

An abstract painting featuring a dense composition of swirling, expressive brushstrokes. The color palette is rich and varied, including deep blues, vibrant greens, fiery oranges and reds, and earthy browns, all set against a light, off-white background. The overall effect is one of dynamic energy and movement.

LARASATI
auctioneers

**MODERN AND CONTEMPORARY
SOUTHEAST ASIAN ART**

SINGAPORE, 21 JUNE 2026







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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

AUCTION

SUNDAY, 21 JUNE 2026

starting from 4.30 pm (Singapore) | 3.30 pm (Jakarta)

PREVIEW

Saturday, 20 June 2026 (2 pm - 7 pm)

Sunday, 21 June 2026 (11 am - 3.30 pm)

VENUE

ROYAL PLAZA ON SCOTTS

Scotts Suites, Level 2

25 Scotts Road, Singapore 228220

SELECTED PREVIEW

Friday 19 June 2026

(11 am - 6 pm)

at THE HERMITAGE

A TRIBUTE PORTFOLIO HOTEL JAKARTA

Menteng Room

Jl, Cilacap No. 1, Menteng

Jakarta, Indonesia

SALE NUMBER

SPA 073 "CONFIDENCE"

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.

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. 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 and Contemporary Southeast Asian Art (Sunday, 21 June 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 : _____

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.

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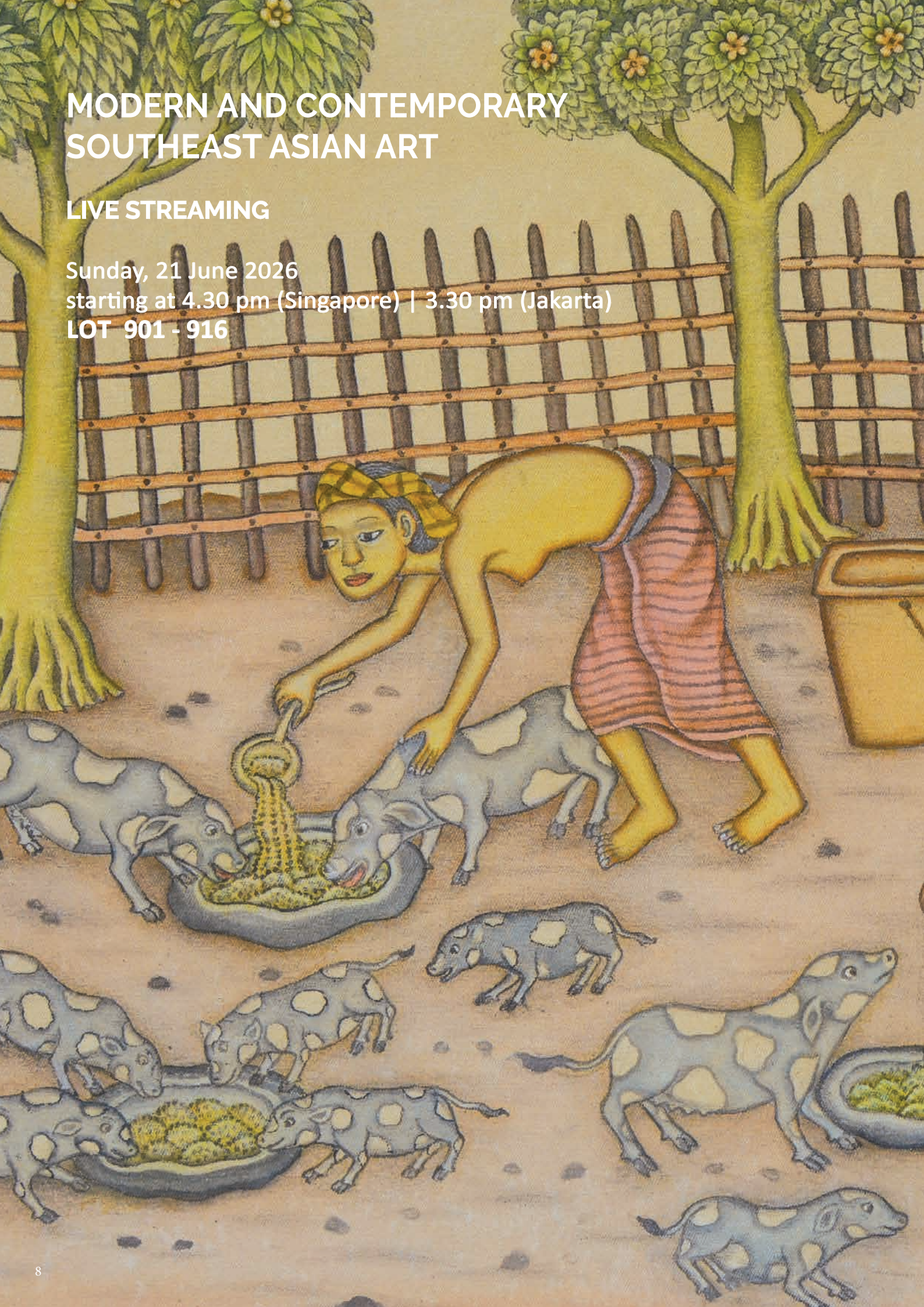
MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

LIVE STREAMING

Sunday, 21 June 2026

starting at 4.30 pm (Singapore) | 3.30 pm (Jakarta)

LOT 901 - 916





901

HAN SNEL
(1925 - 1998, Dutch)

Three Ladies

executed in 1985; pastels on paper; 73.5 x 50 cm
signed and dated on lower middle

S\$ 2,200 - 3,200
US\$ 1,700 - 2,500

Provenance:
Anonymous sale, Sotheby's Amsterdam, 14 March 2007, lot no.383

Pick up point: Singapore



902

DONALD FRIEND

(1915-1989, Australian)

Four Seasons-Spring

lithographs ed. 16/35; 26 x 36.5 cm
numbered, titled and signed on lower margin

S\$ 400 - 700
US\$ 350 - 550

Pick up point: Singapore



903

DONALD FRIEND

(1915-1989, Australian)

Four Seasons-Autumn

lithographs ed. 16/35; 26 x 36.5 cm
numbered, titled and signed on lower margin

S\$ 400 - 700

US\$ 350 - 550

Pick up point: Singapore



904

BUDI, I MADE

(1932 - 2017, Indonesian)

Balinese Dancer

acrylic on canvas laid down on board; 30 x 24 cm
signed on lower right

S\$ 200 - 400

US\$ 150 - 350

Pick up point: Jakarta



905

MOKOEH, DEWA PUTU

(1936 - 2010, Indonesian)

Beternak Babi

Painted in 2008; acrylic on canvas; 69 x 90 cm
signed on lower right
signed and dated on the reverse

S\$ 1,000 - 1,200

US\$ 800 - 950

Pick up point: Jakarta



906

IDA BAGUS MADE POLENG

(1915 - 1999, Indonesian)

Ardja Dancer in Costume

tempera on canvas; 74 x 60 cm
signed on lower left, titled on lower right "Ardja Barpakian"

S\$ 13,000 - 18,000
US\$ 10,150 - 14,000

Pick up point: Jakarta





907

WIANTA, I MADE

(1949 - 2020, Indonesian)

Calligraphy on Red Nuances

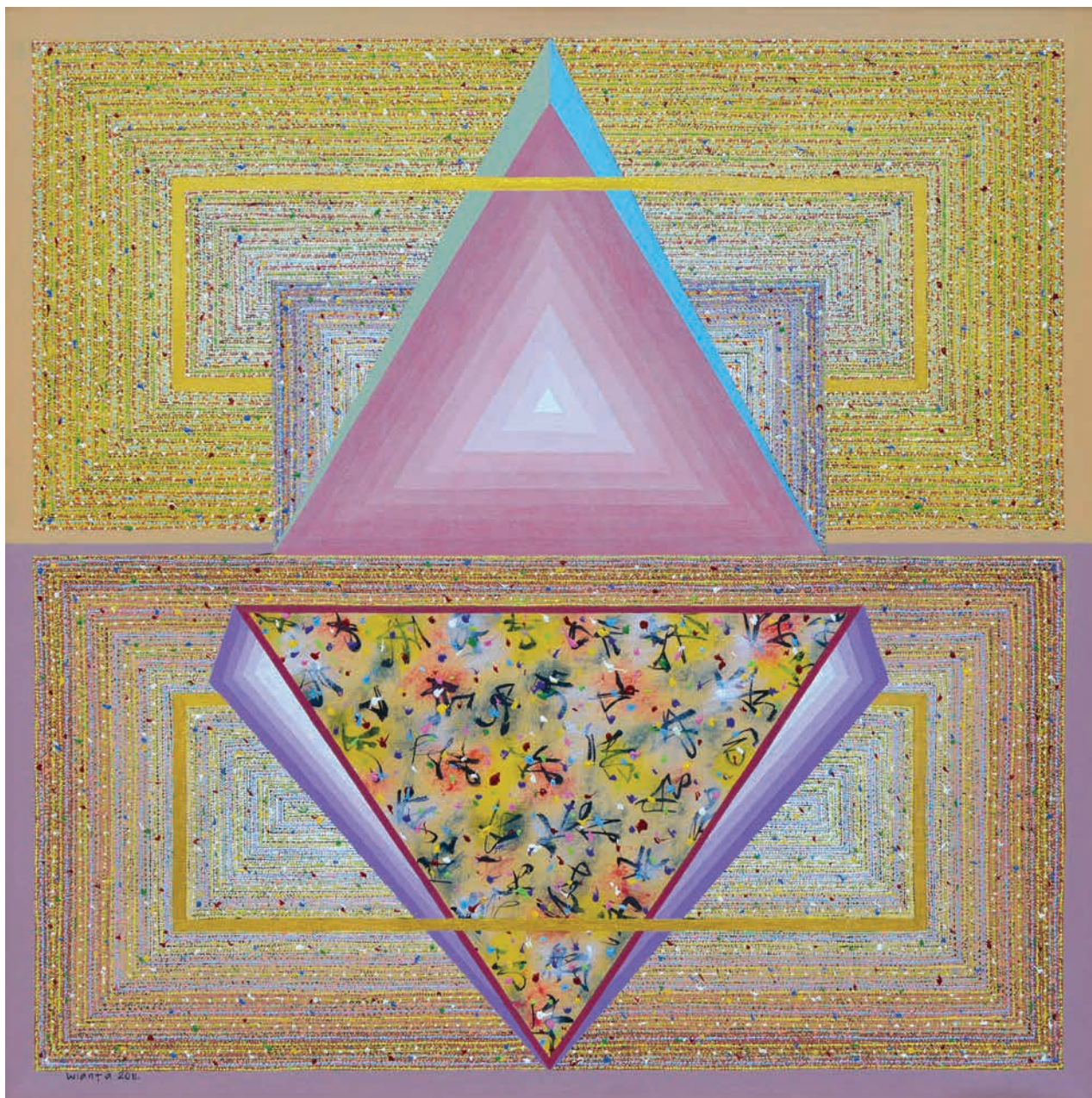
Painted in 2009; oil and acrylic on canvas
90 x 120 cm

S\$ 1,300 - 1,600

US\$ 1,000 - 1,250

This lot is accompanied with a certificate of authenticity from the artist.

Pick up point: Jakarta



908

WIANTA, I MADE

(1949 - 2020, Indonesian)

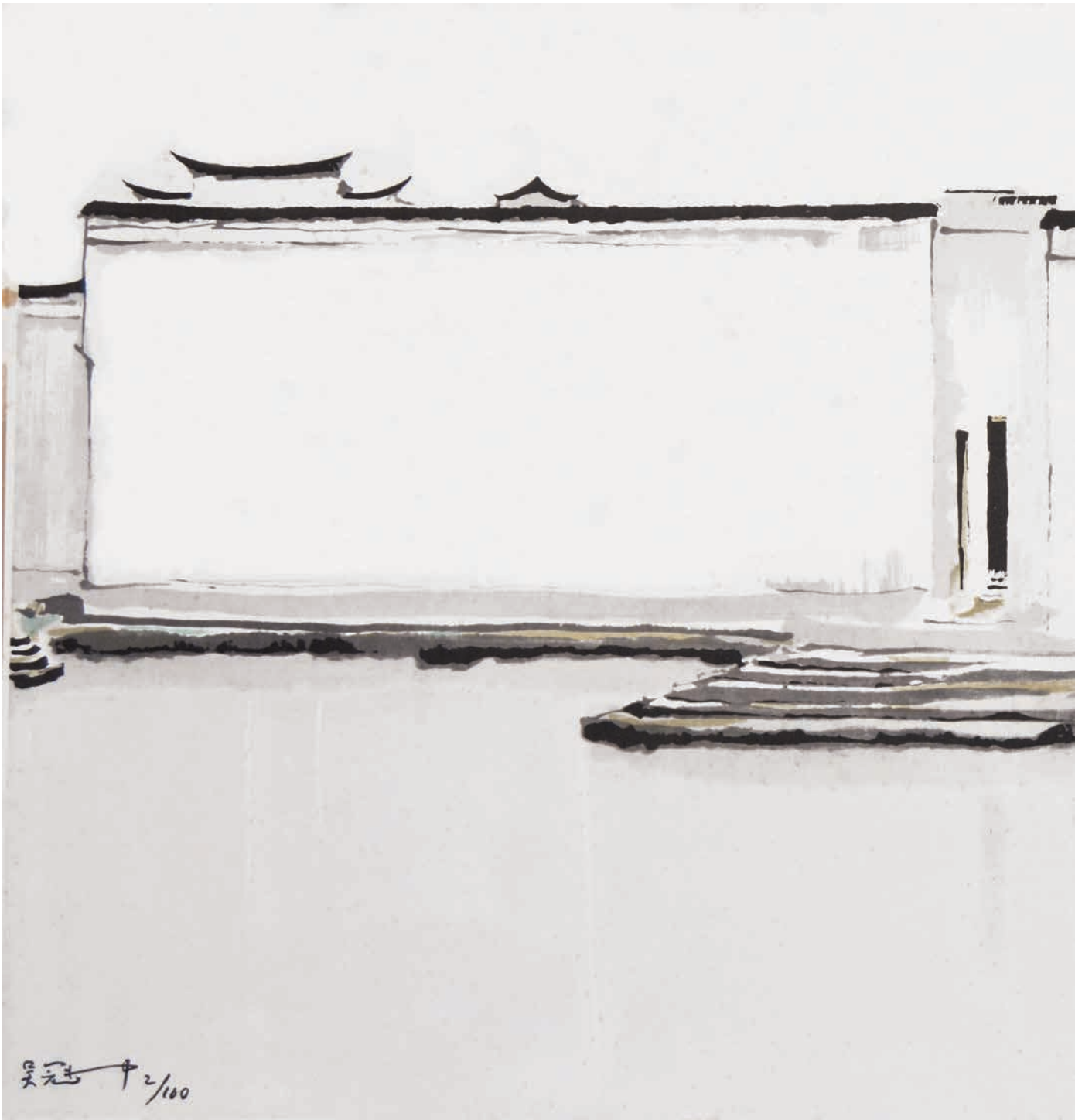
Purple Triangle

Painted in 2011; oil and acrylic on canvas
90 x 90 cm

S\$ 1,200 - 1,500
US\$ 950 - 1,200

This lot is accompanied with a certificate of authenticity from the artist.

Pick up point: Jakarta



909

WU GUANZHONG

(1919 - 2010, Chinese)

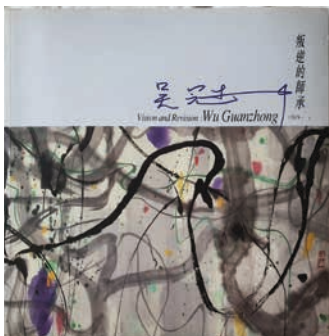
Two Swallows

lithograph on rice paper no. 2/100; 69 x 136 cm
signed with Chinese characters and numbered on lower left
stamped with artist's seal on upper right

S\$ 3,200 - 4,200
US\$ 2,500 - 3,300

This lot is accompanied with a certificate of authenticity from the artist.

Pick up point: Singapore



This book was purchased and signed by Wu Guanzhong during the artist's retrospective exhibition at Hong Kong Museum of Art in 1995.



910

LIU KUN

(b. 1968, Chinese)

Pig

executed in 2007; fiber glass, paint
h. 70 cm

S\$ 1,200 - 1,700
US\$ 950 - 1,350

This lot is accompanied with certificate or authenticity
from C5Art Beijing Co. Ltd., Beijing

Pick up point: Singapore





911

KIKO MARQUEZ

(b. 1993, Filipino)

Don't Go Out

Painted in 2024; oil on canvas; 91 x 122 cm (diptych)
signed and dated on lower right;

S\$ 2,000 - 3,000
US\$ 1,550 - 2,350

Pick up point: Singapore



Le Khac Cuong

- Born in 1972 in Hung Yen Province, Vietnam.
- Graduated from the Hanoi University of Industrial Fine Arts.

Le Khac Cuong is among a rare group of conspicuous painters who are committed to the quality of Professional arts.

Over the past ten years, he took great effort to research the philosophy and techniques of modern painting, while committing his time to both the visual arts and study of such arts. Finding a need to elevate the quality and professionalism of Contemporary Vietnamese Art.

Vietnam need more painters of international quality. His works have been highly valued by international critics.

He is taking firm steps toward is vision for the visual arts in Vietnam.

Artist shares

Painting is my passion
Further more, a karma.

I love it, and am engaged in it as participating in an
Adventure in which the destination is unknown.

To paint, for me, is to represent my deep emotion and even
my dream, to explore my possibility and also to mediate
between myself and life.

- **Le Khac Cuong**



912

LE KHAC CUONG

(b. 1972, Vietnamese)

Self Portrait

executed in 2004; oil on paper on wood; 70 x 50 cm
signed on lower right

S\$ 2,000 - 3,000
US\$ 1,550 - 2,350

Provenance:
Private collection of River Vietnam Gallery

This lot is accompanied with certificate of authenticity from Viet Fine Art Gallery, Vietnam

Pick up point: Singapore



913

LE KHAC CUONG

(b. 1972, Vietnamese)

A Friend

executed in 2004; oil on paper on wood; 70 x 50 cm
signed on lower right

S\$ 2,000 - 3,000
US\$ 1,550 - 2,350

Provenance:
Private collection of River Vietnam Gallery

This lot is accompanied with certificate of authenticity from Viet Fine Art Gallery, Vietnam

Pick up point: Singapore

But Muchtar

Love Beneath the Sun

There are paintings that record the world, and there are paintings that hold it. *Love Beneath the Sun* belongs to the latter — a luminous, trembling vision in which But Muchtar distills one of humanity's most primal intimacies into a language of pure form and colour.

Executed in 1965, the year the artist had firmly re-established himself on Indonesian soil following his transformative studies abroad, this canvas stands as a testament to the rare synthesis But Muchtar had achieved: the energetic freedom of American Abstract Expressionism fused with a deeply Indonesian tenderness for the human figure and the warmth of the natural world. Having trained at the Bandung Institute of Technology under Dutch painter Ries Mulder and subsequently at the Rhode Island School of Design and the Sculpture Centre of New York — culminating in a research fellowship at MIT in 1962 — But Muchtar returned to his homeland bearing a singular vision that would pioneer the development of abstract painting in Indonesia. *Love Beneath the Sun* is among the earliest and most heartfelt expressions of that vision.

The composition is built around an act of pure love. A mother reclines in full, unhurried surrender, her body a softly fractured architecture of warmth and trust as she nurses her child. There is no tension in her form — only the ease of someone entirely at home in the giving of life. Her legs extend outward across the lower register of the canvas, stretching gently yet deliberately toward the great red orb above — the sun, blazing and benevolent — as if offering herself, and by extension her child, to its light and benediction. Mother, child, and sun form an unbroken triangle of sustenance: each nourishing the other in quiet, eternal reciprocity.

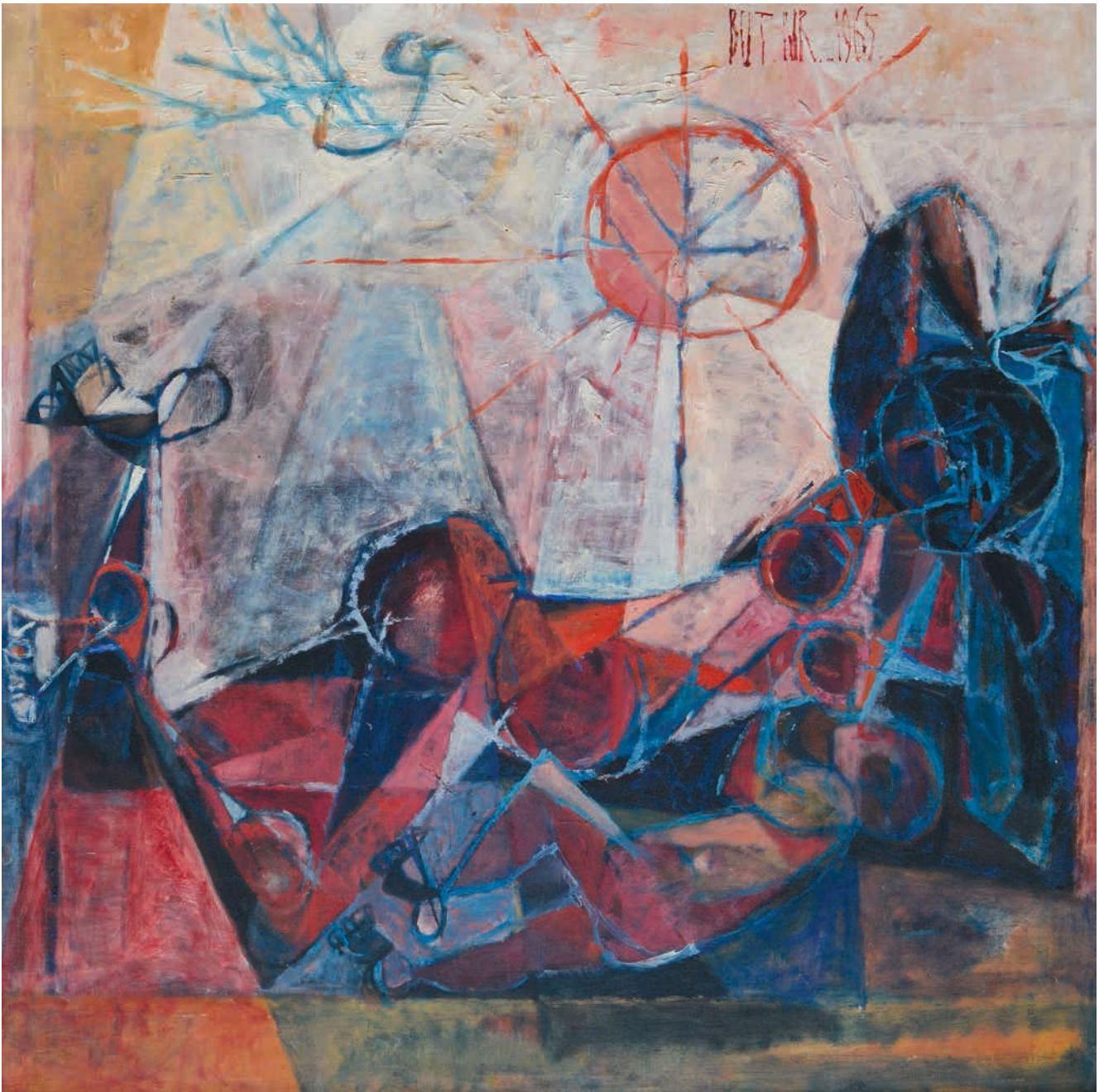
Above this tender union, a bird moves freely through the upper field of the painting, its path traced in loose, calligraphic arcs of blue — its song made visible, hovering over the mother and child like a blessing. The bird does not merely witness the scene; it participates in it, its flight a lyrical counterpoint to the stillness below, as though joy itself has taken wing.

Muchtar's palette is masterfully controlled in its apparent abandon. Deep crimsons and Prussian blues press against one another across the surface, while passages of pale ash and white open the composition like the intake of breath. Radiating lines surge outward from the sun, charging the canvas with heat and energy, while the circular motifs scattered across the mother's reclining form echo the fullness of the orb above — roundness as symbol of completion, of wholeness, of love that has no edges. The overall effect is of a world suffused with warmth: not the warmth of temperature alone, but of feeling.

This is not simply a domestic scene rendered in abstraction. It is a cosmological statement. The mother does not merely nurse her child — she is the earth feeding life forward; the sun does not merely shine — it is love made radiant and infinite. Muchtar locates the universal inside the intimate, lifting a single quiet moment of nourishment into something that belongs to all of humanity and all of time. The title itself — *Love Beneath the Sun* — speaks in the Indonesian tongue, and the word love carries more than its English equivalent. It is passion that is unconditional, selfless, and endless; the precise quality of feeling that breathes through every inch of this canvas.

Painted at the moment But Muchtar stood as one of the first batches of fine arts graduates from ITB to have received his education in the United States, and as he was laying the foundations for the Sculpture Studio at ITB and beginning his remarkable career as an educator and institution-builder, this painting captures an artist at a crossroads of worlds — translating the boldness of the international avant-garde into something rooted, human, and unmistakably his own.

Works of this emotional depth, formal ambition, and historical significance from But Muchtar's pivotal mid-1960s period appear on the market with the rarest infrequency. *Love Beneath the Sun* is not only an outstanding example of the artist at the height of his powers — it is an affirmation, rendered in oil and canvas, that the most universal of all human experiences, a mother's love beneath an open sky, transcends language, culture, and time.



914

BUT MUGHTAR
(1930 - 1993, Indonesian)

Love Beneath the Sun

Painted in 1965; oil on canvas; 100 x 100 cm
Signed and dated on upper right

S\$ 18,000 - 28,000
US\$ 14,000 - 21,800

Provenance:
Former Indonesian diplomat for Australia in 1970s

Pick up point: Jakarta



An abstract self-portrait by Affandi, featuring a dense and chaotic composition of swirling, expressive brushstrokes in various colors including blue, green, yellow, orange, red, and brown. The overall effect is one of intense energy and emotional depth. The painting is framed by an ornate, gold-colored border with a repeating decorative motif.

Affandi *Self-Portrait*

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



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



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

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

The canvas storms. From the lower left where Affandi's characteristic hand-written signature anchors the composition, swirling torrents of orange, crimson, deep green, navy, and yellow surge upward and outward, resolving — barely,

magnificently – into the features of the artist himself. The face emerges from the chaos as if being born from it: eyes suggested rather than stated, the architecture of nose and brow traced in looping arcs of dark paint, the crown of the head dissolving into a blaze of warm orange that radiates like a halo, or a sun, or a mind on fire. Affandi does not show us how he looks. He shows us how it feels to be him.

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

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

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

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

BANGKOK POST MONDAY JUNE 15, 1970



SELF PORTRAIT

Affandi's explosive, colourful faces exhibited here

by KAYLEEN POLICETTI

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

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

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

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



Affandi

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

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

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

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

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

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

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



915

AFFANDI (1907 - 1990, Indonesian)

Self Portrait

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

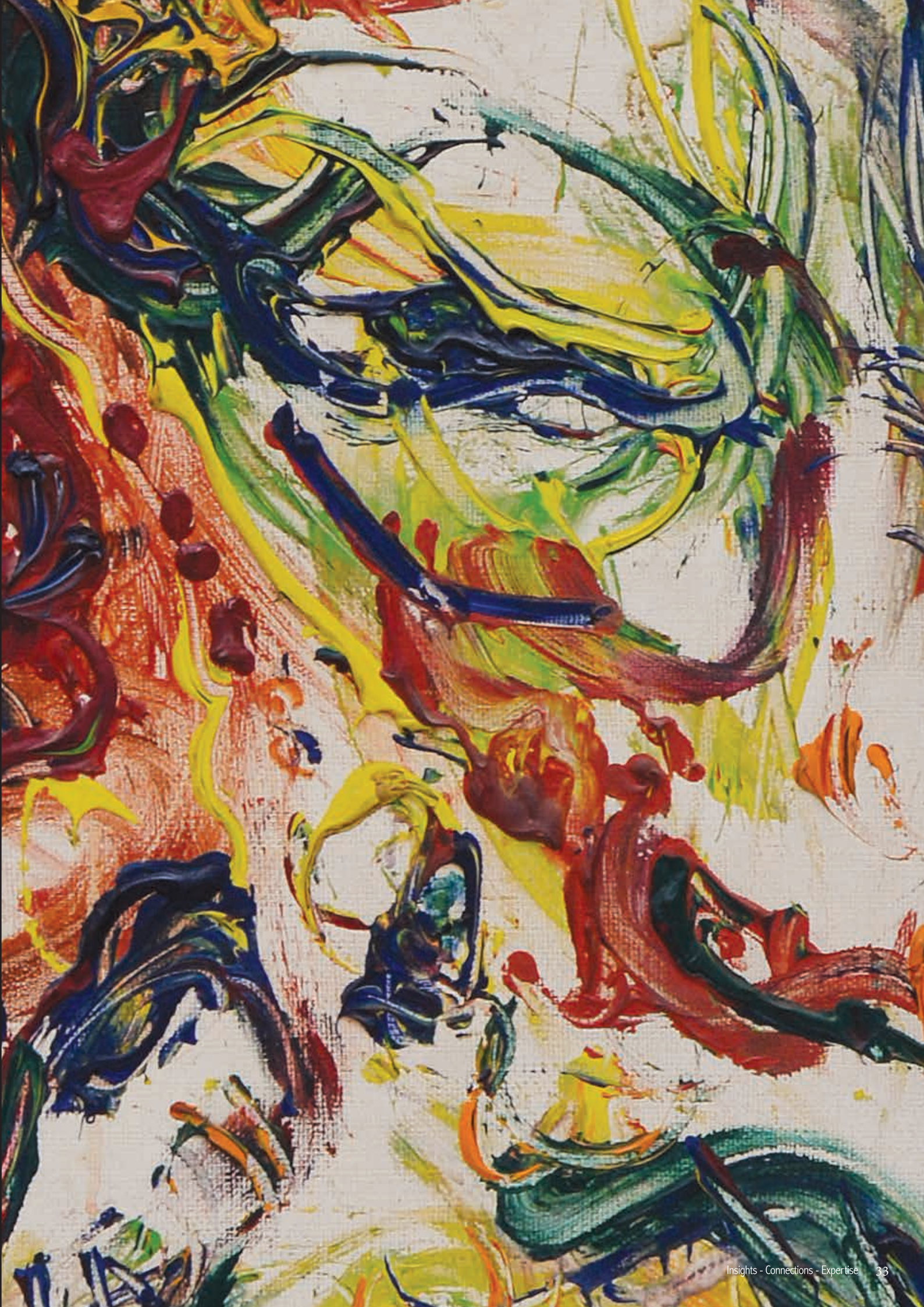
S\$ 200,000 - 250,000
US\$ 155,600 - 194,500

Provenance: Private Collection, Asia

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

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

Pick up point: Jakarta



Devotion

Shown alone in a reflective moment, a young woman kneels in front of the entrance to Goa Gajah (Elephant Cave), one of the most recognisable of the numerous *pura* (temples) in Bali. It is an 11th century Hindu-Buddhist complex in the village of Bedulu near Ubud that Cheong Soo Pieng probably saw during his second documented trip to the island in 1977. He faithfully renders the face of Bhoma, the Hindu deity of forests, plants and the earth carved into the rock, who guards the sacred space.

The name of the man-made cave may have come from the ancient statue of the elephant-headed Hindu god Ganesh inside the entrance, or the river known in the 1365 narrative poem *Deśawarnana* (Description of the Country) as *Lwa Gajah* (Elephant River), written in Old Javanese during the Hindu-Buddhist Majapahit empire (1292-1527). Soo Pieng does not show us the sacred bathing pools and carved nymphs spouting holy water that were rediscovered in 1954 as the site descends into a ravine. Instead, he focuses attention on the foregrounded woman almost devoured by Bhoma's mouth and framed by the hibiscus arching above her.

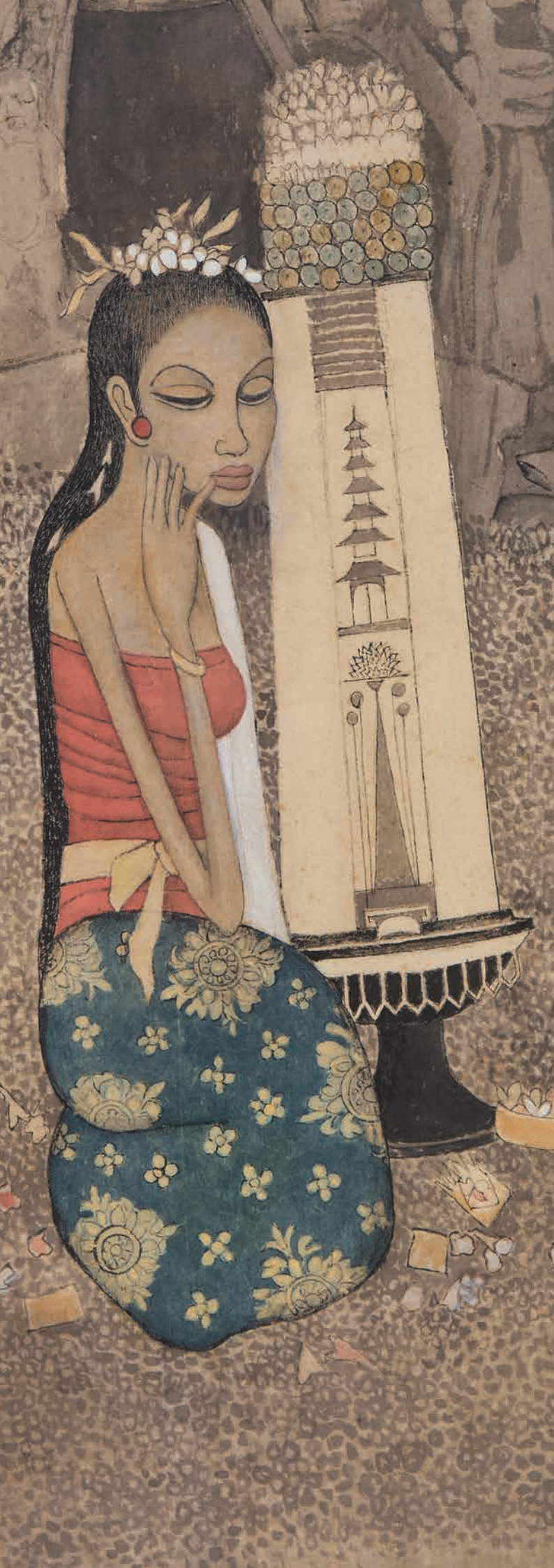
We look at her and wonder why she is away from the crowd. We know that there must have been communal festivities at the site soon beforehand. The clue is the *Pagoda Gebogan*, an offering that local women make in preparation for large temple celebrations. They might be made for Odalan, a ceremony marking the anniversary of the temple every 210 days in the Balinese *Pawukon* calendar. It symbolises gratitude to the gods and invites them down from their sacred space on Mount Meru. Or the offerings might be made for Galungan, celebrating the triumph of good over evil, or for Kuningan, when the deities return to the celestial space. *Pagoda Gebogan* consists of a pedestal of brass or wood upon which a tower of fruit is built using skewers, topped with a *Canang Sari* (crown) of folded palm leaves and blossoms. Sometimes, as Soo Pieng shows us here, painted representations of the pagoda roof of the temple are added to the main body of the structure.

The Odalan, Galungan and Kuningan festivities are generally large events. In the young woman's solitude there is a spiritual connotation of what is absent: the beats of the *kulkul* (log drums) that signal the start of the ceremonies; the gongs and gamelan music, prayers, chants; the whiff of incense from inside the temple, the scent of body and hair oils, and cooking aromas from the stalls.

Perhaps she is thinking about the meaning of the festival – her origins and the delicate balance of the universe – or maybe she is caught in her own worldly cares. Either way, she embodies the purpose of Goa Gajah as a sanctuary and meditative space.

Soo Pieng presents us with an archetypal Balinese woman in his late style: the doll-like form, exaggerated facial features, the mix of precise and loose brushwork in shades of black, highlighted with a few dashes of colour. She wears a sarong of Balinese batik, which has been stamped in a regular pattern of *Patra Sari* – lotus within a mandala-like geometric form. These are interspersed with scattering of four- and five-petalled frangipani blossoms.

In keeping with Balinese stamped batik traditions, the sarong is made of two colours – the natural buttermilk colour of the cloth and indigo dyestuff. More frangipani blossoms are in her hair and a shallow basket, with buds strewn around her knees. Her yellow sash, another indicator of the



temple ceremonials, contrasts with her red top. This is more informal than the *kebaya*, a modest white blouse that would be worn at the height of the ceremonies. This is consistent with the moment Soo Pieng has imagined here: a quiet period of introspection in the wake of a lively community festival.

Viv Lawes

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



916

CHEONG SOO PIENG (1917 - 1983, Singaporean)

Devotion

Painted in 1977; ink and colour on silk; 96 x 71 cm
signed in Chinese characters on the middle left; signed in English on the reverse

S\$ 85,000 - 125,000

US\$ 66,150 - 97,250

Provenance: From the estate of the artist

Pick up point: Singapore





the Sun. 1911

<input type="checkbox"/>	Written Bid
<input type="checkbox"/>	Phone Bid

Sale Title
MODERN AND CONTEMPORARY
SOUTHEAST ASIAN ART

Date
21 June 2026

Sale Code
"CONFIDENCE"

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.

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*Please provide your copy of ID

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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)

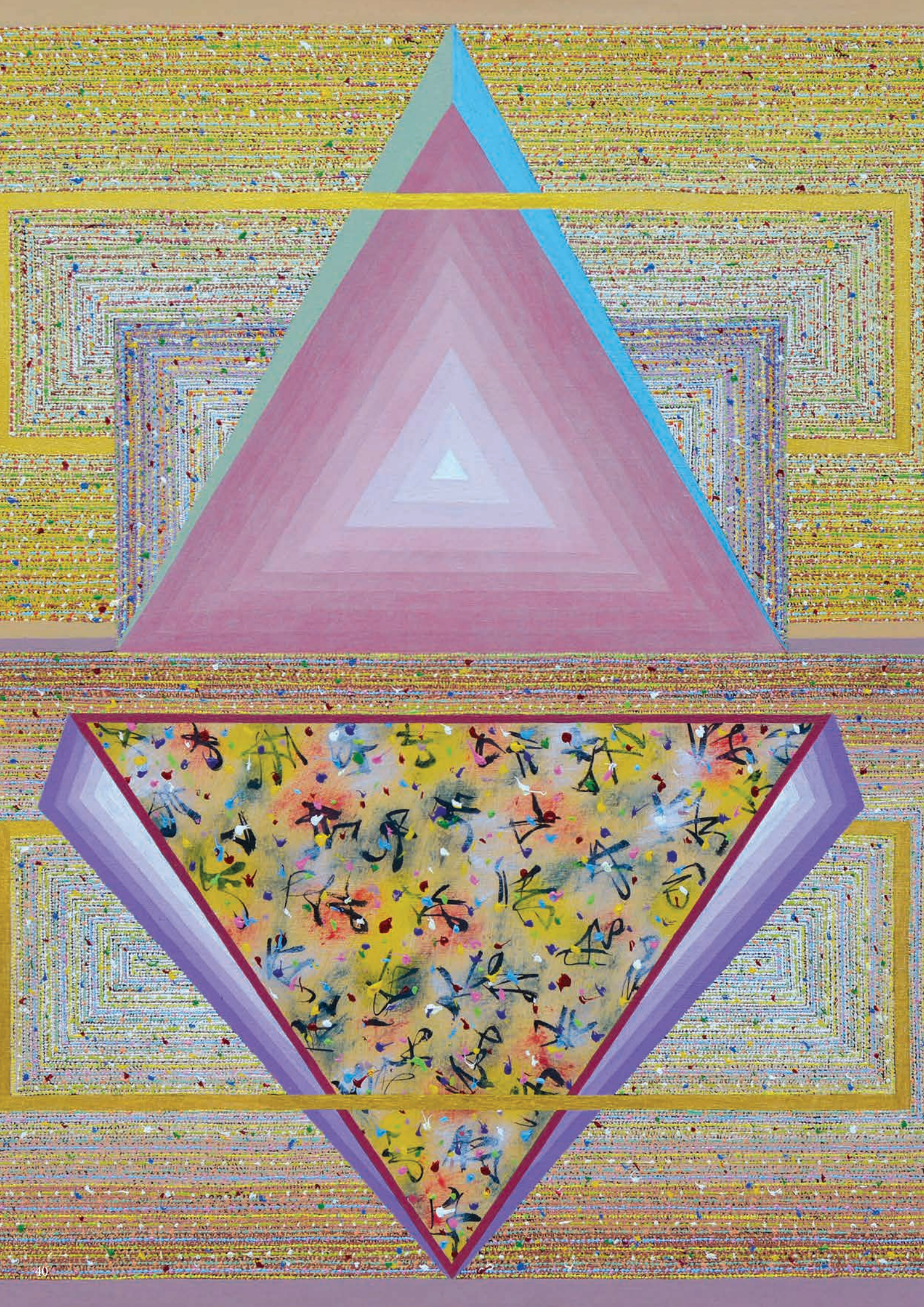
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Lot No.	Catalog / Description	Top limit of Bid in S\$, not including the buyer's premium
		S\$
		S\$
		S\$
		S\$
		S\$
		S\$
		S\$

(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\$
		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, 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.

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

Affandi	915	Ida Bagus Made Poleng	906
Budi, I Made	904	Kiko Marquez	911
But Mochtar	914	Le Khac Cuong	912,913
Cheong Soo Pieng	916	Liu Kun	910
Donald Friend	902,903	Mokoh, Dewa Putu	905
Han Snel	901	Wianta, I Made	907,908
		Wu Guanzhong	909

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