



LARASATI  
auctioneers

MODERN SOUTHEAST ASIAN ART

27 April 2025













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# MODERN SOUTHEAST ASIAN ART

## AUCTION

SUNDAY, 27 APRIL 2025 (LIVE STREAMING)  
starting from 5 pm (Singapore) | 4 pm (Jakarta)

## PREVIEW

Sunday, 27 April 2025 (10 am - 3 pm)

at **THE HERMITAGE**

**A TRIBUTE PORTFOLIO HOTEL JAKARTA**

Courtyard Room, Lobby

Jl, Cilacap No. 1, Menteng, Jakarta, Indonesia

## SALE NUMBER

SPA 063 "SONGBIRD"

The sale will be conducted in English.

Bidding is carried out in Singapore Dollars.

This sale is subject to LARASATI's Conditions of Business  
as printed in our catalogue and stated on our website.

## IMPORTANT NOTICE:

Kindly note that the Auctioneer will conduct the auction LIVE in the Sale Room. However, if you are unable to attend the event, you are encouraged to register for phone bidding or putting absentee/written bid. You can also register to participate live on [www.invaluable.com](http://www.invaluable.com).

FOR THIS PARTICULAR SALE, ONE LARASATI ARTS WILL NOT CHARGE AN ADDITIONAL ON-LINE COMMISSION. PREMIUM IS 22% ON FINAL HAMMER PRICE

**LARASATI**  
SINGAPORE

## AUCTION INQUIRIES

+62 811 116 5778

[info@larasati.com](mailto:info@larasati.com)

[www.larasati.com](http://www.larasati.com)











# GUIDE FOR PROSPECTIVE BUYERS

## Buying at Auction

The following pages are designed to give you useful information on how to buy at **One Larasati Arts Pte Ltd** - herein referred to as **LARASATI** - fine art auction.

A buyer's premium is payable by the buyer of each lot at rate of 22% of the hammer price of the lot. Upon signing the Bidder Registration Form, all Bidder are legally bound to all terms and conditions as printed in the catalog and other supplements of them provided at registration.

## Bidding by Internet LIVE Auctions

For LIVE Auctions, the Company does not provide in-house real-time bidding service. However, bids may be placed through the Internet Bid System provided by INVALUABLE (hereinafter referred to as the "Real-Time Internet Bidding"). Any person who intends to participate must register through INVALUABLE as the appointed third party company for Real-Time Internet Bidding and is bound to the INVALUABLE's Terms and Conditions of the sale. Please note that for this "particular" sale, no surcharge of 5% will be charged on top of 22% buyer's premium.

## 1. BEFORE THE AUCTION

### Pre-sale Estimates

The pre-sale estimates in US\$ serves only as a guideline and do not represent the exact equivalent of estimates in S\$, as the sale will be conducted in Singapore Dollars (S\$ 1 = US\$ 0.75). Any bid between the high and the low pre-sale estimates would, in our opinion, offer a fair chance of success. However, all lots, depending on the degree of competition, can realise prices either above or below the pre-sale estimates.

### Reserves

The reserve is the minimum price the seller is willing to accept below which the lot will not be sold.

### Condition of Lots

Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, Larasati may provide condition reports. The absence of reference to the condition of a lot in the catalog description does not imply that the lot is free from faults or imperfections.

## 2. THE AUCTION

### Conditions of Business

The Auction is governed by the Conditions of Business printed in this catalog. These Conditions of Business apply to all aspects of the relationship between Larasati and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom, any additional information in the form of handouts or attachments to Bidder Registration Form, Absentee Bid Form or by way of announcement made by the auctioneer.

### Bidding at Auction

Bids will be executed via Invaluable, by telephone or in writing prior to the sale or by telephone. All auctions are conducted in Singapore Dollars. Auction speeds vary, but usually average between 40 - 50 lots per hour.

### Consecutive and Responsive Bidding

The Auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The Auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot.

## Bidding Increments

Bidding generally opens below the low estimates and advances in the following increments:

S\$ 500	to	S\$ 1,000	by	S\$ 50
S\$ 1,000	to	S\$ 2,000	by	S\$ 100
S\$ 2,000	to	S\$ 3,000	by	S\$ 200
S\$ 3,000	to	S\$ 5,000	by	S\$ 200
				or S\$ 200 - 500 - 800
S\$ 5,000	to	S\$ 10,000	by	S\$ 500
S\$ 10,000	to	S\$ 20,000	by	S\$ 1,000
S\$ 20,000	to	S\$ 30,000	by	S\$ 2,000
S\$ 30,000	to	S\$ 50,000	by	S\$ 2,000
				or S\$ 2,000 - 5,000 - 8,000
S\$ 50,000	to	S\$ 100,000	by	S\$ 5,000
S\$ 100,000	to	S\$ 200,000	by	S\$ 10,000
S\$ 200,000			up by	Auctioneer's direction

However, the auctioneer may change the increments during the course of the auction at his or her discretion.

## Absentee / Written Bids

We will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalog. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids and the reserves. In the event of identical bids, the earliest bid received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted.

Telephoned absentee bids must be confirmed before the sale by letter. Email: [info@larasati.com](mailto:info@larasati.com). The telephone number during viewing and auction days: +62 811 116 5778.

To ensure satisfactory service to bidders, please ensure that we receive your bids at least 24 hours before the sale.

## Bidding by Telephone

If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of S\$ 4,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. We also suggest that you have a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Bilingual staff are available to execute bids for you.

## Successful Bids

The fall of the auctioneer's hammer indicates the final bid. The auctioneer will call out and record the name or "paddle" number of the buyer, if your written bid is successful, you will be notified immediately after the sale by post. Bidding may be reopened at the auctioneer's discretion.

## Currency Conversion

Bidding is carried out in Singapore Dollars, but Larasati may provide a currency conversion board in the saleroom for the convenience of bidders. Please note that figures shown in foreign currencies are only approximates and do not represent exact exchange rates. Payment will be requested in Singapore Dollars.

## 3. AFTER THE AUCTION

### Payment

Payment must be made within seven calendar days of the sale by telegraphic transfer to Larasati's account as stated in the invoice.



**Collection**

Lots will be released to you or your authorized representative when full and cleared payment has been received by Larasati.

Items retained will be covered by our insurance from the date of sale for a period of seven days or, if by then the goods have been collected, to the time of collection. After seven days or from the time of collection, whichever is the earlier, the lot will be entirely at the buyer's risk.

**Storage and Insurance**

All purchases will initially be held for collection at the saleroom at no charge. Larasati provides insurance cover for a maximum of seven days after the sale. If purchases are not collected within the time stated in the catalog, they will be deposited in the warehouse and charges will be incurred.

**Packing and Handling**

We shall use all reasonable effort to take care when handling and packing a purchased lot but remind the buyer that after seven days or from the time of collection, the lot is entirely at the buyer's risk.

**Shipping**

Shipping can also be arranged on your behalf. You can also instruct the shipper of your choice, either immediately after the sale, if you are attending or in writing on the instruction form sent with our invoice.



### Bidders Details

(Complete the details of the person who will be bidding in the Auction Room. When making a bid, prospective buyers will be accepting personal liability, unless it has been agreed in writing before the sale, that a bidder is acting as agent on behalf of a third party acceptable to LARASATI)

Family Name : \_\_\_\_\_ Given Name : \_\_\_\_\_

Address : \_\_\_\_\_ Postcode : \_\_\_\_\_

IC/Pasport No. : \_\_\_\_\_ Mobile No. : \_\_\_\_\_

Office phone No. : \_\_\_\_\_ Home phone No. : \_\_\_\_\_ email: \_\_\_\_\_

\*Please provide your copy of ID

### BANK REFERENCES :

Name of Bank & Branch : \_\_\_\_\_

Account No. : \_\_\_\_\_ Contact Name : \_\_\_\_\_

Tel No. : \_\_\_\_\_

Credit Card No. : \_\_\_\_\_ Type / Expire Date : \_\_\_\_\_

### OTHER REFERENCES :

Name : \_\_\_\_\_ Tel No. : \_\_\_\_\_

Address : \_\_\_\_\_

Please register me for the following session :

☐ LARASATI - Modern Southeast Asian Art (Sunday, 27 April 2025)

• I hereby agree to be bound by Larasati's conditions of business, other supplements of them provided at the registration and notices announced by auctioneer or posted in the saleroom by way of notice that govern purchases at the above mentioned sale.

• I authorise Larasati to request bank references relating to the account(s) specified by me in the above.

Signature : \_\_\_\_\_ Date : \_\_\_\_\_

Bidders are reminded that the purchase price payable by the successful bidder shall be the aggregate of the final bid and a premium of 22% of the hammer price of each lot together with any goods and service tax chargeable thereon **(when applicable)**. Please note that a late charge is specified in the Conditions of Business in each catalogue and is subject to change without separate notice.

PAYMENT FOR PURCHASE CAN BE MADE IN BANK TRANSFER IN FAVOUR OF LARASATI. GOODS CAN BE COLLECTED ONLY WHEN PAYMENT HAS CLEARED. LARASATI DOES NOT ACCEPT CREDIT CARDS AS PAYMENT FOR PURCHASE. AFTER THE HAMMER IS DOWN, LARASATI WILL NOT ACCEPT CANCELLATION.

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An abstract painting featuring a dense composition of vibrant colors including red, yellow, green, blue, and brown. The brushstrokes are expressive and varied, creating a sense of movement and depth. The overall effect is a rich, textured visual experience.

# MODERN SOUTHEAST ASIAN ART

LIVE STREAMING

Sunday, 27 April 2025

starting at 5 pm (Singapore) | 4 pm (Jakarta)

LOT 901 - 920





901

**WIANTA, MADE**

(1949 - 2020, Indonesian)

### **Triangles Composition**

mixed media on paper; 42 x 53 cm

**S\$ 350 - 500**

**US\$ 266 - 380**

Pick up point: Jakarta





902

## JAMES "JIM" PANDY

(1916 - 1982, European)

### Balinese Temple

Painted in 1963; mixed media on paper; 19 x 27 cm  
signed and dated on lower left

S\$ 300 - 400

US\$ 228 - 304

Pick up point: Jakarta

### *Jimmy C. Pandy: A Life Curated in Color and Contrast*

James Clarence Pandy, better known in the art world as **Jimmy C. Pandy**, was more than a gallerist—he was a curator of dreams, a storyteller of brushstrokes, and a magnetic presence in the heart of Bali's creative tide.

Born under the pallor of northern skies, Jimmy carried a fire within him that no latitude could dim. From a young age, he seemed to collect moments like others collect art: with reverence, curiosity, and a keen eye for the extraordinary hidden in the everyday. He was drawn to textures—the crumbling paint on city walls, the coarse fabric of old jazz vinyls, the oil-heavy sheen of canvas stretched taut across a wooden frame.

Jimmy's path took him from the damp galleries of London to the golden shores of Indonesia, where he found his truest muse: **Bali**. It was there, among the volcanic sands, temple shadows, and

jungle whispers, that he established *Galerie Pandy*, an intimate, sun-drenched space where the sacred and the surreal were given room to breathe.

At the gallery, Jimmy was not just a dealer of art—he was a **conductor of culture**, harmonizing the ancient Balinese spirit with the raw voices of contemporary creators. He championed emerging talent, especially local artists, offering them not only walls but *wings*. It was, in fact, Jimmy Pandy who convinced Arie Smit to come to Bali. His curations were known to stir the soul: an oil painting beside a ceremonial mask, an installation humming beside a silent stone carving—each exhibition was a living, pulsing poem.

Jimmy C. Pandy lives on in the stories told over arak cocktails, in the brushstrokes of a generation he helped unearth, and in every soul brave enough to call chaos a canvas.





903

**RUSLI**

(1916 - 2005, Indonesian)

### Upacara Ngaben

Painted in 1965; oil on canvas; 89 x 65 cm  
Signed, dated and stamped with artist's thumb print on upper left

S\$ 2,800 - 4,800

US\$ 2,128 - 3,648

Pick up point: Singapore





904

## MOKOH, DEWA PUTU

(1936 - 2010, Indonesian)

### Lomba Perahu

Painted in 2002; acrylic on canvas; 95 x 113.5 cm

signed on lower left

signed and dated on the reverse

S\$ 1,200 - 1,500

US\$ 912 - 1,140

Pick up point: Jakarta





905

## **MOKOH, DEWA PUTU**

(1936 - 2010, Indonesian)

### **Berenang-renang**

painted in 2001; acrylic on canvas; 70 x 94 cm  
 signed on lower right  
 signed and dated on the reverse

**S\$ 1,200 - 1,500**  
**US\$ 912 - 1,140**

Pick up point: Jakarta





906

**THEO MEIER**

(1908 - 1982, Swiss)

### **Portrait of a Lady**

executed in 1962; red chalk, pastel, charcoal on paper; 64 x 51.5 cm  
signed and dated on lower right

**S\$ 1,200 - 2,200**

**US\$ 912 - 1,672**

Pick up point: Jakarta





907

**DONALD FRIEND**  
(1915 - 1989, Australian)

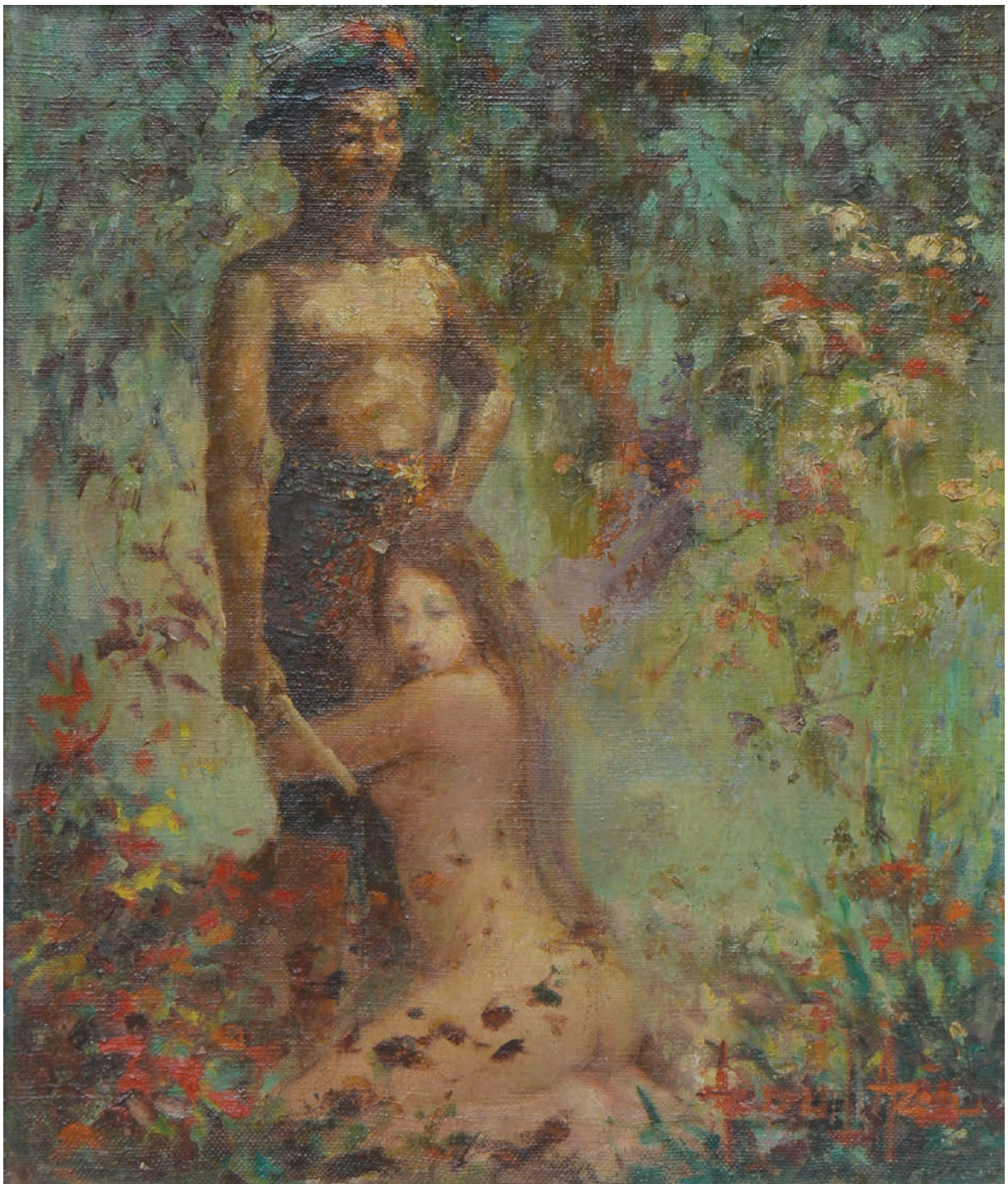
### Winter

executed in 1979; lithograph ed. 9/35; 26.5 x 36 cm  
numbered, titled and signed on lower margin

**S\$ 200 - 400**  
**US\$ 152 - 304**

Pick up point: Singapore





908

**ABDUL AZIZ**

(1928 - 2002, Indonesian)

### **Temptation**

oil on canvas; 38 x 32 cm  
signed on lower right

**S\$ 2,400 - 3,000**

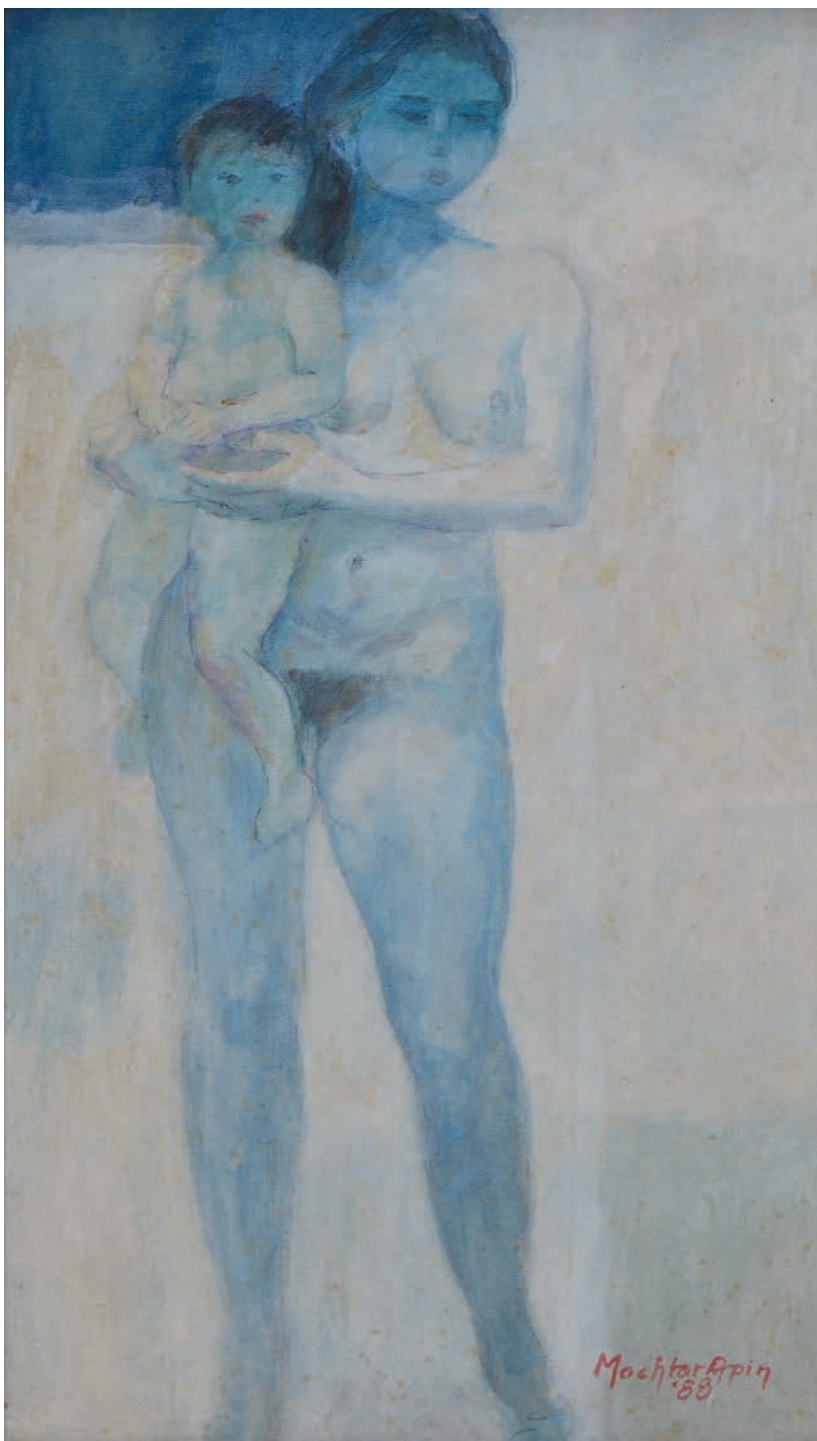
**US\$ 1,824 - 2,280**

Literature: Mary Northmore, "Abdul Aziz and His Art", illustrated in colour, plate 132, p. 122

Mary Northmore, wife of the artist, has kindly confirmed the authenticity of the present lot.

Pick up point: Jakarta





909

**APIN, MOCHTAR**

(1923 - 1994, Indonesian)

### **Ibu dan Anak**

Painted in 1988; acrylic on canvas; 90 x 50 cm  
signed and dated on lower right; signed and dated on the reverse

**S\$ 2,700 - 3,500**

**US\$ 2,052 - 2,660**

Pick up point: Jakarta





910

**HOFKER, WILLEM GERARD**  
(1902 - 1981, Dutch)

### Seated Nude

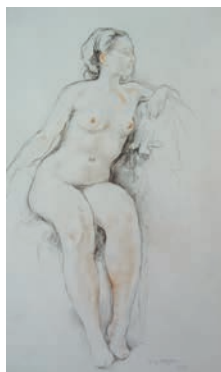
Painted in 1980; oil on board; 32 x 20 cm  
signed and dated on lower left

**S\$ 2,300 - 3,000**  
**US\$ 1,748 - 2,280**

Provenance: Acquired by the present owner  
from Duta Fine Arts Gallery, Jakarta

Pick up point: Jakarta

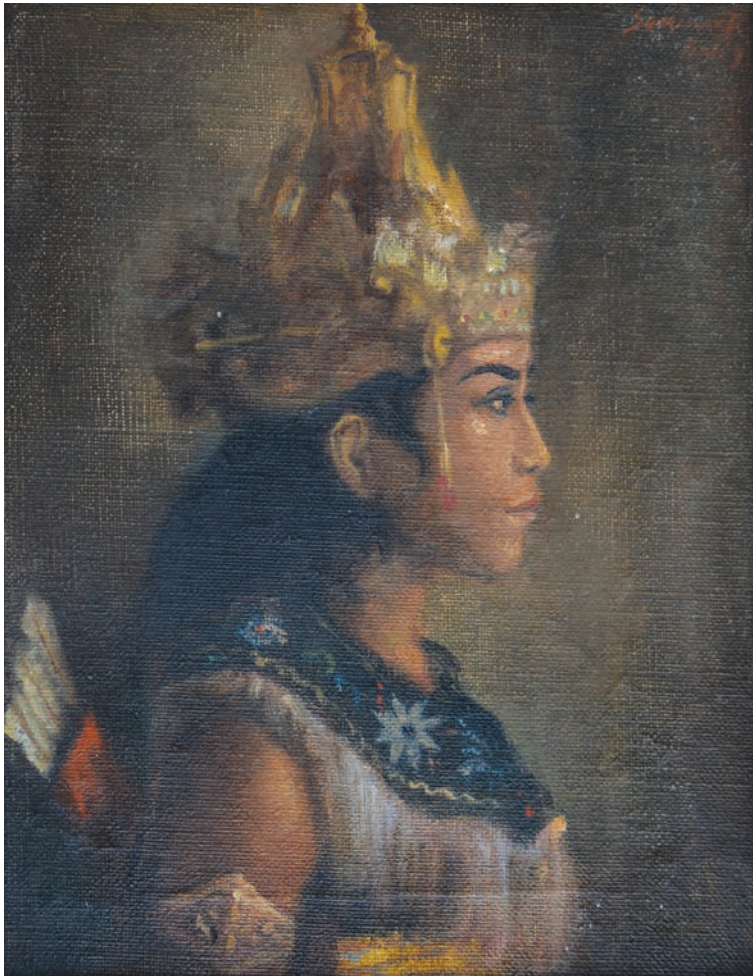
Hofker painted the present lot most likely  
in 1980 after his sketches done in 1936 of  
the same model. Source: Seline Hofker











911

**SUMINARTO**

(1941 - 2013, Indonesian)

**a. Balinese Dancer Dressed as Rama**

**b. Balinese Dancer**

Painted in 1976; oil on canvas

a. 27 x 21.5 cm; b. 25 x 22 cm

a. signed and dated on upper right

b. signed and dated on lower left

**S\$ 550 - 750**

**US\$ 418 - 570**

Pick up point: Jakarta







912

# **STRASSER, ROLAND**

(1895 - 1974, Austrian)

## **Balinese Beauty**

gouache on paper; 27 x 20 cm  
signed on lower left

**S\$ 2,300 - 3,000**

**US\$ 1,748 - 2,280**

### **Exhibition:**

The retrospective Strasser at the Duta Fine Arts Foundation in Jakarta, November 1991.

Illustrated at the exhibition catalogue: "Roland Strasser Art and Adventures" exhibition catalog by D. Hamel published by Duta Fine Arts Foundation (Jakarta Nov 1991)

Pick up point: Jakarta







914

## ARIE SMIT

(1916 - 2016, Dutch Indonesian)

### Balinese Boy

a. executed in 1973; b. executed in 1982  
a. sketch on paper; b. watercolour on paper  
31 x 21 cm (each)  
each signed and dated on lower left

**S\$ 1,500 - 1,800**  
**US\$ 1,140 - 1,368**

Each of the works is accompanied with certificate of authenticity signed by the artist.

Pick up point: Jakarta







915

**CHANG FEE MING**

(b. 1959, Malaysian)

**a. Dressed Up I; b. Dressed Up II**

executed in 1999; watercolour on paper; 20 x 12.5 cm (each)  
each signed on lower right

**S\$ 5,500 - 7,000**

**US\$ 4,180 - 5,320**

Pick up point: Singapore









916

## ARIE SMIT

(1916 - 2016, Dutch Indonesian)

### Seascape

Painted in 1983; acrylics on canvas; 50 x 60 cm  
signed and dated on lower left

S\$ 4,700 - 5,700

US\$ 3,572 - 4,332

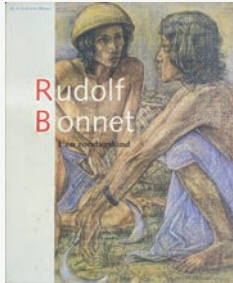
Pick up point: Jakarta







## *Stillness and Strength: A Reflection on Rudolf Bonnet's "Resting Grasscutter" (1976)*



The book titled Rudolf Bonnet  
by Een zondagskind

Bonnet, who spent much of his life in Bali and became deeply enmeshed in its artistic and cultural landscape, was committed to portraying the Balinese people not as exotic subjects but as individuals testament to that vision.

Upon returning to Bali in 1972, Rudolf Bonnet—one of the most revered expatriate artists associated with the Pita Maha artistic movement—immersed himself again in the island's rhythms, spirituality, and people. His 1975 and 1976 pastel portraits of young Balinese grasscutters serve not merely as studies of rural life, but as powerful meditations on identity, dignity, and presence in the postcolonial tropical world.

In *Resting Grasscutters* (1975), Bonnet captures an intimate exchange between two young men. Their bodies are angled toward each other, engaged in quiet conversation, forming a compositional triangle that draws the viewer into their world. The use of blue pastel hues in the sarongs and the greenish ambience of the background suggest a humid, verdant environment—likely rice fields after labor. Here, Bonnet doesn't just depict rest but reflection, possibly brotherhood or solidarity, which adds a subtle social layer to the visual narrative.

In contrast, the 1976 drawing is introspective. The subject, a lone grasscutter, rests with his sickle—his pose one of guarded stillness. The muted earth tones suggest a more somber, contemplative tone compared to the vibrant blue and green of the 1975 work. His gaze drifts sideways, absorbed in his own thoughts. There's no interaction, no dialogue, just the silent power of solitude. Bonnet captures him not as a laborer but as a thinker, perhaps even a philosopher in disguise.

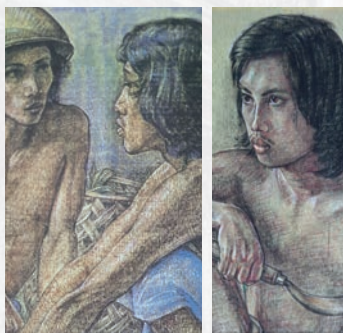
The 1975 work is dynamic and multi-voiced. It is spatially and emotionally layered. Bonnet positions the figures in a low, eye-level view that emphasizes their musculature, especially their arms and legs. The tools they hold—sickles—are not just symbols of labor but instruments of connection, almost echoing each other in form and placement. The diagonal lines created by limbs and tools offer a rhythm that feels both kinetic and natural.

The 1976 portrait, being more vertical and isolated in composition, has a quieter rhythm. It is a study of line and form. The subject's features are rendered with sensitive precision—the intense eyes, the slight pout of the lips, the relaxed yet firm grip on the sickle. The backdrop is sparse, nearly abstract, reinforcing the psychological depth of the sitter.

Both drawings utilize pastels on paper, a medium Bonnet mastered to express a delicate yet rich interplay of texture and colour. In *Resting Grasscutters*, he leans into cooler tones—deep blues, muted greens, earthy browns—highlighting the restful yet alert posture of the figures. The texture is almost grainy, like the soil of the land they work on. There's a gentle vibrancy in this composition that reflects both the toil and the tenderness of rural Balinese life.

The 1976 work uses a warmer, more muted palette—ochres, soft blacks—giving the piece a timeless, almost classical aura. The figure appears sculptural, as though emerging from the paper. Here, Bonnet evokes not just physical rest but mental contemplation. His mastery of pastel's softness allows for a range of tonal subtleties, which in this piece, suggest the quiet dignity of the sitter.

What binds these two works is Bonnet's unwavering humanism. His grasscutters are not exoticized subjects; they are collaborators in his artistic process. There's an emotional fidelity in the way he renders their expressions, their anatomy, and their spirit. These are not romanticized peasants; they are individuals with presence, thought, and pride.



*Resting Grasscutters* (1975), with its more elaborate composition, scale (110 x 73 cm), and coloristic richness, naturally garnered higher market recognition, as evidenced by its SGD 200,000 hammer price at Christie's Singapore in 2001. Yet the 1976 drawing, though more intimate and modest in scale (69 x 55.4 cm), may in fact offer deeper psychological insight, serving as a soulful counterpoint to the earlier work's communal energy. In many ways, *Resting Grasscutter* can be seen as part of Bonnet's ongoing dialogue with European academic drawing, filtered through the lens of his Balinese immersion. The draughtsmanship recalls the precision of Renaissance studies of the human form, yet the sensibility is thoroughly modern — compassionate, unidealized, and deeply observant.

Together, these works form a dialogue—not just between the two grasscutters in the 1975 drawing, but between two aspects of Bonnet's artistic soul: the observer of society and the seeker of individual truth. They are visual poems to the dignity of labour, the simplicity of rural life, and above all, to the enduring connection between artist and muse in a shared landscape of memory and presence.





917

## BONNET, JOHAN RUDOLF

(1895 - 1978, Dutch)

### Resting Grasscutter

executed in 1976; pastels on paper; 68 x 55 cm  
inscribed, dated and signed on upper left

**S\$ 8,000 - 15,000**

**US\$ 6,080 - 11,400**

#### Provenance:

- Neka Art Gallery, Bali, April 1976
- *Three Private Collections: Begra via, Berkshire and Guernsey*, Christie's London, United Kingdom, 25 May 2023, lot 102

Pick up point: Jakarta



## *In Graphite and Grace: Walter Spies' Portrait of a Balinese Man (1929)*



Walter Spies's House in Tjampuhan, Bali  
Image: Courtesy of Mr. Cornie Choy

There are drawings that describe, and there are drawings that listen. Walter Spies' 1929 pencil rendering of a Balinese man belongs to the latter—an image that does not declare itself, but rather hums like the beginning of a prayer. It is a portrait not only of a person, but of presence.

Seated on the bare floor, the figure's pose is informal yet sculptural, the limbs arranged with a quiet asymmetry that feels both natural and reverent. His left arm stretches forward, fingers unfurled like a frangipani blossom in mid-fall—soft, precise, and vibrating with restrained tension. His torso arcs gently, echoing the elegance of traditional dance, or perhaps the slow exhale after ceremony. Draped in a simple, folded sarong, his form emerges from the paper as if breathed into being by shadow and patience alone.

The face is where the soul of this drawing resides: slightly turned, the expression is not performative but inward. The eyes—long, almond-shaped—look past the viewer into some other plane, contemplative yet vividly alive. Adorning the head is a *udeng*, folded with care and crowned with a single flower, a small gesture of dignity that grounds this portrait in the rituals of Balinese life.

Despite its modest size—31 by 20 centimetres only—the work contains an emotional gravity far beyond its dimensions. In pencil, Spies has summoned not only anatomical grace but a profound psychological clarity. Every line whispers the stillness of Bali's inner world, the intimacy of observation without intrusion. There is no exoticism here, no spectacle. Just attention. Just presence.

Created in 1929, this portrait reflects the beginning of Spies' deeper entanglement with Balinese culture. A German-born polymath, Spies would go on to shape modern perceptions of Balinese art and performance, yet this drawing shows him at his most humble: *a foreigner not looking at Bali, but into it.*

The paper bears slight wear, faint creases like age lines on skin—adding to the drawing's sense of being both artifact and echo. It feels unearthed more than exhibited, as though it had waited in silence for the right eyes to find it.

This exquisite portrait by Walter Spies that was last seen in public domain exactly 22 years ago in Hong Kong is not just a record of a man—it is a meditation, a fusion of human form and cultural soul, tenderly etched by an outsider who dared to be still long enough to truly see.





918

**WALTER SPIES**

(1895 - 1942, German)

**Portrait of a Balinese Man (Sitting Balinese Man)**

executed in 1929; pencil on paper; 31 x 20 cm  
signed and dated on lower right

**S\$ 12,000 - 20,000**

**US\$ 9,120 - 15,200**

**Provenance:**

- Acquired directly from the artist by an Australian collector
- Anon. sale, Christie's Singapore, 30 March 1997, lot 43.
- Anon sale, Christie's Hong Kong, 27 April 2023, lot 30
- Acquired by the above sale by the present owner

Pick up point: Singapore



## *Silent Reflections: The Artistic Reverie of Cheong Soo Pieng*

Cheong Soo Pieng, a cornerstone figure in the development of modern Southeast Asian art, was not only a prolific painter but also a visionary whose works bridged the cultural spaces between East and West. The two paintings presented here — *Lady and the Song Birds* and *Family in Harmony* — encapsulate his refined sensitivity toward form, space, and narrative intimacy.

Rendered on linen and mounted on board, each piece invites viewers into a world delicately suspended between realism and abstraction. The compositional stillness, stylized figures, and architectural framing reflect not only Soo Pieng's command of formal aesthetics but also his deep engagement with broader art historical dialogues — most notably, those he encountered during his influential visit to the **National Gallery, London** in 1961. This trip was part of a longer European journey funded by a Singaporean government travel grant. During this period, he spent time in **London, Paris, Amsterdam, and Rome**, exposing himself to the works of European masters and contemporary Western art trends. His exposure to the **National Gallery in London**, where he would have seen the works of Vermeer and other Dutch masters, is widely believed to have had a lasting impact on his artistic evolution — particularly in his handling of composition, lighting, and spatial arrangements.



Woman Holding a Balance (1662-64)  
by Johannes Vermeer (Credit: National  
Gallery of Art, Washington, Widener  
Collection)

It is conceivable that Cheong Soo Pieng's sojourn to the National Gallery had a transformative effect on his artistic consciousness. The exposure to masterpieces by European masters, particularly the works of **Johannes Vermeer**, may have catalysed a pivotal shift. Vermeer, known for his poetic domestic interiors and masterful use of "paintings within a painting," appears to echo strongly in the present lots. Both Soo Pieng and Vermeer shared a common fascination: the interior as a site of psychological depth and quiet revelation.

In *Lady and the Songbirds*, a lone woman, her gaze inward, rests her face on her hand — a gesture of pensiveness immortalized in countless art historical portraits. Yet here, the space is dematerialized into blocks of colour and geometric boundaries, allowing mood and emotion to take precedence over detail. The elliptical shapes floating above her evoke lanterns or mirrors, perhaps nodding to Vermeer's fondness for visual doubling — a "painting within the painting" effect that teases the viewer with deeper layers of meaning.

*Family in Harmony*, on the other hand, captures a familial intimacy that transcends mere ethnographic documentation. A family — father, mother, and child — is arranged in a triangular composition, quietly engaged in a moment of shared presence. The subtle interaction between the batik-patterned cloth, the posture of the crouching child, and



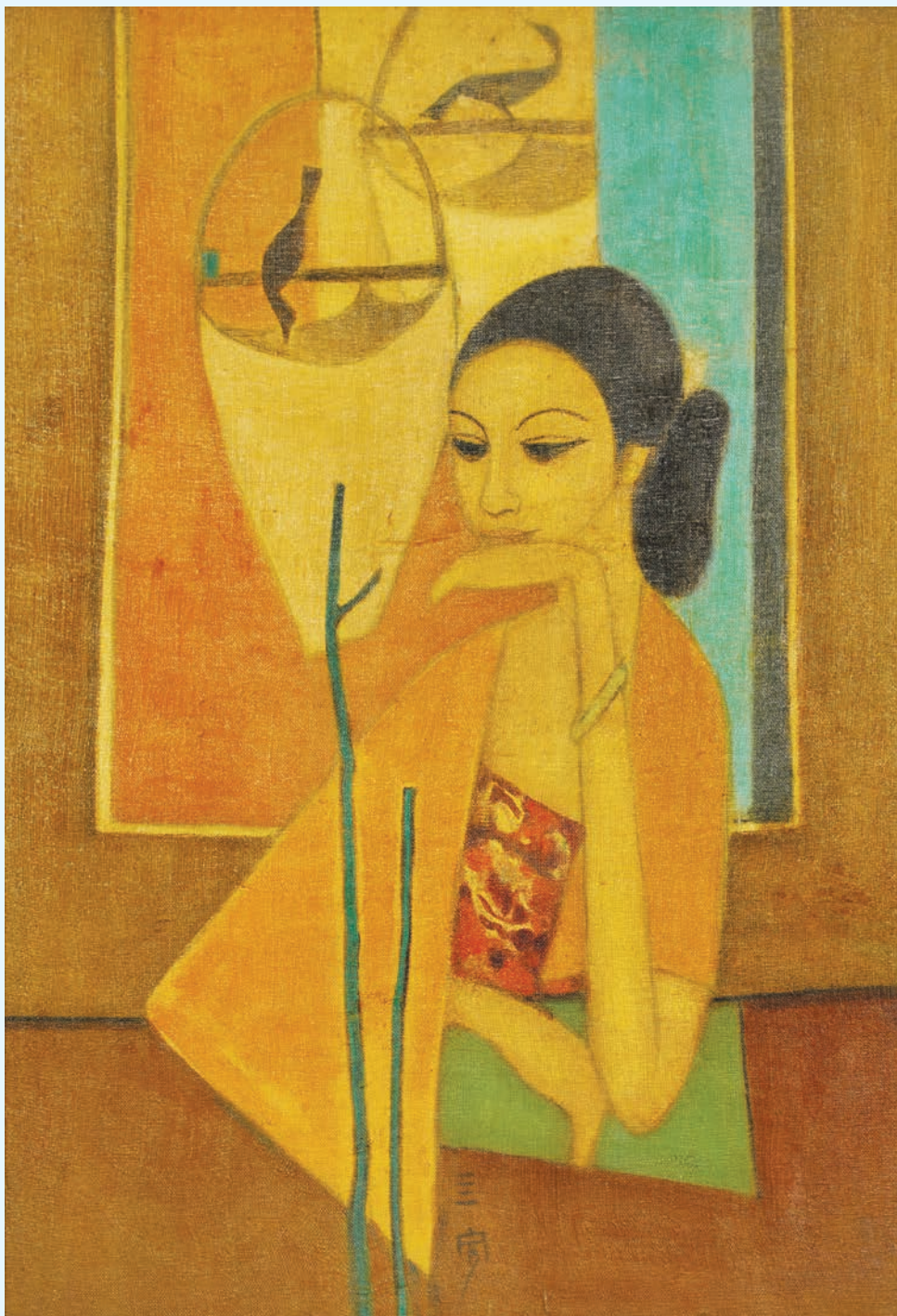
the standing vertical lines (possibly incense sticks or symbolic thresholds) lends the piece an almost spiritual stillness. Once again, one sees the Vermeer-esque influence: the careful modulation of light, the architectural depth, and the understated emotional resonance that transforms the mundane into the lyrical.

These works are emblematic of Soo Pieng's cross-cultural modernism — a visual idiom in which Southeast Asian subject matter meets Western compositional structure and Chinese ink traditions. His figures, elongated and serene, are not merely aesthetic stylizations but vessels of timeless, introspective beauty. The spatial treatment — flat yet dimensional — further points to his mastery in negotiating the visual vocabularies of multiple traditions.

Soo Pieng's travels through Europe in the 1960s, particularly his engagement with Western masterpieces, were more than mere academic tours. They were catalysts for synthesis, enabling him to reinterpret Eastern subjects with a Western eye for spatial drama and psychological nuance. His admiration for Vermeer can be sensed not in overt mimicry but in the spirit of contemplative intimacy that breathes through these compositions.

With *Lady and the Songbirds* and *Family in Harmony*, Cheong Soo Pieng captures quiet moments that resonate universally. At the same time, these paintings serve as art-historical bridges, linking Singaporean modernism with the European Old Masters, and offering a meditation on the enduring power of stillness, reflection, and the human form. The linen surface, gently absorbing the pigments, becomes the perfect vessel for this cross-cultural reverie — textured not just with paint, but with memory, influence, and transcendent grace.





919

**CHEONG SOO PIENG**

(1917-1983, Singaporean)

### **Lady and the Songbirds**

linen on board; 74 x 51 cm

signed in chinese characters on lower middle

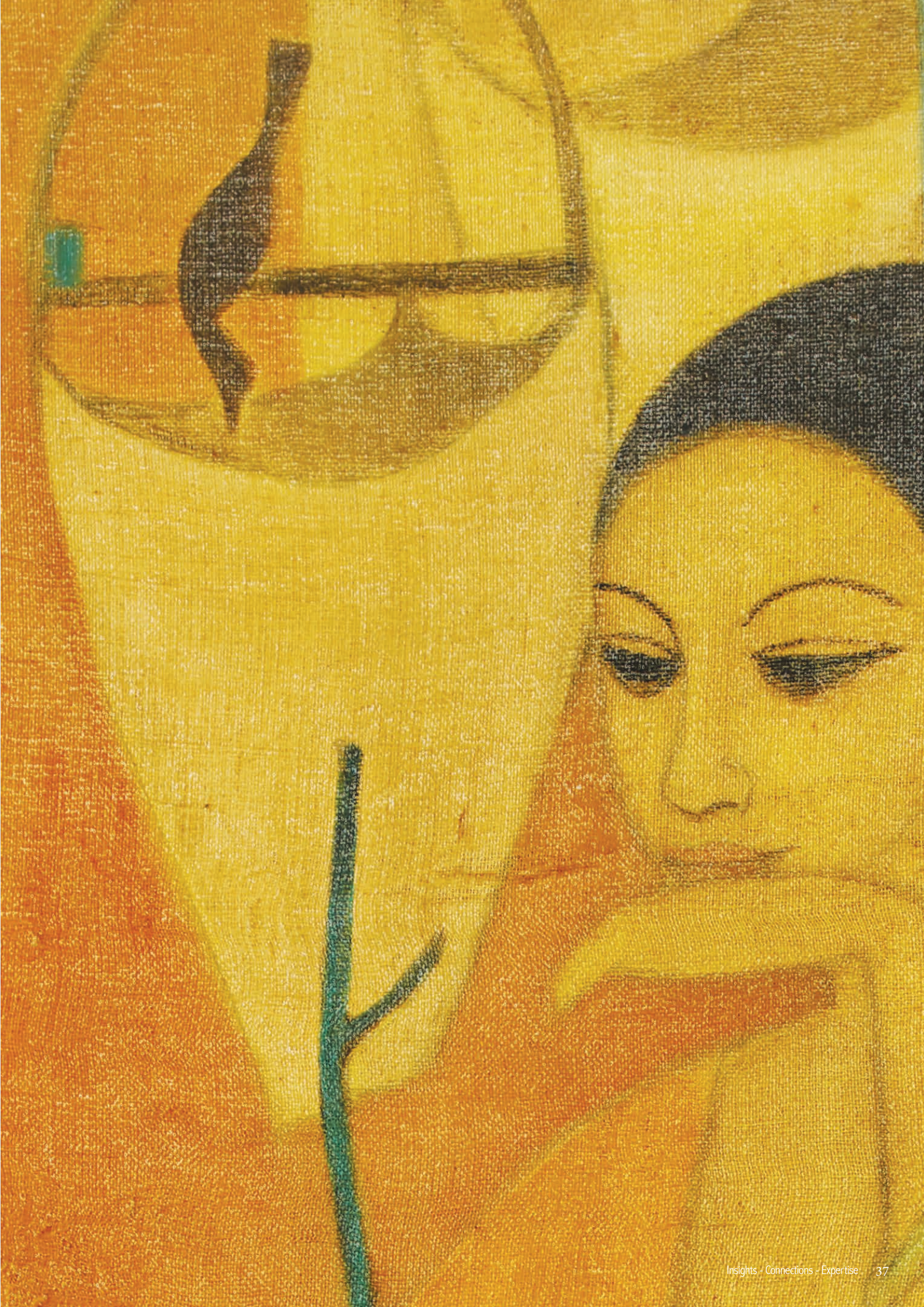
**S\$ 20,000 - 30,000**

**US\$ 15,200 - 22,800**

Provenance: From the estate of the artist

Pick up point: Singapore









920

## CHEONG SOO PIENG

(1917-1983, Singaporean)

### Family in Harmony

linen on board; 51 x 74 cm

signed in chinese characters on upper right

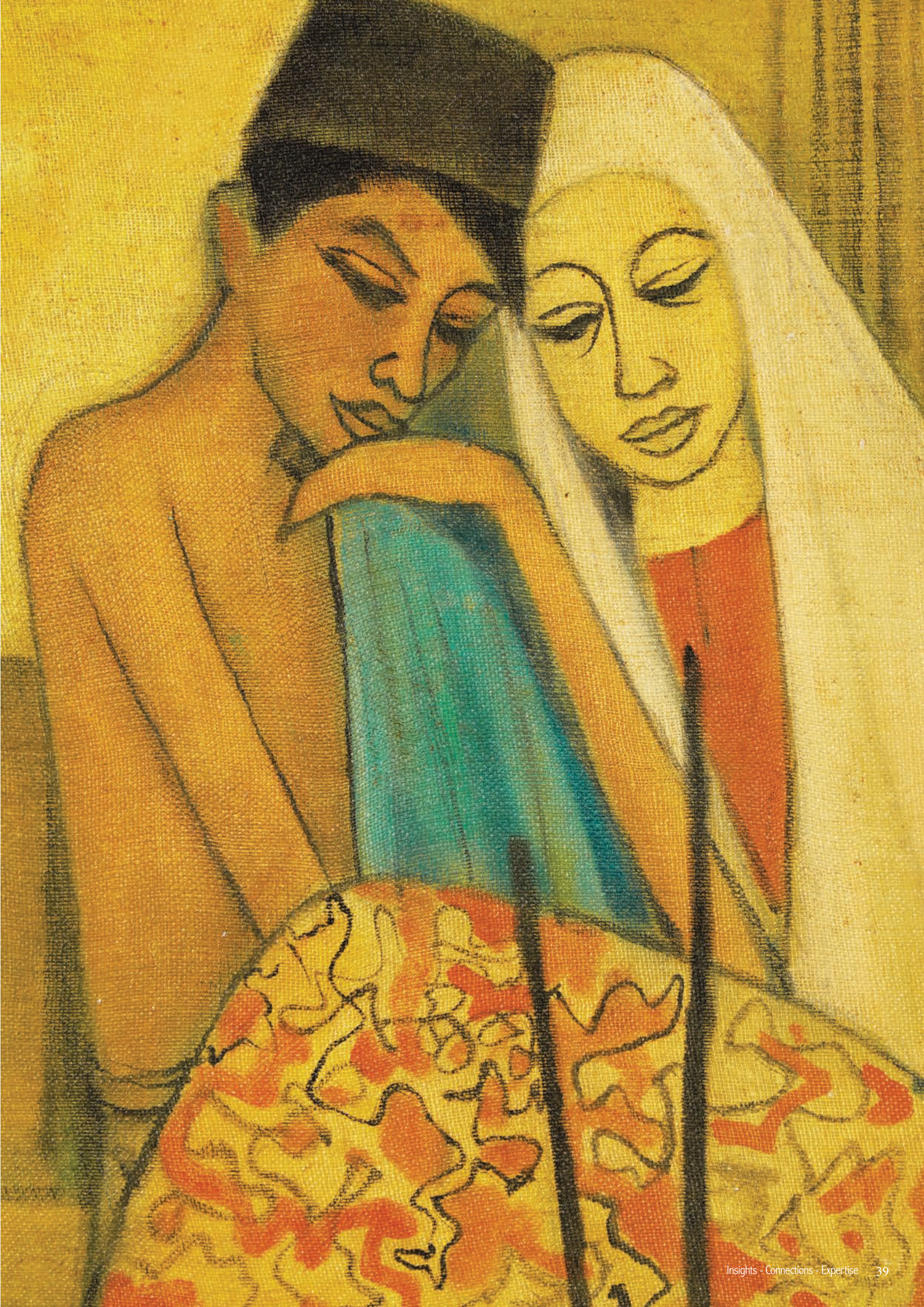
S\$ 20,000 - 30,000

US\$ 15,200 - 22,800

Provenance: From the estate of the artist

Pick up point: Singapore







# CONDITIONS OF BUSINESS FOR BUYERS

We hereby inform all those participating in the auction, that it shall be held subject to the following conditions and that anyone taking part in it, hereby accepts these conditions as applicable.

## Larasati as agent

As auctioneer, One Larasati Arts Pte Ltd here-in referred to as Larasati acts as agent for the Seller. Unless otherwise agreed, sales of goods at this auction result in contracts made between the seller, through our agency, with the buyer.

## Definitions of terms used in these conditions

In the conditions set out below, some terms are used regularly that need explanation. They are as follows:

- the “Buyer” means the person with highest bid accepted by the auctioneer;
- a “Lot” means any item deposited with us for sale at auction and, in particular, the item or items described against any lot number in any catalog;
- the “Hammer Price” means the charge payable by the auctioneer in relation to a lot;
- the “Buyer’s Premium” means the charge payable by the buyer as a percentage of the hammer price;
- the “Reserve” means the amount below which we agree with the Seller that the lot cannot be sold;
- “Forgery” means a lot constituting an imitation originally conceived and executed as a whole with a fraudulent intention to deceive as to authorship, origin, age, period, culture or source where the correct description as to such matters is not reflected by the description in the catalog and which at the date of the auction had a value materially less than it would have had if it had been in accordance with the description in the catalog. Accordingly, no lot shall be capable of being a forgery by reason of any damage and/or restoration work of any kind (including repainting);
- the “Insured Value” means the amount that Larasati in its absolute discretion from time to time shall consider to be the value for which a lot should be covered by insurance (whether or not insurance is arranged by us).

## BEFORE THE SALE

### Examination of goods

Prospective buyers are strongly advised to examine personally any goods in which they are interested, before the auction takes place. Condition reports are usually available on request.

Larasati is not responsible for any faults or defects in any lot or the correctness of:

- any statement as to the authorship;
- origin;
- date and age of the lot;
- attribution;
- genuineness;
- provenance and conditions of any lot.

Larasati does not make or give, nor has any person in the employment of Larasati any authority to make or give, any representation or warranty regarding the authorship, origin, date, age, size, medium, attribution, genuineness, description, provenance, condition or estimate selling price of any lot.

### Catalog descriptions

Statements by us in the catalog or condition report, or made orally or in writing elsewhere, regarding the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimate

selling price of any lot are merely statements of opinion given in good faith, and are not to be relied on as statements of definitive fact. Catalog illustrations are for guidance only, and should not be relied on either to determine the tone or colour of any item or to reveal imperfections. Estimates of the selling price should not be relied on as a statement that this price is either the price at which the lot will sell or its value for any other purpose.

Many items are of an age or nature which precludes their being in perfect condition and some descriptions in the catalog or given by way of condition report make reference to damage and/or restoration. We provide this information for guidance only and the absence of such reference does not imply that an item is free from defects or restoration nor does the reference to particular defects imply the absence of any others.

## Buyers Responsibility

Buyers are responsible for satisfying themselves concerning the condition of the goods and the matters referred to in the catalog description.

## AT THE SALE

### Refusal of admission

Our sale takes place on our own premises or premises over which we have control for the sale, and we have the right, exercisable at our complete discretion, to refuse admission to the premises or attendance at the auction.

### Registration before bidding

Every prospective buyer must complete and sign a registration form and provide identification before making a bid at auction. Prospective buyers should be aware that we usually require buyers to undergo a credit check.

### Bidding as Principal

When making a bid, prospective buyer will be accepting personal liability, unless it has been agreed in writing, at the time of registration, that a bidder is acting as agent on behalf of a third party acceptable to us.

### Commission Bids

If a prospective buyer gives us instructions to bid on his behalf, by using the form printed after the catalog entries, we shall use reasonable efforts to do so, provided these instructions are received not later than 24 hours before the sale. Bids should be placed in Singapore Dollars. Bids placed in other currencies will be converted to Singapore Dollars using the one month forward rate of exchange quoted to us by UOB Singapore at opening on the date of the auction and the Singapore Dollars figure may be subject to rounding. The buyer’s invoice will be in Singapore Dollars and we shall not be liable to the buyer for any loss suffered as a result of exchange rate movements after the date of the sale. If we receive commission bids on a particular lot for identical amounts, and at auction these bids are the highest bids for the lot, it will be sold to the person whose bid was received first. Commission bids are undertaken subject to other commitments at the time of the sale, and the conduct of the sale may be such that we are unable to bid as requested. Since this is undertaken as a free service to prospective buyers on the terms stated, we cannot accept liability for failure to make a commission bid. Prospective buyers should therefore always attend personally if they wish to be certain of bidding.

### Telephone Bids

If prospective buyers make arrangements with us not less than 24 hours before the sale, we shall use reasonable efforts to contact the bidders to enable them to participate in bidding by telephone, but under no circumstances will we be liable to either the seller or any prospective buyer as a result of failure to do so.



### **Bidding by Internet LIVE Auctions**

For LIVE Auctions, the Company does not provide in-house real-time bidding service. However, bids may be placed through the Internet Bid System provided by INVALUABLE (hereinafter referred to as the "Real-Time Internet Bidding"). Any person who intends to participate must register through INVALUABLE as the appointed third party company for Real-Time Internet Bidding and is bound to the INVALUABLE's Terms and Conditions of the sale. Please note that for this "particular" sale, no surcharge of 5% will be charged on top of 22% buyer's premium.

### **Currency Converter**

At this auction, a currency converter may be operated, based on the one month forward rates of exchange quoted to us by UOB Singapore at opening on the date of the auction. Bidding will however take place in Singapore Dollars. The currency converter is not always reliable, and errors may occur beyond our control either in the accuracy of the lot number displayed on the converter, or the foreign currency equivalent of Singapore Dollars bids.

We shall not be liable to the buyer for any loss suffered as a result of the buyer following the currency converter, rather than the Singapore Dollars bidding.

### **Video images**

At this auction there will be a video screen. Mistakes may occur in its operation, and we cannot be liable to the buyer regarding either the correspondence of the image to the lot being sold or the quality of the image as a reproduction of the original.

### **The auctioneer's discretion**

The auctioneer has the right at his absolute discretion to refuse any bid, to advance the bidding in such manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, to put an item up for bidding again.

### **Successful bid**

Subject to the auctioneer's discretion, the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer.

## **AFTER THE SALE**

### **Buyer's Premium**

In addition to the hammer price, the buyer must pay us the buyer's premium at a rate of 22% of the hammer price of the lot and transport/shipping charges.

### **Payment**

Following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made and then pay the full amount due (comprising the hammer price and the buyer's premium) within seven days after the date of the sale.

The buyer will not acquire title to the lot until all amounts due to us have been paid to us, even in circumstances where we have released the lot to the buyer.

### **Collection of Purchases**

Unless we specifically agree to the contrary, we shall retain items sold until all amounts due to us, or to Larasati or to any of its other subsidiaries, have been paid in full. Items retained will be covered by our insurance from the date of the sale for a period of seven days or, if by then the goods have been collected, to the time of collection. After seven days or from the time of collection, whichever is the earlier, the lot will be entirely at the buyer's risk.

### **Packing and handling**

We shall use all reasonable efforts to take care when handling and packing a purchased lot but remind the buyer that after seven days or from the time of collection, the lot is entirely at the buyer's risk.

### **Remedies for non-payment or failure to collect purchases**

If the buyer fails to make payment within seven days, we shall be entitled to exercise one or more of the following rights or remedies:

- to charge interest at a rate per annum not exceeding UOB Singapore base rate plus 4 per cent on the full amount due to the extent it remains unpaid for more than seven days after the date of the sale;
- to exercise a lien on any of the buyer's property which may be in our possession for any purpose and, following 14 days' notice to the buyer of the amount outstanding and remaining unpaid, arrange the sale of such property and apply the proceeds in discharge of the amount outstanding to us;
- where several amounts are owed by the buyer to us, or to Larasati, or to any of its other subsidiaries, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction whether or not the buyer so directs;
- to reject at any future auction any bids made by the buyer or on his behalf or obtain a deposit from the buyer before accepting any bids;

If the buyer fails to make payment within 45 working days, we shall in addition be entitled to exercise any one or more of the following remedies:

- to issue proceedings on behalf of the seller against the buyer to recover the full amount due, together with the costs of such proceedings on a full indemnity basis and with interest, charged at 4% per annum above UOB Singapore base rate;
- to cancel the sale of the lot or any other item sold to the buyer at the same auction;
- to arrange a resale of the lot publicly or privately, and, if this results in a lower price being obtained, claim the balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment.

### **Failure to collect**

Where purchases are not collected within seven days after the sale, whether or not payment has been made, we shall arrange storage at the buyer's expense, and only release the items purchased after payment has been made in full of storage, removal, insurance and any other costs incurred, together with payment of all other amounts due to us.

### **Forgeries**

If within 6 (six) months of the date of the auction the Buyer satisfies us that the Lot is a Forgery, with the condition that claim must be accompanied with satisfactory evidence in the form of a written opinion of at least 3 (three) independent experts with knowledge on the related property, confirming that the lot is a forgery, then:

- (i) If the Buyer at that time has not yet paid the full amount due, we shall have the right to cancel the sale and/or.
- (ii) If the Buyer has paid the full amount and if we have at the time not paid the seller the whole or part of the full amount due to the seller, then we will refund to the Buyer the purchase price of the lot and/or.
- (iii) If the Buyer had paid the full amount and if we at that time had also paid the Seller the whole or part of the full amount due, then the Seller must refund to us, on demand, the total amount paid. We shall then refund the total amount received from the Seller to the Buyer plus any balance due to the Buyer to pay back the full purchase price of the lot. The Buyer does not reserve the right to claim any interests on the purchase price paid by the Buyer. In the latter case we shall exercise a lien over any property of the Seller under our control as security for the amount due.

We reserve the right to seek for further expert opinion. There will be no refund if there is a conflict of opinion among the related experts. Larasati is not responsible for any faults or defects in any lot, including the genuineness of the work.







☐ Written Bid
 ☐ Phone Bid

**Sale Title**  
**MODERN SOUTHEAST ASIAN ART**

**Date**  
**27 April 2025**

**Sale Code**  
**"SONGBIRD"**

Please bid on my behalf at the above sale for the following lot(s) up to the price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves if any.

I agree to comply with the conditions of business and notices as printed in the catalog. I understand that if my bid is successful, I am liable to pay for the lot(s) I have bid at the hammer price plus 22% premium.

### Arranging Payment

In order to avoid delay in clearing purchases, buyers who are unknown to us are advised to make arrangements for payment before the sale or for satisfactory references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

Payment for purchase must be made by bank transfer in favour of One Larasati Arts.

AFTER THE HAMMER IS DOWN, ONE LARASATI ARTS WILL NOT ACCEPT ANY CANCELLATION. ONE LARASATI ARTS DOES NOT ACCEPT CREDIT CARDS AS PAYMENT OF PURCHASE.

### One Larasati Arts Pte Ltd.

Please email to: [info@larasati.com](mailto:info@larasati.com)  
Tel: +62 811 116 5778

Name (please print or type)

Date

Address

Telephone / Home (Business)

City Country

Zip Code Email

\*Please provide your copy of ID

### BANK REFERENCES :

Name of Bank & Branch :

Account No. : Contact Name :

Tel No. :

### OTHER REFERENCES :

Name : Tel No. :

Address :

I hereby agree to be bound by One Larasati Arts's conditions of business, other supplements of them provided at the registration and notices announced by auctioneer or posted in the saleroom by way of notice that govern purchases at the above mentioned sale.

Signed (we must have your signature to execute this bid)

Prospective bidders are reminded that the auction will be conducted in Singapore Dollars and are requested to leave bids in Singapore Dollars.

Lot No.	Catalog / Description	Top limit of Bid in S\$, not including the buyer's premium
		S\$
		S\$
		S\$
		S\$
		S\$
		S\$

(please print or type)

Lot No.	Catalog / Description	Top limit of Bid in S\$, not including the buyer's premium
		S\$
		S\$
		S\$
		S\$
		S\$
		S\$

(Bid is per lot number as listed in the catalog)



# GUIDE FOR ABSENTEE BIDDERS

## Absentee Bids

If you are unable to attend the auction in person, and wish to place bids, you may give Larasati Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note : Larasati offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Larasati will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter.

Email: [info@larasati.com](mailto:info@larasati.com).

## Using the Absentee Bid Form

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Bids must be placed in the same order as the lot numbers appear in the catalog.

Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

## Successful Bids

A successful bidder will receive an invoice detailing his or her purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

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