

LARASATI
auctioneers



MODERN AND CONTEMPORARY
SOUTHEAST ASIAN ART

22 August 2025







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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

AUCTION

FRIDAY, 22 AUGUST 2025

starting from 6 pm (Singapore) | 5 pm (Jakarta)

PREVIEW

Thursday, 21 August 2025 (11 am - 5.30 pm)

Friday, 22 August 2025 (11 am - 5.30 pm)

VENUE

ROYAL PLAZA ON SCOTTS

Scotts Suites, Level 2

25 Scotts Road, Singapore 228220

SALE NUMBER

SPA 066 "SOO PIENG"

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

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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.

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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 (Friday, 22 August 2025)

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

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

Signature : _____ Date : _____

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

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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

LIVE STREAMING

Friday, 22 August 2025
starting at 6 pm (Singapore) | 5 pm (Jakarta)
LOT 801 - 818





801

POORTENAAR, JAN CHRISTIAN

(1886-1958, Dutch)

Borobudur

etching; image: 40 x 49 cm; outer margin: 44 x 54.5 cm
signed in pencil in lower right margin and in the plate

S\$ 400 - 700

US\$ 310 - 545

Provenance:

Zwiggelaar Auctions B.V., Nederlands Veilinghuis

Pick up point: Singapore



802

HOFKER, WILLEM GERARD

(1902-1981, Dutch)

Charming & Beautiful

poster; 75 x 48 cm

S\$ 1,200 - 2,200

US\$ 935 - 1,710

Pick up point: Singapore



803

HAN SNEL

(1925-1998, Dutch)

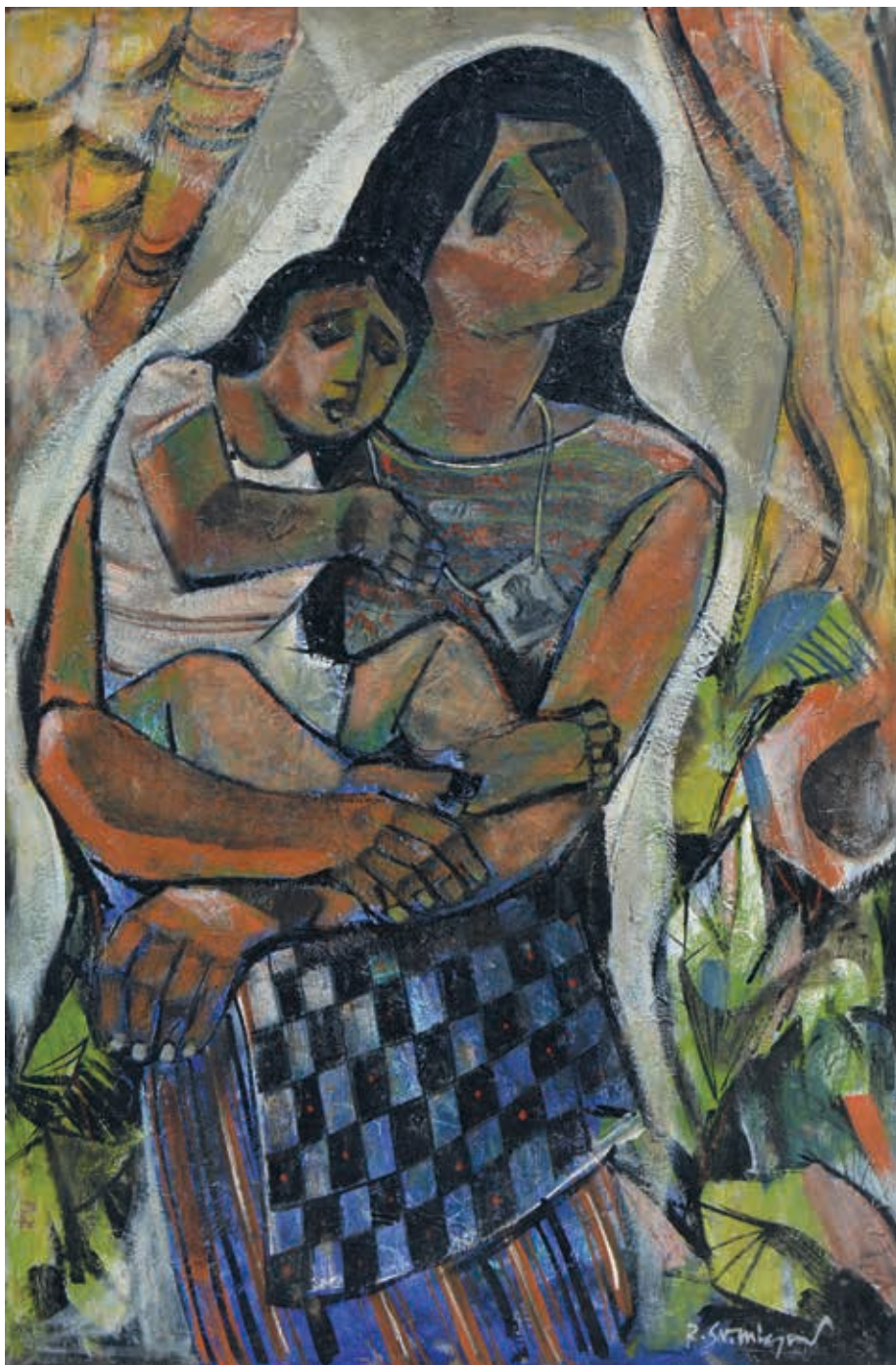
Balinese Woman

woodcut; 57 x 40 cm

S\$ 1,200 - 2,200

US\$ 935 - 1,710

Pick up point: Singapore



804

SAN MIGUEL, ROGER
(b. 1940, Filipino)

Mother and Child

oil on board; 92 x 61 cm
signed on lower right

S\$ 500 - 800
US\$ 390 - 625

Pick up point: Singapore



805

FRITS LUCIEN OHL

(1904-1976, Dutch)

Indonesian Farmers With Cattle

oil on canvas; 68 x 100 cm
signed on lower right

S\$ 1,500 - 2,000

US\$ 1,165 - 1,555

Pick up point: Singapore



806

FRITS LUCIEN OHL

(1904-1976, Dutch)

A Man With Rooster

oil on masonite board; 60 x 50 cm
signed on lower right

S\$ 1,200 - 1,700

US\$ 935 - 1,320

Provenance:

Bill Hood & Sons Arts & Antiques Auction, Delray Beach, FL, US. Oct 24, 2023 lot 173

Pick up point: Singapore



807

DULLAH

(1919-1996, Indonesian)

Legong Dancer

Painted in 1979; oil on canvas; 60 x 50 cm
signed and dated on lower right; signed and dated on the reverse

S\$ 3,000 - 4,000

US\$ 2,330 - 3,105

Pick up point: Singapore



808

STRASSER, ROLAND

(1895-1974, Austrian)

Balinese Beauty

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

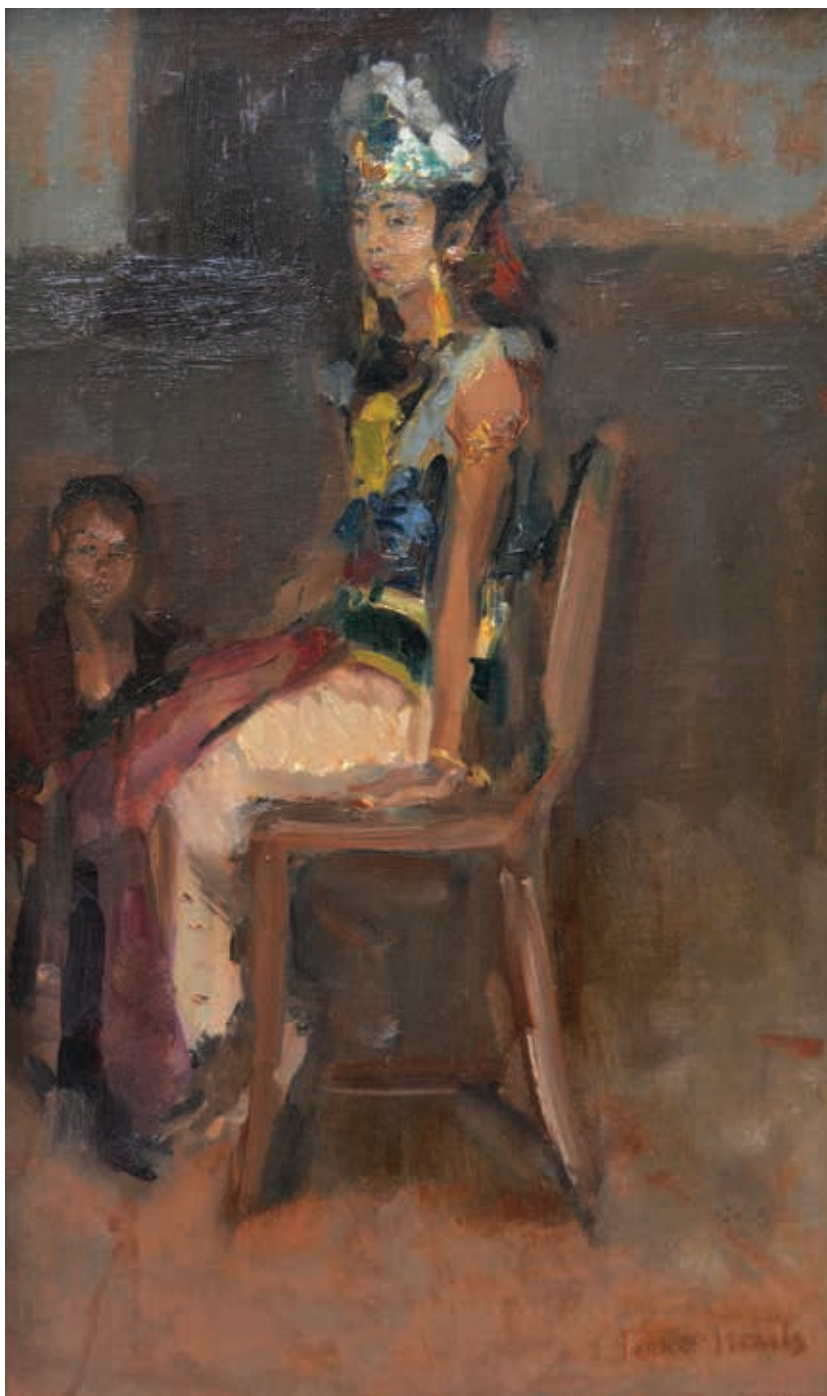
S\$ 1,500 - 2,000

US\$ 1,165 - 1,555

Exhibition:

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

Pick up point: Singapore



809

ISRAELS, ISAAC LAZARUS

(1865-1934, Dutch)

Seated Javanese Princess with Her Servant

oil on canvas; 55 x 34 cm
signed on lower right

S\$ 30,000 - 45,000
US\$ 23,295 - 34,940

Provenance:

- 19th Century European and The Hague School Paintings, Sotheby's, Netherlands, 14 April 1986, lot 241.
- Anonymous sale, Glerum, Singapore, 29 September 1997, lot 42

Pick up point: Singapore

The background of the page is a reproduction of the painting "Seated Javanese Princess with Her Servant" by Isaac Israels. It depicts a Javanese princess in ornate, colorful traditional attire, seated and looking away from the viewer. A servant, dressed more simply, is seated beside her, looking towards the right. The scene is set against a dark, atmospheric background with visible brushstrokes.

"Seated Javanese Princess with Her Servant"

by Isaac Israels

Isaac Israels, one of the most distinguished Dutch painters associated with the Amsterdam Impressionism movement, had a keen eye for capturing fleeting moments, subtle gestures, and the atmospheric tension of his subjects. In *Seated Javanese Princess with Her Servant*, Israels turns his gaze toward the East Indies—then a Dutch colony—and delicately renders a quiet, intimate scene that pulses with cultural tension and contemplative beauty.

The painting presents a Javanese princess, adorned in ceremonial attire, seated with graceful yet slightly rigid posture. Her costume is elaborate: a fusion of richly coloured textiles, intricate headgear, and traditional batik, suggesting both nobility and ceremonial purpose. She appears poised and introspective, her gaze distant—neither engaging the viewer nor the servant seated beside her. The servant, darker-skinned and dressed more plainly, looks outward with a more direct expression, providing a quiet contrast to the composed nobility of the princess.

The painting's palette is quintessential Israels—earthy, muted, and masterfully atmospheric. Shades of sienna, umber, and ochre dominate the background, letting the more vibrant touches on the figures' clothing stand out without overwhelming the composition. The brushwork is loose and impressionistic, yet never careless; it creates an overall softness that lends the scene a dreamlike, almost cinematic stillness.

Israels, who travelled to the Dutch East Indies in the early 20th century, brought his European artistic sensibility to a colonial world rich in visual and cultural complexity. This painting, while subtle in its portrayal, reveals layers of colonial encounter. The princess, though seated and regal, is rendered with a quiet sadness or fatigue—perhaps a reflection of the constraints of tradition, or perhaps an echo of Israels' own contemplation of identity and displacement. Her servant, half-shrouded in the shadow and crouched beside her, represents the unseen, the unacknowledged—yet vital—presence in the hierarchical structure of colonial society.

The relationship between the two figures is ambiguous but emotionally charged. There is no physical interaction, yet the spatial closeness and the shared silence suggest an invisible tether—perhaps of loyalty, duty, or even unspoken sorrow. Israels resists exoticizing his subjects; rather than presenting them as distant "others," he offers a deeply human portrayal, bathed in empathy and introspection.

Seated Javanese Princess with Her Servant is not merely a portrait—it is a meditation on beauty, identity, and power. Israels invites us to witness a moment suspended in time, where the personal and the political quietly collide. In an era of expanding colonial interests and complex cultural exchanges, this painting stands as both a document and a reverie—revealing not only the elegance of its subjects but also the tensions beneath their stillness. Through this intimate lens, Israels captures the spirit of a world in transition, rendered with the tender brush of a master observer.



810

NOORT, GIJSBERT NONUS OP TEN

(1821-1870, Dutch)

A wooded Landscape with a Man on horseback talking to a Man

Painted in 1862; oil on panel; 37 x 55 cm
signed and dated on lower right

S\$ 17,000 - 25,000
US\$ 13,200 - 19,410

Literature:

Haks, Leo & Maris, Guus, Lexicon of Foreign Artists who Visualized Indonesia (1600 - 1950),
(Archipelago Press, Editions Didier Millet, Singapore, 1995), illustrated p. 345

Pick up point: Singapore





811

ARIFIEN

(b. 1955, Indonesian)

Afternoon Rest

Painted in 1996; oil on canvas; 80 x 70 cm
signed and dated on lower right.

S\$ 5,000 - 8,500

US\$ 3,885 - 6,600

Pick up point: Singapore



812

ASTARI

(1953-2022, Indonesian)

Drunken Bag

executed in 2008
silver plated copper, lacquer paint
ed. 2/6; 106 x 33 x 63 cm
signed, dated and numbered twice
(on the bag and on the puppet)

S\$ 3,500 - 5,500

US\$ 2,720 - 4,270

Pick up point: Singapore





813

AY TJOE CHRISTINE

(b. 1973, Indonesian)

Satu Kelingking Manna

executed in 2001; drypoint on paper, ed. 1/14; 30 x 16 cm
numbered, titled, signed and dated on lower margin

S\$ 1,200 - 1,500

US\$ 935 - 1,165

Pick up point: Singapore



814

AY TJOE CHRISTINE

(b. 1973, Indonesian)

Setengah

executed in 2001; drypoint on paper, ed. 1/5; 36 x 24 cm
numbered, titled, signed and dated on lower margin

S\$ 1,300 - 1,600

US\$ 1,010 - 1,245

Pick up point: Singapore



815

ZHAO RENHUI, ROBERT

(b. 1983, Singaporean)

The Institute of Critical Zoologists (The Blind Series)

executed in 2009; edition 7/10, archival piezographic print

121 x 84 cm

signed, titled on the reverse

S\$ 2,800 - 3,800

US\$ 2,175 - 2,950

Pick up point: Singapore





816

APIN, MUCHTAR

(1923-1995, Indonesian)

Wanita Duduk di Kursi

Painted in 1957; oil on canvas; 60 x 45 cm

Signed and dated on lower right; inscribed, signed and dated on the reverse

S\$ 10,000 - 14,000

US\$ 7,765 - 10,870

Literature:

Jim Supangkat, *Provocative Bodies, interpreting the works of Mochtar Apin*, 1990-1993, CP Foundation, Jakarta, 2005. Illustrated in colour, p. 51

Provenance:

Private Collection, Asia

Pick up point: Singapore

Mochtar Apin's Wanita Duduk di Kursi (1957)

In *Wanita Duduk di Kursi* (Woman Sitting on a Chair), Mochtar Apin delivers a bold, evocative composition that bridges European modernist traditions with Indonesian sensibilities. Painted in 1957, during a pivotal time in Apin's artistic development, this work reveals the artist's growing engagement with abstraction, expressionism, and the search for a universal language in visual art.

The figure—a nude woman rendered in a striking green hue—sits in a vibrant red chair with exaggerated, flowing contours. Her posture is casual yet introspective, one hand behind her head, the other resting gently. The bold colour palette immediately draws the eye: the green of her skin against the saturated red of the chair creates a deliberate chromatic tension, heightening the psychological intensity of the composition. Apin's use of green for the female body is not meant to reflect naturalism but instead signifies emotional and symbolic undertones—perhaps alienation, introspection, or inner disquiet.

The background is relatively dark and minimal, punctuated by what appears to be a stylized textile or tapestry pattern to the left, a nod to Indonesian motifs or perhaps a memory of cultural identity. Yet, this detail does not anchor the figure in any specific locale. Instead, the painting floats in a liminal space, echoing Apin's broader artistic quest: to reconcile his European education (notably in France and the Netherlands) with his Indonesian roots.

There is a notable dialogue in this work with the modernist canon—Matisse's decorative interiors and expressionist use of colour come to mind—but Apin brings a unique psychological depth. The woman's detached gaze, her ambiguous emotional state, and the organic curves of the chair lend the piece a surreal, almost dreamlike quality.

Ultimately, *Wanita Duduk di Kursi* is both a formal exploration and an emotional inquiry. It speaks to Apin's pursuit of modernism not as a borrowed aesthetic, but as a transformative language through which to articulate identity, emotion, and universality.



817

SONNEGA, AUKE CORNELIS

(1910-1963, Dutch)

Three Balinese Girls (The Morning of a Festival Day)

painted in 1956; oil on canvas; 70 x 60 cm
 signed and dated on lower right

S\$ 25,000 - 35,000

US\$ 19,410 - 27,175

Literature:

Didier Hamel, *Auke Sonnega: Artist of the Enchanting Tropics*, Jakarta: Hexart Publishing, 2011; illustration 47 (p. 32), illustration 191 (p.123), illustration 265 (p. 167).

Provenance:

- Acquired directly from the artist by the previous owner
- Private Collection, Asia

Pick up point: Singapore



Photo of the artist with the present lot at the artist's solo exhibition in Surabaya 20 December, 1956.

Source: Didier Hamel, *Auke Sonnega: Artist of the Enchanting Tropics*, Jakarta: Hexart Publishing, 2011; illustration 47 (p. 32), photo by: Nikola Drakulic

Brushing Away Time: The Remarkable Discovery of a Sonnega Original

The image of young Balinese women is a well-known trope in Dutch colonial paintings of Indonesia and, more widely, the idealism found in figurative works, village scenes and landscapes is widely represented in paintings by artists from Europe who came to Bali to seek a paradise that seemed to be increasingly elusive in the early part of the 20th century. Auke Cornelis Sonnega was one of these people. It would be misleading to assume that the Western view of Bali as a paradise that built upon the modernist legacy of Gauguin was confined to colonists: Indonesian, Southeast Asian and Chinese émigré artists such as the Nanyang pioneers of Singapore found in Bali a place where the dominant Hindu religion fused with Buddhist and animist beliefs created a mood and atmosphere quite different from the other islands in the Malay archipelago. This intangible quality, combined with numerous public festivals and the physical beauty of a young population, created a magical essence that numerous artists aimed to capture.

Sonnega was a gifted writer, and he expressed clearly the specialness of Bali:

Thanks to the richness of the soil and its good irrigation, the luxuriance of the palm-tops is notably in evidence, even exaggerated; it overshadows the villages and the lanes, giving to the island a peculiar charm of its own. The picture is completed by the well-proportioned shapes of the Balinese: the muscular figure of the male, who, clad only in a loin-cloth works in the fields, striking classical attitudes under the scorching rays of the tropical sun; or the Balinese woman, often so graceful, walking with typical balanced movements. These people have known how to choose colours so suited to the surrounding trees and undergrowth: brave direct colours in which they deck out their gods and dancers, and which have earned them world-wide renown.¹

The Morning of a Festival Day, painted in Ubud in September 1956, was exhibited at Auke Sonnega's exhibition in Surabaya in the December of the same year.² A photograph shows the artist with this work at the exhibition,³ and it was also reproduced as the front cover of the magazine *Dian*.⁴ The details in the composition ring true for the festival day of the title: the *kendi* that the figure in red carries, the Balinese cone-shaped *subeng* (meaning 'peace' or 'pure') earrings that all three women wear. Stylistically, the gentle faceting of the figures and flattening of the planes to create surface pattern reveal something of Sonnega's background in textile design in the Art Deco period.



Had he not moved to Indonesia in 1935 to join his sister in Jakarta, Sonnega might never have become a painter. As a Dutchman, his route to the then-Dutch colony of the East Indies was relatively straightforward. Born in Leeuwarden, the Netherlands, he had originally trained in textile design at the School of Arts and Crafts in Amsterdam, followed by further study at the Utrecht School of Art and some years working as a designer in industry. After arriving in Jakarta, he initially made his living as a graphic designer and then a newspaper travel writer. But he shortly underwent a series of transformations that took him from the world of decorative and applied arts into the more rarified and unpredictable world of fine art.

In 1937 he met the influential German painter Walter Spies in Ubud when travelling through Bali on one of his frequent travelogue trips on his Harley-Davidson – a treasured possession that he brought with him from home. The magical realism of the older artist's paintings seemed to unleash externally the spirituality within Sonnega that had been inculcated from childhood from being raised by parents who followed Theosophy after rejecting their own strict Calvinist upbringing. Sonnega had been present at the 1929 meeting in which Jiddu Krishnamurti, who had been pushed forward as the figurehead of the Theosophist Movement, rejected its doctrine and

¹ Auke Sonnega, *A Facet of the Cosmic Pattern*, Trans. Husein Rofé. Published by Michael Rogge, 2021: <https://wichm.home.xs4all.nl/sonnega.html>

² Didier Hamel, *Auke Sonnega: Artist of the Enchanting Tropics*, Jakarta: Hexart Publishing, 2011; illustration 191, p.123

³ Ibid. illustration 47, photograph by Nikola Drakulie

⁴ Ibid. *Dian*, Issue 5, Didier Hamel, *Auke Sonnega: Artist of the Enchanting Tropics*, Jakarta: Hexart Publishing, 2011; illustration 265, p. 167

advocated the need for all individuals to seek out their own spiritual paths based on a personal, existential response to phenomena.⁵ In the early 1950s he met English linguist Husein Rofé, who had converted to Islam and was instrumental in spreading to the West the interfaith, spiritualist teachings of R.M. Muhammad Subuh Sumohadiwidjojo (1901-1987), founder of Subud. Sonnega absorbed and internalised the teaching of Subud, and the personalised spirituality that the guru advocated he brought to his paintings.

Just two years after he painted *The Morning of a Festival Day*, Sonnega, after 23 years in Indonesia, returned to the Netherlands. Political pressures had become too much and, despite the fact the President Sukarno collected his artworks, the dictate passed in 1957 forced many Dutch residents to return home; as a practitioner of the “liberal professions”⁶ Sonnega left his studio in Ubud – the old studio of Rudolf Bonnet, with whom he had become friends and who also had to leave the country – and retired to Delft, where he died five years later.

Viv Lawes

Programme Director, Art History, Sotheby’s Institute of Art
Course Leader, University of the Arts London
Senior Lecturer, City & Guilds of London Art School

It should be noted that when the book on Sonnega was published by Hexart Publishing back in 2011, the whereabouts of the painting was unknown. The pictures on the book were produced based upon Sonnega’s own files. The present lot is still mounted on the original frame as shown in the book.

⁵ Bruce W Carpenter, Auke Sonnega – Bali’s First Spiritual Artist, Indonesia Expat, July 16 2012;
<https://indonesiaexpat.id/featured/auke-sonnega-balis-first-spiritual-artist/>

⁶ Keesing’s Record of World Events, Volume XI, December 1957, Indonesia, Netherlands, p.15,931;
<https://web.stanford.edu/group/tomzgroup/pmwiki/uploads/1024-1957-12-KS-a-AMS.pdf>





818

CHEONG SOO PIENG

(1917-1983, Singaporean)

Chinese Girl

Painted in 1976; oil on canvas; 130 x 94 cm

Signed in Chinese characters on lower right, signed again in English and dated on the reverse

S\$ 250,000 - 350,000

US\$ 194,100 - 271,740

Literature:

- Reminiscence of Singapore's Pioneer Art Masters, Published by The Singapore Mint
- Soo Pieng, Published by Summer Times Publishing

Pick up point: Singapore

Chinese Girl

The titular subject of a Chinese figure in Cheong Soo Pieng's work is rare. While traditional Chinese figuration can be found more regularly in the less well-known paintings produced during Soo Pieng's last few years, as a rule the paintings with the almond-eyed, slender-limbed human forms of his mature figurative style – which were a significant part of his output from the late 1960s onwards (and were executed in both oils and Chinese ink) – almost always represented people, mainly women, from Bali and insular Malaysia. *Chinese Girl* is an exception to this rule. Indeed, the only other example to have come to auction is *Untitled (Chinese Woman)*, 1965-69, which sold at Sotheby's Hong Kong in 2018.¹

By 1976, the year *Chinese Girl* was executed, Soo Pieng had spent a couple of years re-studying the discipline of Chinese ink painting that had been part of his training in the Xiamen and Xin Hua academies. This eventually led to a visit to Guilin, China, in 1979, which in itself prompted in him a renaissance of traditional ink painting based on works by Song Dynasty masters.² However, the origins of the anonymous Chinese girl portrayed here are communicated not through the use of materials or approach to painting, but through the compositional motifs. The series of ink sketches and calligraphy across the lower border, which translate broadly to the notion of “auspicious blessings”, are interspersed with male figures in Tang, Song and Ming Dynasty headwear that allude to the Chinese ink painting tradition and the calligraphic traditions of the Chinese artistic culture.

The young girl seems to be daydreaming, perhaps yearning for the romance that the red rose in the vase symbolises, or mourning the loss that the wilting white rose could signify. Her Chinese origins are quite consistent with the ethnically Chinese majority in Singapore and she dresses in a simple mandarin-collared top and plain skirt or trousers – exactly the same combination of separates worn by the figure in *Untitled (Chinese Woman)*, 1965-69 referred to above. But she is firmly placed within the Southeast Asian context with the inclusion of the sepia-coloured frangipani trees in the background that are a regular feature of Soo Pieng's mature paintings. Everyday details are boldly stated within the composition; flattened against the picture plane are two tables, the nearest covered in cloth and the one upon which she leans possibly being made of a laminate typical of 1970s domestic spaces. The eternal and the contingencies of the modern co-exist.

The spirit of Soo Pieng's mature style are welded in spirit to the concrete forms of his much earlier output. In the exhibition catalogue for the 2016 National Gallery of Singapore show *Reframing Modernism: Paintings from Southeast Asia, Europe and Beyond*, organised and co-curated with the Centre Georges Pompidou, Paris, the authors argue that the selection of Cheong Soo Pieng's works from the 1950s belong in the category of:

¹ Sotheby's Hong Kong, 31 March 2018, Lot 1024. *Untitled (Chinese Girl)* was one of two works sold in the same lot, but the other was in mixed media. Sold for a premium-inclusive HK\$2,735,000 (US\$302,650) against an estimate of HK\$1million – 1.8 million (\$ 127,432 - \$ 229,377). Data from Artprice.

² Esplanade Archives, Offstage, Cheong Soo Pieng, 16 Oct 2016. <https://www.esplanade.com/offstage/arts/cheong-soo-pieng>

[...] artists who are associated through their concerns for creating visual harmony, through their interest in the decorative, their sense of intimacy and through the persistence of a picturesque aesthetic in their modernism.³

The works chosen by the NGS curators for this seminal show – the first to assign a distinct place to Southeast Asian modernist art alongside European modernist works chosen by the French curators in response (thus inverting the usual narrative of Modernism travelling from West to East) – were more chunky, striated, colourful and thickly layered than *Chinese Girl* and Soo Pieng's mature style. Yet these 1950s works, say the authors, had the representation of place and space at their core, rendered with "cubistic tendencies"⁴ that "existed only in spirit."⁵ The intellectual coolness of Cubism was absent, and instead we find "his own exhilaration of own exciting and fresh responses to the exuberance of the tropical Singapore habitat".⁶

Chinese Girl, painted a full twenty years later than the paintings in *Reframing Modernism*, might bear the same adjectives: visual harmony; decorative; intimacy; picturesque. In short, the underlying spirit is there consistently throughout the decades of Soo Pieng's practice.

Viv Lawes

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Course Leader, University of the Arts London
Senior Lecturer, City & Guilds of London Art School

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- Lee, Sarah and Siew, Sara (Eds) (2016). *Reframing Modernism: Paintings from Southeast Asia, Europe and Beyond*. Exhibition catalogue, National Gallery of Singapore, 31 March to 17 July 2016.

³ Sarah Lee and Sara Siew (Eds) (2016). *Reframing Modernism: Paintings from Southeast Asia, Europe and Beyond*. Exhibition catalogue, National Gallery of Singapore, 31 March to 17 July 2016. Horikawa Lisa and Phoebe Scott 'Introduction', p.13. Singapore: National Gallery of Singapore

⁴ Phoebe Scott, 'Cheong Soo Pieng' in *Reframing Modernism*, p.71

⁵ Choy Weng Yang, *Soo Pieng* unpaginated, in citation in *Reframing Modernism*, ibid.

⁶ Ibid.



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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).

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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:

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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.

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

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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.



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Date
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Sale Code
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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.

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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
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		S\$
		S\$
		S\$
		S\$
		S\$

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		S\$
		S\$
		S\$
		S\$
		S\$
		S\$

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

GUIDE FOR ABSENTEE BIDDERS

Absentee Bids

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

Email: info@larasati.com.

Using the Absentee Bid Form

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

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

Successful Bids

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

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