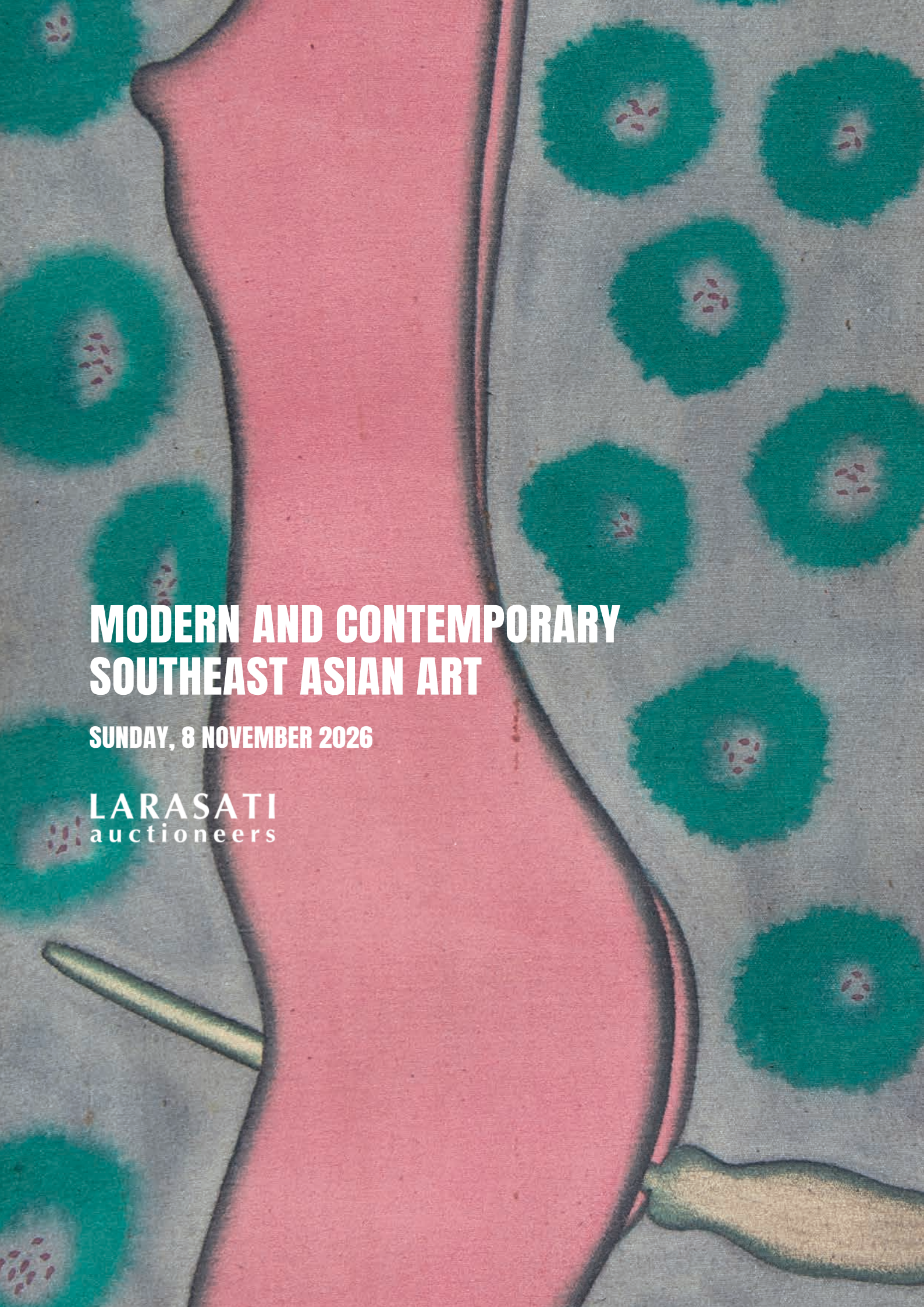


MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

SUNDAY, 8 NOVEMBER 2026

LARASATI
auctioneers







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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

AUCTION
SUNDAY, 8 NOVEMBER 2026 (LIVE STREAMING)
starting from 4.30 pm (Singapore) | 3.30 pm (Jakarta)

SELECTED PREVIEW
Sunday, 8 November 2025 (10 am - 3 pm)

THE HERMITAGE
A TRIBUTE PORTFOLIO HOTEL JAKARTA
Courtyard Room, Lobby
1 Cilacap, Jakarta 10310

SALE NUMBER
SPA 076 "SERENITY"

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.

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
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.

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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
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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.

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

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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.

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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.

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Shipping
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LARASATI
SINGAPORE

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(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***)*

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Address : _____ **Postcode :** _____

IC/Passport 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 : _____

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☐ **LARASATI - Modern and Contemporary Southeast Asian Art (Sunday, 8 November 2026)**

- **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 :** _____

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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

LIVE STREAMING
Sunday, 8 November 2026
starting at 4.30 pm (Singapore) | 3.30 pm (Jakarta)
LOT 901 - 920



901

LE MAYEUR DE MERPRES, ADRIEN JEAN

(1880 - 1958, Belgian)

Djibouti

mixed media on paper; 21 x 26 cm
signed on lower right

S$ 1,500 - 2,800
US$ 1,170 - 2,190

Pick up point: Jakarta



902

HOFKER, WILLEM GERARD

(1902 - 1981, Dutch)

Marcus-Turm Rothenborg, Germany

executed in 1967; mixed media on paper; 29.5 x 39 cm
signed, titled and dated 1967 lower left; framed by the artist

S$ 1,500 - 2,800
US$ 1,170 - 2,190

Provenance:
- Bought from the artist at an exhibition in Bloemendaal
- Zeeuws Veilinghuis, Middelburg, Netherlands, November 20, 2024

Pick up point: Jakarta



903

BLANCO, ANTONIO

(1911 - 1999, Indonesian)

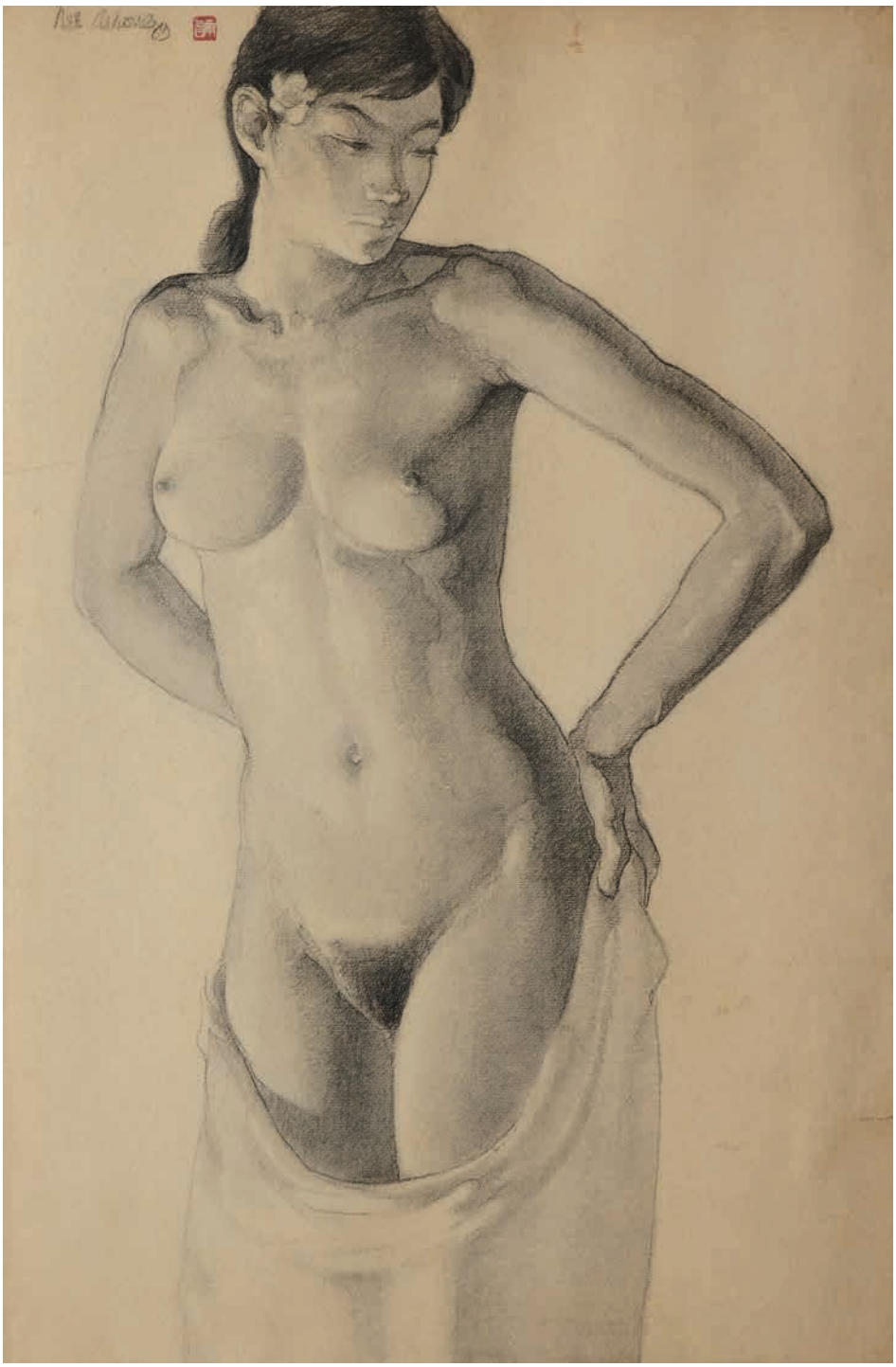
Balinese Dancer

mixed media on paper; 30 x 25 cm
signature nearly effaced, with only minimal traces visible at lower right

S$ 4,000 - 6,000
US$ 3,125 - 4,690

This painting is offered with original frame crafted by the artist's son Mario Blanco, who has also kindly authenticated this painting.

Pick up point: Jakarta



904

TENG NEE CHEONG
(1951 - 2013, Singaporean)

Drawing (Untitled)

executed in 1993; charcoal on paper; 79 x 55 cm
signed and stamped with the artist's seal on upper left

S$ 5,500 - 8,500
US$ 4,300 - 6,640

Exhibited:
CRESCENT OVER THE EQUATOR, Shen's Fine Art, Singapore 1993.
Illustrated, full page, in the unpaginated exhibition catalogue.

Pick up point: Jakarta



905

DONALD FRIEND
(1915 - 1989, Australian)

Three Studies of Wayan

ink, watercolour and Gouache on paper laid on masonite board
58 x 79 cm; inscribed and signed on lower left
The name of the sitter "Wayan Murnata Kusuma" (on upper right corner)

S$ 4,000 - 6,000
US$ 3,125 - 4,690

Pick up point: Jakarta

906

MUKAHAR, RUDY
(b. 1971, Indonesian)

Three Balinese Girls at Temple's Gate

painted in 2025; oil on canvas; 150 x 100 cm
signed and dated on lower right

S$ 1,000 - 1,500
US$ 780 - 1,170

Pick up point: Jakarta


MR 2025



907

GUNARSA, NYOMAN
(1944 - 2017, Indonesian)

Aringgit

painted in 1986; oil on canvas; 145 x 145 cm
signed and dated on lower right

S$ 5,000 - 7,000
US$ 3,910 - 5,470

This lot is accompanied with certificate of authenticity from the artist

Pick up point: Jakarta



908

MOKOH, DEWA PUTU
(1936 - 2010, Indonesian)

Three Girls

painted in 1993; acrylic on canvas; 40 x 50 cm
signed and dated on lower right

S$ 1,200 - 1,800
US$ 940 - 1,410

Pick up point: Jakarta



909

ZAINI
(1924 - 1977, Indonesian)

Landscape With Red Sky

painted in 1976; oil on canvas; 70 x 50 cm
signed and dated on lower right

S$ 2,800 - 3,800
US$ 2,190 - 2,970

Pick up point: Jakarta



910

WIANTA, I MADE
(1949 - 2020, Indonesian)

Geometri on purple

painted in 2010; oil on canvas laid down on board; 90 x 90 cm
signed and dated on lower right

S$ 1,000 - 1,500
US$ 780 - 1,170

This lot is accompanied with certificate of authenticity from the artist

Pick up point: Jakarta



911

WIANTA, I MADE

(1949 - 2020, Indonesian)

Triangle mosaic Rythm

painted in 2005; oil on canvas laid down on board; 90 x 120 cm
signed and dated on lower left

S$ 1,300 - 1,800
US$ 1,015 - 1,410

This lot is accompanied with certificate of authenticity from the artist

Pick up point: Jakarta



912

WIANTA, I MADE

(1949 - 2020, Indonesian)

Blue Galaxy

painted in 2011; oil on canvas laid down on board; 90 x 120 cm
signed and dated on lower right

S$ 1,300 - 1,800
US$ 1,015 - 1,410

This lot is accompanied with certificate of authenticity from the artist

Pick up point: Jakarta



913

NASHAR
(1928 - 1994, Indonesian)

Perdu di Bawah Pohon

painted in 1984; acrylic on canvas; 88 x 137 cm
signed with artist's monogram and dated on lower right

S$ 3,200 - 4,200
US$ 2,500 - 3,280

Literature:
Agus Dermawan T, "Elegi Artistik tentang Nashar dan lukisan-lukisannya", ASPI (Asosiasi Pencinta Seni Indonesia), 2009, illustrated in colour, p. 89.

Pick up point: Jakarta

In *Perdu di Bawah Pohon* (Shrubs Beneath the Tree), painted in 1984, Nashar explored the expressive possibilities of colour, line and organic form through a distinctive language of abstraction. Interweaving fluid, ribbon-like shapes with bold geometric planes, the composition unfolds in a vibrant interplay of ochre, crimson, turquoise and deep blue. The seemingly spontaneous arrangement of forms creates a dynamic visual rhythm, where curved lines intersect and overlap against expanses of contrasting colour.

Rather than presenting nature through literal representation, Nashar distils its essence into an imaginative interplay of shapes and spatial relationships. His treatment of the subject reflects an artistic sensibility that favours emotional intuition over descriptive precision, allowing the landscape to emerge through the language of abstraction. Balancing spontaneity with compositional structure, the painting invites viewers to discover their own visual associations within its layered forms.



914

ABDUL DJALIL PIROUS
(1933 - 2024, Indonesian)

Relik Tembikar Aceh Darussalam

painted in 2008; oil, ceramic on canvas; 50 x 70 cm
signed and dated on lower right
signed, inscribed and dated on the reverse

S$ 2,500 - 3,500
US$ 1,955 - 2,735

Pick up point: Jakarta



915

AFFANDI
(1907 - 1990, Indonesian)

Lotus Flowers

painted in 1981; oil on canvas; 105 x 127 cm
signed with artist's monogram and dated on lower left

S$ 42,000 - 55,000
US$ 32,810 - 42,970

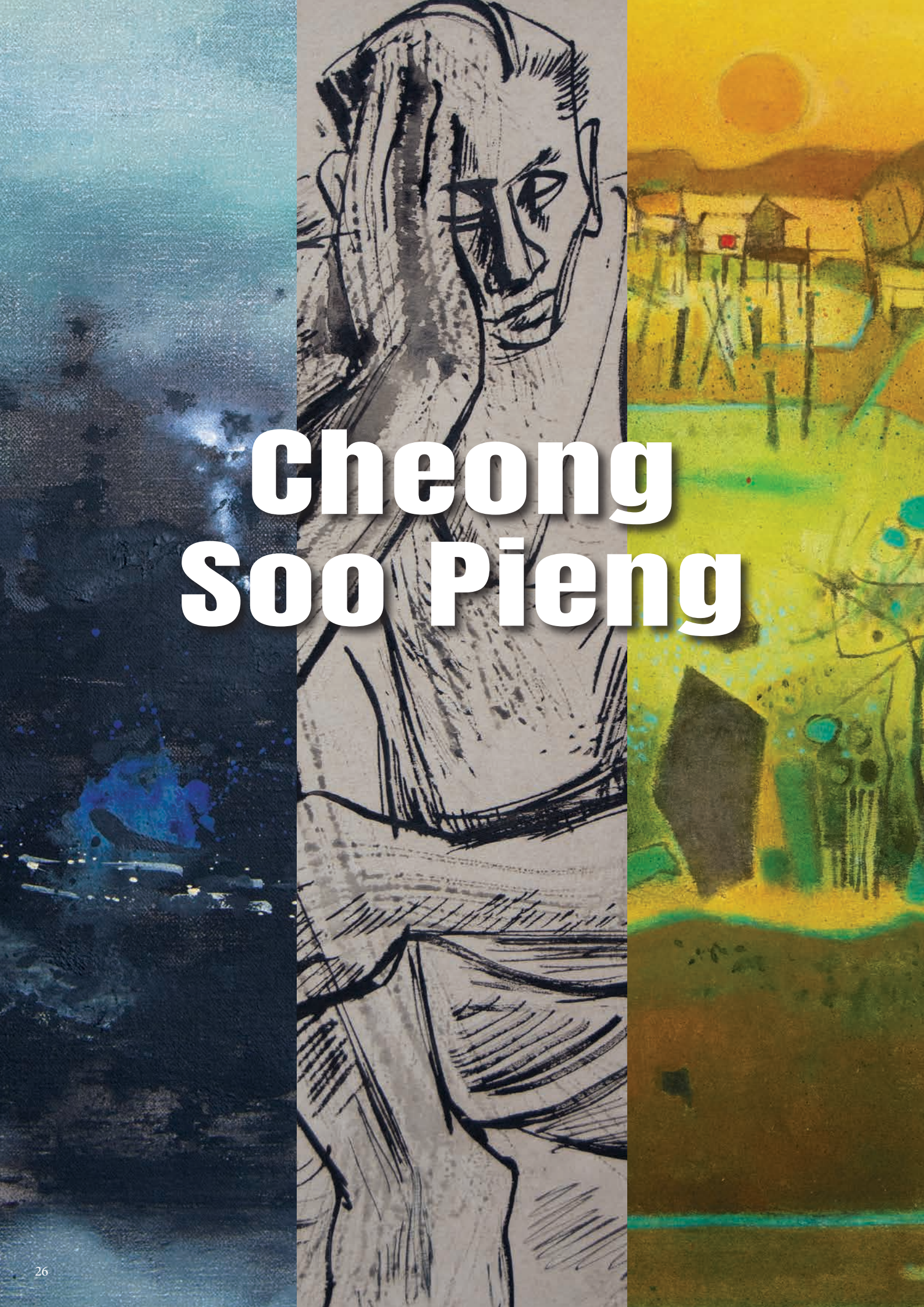
This lot is accompanied with certificate of authenticity from Museum Affandi, document no.: 182/YA-JK/II.2026, dated 27 February 2026.

Pick up point: Jakarta

In *Lotus Flowers* (1981), Affandi transforms a familiar botanical subject into a vivid expression of movement, colour and emotion. Rather than rendering the flowers through precise botanical detail, he approaches the lotus pond as a living, shifting environment, where blossoms, foliage and reflections merge into an animated field of painterly gestures.

The composition unfolds through vigorous, swirling strokes of green, yellow and deep black, punctuated by vivid crimson-red lotus blossoms. These flashes of red emerge almost spontaneously from the dense vegetation, creating a striking visual rhythm against the surrounding layers of colour. Applied with characteristic physical intensity, the paint carries the immediacy of the artist's gestures, allowing the energy of the natural world to resonate through the very surface of the canvas.

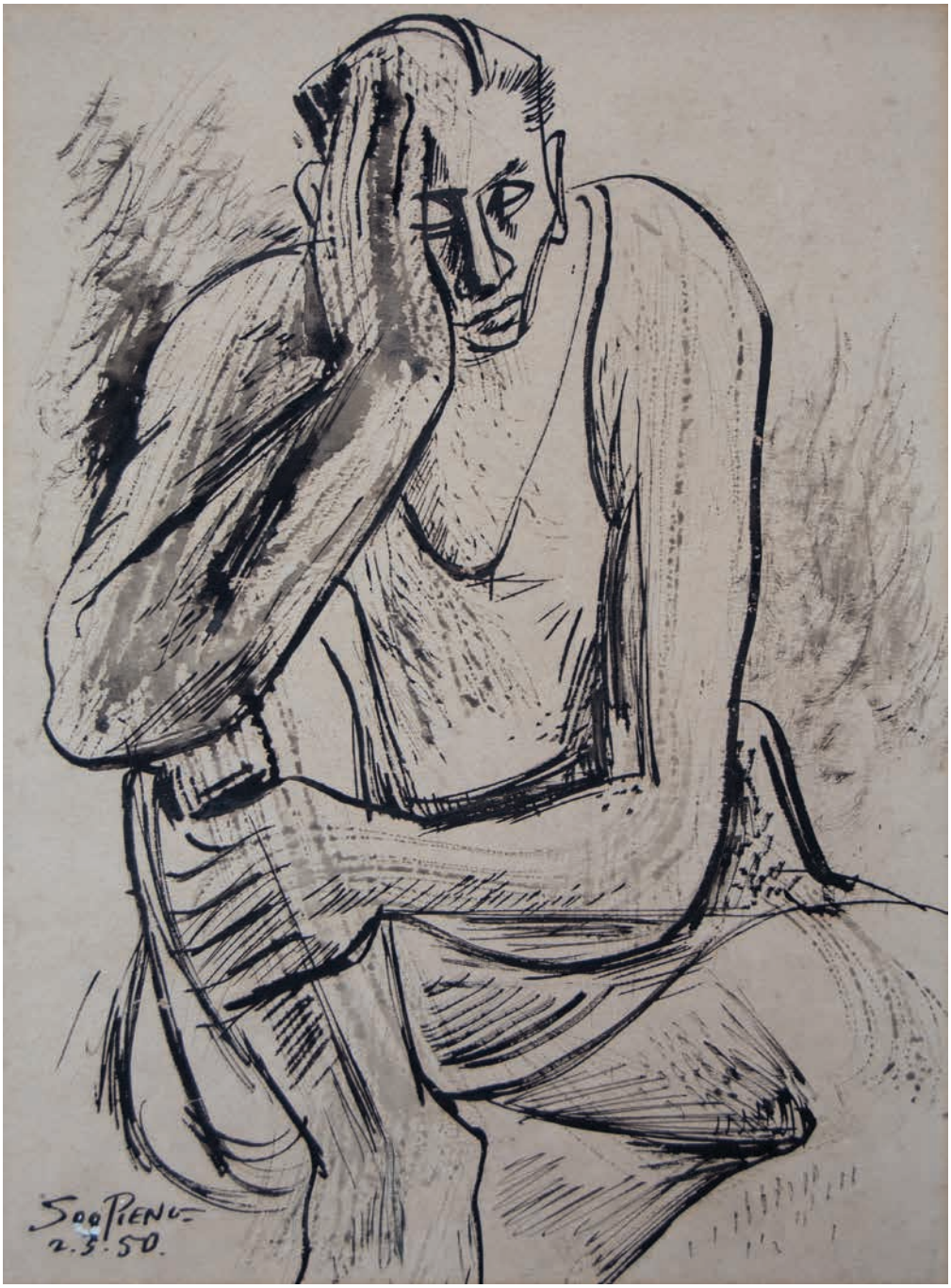
For Affandi, painting was less an exercise in faithful representation than an act of emotional expression. His distinctive gestural technique, often working directly with paint squeezed from the tube and manipulated by hand, gave his subjects an extraordinary sense of vitality. In *Lotus Flowers*, nature is neither still nor merely decorative; it becomes an extension of the artist's own expressive temperament. The result is an exuberant interpretation of the lotus pond, where the beauty of nature is captured not through meticulous description, but through an unmistakable force of feeling.



Cheong Soo Pieng

Cheong Soo Pieng was born in Xiamen, Fujian Province. He trained at the Xiamen art school founded by his mentor and lifelong champion Lim Hak Tai (1893 – 1963), with further studies at the Xinhua Academy of Fine Art in Shanghai. He is arguably the essential artist of 20th century Singapore. He emigrated to the city state in 1946 and within a few years was renowned as one of the pioneering artists who embodied the principles of Nanyang. A philosophy rather than a simple style, Nanyang painting is named after the Nanyang Academy of Art (NAFA), of which Lim Hak Tai was the Principal. It was founded in 1938 by a group of Chinese emigrées who, like Soo Pieng, trained at the Xinhua Academy.

Nanyang painting is a heady mix of Chinese ink painting and European modernism fused with the landscape and forms of the Southern Seas. This conflation of techniques, materials and ways of seeing is still renowned as an expression of Singaporean artistic identity.



916

CHEONG SOO PIENG (1917 - 1983, Singaporean)

Seated Man

executed in 1950; ink on paper; 52 x 43 cm
signed and dated on lower left

S$ 3,000 - 5,000
US$ 2,345 - 3,910

Exhibited: "National Open Competition in Black and White Art", July 1955, The Singapore Art Society (SAS)

Pickup point: Singapore



Cheong Soo Pieng's ink drawing *Seated Man,* 1950, has the energy and woodcut print-type finish typical of his early years in Singapore. The repeated marks around the outlines and shaded parts of the young male model lend a sense of movement to a still pose. The brush marks are made quickly and with calligraphic sweeps, with lighter and wetter midtones applied throughout. Soo Pieng was training in Xinhua at the time in which the New Woodcut Movement, spearheaded by Lu Xun (1881–1936), was influential in the artistic circles of Shanghai. The movement formed in response to the import of German Expressionist woodblock prints by artists such as Kathe Kollwitz (1867–1945) and Frans Masereel (1889–1972). These were reproduced in Chinese art publications in Singapore in the 1930s and inspired Chinese artists there to take up printmaking. The genre was German Expressionist in style but Singaporean in subject matter. This grew stronger after World War Two, at the period in which social and anti-colonial discontent was growing. Soo Pieng was drawing in a manner that was consistent with the graphic energy of woodblock prints at the time.

The brushwork in *Seated Man* is comparable to Soo Pieng's polychrome oil paintings of the same period, such as *Lady*, 1949, which sold at Sotheby's Hong Kong (4 April 2015) for *HKD 1,875,000 (*US $241,875).



917

CHEONG SOO PIENG (1917 - 1983, Singaporean)

Nocturnal Landscape

painted in ca. 1960s, oil on canvas; 71 x 54 cm
signed in chinese character on lower right

S$ 45,000 - 55,000
US$ 35,155 - 42,970

This lot is accompanied with certificate of authenticity issued by the artist's family

Pickup point: Singapore

Nocturnal Landscape is likely to have been painted in 1962 or 1963. It is very similar in style to a group of 24 oil paintings and 31 watercolours exhibited at the Redfern Gallery in Cork Street, London between 23 April to 17 May 1963. The exhibition took place at the end of a two-year period of travel for Soo Pieng across continental Europe and Britain starting in 1961. Already by 1960 he was using more wet-on-wet watercolour techniques in his village scenes alongside a Cubist-inspired geometry, and by 1964 his paintings were becoming more concrete with recognisable forms, whether figurative, the built environment or landscape.

The works in the Redfern show all featured the stylistic approach that we see here: a mix of the Chinese literati ink painting tradition, which is based upon shades of black ink – conceived as different colours in Chinese art theory – and Abstract Expressionist gestural splashes and colour field painting in the same space. In London Soo Pieng was captivated by the works of JMW Turner and John Constable's oil sketches, which he saw in the national collections. Their capture of light and its effect on atmosphere can be seen in Soo Pieng's billowing, luminous forms.

While it is not certain whether the current piece was in the Redfern show, since titles may have changed and not all of the paintings were reproduced in the original catalogue, three dated oil paintings from this period that are similar in palette have been sold in recent years. *Subtlety*, 1963, at Christie's Shanghai (26 April 2014) for RMB 1.1m premium (US $180,000); *Paysage*, 1962, sold at Christie's Hong Kong (31 May 2015) for HKD2.08m premium (US $ 268,320); and *Blue Expression*, 1963, at Christie's Hong Kong (2 Dec 2020) for HKD1.375m premium (US $177,400). The Redfern exhibition resulted in a number of institutions purchasing Soo Pieng's work. The Glynn Vivian Art Gallery, Swansea, bought *Abstraction II* (Redfern No.7), and Leicestershire County Council Collection has *Chinese Landscape III* (Redfern No.15).

The auction record for any work by Soo Pieng was set by a piece from this series of works. *Nature's Inspiration,* 1963, sold for HKD11.5m (US $1,475,795) premium-inclusive at Christie's Hong Kong (28 Nov 2023).



918

CHEONG SOO PIENG (1917 - 1983, Singaporean)

Golden Sunrise over Fishing Village

mixed media on hard paper; 74.5 x 51 cm
signed in chinese character on lower right

S$ 20,000 - 30,000
US$ 15,625 - 23,440

Pickup point: Singapore

Golden Sunrise over Fishing Village is spare in detail but saturated in colour. The village in the distance is weighted under the golden glow of the sun, its inhabitant sleeping as it rises. The body of water has just a single fishing boat in view as the flattened perspective becomes more abstract the further the scene moves towards the foreground. The huts and trees along the near riverbank are geometrically abstract, while the nearest, earthy stretch of land fixes the tonal contrast to focus attention on the top two-thirds of the painting.

There is no date inscribed, but stylistically it would fit the early 1970s. In the 1970s, Soo Pieng worked in many styles and mediums, moving between abstraction and figuration.

Compositionally, the tripartite division of a landscape proportioned like a hanging scroll is something that can be seen in Soo Pieng's work in a group of paintings from the mid-1960s. The "crab-claw" style of the tree branches, deriving from Northern Sung brushwork, can be seen in both this landscape and others at that time, such as *Kampong Life*, 1967 (Masterpiece Fine Art Auction, 11 April 2015, sold for SGD 40,260. US $29,551 premium-inclusive). However, the acidity of the colours and the more abstract division of the three planes from foreground to background suggest a later date. This is most likely prior to 1975/76 – at which point his late figurative style was dominant or his landscapes were generally executed in softer colours.

Viv Lawes
Art Historian, Sotheby's Institute of Art
University of the Arts London, Imperial College
Consultant, Larasati Auctioneers and One East Asia



919

CHUSIN SETIADIKARA

(b. 1949, Indonesian)

Duduk di Suasana Tenteram

painted in 1995; oil on canvas; 100 x 100 cm
signed and dated on middle left

S$ 12,000 - 18,000
US$ 9,375 - 14,060

Exhibited:
Pos-Photography Realistic Portrayal / Rupa Realistic Post Fotografi, Chusin Setiadikara's Solo Exhibition at Galeri Nasional Indonesia, Jakarta, Indonesia, February 21 - March 6, 2002, CP Artspace, Washington DC, USA, June 7 - July 15, 2002. Illustrated in colour in the exhibition catalogue, p. 66

Pick up point: Jakarta

In *Duduk di Suasana Tenteram* (1995), Chusin Setiadikara captures a moment of quiet introspection through the contemplative presence of two women. Their intertwined yet distinct postures establish a subtle dialogue between stillness and movement, inviting the viewer into a private world of thought and reverie. Flowing blue garments provide a striking counterpoint to the vivid geometric planes of green, yellow, and red in the background, revealing the artist's sensitivity to composition, colour, and the expressive potential of the human form.

Born in Bandung in 1949, Chusin studied under renowned painter Barli Sasmitawinata before relocating to Bali in 1987, where he further developed his distinctive approach to realism. His artistic achievements include the 1996 Philip Morris ASEAN Art Awards, while his works have entered prestigious international collections, notably the Fukuoka Asian Art Museum in Japan.

Duduk di Suasana Tenteram offers an evocative glimpse into Chusin's exploration of figurative expression, where femininity, solitude, and the unspoken rhythms of everyday life converge in a composition of remarkable visual harmony.



920

I GUSTI AYU KADEK MURNIASIH

(1966 - 2006, Indonesian)

Hati Yang Bahagia

painted in 1999; acrylic on canvas; 70 x 30 cm
inscribed, signed and dated the reverse

S$ 15,000 - 20,000
US$ 11,720 - 15,625

Pick up point: Jakarta

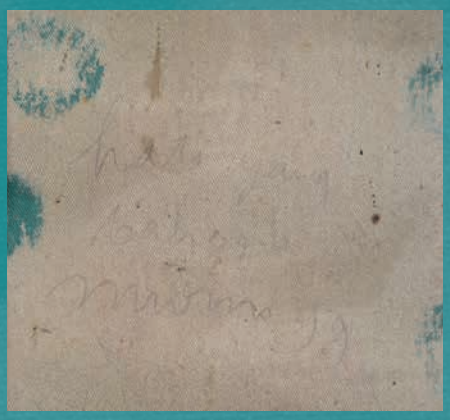


image: the reverse side of the painting

In *Hati Yang Bahagia* (A Happy Heart), painted in 1999, I Gusti Ayu Kadek Murniasih (Murni) presents an intriguing interplay between the human body, sensuality and emotional expression. An elongated pink form dominates the narrow canvas, its sinuous silhouette unfolding against a pale ground scattered with vibrant turquoise circles. Delicate protruding forms emerge from either side, adding an element of visual ambiguity. The composition's simplified contours, unexpected proportions and surreal arrangement recall the distinctive visual language of Murni's *Bikin Kesenangan (Making Pleasure)*, now held in the collection of Tate Modern, London. Both works reveal her fascination with the body as an expressive form, liberated from conventional anatomical representation.

Murni's frank exploration of sensuality and sexuality, often articulated through exuberant colours and seemingly playful imagery, is deeply connected to her personal history. Having experienced sexual violence and other forms of gendered hardship, she developed a visual vocabulary through which the body became a site of memory, vulnerability and confrontation. Her vibrant palette does not merely convey pleasure or optimism; it creates a striking counterpoint to the emotional complexities beneath the surface. The apparent playfulness of her imagery often carries an undercurrent of pain, anger and defiance.

For Murni, the female body was never a neutral subject. It embodied personal memories and exposed the structures of power through which women are objectified, controlled and rendered vulnerable. Her unrestrained representation of sexuality and the body thus becomes an assertion of agency and a challenge to patriarchal authority.

The title *Hati Yang Bahagia* lends the composition an especially compelling dimension. Set against the complexity of Murni's lived experience, the suggestion of a happy heart invites a more nuanced reading of happiness—not simply as an absence of pain, but perhaps as an expression of freedom, self-assertion and the courage to reclaim one's own body. In this tension between exuberance and vulnerability lies the enduring power of Murni's artistic vision.


Zaini 76


Wiantta 2011.



LARASATI
SINGAPORE

Absentee Bid Form

☐ Written Bid
☐ Phone Bid

Sale Title
MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

Date
8 November 2026

Sale Code
"SERENITY"

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
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 announcedby 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)

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, genuiness, 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 35 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.

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.

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.

Index of Artist

the number following the name of the artists indicates lot numbers

Abdul Djalil Pirous	914
Affandi	915
Blanco, Antonio	903
Cheong Soo Pieng	916,917,918
Chusin Setiadikara	919
Donald Friend	905
Gunarsa, Nyoman	907
Hofker, Willem Gerard	902
Le Mayeur de Merpres, Adrien Jean	901
Mokoh, Dewa Putu	908
Mukahar, Rudy	906
Murniasih, Gusti Ayu Kadek	920
Nashar	913
Teng Nee Cheong	904
Wianta, I Made	910,911,912
Zaini	909

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