是一种盆栽植物,一种东方的盆栽植物,点缀着巴黎的花园。" 吴,摘自《关于三余》。

San Yu or Chang Yu, a Chinese-French painter, was amongst the first wave of Chinese artists of the Paris School in the 1920s, a modernist master notable for his nude and calligraphic style and was referred as "Chinese Matisse". He first began to paint taught by his father, Chang Shufang who was known for his animal paintings. He then continued to thrive at the Académie de la Grande Chaumière. experimenting with reinterpretations of traditional Chinese art, developing a unique, cross-cultural aesthetic. San Yu favoured nudes, flowers and animals, with paintings that employed light colours and soft tones. Achieving posthumous recognition throughout the years, his works can be sought at the Cernuschi Museum, Paris, and the National Art Museum of China, Beijing.

常玉, 中法画家,是20世纪20年代巴黎画派 的第一批中国艺术家之一,是一位以裸体和 书法风格著称的现代主义大师,被称为"中 国马蒂斯"。他第一次开始画画是由他的父 亲,常,谁是著名的动物画。然后,他继续 在大教堂(Académie de la Grande Chaumière) 蓬勃发展,尝试对中国传统艺术的重新诠 释,发展出一种独特的跨文化美学。常玉喜 欢裸体、花卉和动物,绘画采用浅色和柔和 色调。多年来,他的作品在巴黎塞努斯基博 物馆和北京中国美术馆获得了追认。





103

SAN YU (Chinese - French, b.1895 - 1966)

Nude Edition of 168 giclee on goya canvas (print) 114.4 × 77.9 cm

IDR 78,000,000 - 100,000,000 USD 5,200 - 6,670

常玉《人约黄昏后》2017年作艺术微喷戈雅画布

*All 3 artworks were authorized by Taipei Museum of History, produced by Art Emperor Technology & culture Co.,Ltd.

* 三件作品均由台北历史博物馆授权,艺皇科 技文化有限公司出品。



104

SAN YU (Chinese - French, b.1895 - 1966)

Chrysanthemum Edition of 168 giclee on goya canvas (print) 61 × 85.4 cm

IDR 75,000,000 - 100,000,000 USD 5,000 - 6,670

常玉《菊花》2017年作艺术微喷戈雅画布

BID NOW

*All 3 artworks were authorized by Taipei Museum of History, produced by Art Emperor Technology & culture Co.,Ltd.

* 三件作品均由台北历史博物馆授权,艺皇科 技文化有限公司出品。



105

SAN YU (Chinese - French, b.1895 - 1966)

Black and White Horses Edition of 168 giclee on goya canvas (print) 99.4 × 167 cm

IDR 78,000,000 - 100,000,000 USD 5,200 - 6,670

常玉《黑白双马》 2017 年作 艺术微喷 戈雅画布

BID NOW

*All 3 artworks were authorized by Taipei Museum of History, produced by Art Emperor Technology & culture Co.,Ltd.

* 三件作品均由台北历史博物馆授权,艺皇科 技文化有限公司出品。

2 Works by 两件的作品 YIN YI 尹毅 b.1954

"It is not easy to develop a truly unique artistic style in painting, and Yin Yi's style is unique and distinctive." - Wu Guanzhong, 1992

"在绘画中形成真正独特的艺术风格是不容易的,尹毅的风格是独特的, 与众不同的。"-吴冠中,1992

Yin Yi (b. 1954) a native of Shandong Province, is known for his Chinese Ink paintings of the natural world. In 1970 he was drafted into the army as a fine artist where he participated in numerous exhibitions. In 1979 he graduated from Zhejiang Academy of Fine Arts where he learned about the scientific processes behind ink and its interaction with paper which he utilizes in his practice to create complex textures representing the material qualities of the various scenes he depicts.

尹毅(生于1954年),山东人,以其中国水墨画的自然世界而闻名。1970年,他作为美术家被征召入伍,并参加了许多展览。1979年,他毕业于浙江美术学院,了解了水墨背后的科学过程以及它与纸张的相互作用,他在实践中利用这些知识创造了复杂的纹理,代表了他描绘的各种场景的材料质量



This work is located in Beijing.

106 **YIN YI** (Chinese b. 1954)

Cloud and Fog on The Mountain signed, dated 2014 and stamped with 2 seals lower middle; stamped with additional seal upper middle Ink on paper 137 x 34.5 cm

IDR 550,000,000 - 800,000,000 USD 36,670 - 53,340

尹毅《山中云雾》2014 年作 水墨 纸本

In particular, his snow scenes and rocks not only show a new artistic realm, but also a unique meaning of painting and the mystery of his masterpieces, thus adding to the artistic charm of his modern figurative works." - Liu Guosong 2003

尹毅作品特别是他的雪景和岩景,不仅展现了新的艺术境界,而且具有独特的绘画意 义和杰作的神秘感,从而增加了他现代具象作品的艺术魅力。-刘国松2003年

Cloud and Fog on The Mountain, captures a zenlike mistymorning. In the Chinese imagination, mountains were imbued since ancient times with sacred power as manifestations of nature's vital energy (qi). The composition of the mountains at the lower part and the clouds above seems to have a nice zig zag flow and the ability to capture such a dreamlike scene with careful light strokes of paint against a white background shows his skills in control of medium.

《山中云雾》捕捉了一个充满禅意的早晨。在中国 人的想象中,山自古以来就被赋予了神圣的力量, 是自然界能量(气)的表现。下方山和上方云的构 图似乎有一种很好的"之"字形流动,在白色的背 景下,用细致的笔触捕捉这样一个梦幻般的场景, 显示了他对媒介的控制能力。



Yin Yi depicts a vast monochromatic landscape: birds in flight rendered through small brush strokes contrast the scene's stillness and emphasize the mountains' enormity.

尹毅描绘了一幅巨大的单色景观:通过小笔触渲染出飞翔的鸟儿,与场景的寂静形成对比,强调了山脉的巨大。



This work is located in Beijing.

107

YIN YI (Chinese b.1954)

Earlier Day After The Rain Signed, dated 2017 and stamped with an artist's seal lower left; Stamped with 2 additional seals upper right Ink on paper 45.5 x 68 cm

IDR 800,000,000 - 1,500,000,000 USD 53,340 - 100,000

尹毅《雨后初霁》 2017 年作 水墨 纸本

HU WEI 胡伟 b.1957

"It is not easy to develop a truly unique artistic style in painting, and Yin Yi's style is unique and distinctive." - Wu Guanzhong, 1992

"在绘画中形成真正独特的艺术风格是不容易的,尹毅的风格是独特的,与众不同的。" - 吴冠中, 1992

creating deep links to the Chinese aesthetic tradition 传统的水墨媒介拓展到混合媒介,在当代艺 the traditional medium of ink into mixed media. He 而闻名。他曾获得多个奖项,并负责监督重 won many awards and oversaw major art pro-jects. was a judge at national exhibitions and a doctoral supervisor.

术创作中与中国审美传统建立了深厚的联系 大艺术项目,曾担任全国展览会的评委和博 十牛导师。



In this painting, Hu Wei perfectly captures the mood of spring. In Chinese thought, spring is associated 境。在中国语境中,春天与植物发芽的绿色 with the colour green for the sprouting of plants, setting a cool undertone in his artwork. The colour green is linked with the wood element, known for its 冷静的基调。绿色是与木材元素联系在一起 strength & flexibility, shown from the use of brown 的,木材元素以其强度和灵活性而闻名,表 in the background could be interpreted as the winds of springtime. His comprehensive material painting expresses his broad cultural vision of combining Chinese heavy-coloured art with western modern art.

在这幅画中,胡伟完美地捕捉到了春天的意 联系在一起,在他的艺术作品中设置了一个 现在使用棕色颜料在峰值。灰色墨水在背景 上的小心点可以解释为春天的风。突出的红 色代表辐射,完成了春天的美丽。他的综合 材料绘画表达了中国重彩艺术与西方现代艺 术相结合的广阔文化视野。



This work is located in Beijing.

108 **HU WEI** (Chinese b.1957)

Light of the Sun in Spring Ink and colour on paper 136 x 68 cm

IDR 1,700,000,000 - 2,500,000,000 USD 113,340 - 166,670

胡伟《春晖》2010年作设色纸本


ZHANG YUAN 張苑 b.1969

In Zhang Yuan's Background With Music, two subjects exist between dream and reality. One figure is a visage; lacking clear boundaries to her form, fades in and out of the background. The other is rendered in a hyper-realistic styling; her features, painted in such extreme detail, differ significantly from the other body as if she comes from another painting entirely. The juxtaposition of these seemingly unrelated images calls for viewers to conceptually complete the artwork through their own subconscious negations between these two figures. 在張苑的《有音乐的背景》中,两个主体存 在于梦境和现实之间。一个人物是一张面 孔,她的形式缺乏明确的界限,在背景中逐 渐消失。另一个主体是以超写实的风格呈现 的;她的种种特征被画得极为详细,与另一 个身体有很大的不同,仿佛她完全来自另一 幅画。这些看似不相关的图像并列在一起, 要求观众在概念上通过他们自己在这两个人 物之间的潜意识的否定来完成这幅作品。





109

ZHANG YUAN (Chinese b.1969)

Background With Music signed and dated lowet left 2012 Oil on canvas 120 x 100 cm; 141 x 121 cm (with frame)

IDR 450,000,000 - 650,000,000 USD 30,000 - 43,340



This work is located in Indonesia.

110 LI SHUJI (Chinese b.1943)

Happy Village Kid Signed and dated 96 lower left Oil on canvas 130.5 x 140.5 cm ; 163 x 178 cm (with frame)

IDR 150,000,000 - 250,000,000 USD 10,000 - 16,670

李樹基《快樂的鄉村孩子》 1996 年作 油彩 画布

2 Works by 两件的作品 LIJIKAI 李繼開 b.1975



"Li Jikai's paintings convey a mixed feeling of sadness, fatigue and perplexity shared by people of his generation." -Lin Qi

"李的绘画传达了一种他那一代人所共有的悲凉、疲惫和困惑的混合感觉"-林琦

Li Jikai a Chengdu-Chinese based artist graduated from Sichuan Fine Arts Institute with a master degree. Currently working in Hubei Institute of Fine Arts, Li's works revolve in biography and narrative from the generation of 1970s that is filled with confusion due to radical changes experienced; focusing on the artist's inner world and illustrating a transitional stage within the process of individualization born out of the recent socioeconomic transformation of China in the past 30 years. As a result, he approaches his artistic vision with a unity of art and society or art and politics, in favour of a fantasy dream world. 李继开,艺术家,毕业于四川美术学院, 硕士,目前在湖北美术学院任职。作品围 绕着从70年代开始的人物传记和叙事,因 为经历了激进的变化而充满困惑;这件作 品聚焦艺术家的内心世界,描绘出中国在 过去30年的社会经济转型中产生的个体化 过程中的一个过渡阶段。因此,他以艺术 与社会或艺术与政治的统一来接近自己的 艺术视野,倾向于幻想的梦幻世界。





This work is located in Indonesia.

111 LI JIKAI (Chinese b.1975)

Little Knight signed and dated 2008 upper left ; signed and dated 2008 verso Acrylic on canvas 198 x 145 cm

IDR 240,000,000 - 320,000,000 USD 16,000 - 21,340

李繼開《小骑士》2008 年作 亚克力 画布



This work is located in Singapore.

112 LI JIKAI (Chinese b.1975)

Waterflow signed in pinyin and Chinese and dated 2008 middle right; titled, signed and dated 2008 verso Acrylic on canvas 197 x 148 cm

IDR 240,000,000 - 320,000,000 USD 16,000 - 21,340

李繼開《水流》 2008 年作 亚克力 画布



113 SHEN XIAOTONG (Chinese b.1968)

Image 2002 No. 10 Signed and dated 2002 lower left Oil on canvas 239 x 149 cm ; 249 x 159 cm (with frame)

IDR 65,000,000 - 95,000,000 USD 4,340 - 6,340

沈小彤《2002 映像 No.10》2002 年作 油彩 画布



114

XIANG QINGHUA (Chinese b.1976)

A Wound signed and dated 06 lower right Oil on canvas 180 x 130 cm ; 190 x 139 cm (with frame)

IDR 42,000,000 - 65,000,000 USD 2,800 - 4,340

向清华《受伤了》2006 年作 油彩 画布



115

SONG YONGHONG (Chinese b.1966)

The Bath of Consolation I Signed and dated 2001.5.5 lower right Oil on canvas 88 x 127 cm ; 99 x 138 cm (with frame)

IDR 70,000,000 - 100,000,000 USD 4,670 - 6,670

宋永紅《慰籍之浴》 2001 年作 油彩 画布



"human questions about the universe have remained unanswered. A mystery and uncertainty in the future." - Roby Dwi Antono"

"人类关于宇宙的问题仍然没有答案。未来的神秘和不确定性"

Roby Dwi Antono (b. 1990) is a self-taught painter, illustrator, and sculptor, and has a background in graphic design. Inspired by artists such as Mark Ryden and Yoshitomo Nara, his works of stylized portraits of wide-eyed children and mythological are often referred to as a contemporary juxtaposition of Surrealism and Classical Renaissance imagery. He has been featured both in Indonesia and internationally in numerous solo and group exhibitions.

罗比·迪·安东诺(Roby Dwi Antono) (生于1990年)是一位自学成才的画家、 插画家和雕塑家,拥有平面设计背景。 他受到了马克·莱登(Mark Ryden)和奈 良美智(Yoshitomo Nara)等艺术家的启 发,他的宽眼睛儿童和神话的风格化肖像 作品通常被认为是超现实主义和文艺复兴 时期经典意象的当代并置。他在印尼和国 际上参与了众多个展和联展。





116

ROBY DWI ANTONO (Indonesian, b.1990)

Muram Temaram (Inception of Twilight) Signed and dated 2020 lower left Watercolour on paper 40 x 36 cm ; 64 x 60 cm (with frame)

IDR 280,000,000 - 400,000,000 USD 18,670 - 26,670

罗比・迪・安东诺《洗澡的小女孩》2020 年作水彩 纸本

BID NOW



 This work is accompanied with a certificate of authenticity
Literature: Lucid Fragments, Roby Dwi Antono, Nin Djani, Srisasanti Syndicate, Yogyakarta, 2021, page 73 and page 95
Solo Exhibition in Tirtodipuran Link, Yogyakarta, 2021



117 **ZHAO BO** (Chinese b.1974)

Our Sweet Affection Signed in English and dated 2007 lower right; signed, inscribed with medium and titled in Chinese verso. Acrylic on canvas 249 x 199 cm; 258 x 208 cm (with frame)

IDR 80,000,000 - 120,000,000 USD 5,340 - 8,000 **BID NOW**

赵博《我们甜蜜的感情》 2007 年作 亚克力 画布 画框



118

ZENG HAO (Chinese b.1963)

7 June 1998 1:01 PM signed and dated 1998 verso Oil on canvas 116 x 145 cm ; 127.5 x 157 cm (with frame)

IDR 95,000,000 - 140,000,000 USD 6,340 - 9,340

曾浩《1998年6月7日中午一点零一分》1998年作油彩画布



119 **KHOO SUI-HOO** (Malaysian b.1939)

A Rock Outside Window titled, dated 1980 verso; signed lower right oil on canvas 89 x 69.5 cm; 97.8 x 77.5 cm (with frame)

IDR 70,000,000 - 90,000,000 USD 4,670 - 6,000

丘瑞河《窗外的一块石头》1980年作油彩 画布



120

CHIA YU CHIAN (Malaysian b.1936-1991)

Abstract (Landscape) Signed in English lower right Watercolour and pastel on paper, framed 54 x 44.5 cm; 67.5 x 57.5 cm (with frame)

IDR 35,000,000 - 50,000,000 USD 2,340 - 3,340

謝玉謙《抽象 (风景)》水彩 粉彩 纸本 镜框



121 JIRAPAT TATSANASOMBOON (Thai b.1971)

Untitled (Playboy) signed and dated 09 lower right acrylic on canvas 87 x 87cm; 88.5 x 88.5cm (with frame)

IDR 50,000,000 - 70,000,000 USD 3,340 - 4,670 BID NOW

Provenance: Private collection, Singapore



122

BENCHARONG KOWAPITAKTAT (Thai b.1971)

Happy Family Signed and dated 2008 lower right Acrylic on canvas 120 x 300 cm

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

USD 16,670 - 23,340

阪察隆《快乐的家庭》2008 年作 亚克力 画布



123

BENCHARONG KOWAPITAKTAT (Thai b.1971)

Prosperity Signed and dated 25.9.2009 lower right Acrylic on canvas 120 x 300 cm

IDR 250,000,000 - 350,000,000 USD 16,670 - 23,340

阪察隆《繁荣》2009 年作 亚克力 画布

3 Works by 三件的作品 TOKO SHINODA 篠田 桃紅 b.1913 - 2021



"If I have a definite idea, why paint it? It's already understood and accepted. A stand of bamboo is more beautiful than a painting could be. Mount Fuji is more striking than any possible imitation."

"如果我有明确的想法,为什么要画它? 它已经被理解和接受。一个竹架比一幅画更美丽。富士山比任何可能的模仿都更引人注目。"

Toko Shinoda is one of the most influential Japanese artists of the 20th century, known for her signature paintings and prints that incorporate sumi ink. Her works are seen as an intersection between traditional calligraphy and modern abstract expressionism. Through this unique style, her elegant and composed works remain sought internationally and have been exhibited at various prominent museums, such as Metropolitan Museum of Art and the Museum of Modern Art in New York.

筱田桃红是20世纪最有影响力的日本艺术 家之一,她以融入苏米墨水的签名画和版 画而闻名。她的作品被视为传统书法与现 代抽象表现主义的交汇点。通过这种独特 的风格,她优雅而沉稳的作品在国际上 仍备受追捧,并在多家著名博物馆展出, 如纽约大都会艺术博物馆和现代艺术博物 馆。



Believing that natural objects would be more beautiful than any of their representations, Toko Shinoda produces her work removed from any semantics. Through the elegant, fluent strokes of calligraphy and the urgency implied in geometrics, she thus captures serenity and modernity in absence of realism. In Song of Wood, Toko Shinoda combines traditional calligraphy with abstract expressionism, giving a sense of collisions between shapes, like logs of woods, dancing and intermingling. A concept removed from reality, the painting gives life to inanimate objects, as is perhaps perceived and relished through Toko Shinoda's eyes. 相信自然物体会比它们的任何表现都更美, 筱田桃红将她的作品从任何语义中删除。通 过优雅流畅的书法笔触和几何学中蕴含的紧 迫感,她捕捉到了缺乏现实主义的宁静和现 代感。在《木之歌》中,筱田桃红将传统书 法与抽象表现主义相结合,给人一种形状之 间的碰撞感,如木头的原木、舞蹈和交融。 这是一个脱离现实的概念,这幅画赋予了无 生命物体以生命,这也许是通过东京真田的 眼睛所感知和欣赏到的.





124

TOKO SHINODA (Japanese b.1913-2021)

Song of Wood Titled, signed in English and numbered 22/30 lower right Sumi and ink on paper 65.5 x 89.5 cm; 91 x 115 cm (with frame)

IDR 90,000,000 - 120,000,000 USD 6,000 - 8,000

篠田桃紅《木之歌》水墨 紙本



125

TOKO SHINODA (Japanese b.1913-2021)

Fantasy Titled, signed in English, numbered 26/55 and dated 93 lower middle Sumi and ink on paper 36 x 26 cm; 54 x 42.5 cm (with frame)

IDR 28,000,000 - 40,000,000 USD 1,870 - 2,670

篠田桃紅《幻想》1993年作水墨紙本



126

TOKO SHINODA (Japanese b.1913-2021)

Ancient Song Titled and signed in English lower left; numbered 18/35 lower right Sumi and ink on paper 59.5 x 45.5 cm; 86 x 70.5 cm (with frame)

IDR 75,000,000 - 90,000,000 USD 5,000 - 6,000

篠田桃紅《古曲》 水墨 紙本

"I found it was 'Light'. Light is the fundamental element that makes all things exist."

"我发现它是'光'。光是万物存在的基本元素。"

Kim Il Jung has exhibited at galleries across Korea and art fairs worldwide. His work concerns how the popularization of the internet and social media has led to an infinite number of ways an adoring audience can interact with images of famous individuals. Kim Il Jung questions the authenticity of this relationship by creating celebrity portraits from mother of pearl. Kim Il Jung的作品在韩国各地的画廊和世界各地的艺术博览会上展出过。他的作品关注互联网和社交媒体的普及如何使得崇拜者能够以无数种方式与名人的照片进行互动。Kim Il Jung通过用珍珠母创造名人肖像来质疑这种关系的真实性。



The present artworks are inspired by one of the most popular Korean idol group, BTS. Members illustrated are Jung Kook, RM and Jimin, Kim Iljung depicts them in mother of pearl for its rarity and its ability to reflect light. These vague, ambiguous, countless and endless mother-of-pearl fragments are enough to create the illusion of seeing the stars in the night sky. Furthermore, the way light bounces off the paintings' surfaces will change as one moves around them, causing the works themselves to change based on the viewer's positionality. 目前的作品灵感来自最受欢迎的韩国偶像团体之一BTS。插图中的成员是Jung Kook、RM和 Jimin,金在《珍珠母》中描绘了他们的稀有性 和反光能力。这些模糊、暧昧、无数、无尽的珍 珠母碎片,足以创造出夜空中看星星的错觉。此 外,光线从绘画表面反射的方式会随着周围的移 动而改变,导致作品本身根据观众的位置而改 变。



This work is located in Singapore.

127

KIM ILJUNG (Korean, b.1979)

Jung Kook (BTS) 2022 Mother of pearl, acrylic, varnish on canvas, laid on board, framed 53 x 45.5 cm; 57 x 49.5 cm (with frame)

IDR 45,000,000 - 80,000,000 USD 3,000 - 5,340

金一中《田柾国(防弹少年团)》2022年作珍珠母亚克力清漆画布木框



This work is located in Singapore.

128

KIM ILJUNG (Korean, b.1979)

RM (BTS) 2022 Mother of pearl, acrylic, varnish on canvas, laid on board, framed 53 x 45.5 cm; 57 x 49.5 cm (with frame)

IDR 45,000,000 - 80,000,000 USD 3,000 - 5,340

金一中《金南俊(防弹少年团) 2022 年作 珍珠母 亚克力 清漆 画布 木框



金一中《朴智旻(防弹少年团)》2022年作珍珠母亚克力清漆画布木框

129

2022

Jimin (BTS)

KIM ILJUNG (Korean, b.1979)

Mother of pearl, acrylic, varnish

IDR 45,000,000 - 80,000,000 USD 3,000 - 5,340

Modern and Contemporary Art (JK013)



130

KIM CHANGYOUNG (Korean b.1957)

Sand Play Sand, oil on canvas 55 x 85 cm; 86 x 130 cm (with frame) | sand, oil on canvas, framed

IDR 55,000,000 - 75,000,000 USD 3,670 - 5,000

金昌永《玩沙》 沙子 油彩 画布 画框



"Sudarso's refined realist style is renowned for his mastery in creating the female body." - Galeri Nasional Indonesia

"苏达尔索精致的现实主义风格因其对女性身体的塑造而闻名。"-印尼国家队

In this seminal piece, Sudarso embodies Yogyakarta painters' sanggar period which upheld a populist aesthetics paradigm. Underscoring the sociocultural hardships at the time, Sudarso thus uses simplified background to direct attention only to the primary subject matter, the seated woman. In this piece, the woman's simple and traditional kebaya clothing points to her position within a spectrum of demographics; and the absence of emotional expression sheds light to the uncertainty of the period. A prodigious story-teller, Sudarso retells history on a canvas. 在这幅开创性的作品中,苏达索索体现了日 惹画家的桑加时期,该时期坚持平民主义 美学范式。苏达索强调了当时的社会文化困 境,因此,他使用简化的背景,只关注主要 主题,即坐着的女人。在这件作品中,这位 女性简单而传统的kebaya服装表明了她在人口 统计学领域的地位;情感表达的缺失揭示了 这一时期的不确定性。苏达索 是一位了不起 的故事讲述者,他在画布上复述历史。





131

SUDARSO (Indonesian, b.1914 - 2006)

The Red Kebaya Signed and dated 75 lower left Oil on canvas 118 x 69.5 cm ; 139 x 90 cm (with frame)

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

蘇達索《红色可巴亚服装》1975年作油彩画布



Literature : Nasjah Djamin, Sides Sudyarto, The World of Sudarso, Hexart Publishing, Jakarta, 2005, P. 74

2 Works by 两件的作品 NASHAR 那沙 b.1928 - 1994



"An artist must not ask consent from other persons." <u>"艺术家不得征求他人的同意。</u>"

A perfect embodiment of a suffering artist that was raised in poverty and a harsh upbringing, Nashar's works represent dissonance from the normative demands of the art world of his time. Leaving the prestigious institution Lembaga Pendidikan Kesenian Jakarta for his principles in artistic freedom and engagement with students, Nashar continued to create works coloured dominantly by his subjective intuition. His works exude emotional elements in a transmundane manner. Vestiges of one of the most controversial artists in Indonesia; and they strike awe, fear, and isolation from reality: the things that make us humans. Nashar的作品完美地体现了一个在贫困和严酷的成长环境中成长的受苦艺术家,代表了他那个时代艺术世界规范要求的不和谐。离开著名的雅加达Lembaga Pendidikan Kesenian 学院,以追求艺术自由和与学生接触的原则,Nashar继续创作以主观直觉为主的作品。因此,他的作品以一种跨时代的方式呼应了情感和人性。印尼最具争议艺术家之一的遗迹;它们让我们产生敬畏、恐惧和与现实隔绝的感觉:这些东西造就了我们人类。





132

NASHAR (Indonesian, 1928 - 1994)

Faces Signed and dated 17.11.91 lower right Oil on Canvas 67 x 99 cm ; 92 x 124 cm (with frame)

IDR 50,000,000 - 80,000,000 USD 3,340 - 5,340

那沙《面孔》1991年作油彩画布



133

NASHAR (Indonesian, 1928 - 1994)

Abstraction of Nature Signed and dated 04-11-86 lower right Oil on Canvas 70,5 x 70,5 cm; 84,3 x 84,3 cm (with frame)

IDR 40,000,000 - 60,000,000 USD 2,670 - 4,000

那沙《自然的抽象》1986 年作 油彩 画布



134

NASHAR (Indonesian, b.1928 - 1994)

Dua Wanita (Two Women) Signed and dated 8.3.73 lower left Oil on canvas 50 x 37 cm ; 56 x 42 cm (with frame)

IDR 40,000,000 - 60,000,000 USD 2,670 - 4,000

那沙《两个女人》1973年作油彩画布



135

NASHAR (Indonesian, 1928 - 1994)

Wooden Bridge (Jembatan Kayu) Signed and dated 1956 lower left Watercolour on paper 60 x 48 cm ; 87 x 73 cm (with frame)

IDR 65,000,000 - 80,000,000 USD 4,340 - 5,340

那沙《木桥》1956 年作 水彩 纸本

RICHARD WINKLER 理查德・溫克勒 b.1969



"Art is a personal expression of emotions and thoughts. There must be a story to tell, whether it is something you are aware of, or something in your subconscious mind. The audience does not necessary need to know your story, but they need to feel it and connect to it emotionally."

"艺术是情感和思想的个人表达。无论是你意识到的还是你潜意识中的东西,都必须有一个故事来讲述。观众不需要知道你的故事,但他们需要感受它并在情感上与它联系。"

Painter and sculptor, Richard Winkler, graduated from the Beckman's School of Design in Stockholm, where he studied graphic design, advertising and illustration. He then worked as an illustrator for advertising and magazines for a few years. He also exhibited his paintings, which he worked on between illustration jobs. In 1997 he moved to Bali, Indonesia, where he now lives with his Indonesian wife and their two daughters. He works full time as an artist, painting and sculpting, and has had numerous exhibitions.

理查德·温克勒是一名画家和雕塑家毕业于斯德 哥尔摩贝克曼设计学院,学习平面设计、广告和 插画。然后,他担任了几年的广告和杂志插画。 他还展出了自己的绘画作品,这些作品是他在 插画工作间隙创作的。1997年,他搬到印尼巴厘 岛,现在与印尼妻子和两个女儿住在那里。他全 职从事艺术家、绘画和雕塑工作,并举办过多次 展览。




136

RICHARD WINKLER (Swedish b.1969)

In The Village Sideman Signed and dated 2016 lower right Oil on canvas 60 x 47.5 cm ; 86 x 73.5 cm (with frame)

IDR 100,000,000 - 200,000,000 USD 6,670 - 13,340

理查德・溫克勒《在村边人》 2016 年作 油彩 画布

BID NOW



This work is accompanied with a certificate of authenticity

2 Works by 亮件的作品 MOCHTAR APIN 莫達.阿賓 b.1923 - 1994



"We are the rightful heirs of the world's culture and we are continuing this culture in our own way". - Gelanggang Group

"我们是世界文化的合法继承人,我们正在以自己的方式延续这一文化" 一葛兰钢集团

As an artist who ceaselessly delves into varying artistic styles, Mochtar Apin has created a body of diverse works, such as abstract and figurative paintings. Dua Wanita demonstrates a signifying Mochtar Apin's immersion into geometricabstraction and his acclaimed trademark colour pallet. In this form of representation, the painting becomes a manifestation of the artist's reputation as an influential figure in Indonesian modern arts. 作为一名不断探索各种艺术风格的艺术家, 莫达.阿宾创作了大量不同的作品,如抽象和 具象绘画。《两个女人》在莫达.阿宾的探索 中展现了一个标志性的阶段,这意味着他对 几何抽象艺术的沉浸和他现在广受赞誉的商 标色彩。在这种表现形式中,这幅画体现了 这位艺术家作为印尼现代艺术中具有影响力 人物的声誉。





137

MOCHTAR APIN (Indonesian, b. 1923 - 1994)

Two Woman (Dua Wanita) Signed and dated 1963 lower left Oil on canvas 75 x 65 cm ; 98 x 88 cm (with frame)

IDR 120,000,000 - 200,000,000 USD 8,000 - 13,340

莫達. 阿賓《两个女人》1963 年作油彩 画布



138

MOCHTAR APIN (Indonesian, b. 1923 - 1994)

Wanita di Belakang Kanvas (Women Behind the Canvas) Signed and dated 89 lower left Oil on canvas 116 x 81 cm; 138 x 102 cm (with frame)

IDR 80,000,000 - 150,000,000 USD 5,340 - 10,000

莫達. 阿賓《 画布后面的女人》1989 年作 油彩 画布



This work is located in Singapore.

139 ADRIEN JEAN LE MAYEUR DE MERPRES (Belgian, b. 1880 - 1958)

BID NOW

Untitled Signed lower right Oil on board, framed 18 x 27cm; 44.5cm (with frame)

IDR 45,000,000 - 65,000,000 USD 3,000 - 4,340

勒邁耶 德 莫赫普赫斯《无标题 》油彩 木板 画框



This work is located in Singapore.

140 ADRIEN JEAN LE MAYEUR DE MERPRES (Belgian b.1880-1958)

BID NOW

Camels in front of the mosque of the Sabres, Kairouan, Tunisia Signed lower left Oil on board, framed 22 x 27 cm; 25.5 x 30 cm (with frame)

IDR 55,000,000 - 75,000,000 USD 3,670 - 5,000

勒邁耶 德 莫赫普赫斯《突尼斯凯鲁万军刀清真寺前的骆驼》1920 年作 油彩 木板 画框



141 **TIO TJAY** (Indonesian b.1946)

Colourful Flower Signed and dated 95 lower left Oil on canvas 100 x 150 cm ; 123.5 x 174 cm (with frame)

IDR 80,000,000 - 100,000,000 USD 5,340 - 6,670

张福才《七彩花》1995 年作 油彩 画布



142 TIO TJAY (Indonesian b.1946)

Arowana Fish Signed and dated 95 lower left Oil on canvas 109 x 179 cm ; 134.5 x 204.5 cm (with frame)

IDR 90,000,000 - 150,000,000 USD 6,000 - 10,000

张福才《金龙鱼》1995 年作 油彩 画布

4 Works by 四件的作品 GREGORIUS SIDHARTA 格里格里烏斯・西達塔 b.1 1932-2006



"Modernism still leaves me with a sense of colour, texture, mass, and lines" — G. Sidharta —

"现代主义仍然给我留下色彩,质感和线条感" —— 西达塔

According to Sidharta, from conceptualizing to brainstorming and finally drawn on sketches, it is always a tug-of-war when making sculptures, a negotiating process with the tools, materials, techniques, and the ability of the artist's hands. In The Gallant Horse (1987) and Spririt of the Brave (2005), Sidharta confronted the dialectical clash of Javanese mystical culture with the soul of modern times. While the two are not poles of opposite ends, together they manifest the strive for a true Indonesian identity. Father and Child (2001) and Reclining Nude (2003) saw the artist having moved away from traditional motifs to embrace a more figurative abstract approach to forms. These sculptures effortlessly showcases the emotion of the subjects.

在西達塔看来,从构思到头脑风暴,最后绘制草图,制作雕塑始终是一场拉锯战,是一 个与工具、材料、技术和艺术家双手能力的 谈判过程。在1987年《英勇的马》和2005年 《勇者之魂》作品中,悉达多直面爪哇神秘 文化与现代灵魂的辩证冲突。虽然两者不 是相反的两极,但它们共同体现了对真正印 尼身份的努力。2001年作《父亲和孩子》和 2003年作《斜倚裸体》看到这位艺术家已经 摆脱了传统的主题,转而采用更具象征意义 的抽象方法来处理形式。这些雕塑毫不费力 地展示了主题的情感。





143

GREGORIUS SIDHARTA (Indonesian b.1932-2006)

The Gallant Horse Signed and dated 1987 at sculpture Bronze 92 x 29 x 74 cm

IDR 98,000,000 - 150,000,000 USD 6,540 - 10,000

格里格里烏斯・西達塔《英勇的马》 1987 年作 铜





Front View

This work is located in Indonesia.

144

GREGORIUS SIDHARTA (Indonesian b.1932-2006)

Spirit of The Brave Signed and dated 2005 at sculpture Bronze 69 x 95 x 35 cm

IDR 70,000,000 - 90,000,000 USD 4,670 - 6,000

格里格里烏斯・西達塔《勇者之魂》 2005 年作 铜



Back View



This work is located in Indonesia.

145

GREGORIUS SIDHARTA (Indonesian b.1932-2006)

Father and Child Signed and dated 2001 at the base Bronze 136 x 47 x 40 cm

IDR 200,000,000 - 300,000,000 USD 13,340 - 20,000

格里格里烏斯・西達塔《父亲和孩子》 2001 年作 铜



146

GREGORIUS SIDHARTA (Indonesian b.1932-2006)

Reclining Nude Signed and dated 2003 at sculpture Bronze 43 x 92 x 40 cm

IDR 100,000,000 - 150,000,000 USD 6,670 - 10,000

格里格里烏斯・西達塔《斜倚裸体》2003 年作 铜



147

CUCU RUCHYAT (Indonesian b. 1970)

Mother and Child signed and dated 2016 lower left oil on canvas 120 x 120 cm ; 124 x 124 cm (with frame)

IDR 90,000,000 - 150,000,000 USD 6,000 - 10,000

朱朱.鲁恰特《母子图》2016年作油彩画布



148

SULISTYO (Indonesian, b.1971)

Spirit at the Morning Signed and dated 2018 lower left Oil on canvas 100 x 180 cm ; 125 x 205 cm (with frame)

IDR 50,000,000 - 70,000,000 USD 3,340 - 4,670

苏里斯蒂奥《早上的精神》2018年作油彩画布



149

SULISTYO (Indonesian, b.1971)

Jagoan Indonesia (The Champion of Indonesia) Signed and stamped with artist's seal and dated 2010-2011 lower right Oil on canvas 100 x 179.5 cm ; 129 x 209 cm (with frame)

IDR 50,000,000 - 70,000,000 USD 3,340 - 4,670

苏里斯蒂奥《印度尼西亚冠军》2010-2011 年作 油彩 画布

2 Works by 两件的作品 FARHAN SIKI b.1971



"Regarded as 'Asia's Banksy' by Vogue Italia, Farhan Siki draws heavily on elements of advertising and aspects of street art culture."

法尔汉·西基 Farhan Siki - 祓称为 '亚洲的班克西 Banksy 'Vogue 意大利著 名時裝雜誌。他大量借鉴了广告元素和街头艺术文化。

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

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







150 FARHAN SIKI (Indonesian b.1971)

The Constable Series #3 Signed and dated 2022 lower right Spray paint on canvas 180 x 200 cm

IDR 120,000,000 - 200,000,000 USD 8,000 - 13,340

法尔汉·西基《警员系列 #3》 2022 年作 喷漆 画布



151 FARHAN SIKI (Indonesian b.1971)

The Passstt Signed and dated 2020 lower right Alkyd enamel, spray paint on canvas 135 x 135 cm

IDR 80,000,000 - 120,000,000 USD 5,340 - 8,000

法尔汉・西基《通行证》2020年作 醇酸珐琅, 画布上喷漆

2 Works by 两件的作品 RISMANTO b.1972



"One thing I can't forget is my Simbok (Grandmother in Javanese) who often spoils me by cooking my favorite food when I show my drawings."

"我不能忘记的一件事是我的 Simbok (爪哇语中的祖母),当我展示我的画作时,她经常通过烹饪我最喜欢的食物来宠坏我。"

A perfect representation of an imperfect, tarnished nature. Rismanto, in this seminal work, illustrates the destruction of nature. The falling trees, the dying leaves, colours in the water that are not meant to be there. Under a bright blue sky, lies a byproduct of mankind's action, transforming nature into the unrecognizable. A profound piece evoking emotional contemplation of an inevitable ecological concern. 完美地表现了一种不完美的、被玷污的本性。在 这部开创性的作品中,Rismanto描绘了大自然的 毁灭。飘落的树木,垂死的树叶,水中原本不存 在的色彩。在明亮的蓝天下,躺着人类行为的副 产品,将大自然变成了无法辨认的东西。这篇博 大精深的作品唤起了人们对不可避免的生态问题 的情感沉思。





152

RISMANTO (-Indonesian b.1972)

Beach Series #1 (Tepi Pantai) Signed and dated 2022 lower right Acrylic on canvas 90 x 180 cm

IDR 45,000,000 - 65,000,000 USD 3,000 - 4,340

里斯曼托《海滩系列 #1》2022 年作 亚克力 画布



153

RISMANTO (-Indonesian b.1972)

Beach Series #3 Signed and dated 2022 lower right Acrylic on canvas 90 x 180 cm

IDR 45,000,000 - 65,000,000 USD 3,000 - 4,340

里斯曼托《海滩系列 #3》2022 年作 亚克力 画布



JEIHAN SUKMANTORO 皆罕・素可曼多羅 b.1938 - 2019

"Should there be one punished, buried with his head above the ground, kicked by a horse, and crushed by a train, that person would be me."

"如果有一个人受罚,头埋在地上,被马踢,被火车压死,那个人就是我。"

Perhaps an atavistic hint to his past near-death experience, Jeihan Sukmantoro trademarks his subject matters with black, concave eyes to allude to the mysterious darkness of human lives' trajectory. Combined with representational depiction of dancers, in this painting, Jeihan Sukmantoro connects eastern mysticism with western semantics. A prime exemplification of Jeihan Sukmantoro's signature style, the painting remains fantastical to audiences. 皆罕·素可曼多罗也许是对他过去濒死经历 的一种返祖暗示,他用黑色凹陷的眼睛标记 他的主题,暗示人类生命轨迹的神秘黑暗。 在这幅画中,皆罕·素可曼多罗将东方神秘 主义与西方语义学结合在一起,并对舞者进 行了具象描绘。这幅画是杰汉·苏曼托罗签 名风格的典型代表,对观众来说仍然是梦幻 般的。





154

JEIHAN SUKMANTORO (Indonesian, b.1938-2019)

7 Pelukis Wanita (7 Women Painter) Signed and dated 88 lower right Oil on canvas 140 x 160 cm ; 144 x 164 cm (with frame)

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

USD 8,000 - 16,670

皆罕·素可曼多羅《7位女画家》1988年作油彩画布

BID NOW



1.This work is accompanied with a certificate of authenticity signed by the artist 2. Literature: Jeihan Jeihan Jeihan, Yayasan Pengembangan Rupa Seni Indonesia, Bandung, Indonesia, page 79 colourplate



155

JEIHAN SUKMANTORO (Indonesian, b.1938-2019)

Rizki Kasih (Mother's Affection) Signed and dated 82 lower left Oil on canvas 139 x 139 cm ; 142.5 x 142.5 cm (with frame)

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

USD 6,670 - 13,340

皆罕·素可曼多羅《母亲的爱》1982 年作 油彩 画布

BID NOW



1. This work is accompanied with a certificate of authenticity signed by the artist 2. Publication: Asri Magazine, 1992, page 43



156

JEIHAN SUKMANTORO (Indonesian, b.1938-2019)

Tari Bedoyo Limo (Bedoyo Limo Pancer Dancer) Signed and dated 11 lower middle Oil on canvas 135 x 200 cm ; 161 x 225 cm (with frame)

IDR 70,000,000 - 90,000,000 USD 4,670 - 6,000

皆罕・素可曼多羅《Bedoyo Limo Pancer 舞蹈》2011 年作 油彩 画布



"Human has their own perception and interpretations."

"人类有自己的感知和解释"

Dimas Kurniadi (b. 1993) started his fine arts career when he studied at the Indonesian Institute of the Arts, Surakarta in the Fine Arts class of 2011. His works are mostly focused on paintings, especially glass paintings. Dimas uses absurdity as an element in all his pieces as he believes every human has their own perception and interpretations. Dimas Kurniadi (b. 1993) 2011年就读于印度尼西亚苏拉 卡尔塔艺术学院美术班,开始了他的美术生涯。他的 作品主要集中在绘画方面,尤其是玻璃画。迪马斯在 他的所有作品中都将荒诞作为一个元素,因为他相信 每个人都有自己的感知和解释。



This work represents the way Dimas Kurniadi sees the environment of his hometown (Jakarta) from an ecological perspective, especially land and water issues. Dimas does not talk about natural disasters; instead, he speaks about the impact of humans themselves. The land in Jakarta is decreasing day by day because the construction continues to run rapidly and has become massive year by year. 这幅作品代表了Dimas Kurniadi从生态学的角度看 待他的家乡(雅加达)的环境,特别是土地和水 的问题。Dimas 没有谈论自然灾害,相反,他谈 到了人类自身所受到的影响。因为建筑业继续高 速发展,并且逐年变得庞大,雅加达的土地正在 一天天减少。



157

DIMAS KURNIADI (Indonesian b.1993)

Enjoy Zookarta Signed and dated 17 lower right Enamel on acrylic glass 81 x 120 cm

IDR 90,000,000 - 150,000,000 USD 6,000 - 10,000

迪马斯・库尔尼亚迪《享受 Zookarta》2017 年作 亚克力 玻璃搪瓷



158

DIMAS KURNIADI (Indonesian b.1993)

Sedang Tak Ingin Menjadi (Don't Want to Become) Signed lower middle Enamel on acrylic glass 86 x 64 cm

IDR 60,000,000 - 100,000,000 USD 4,000 - 6,670

迪马斯・库尔尼亚迪《不想成为》2016年作亚克力 玻璃搪瓷

2 Works by 两件的作品 I MADE WIANTA b.1949 - 2020



"From the age of six I studied every part of the rich Balinese culture because there are so many arts and crafts. Balinese people are surrounded by art throughout their lives because art is omnipresent in Bali. We create art out of the most basic necessities in our daily lives."

"从六岁起,我学习了巴厘岛丰富文化的每一部分,因为那里有很多艺术和手 工艺。巴厘人一生都被艺术包围着,因为艺术在巴厘无处不在。我们从日常生 活中最基本的必需品中创造艺术。"

I Made Wianta is an artist of exceptional versatility. He has been painting since his youth using farranging mediums and styles, to convey his take on life. Having first studied traditional Balinese painting, his fascination with Western a rt prompted him to visit Europe in 1975. He drew inspiration from European surrealism to developed 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。





159

I MADE WIANTA (Indonesian, b.1949-2020)

Trees for Universe Signed and dated 1985 lower right Chinese ink on golden canvas 89.5 x 119.5 cm ; 113 x 143 cm (with frame)

IDR 95,000,000 - 120,000,000 USD 6,340 - 8,000

伊·嗎德·威安达《宇宙之树》1985年作水墨金画布



160

I MADE WIANTA (Indonesian, b.1949-2020)

Karang Asem Series Signed and dated 1985 lower right Chinese ink on golden canvas 90 x 90 cm ; 119 x 119 cm (with frame)

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

USD 13,340 - 20,000

伊·嗎德·威安达《卡朗阿塞姆系列》1985 作水墨金画布

BID NOW

 This work is accompanied with a certificate of authenticity from Seputih Gallery (I Made Wianta Studio
Previous collector acquired this painting directly from the artist



Hendra Gunawan Catalogue Raisonné Announcement

Greetings from Linda Gallery!

We thank you for your patience and consideration as we seek to give the highest quality. Publication of the Hendra Gunawan Catalogue Raissonne has been delayed and expected to be completed in the end of 2022 in Beijing, China due to the pandemic in relations to travel restrictions. As such, we are still welcoming authentic Hendra Gunawan artwork entries into the catalogue until 31 Aug 2022.

This upcoming publication casts light on the artist's prolific career towards educational purpose to curators and art enthusiasts as a legacy to the next generation. This retrospective catalogue seeks to give credibility to the provenance and adds value to the collections. This will serve as crucial deterrence against plagiarism.

亨徳拉古纳万 画册公告

来自林大艺术中心的问候!

我们衷心感谢您的耐心和关注,因为我们寻求提供最高的质量.鉴于与疫情有关的旅行限制,《亨德拉古纳万画册》的出版已被延迟,预计将于2022年底在中国北京完成.因此,我们仍然欢迎真跡的亨德拉佳作进入目录,直到2022年8月31日.

这个即将出版的画册揭示了艺术家一生多姿多采充滿創意的职业生涯,以教育和启发为 本,给于艺术爱好者,艺术评論家以及藏家作为参考借鉴,並希望此画册得于世代传承. 这种回顾性画册旨在为作品来源提供可信度,并增加藏品的价值.这将对防止赝品起到 至关重要的威慑作用和保護真跡的有力証明.

PAGE 1

信息 INFORMATION

TEAM: Curator & Writer 團队: 评論家 / 編輯 / 作家	: Agus Dermawan, Siont Teja, Sunyata Wangsadarma, 朱朱 (中国) Zhu Zhu (China), 吳永芬(台湾) Wu Yong Fen (Taiwan), and others
SUPPORTED BY 藏家 - Collectors 支持	: Budi Setiadharma, Caecilia Papadimitriou Deddy Kusuma, Datuk Marcus Tan Ser Lay, Martha Gunawan, Syakieb Sungkar, and others
- Acknowledgement 致谢	: CIPUTRA ARTPRENEUR TUMURUN GALLERY · MUSEUM · YTHEATER TUMURUN private museum
	Sotheby's 謎 CHRISTIE'S 佳士得
ORGANIZER 主辦方	:LINDA GALLERY 林大艺术中心
BOOK LAUNCH LOCATION 画册发佈地	I : Singapore, Beijing, Taipei, & Jakarta 新加坡,北京,台北,印尼雅加達
PHOTO 照片	: Photo with details, Size, Media, Year, and Provenance 照片与细节,大小,材质,年,和出处
EMAIL 邮箱	: Hendragunawan.book@lindagallery.com
EMAIL 邮箱 PHONE NUMBER 电话	: Hendragunawan.book@lindagallery.com : +62 811 1802 057 (印尼雅加達 Jakarta) +65 6747 4111 (新加坡 Singapore) +86 10 5978 9565 (北京 Beijing)

For more information, kindly contact: hendragunawan.book@lindagallery.com +62 811 1802 057

PAGE 2

付款信息 **PAYMENT DETAILS**

PAYMENT* : 印尼盾 IDR 16.800.000 = 星币 SGD 1600 = 美元 USD 1.200 付款 (>80 cm 公分)/每幅 pc./每面 pg.

> 印尼盾 IDR 12,800,000 = 星币 SCD 1,200 = 美元 USD 900 (<80 cm 公分)/每幅 pc./每面 pg.

银行账户

BANK ACCOUNT (i) : Beneficiary AC 收款方: Linda Hardi Lim A/C No 帳戶: 218-3020-668 (IDR 印尼盾) Bank 银行: Bank Central Asia (BCA), Indonesia Swift Code 银行国际代码: CENAIDJA

> (i) & (ii) : Beneficiary AC 收款方: Linda Gallery Pte Ltd A/C No 帳戶: 341-301-719-8 (SGD 星币) 341-900-191-9 (USD 美元) Bank 银行: United Overseas Bank Limited / UOB Bank Address 银行地址: Holland Road Branch, Singapore Swift Code 银行国际代码: UOVBSGSG

* Payment are to be made after submissions are selected by our team * Participant will get a catalogue for each artwork approved in the catalogue

*亨德拉作品被正实筛选納入画册之后,画主方才可以付款。

*每幅被选中的作品都会获赠一本画册



ENQUIRIES

Jakarta

Jl. Brawijaya 1C No. 4 Jakarta 12160 Indonesia +62 21 7206975 Mobile (+62 811 881 133) Karyadi

Singapore

39 Keppel Road #04-04 Singapore 089065 +65 6747 4555 Mobile (+65 9386 7233) David Fu

Jakarta@33auction.com







Download our free 33 Auction App to place bids anywhere

LE PHO | Lot 98 | Conversation