

AFFANDI

SELF PORTRAIT



LARASATI
a u c t i o n e e r s

Sunday, 21 June 2026



An abstract self-portrait by Affandi, characterized by vibrant, swirling colors (red, blue, green, yellow, orange) and expressive brushstrokes. The portrait is framed by an ornate, gold-colored border with a repeating decorative motif.

Affandi *Self Portrait*

To look at an Affandi self-portrait is not merely to look at a face. It is to look at a force — a man who made the act of painting an act of confession, and who turned the mirror upon himself with a ferocity and honesty that few artists in the history of modern art have matched. This extraordinary canvas, executed in 1970 at the very height of Affandi's international powers, stands as one of the most compelling self-portraits of his celebrated career: an eruption of colour, gesture, and interior life rendered onto canvas with an immediacy that feels almost physical in its impact.



Affandi at work yesterday's picture

Painter to put on a show of instant art

KUALA LUMPUR, Wed. — Indonesian artist Affandi Koesoema is to paint the portrait of a local lawyer because "he has an interesting face".

In doing the portrait of Inche Kamarul Ariffin, the 60-year-old artist will demonstrate his technique to the many artists who have been invited.

The demonstration will take place on Saturday afternoon at the National Art Gallery here where he is holding a retrospective exhibition of his works.

The show, to be opened by Minister of Information Tan Sri Ghazali Shafie on Friday evening, will run until April 11.

A total of 63 paintings, mostly expressionist studies in oil, will be displayed. This is Affandi's first show in Malaysia.

After this, Affandi will visit Singapore before he goes on a European tour.

"Painter to put on a show of instant art" —
The Straits Times, March 18, 1971, p.22



Affandi, Kartika and
Saptohodojo.
Malasian television
1970

Bob Urbain Dirix "AFFANDI" —
Prix International Dag Hammarskjöld,
Belgium, 1976, p.89

Affandi was the first Southeast Asian artist to achieve a worldwide reputation and is considered the father of modern painting in Indonesia. By 1970, that reputation was indisputable. That same year he participated in Expo 1970 in Osaka in a joint exhibition alongside other leading artists, and as evidenced by the contemporary press clippings accompanying this lot — reviews from the *Bangkok Post* (June 15, 1970) and *The Straits Times* (March 18, 1971) — Affandi was in the midst of a triumphant international tour, holding a major retrospective at the National Art Gallery in Kuala Lumpur before proceeding to Bangkok and then onward across Europe. He was, in the truest sense, at the apex of his standing in the world. This self-portrait belongs to that charged, peripatetic moment.

The canvas storms. From the lower left where Affandi's characteristic hand-written signature anchors the composition, swirling torrents of orange, crimson, deep green, navy, and yellow surge upward and outward, resolving — barely, magnificently — into the features of the artist himself. The face emerges from the chaos as if being born from it:

eyes suggested rather than stated, the architecture of nose and brow traced in looping arcs of dark paint, the crown of the head dissolving into a blaze of warm orange that radiates like a halo, or a sun, or a mind on fire. Affandi does not show us how he looks. He shows us how it feels to be him.


In the 1960s and through the remainder of his life, Affandi applied paint by squeezing it directly from the tube onto the canvas, then used the back of his hand to produce curved lines – a technique born of instinct, in which creativity was governed by emotion rather than calculation. In this self-portrait the method reaches a pitch of extraordinary intensity. The paint surface is alive with the record of its own making: the drag of the finger, the pressure of the palm, the serpentine trails of pigment squeezed straight from the tube all combine into a surface that is simultaneously image and event. One does not simply view this painting; one experiences the energy that produced it.

Looking at Affandi's self-portraits as a group, scholars note that the works spanning the mid-1960s and 1970s – predominantly characterised by deeper, more complex hues and greater formal authority – represent a peak of his artistic powers. This 1970 canvas is a supreme example of that peak. The palette is richer and more deliberately orchestrated than his later works, the marks more muscular, the compositional tension between chaos and likeness more thrillingly sustained. Self-portraiture remained a constant in Affandi's work from the 1940s onwards, and his affinities with Rembrandt in this regard are widely noted – though where Rembrandt tracked the slow dignity of ageing, Affandi tracked something rawer: the unceasing turbulence of a man who refused to be still.

The painting is further distinguished by its documented provenance within the important publication by Bob Urbain Dirix dedicated to the Indonesian master's body of work – a scholarly recognition that places this canvas firmly within the canon of Affandi's most significant documented output. The accompanying press clippings, including a Bangkok Post review headlined "Affandi's Explosive, Colourful Faces Exhibited Here" – a description that could not more aptly characterise this very canvas – provide rare and vivid contemporary context for a work created at the precise moment the world was waking fully to Affandi's genius.

Affandi himself once said: "My subjects are expressive rather than beautiful. I paint suffering – an old woman, a beggar, a black mountain. My great wish is that people learn a little from my work." In this self-portrait he painted the most demanding subject of all: himself, without flattery, without distance, with nothing between the man and the canvas but the raw truth of feeling. The result is a masterwork.

BANGKOK POST MONDAY JUNE 15, 1970



SELF PORTRAIT

Affandi's explosive, colourful faces exhibited here

by KAYLEEN POLICNETTI

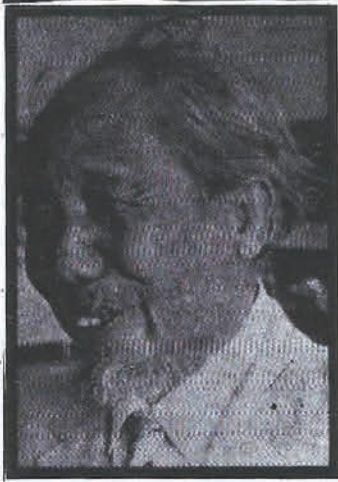
"WHEN I went to Europe to show my paintings, critics told me I was an expressionist. Before that I did not know what type of artist I was."

At the age of 60, Indonesian artist Affandi has a quiet, soft-spoken manner which belies his mad, swirling canvases. Working in primary colours, he paints mostly faces and figures of people "as I see them every day." The result is an explosive, apparently wild letting of colour on

and married one of Indonesia's first collage artists, Saptohoedjo. And the two have collaborated with Affandi on a number of projects, including a mural which the father was invited to do for the entrance to the West Centre in Hawaii. Saptohoedjo is the first place outside Indonesia where the

avi figures. "After all, I am a woman," she says, "and I have different things to say."

In London, Kartika met and married one of Indonesia's first collage artists, Saptohoedjo. And the two have collaborated with Affandi on a number of projects, including a mural which the father was invited to do for the entrance to the West Centre in Hawaii. Saptohoedjo is the first place outside Indonesia where the



Affandi

canvas, which is unweaving but at the same time well controlled.

Affandi is patriarch of a family of artists, whose works will be displayed at the National Library Hall, opening today. Affandi himself began painting at the age of 30 without any formal guidance and 10 years later toured with his exhibitions in London, Amsterdam, Paris and Rome. And all the while he was inseparable from his young daughter Kartika, who painted along with him and now has earned a reputation of her own.

Her style is much the same as her father's, but perhaps not as violent – depicting scenes, animals and still life, rather than faces

family has exhibited a collection representing works by all three of them.

Of the 60 works on display, Affandi's are superior in composition and expression, though they are difficult to compare with those of his son-in-law, which are in an entirely different style. His oils depict primarily native ceremonial masks of Borneo, Bali and Java, and his collages in aluminium are abstract but geometric and clean-cut. And so far it would seem that he has had little influence on his wife's paintings, whose forms remain traditional and whose methods imitate her father.

Says Affandi, "I am afraid she has adored me too much."

"Affandi's explosive, colourful faces" – Bangkok Post, June 15, 1970



Affandi

(1907 - 1990, Indonesian)

Self Portrait

Painted in 1970; oil on canvas; 135 x 96 cm
Signed and dated on lower left

S\$ 200,000 - 250,000

Literature:

Featured in documentary publication and press clippings included in Bob Urbain Dirix, *"Affandi – Prix International Dag Hammarskjöld"*, published by U.F.L. Dirix, Belgium, 1976. Illustrated on page 77, 89


Provenance: Private Collection, Asia

Exhibited:

"Affandi dari Indonesia" Malaysian National Art Gallery (Balai Seni Lukis Negara) in Kuala Lumpur, 19 March – 11 April 1971

Pick up point: Jakarta





Auction
Sunday, 21 June 2026
starting at
4.30 pm (Singapore)/3.30 pm (Jakarta)

Preview
Saturday, 20 June 2026 (2 pm - 7 pm)
Sunday, 21 June 2026 (11 am - 3.30 pm)

Royal Plaza on Scotts
Scotts Suites, Level 2
25 Scotts Road, Singapore 228220

Selected Preview
Friday, 19 June 2026 (11am - 6 pm)

at The Hermitage
A Tribute Portfolio Hotel Jakarta
Menteng Room
Jl. Cilacap No.1, Menteng,
Jakarta, Indonesia

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