



LARASATI
auctioneers


MODERN AND CONTEMPORARY
SOUTHEAST ASIAN ART

12 July 2025



Mochtar





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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

AUCTION

SATURDAY, 12 JULY 2025 (LIVE STREAMING)
starting from 5 pm (Singapore) | 4 pm (Jakarta)

SELECTED PREVIEW

Saturday, 12 July 2025 (10 am - 3 pm)

at ARTOTEL THAMRIN

Meet Space- Ground Floor

Jl. Sunda No. 3, Menteng

Jakarta Pusat 10350, Indonesia

SALE NUMBER

SPA 065 "ARISE"

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 (Saturday, 12 July 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

Saturday, 12 July 2025

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

LOT 901 - 920





901

OMAR BASALAMAH

(1912 - 1980, Indonesian)

Indonesian fruits

Painted in 1969; oil on canvas on board; 32 x 62 cm
signed and dated on lower left

S\$ 200 - 400

US\$ 157 - 314

Pick up point: Jakarta



902

OMAR BASALAMAH

(1912 - 1980, Indonesian)

Indonesian landscapes

Painted in 1975; oil on canvas on board; 62 x 82 cm (4 panels)
each signed and dated

S\$ 300 - 500

US\$ 235 - 392

Pick up point: Jakarta



903

OMAR BASALAMAH

(1912 - 1980, Indonesian)

Indonesian landscapes

Painted in 1976; oil on canvas on board; 62 x 82 cm (4 panels)
each signed and dated

S\$ 300 - 500

US\$ 235 - 392

Pick up point: Jakarta



904

HENDRIK AREND LUDOLF (HAL) WICHERS

(1893 - 1968, Dutch)

Indonesian landscape

Painted in 1938; oil on panel; 24 x 32 cm
signed and dated on lower right

S\$ 400 - 600

US\$ 314 - 471

Pick up point: Jakarta



905

ABDULLAH SOERJOSOEPROTO

(1879 - 1941, Indonesian)

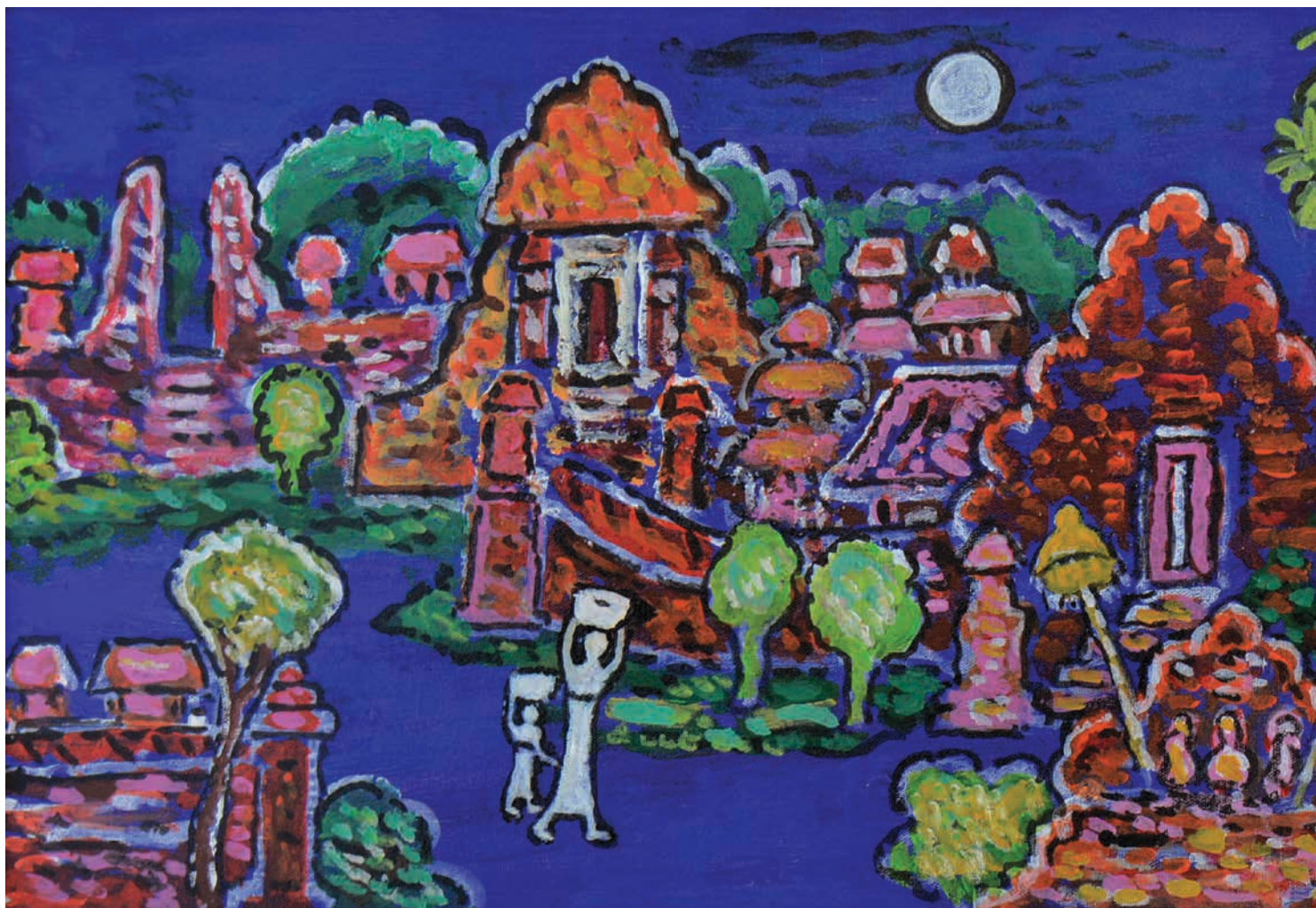
Waterfall

oil on canvas; 50 x 32.5 cm
signed on lower left

S\$ 400 - 600

US\$ 314 - 471

Pick up point: Jakarta



906

ARIE SMIT

(1916 - 2016, Dutch)

Nightfall-Bali

Painted in 2005; acrylic on canvas; 40 x 120 cm

signed and dated on lower right

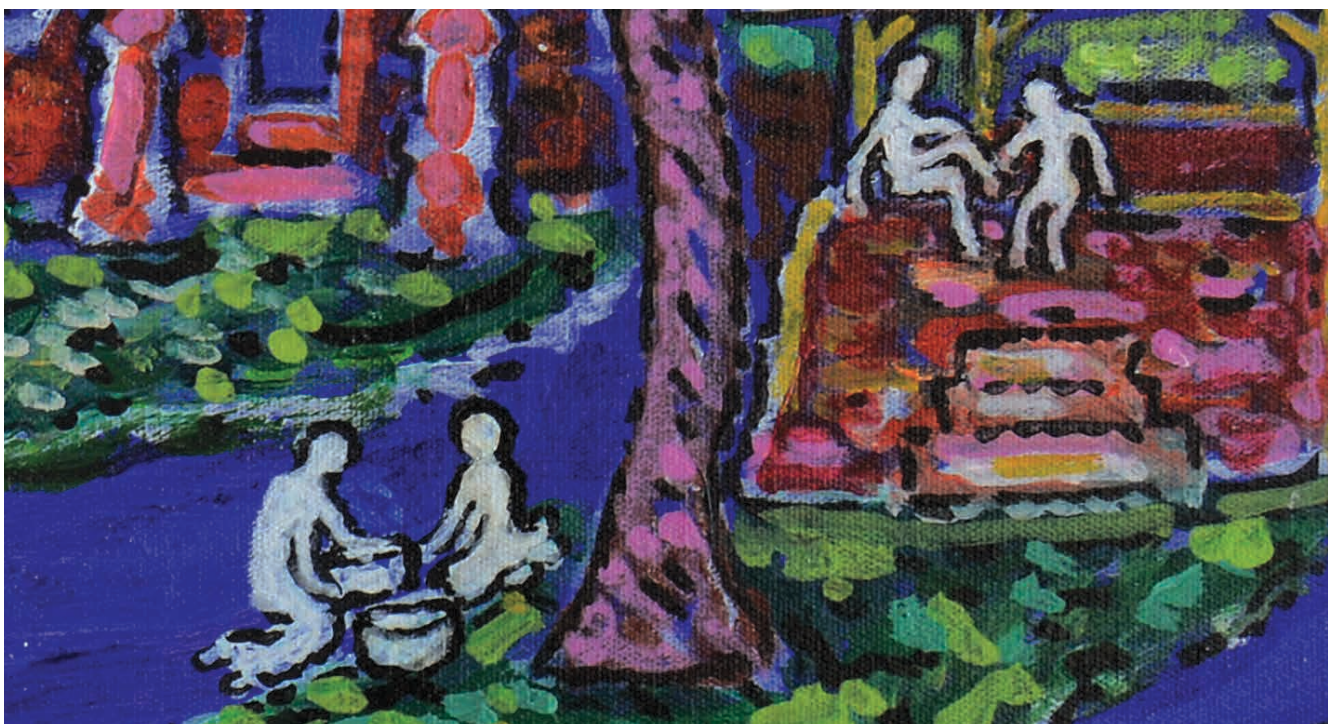
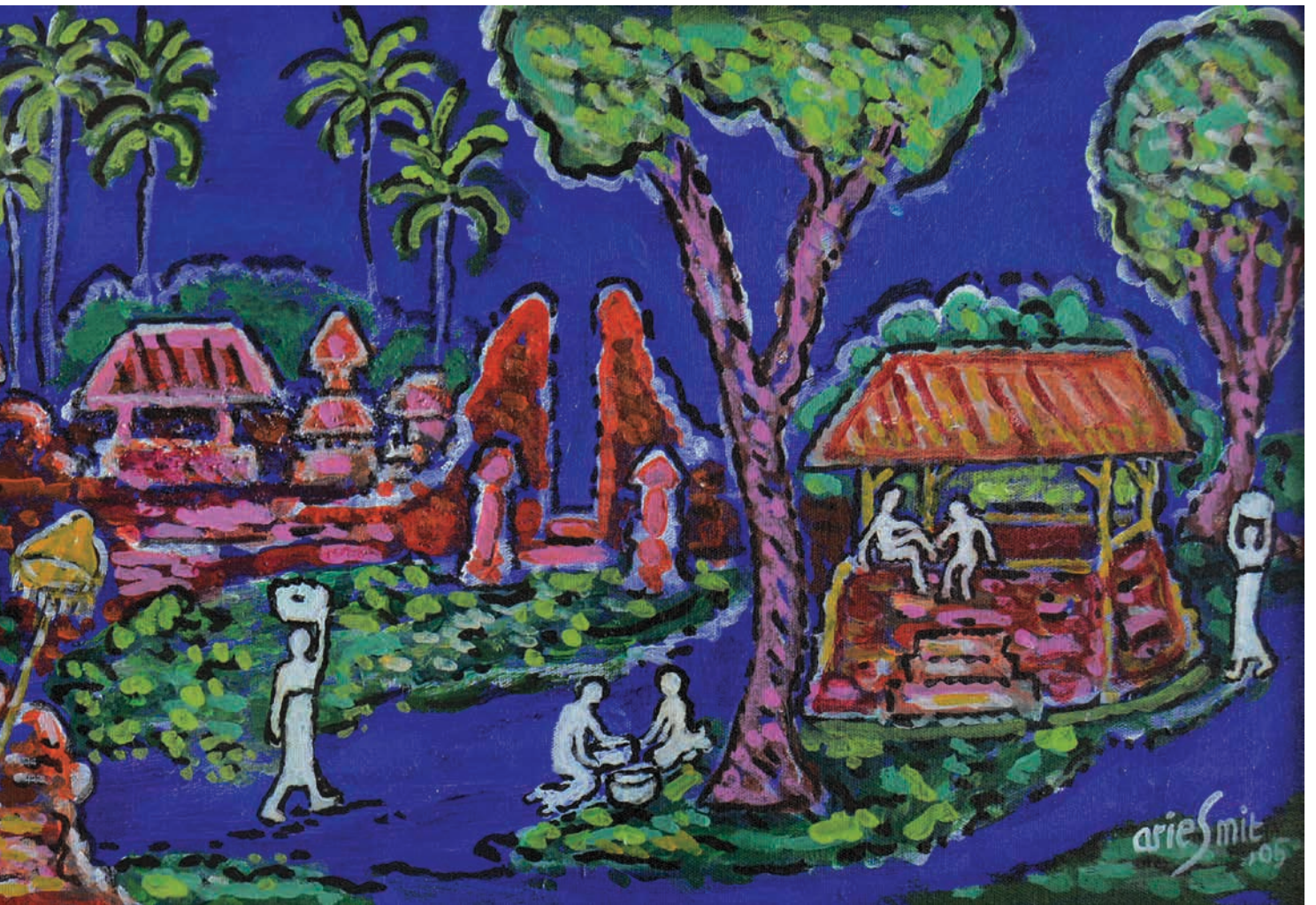
titled, signed and dated on the reverse

S\$ 12,000 - 15,000

US\$ 9,419 - 11,774

This lot is accompanied with certificate of authenticity signed by the artist

Pick up point: Jakarta





907

PINTOR SIRAIT
(b. 1962, Indonesian)

Serenade

executed in 2021; stainless steel, ed. 1/8
43 x 18 x 19 cm
signed and dated on stand base

S\$ 1,000 - 1,500
US\$ 785 - 1,177

Pick up point: Jakarta



908

TOMMY WONDRA

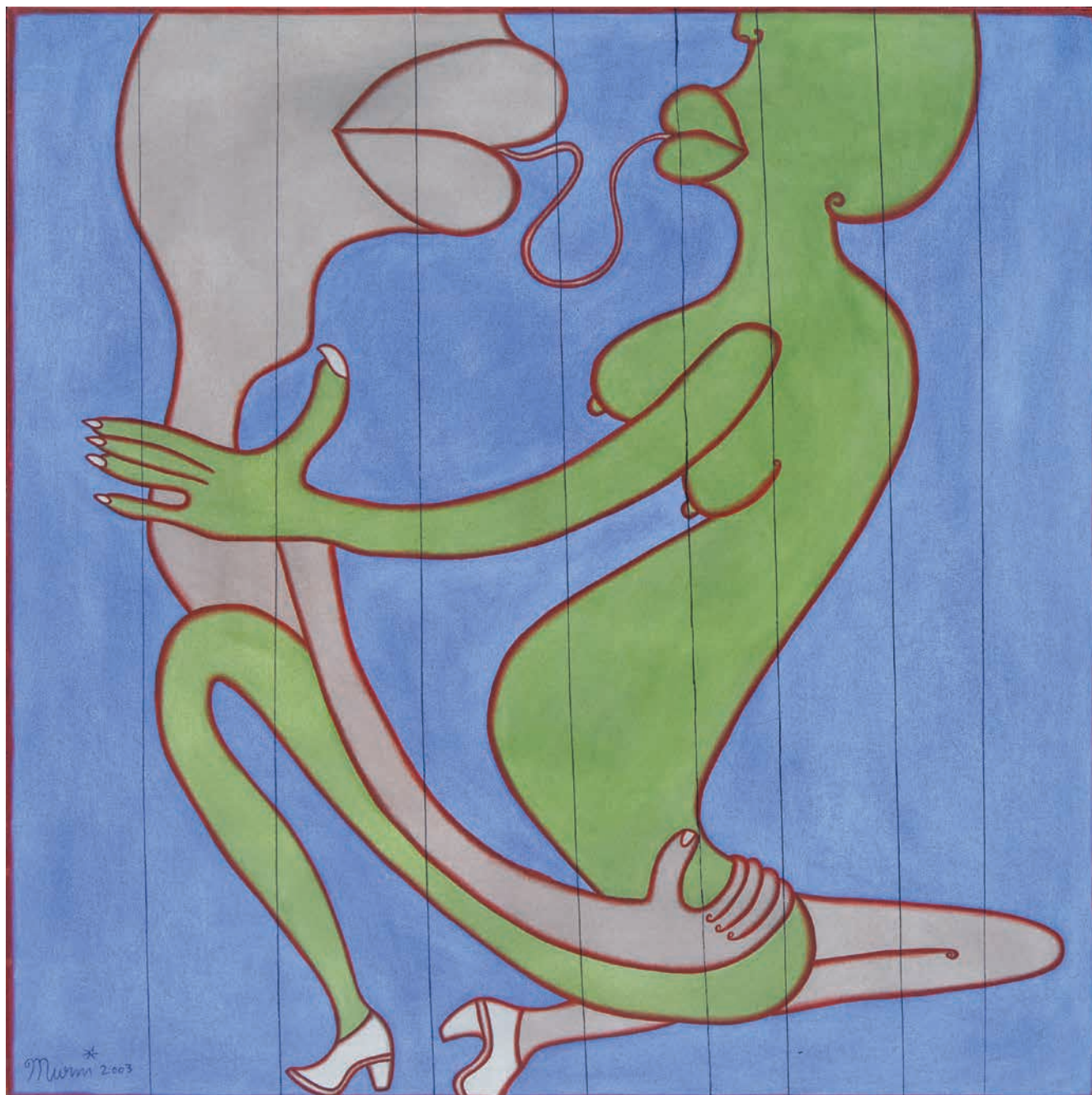
(b. 1980, Indonesian)

Membaca Tanda-Tanda #6

Painted in 2008; acrylic on canvas; 200 x 150 cm
signed and dated on lower right

S\$ 1,200 - 1,700
US\$ 942 - 1,334

Pick up point: Jakarta



909

MURNIASIH, GUSTI AYU KADEK

(1966 - 2006, Indonesian)

Love and Food

Painted in 2003; acrylic on canvas; 100 x 100 cm

signed and dated on lower left

titled, dated and signed on the reverse

S\$ 27,000 - 37,000

US\$ 21,192 - 29,041

Pick up point: Jakarta



Artist with the present lot

I Gusti Ayu Kadek Murniasih, widely known as Murni, delivers a poignant and provocative narrative in her 2003 painting *Love and Food*. With bold lines, vivid colour fields, and biomorphic forms, this acrylic-on-canvas work encapsulates the artist's unflinching exploration of female agency, trauma, intimacy, and the body. Born out of personal history and societal critique, the piece is as much a visual statement as it is a reclamation—a bold confrontation with themes often repressed in Indonesian culture, especially when voiced by women.

At first glance, *Love and Food* seems deceptively playful. The flatness of the image, the cartoon-like contour lines, and the cheerful palette of blue, green, and pink suggest innocence and humour. But beneath this visual levity lies a raw, complex tension. Two figures—stylized, abstracted, yet unmistakably sensual—engage in a surreal act of erotic communion. The act of feeding merges with the act of loving, blurring the boundaries between sustenance and desire, consumption and affection. Tongues entwine in a ritual that is at once tender and confronting, charged with emotional and bodily electricity.

The green and beige figures, gendered by breasts and hips, heels and lips, defy anatomical realism and instead embrace symbolic gesturing. These are not passive subjects—they are active participants in their own narrative. Murni often reclaims the female body from objectification by rendering it on her own terms: distorted, exaggerated, even grotesque—but never invisible. In *Love and Food*, the figures' sensuality is unapologetic. Their elongated limbs and prominent curves dominate the canvas space with confident assertiveness. The hands—firmly grasping, caressing, holding—assert control and touch, forming a choreography of mutual presence.

Murni's biography infuses the work with deeper meaning. A survivor of childhood abuse, her art often channels the traumas of silenced women into defiantly visual forms. But *Love and Food* is not just a cry of pain; it is also a celebration of reclamation—of bodily autonomy, of sensual pleasure, and of nourishment in both literal and emotional senses. The title is a declaration: love and food are essential, intertwined needs, often denied to women in both private and political contexts.

Rendered in a style that merges Balinese traditions with feminist modernism, this painting aligns with Murni's broader body of work that has gained recognition beyond Indonesia—including in major international institutions like the Tate. Her visual language resists easy categorization: it is at once naïve and sophisticated, folkloric and avant-garde, intensely personal and fiercely political.

Ultimately, *Love and Food* is a striking embodiment of Murni's voice—a voice that dares to speak from the margins, that embraces the grotesque and the erotic as forms of truth-telling. It is an artwork that demands the viewer not just to look, but to feel, to question, and to confront the tangled hunger for affection, safety, and selfhood. Through vibrant forms and disarming honesty, Murni offers a feast that is as subversive as it is deeply human.



910

HARIJADI SUMADIDJAJA

(1921 - 1997, Indonesian)


Little Girl and Piggy Bank

Painted in 1956; oil on canvas; 92 x 106 cm
signed and dated on lower right

S\$ 9,500 - 12,000

US\$ 7,457 - 9,419

Pick up point: Jakarta



In *Little Girl and Piggy Bank*, Harijadi Sumadidjaja invites us into an intimate, quietly radiant moment—one that speaks volumes of innocence, memory, and unspoken aspirations. Executed in oil on canvas with remarkable painterly sensitivity, this work continues Harijadi's legacy as one of Indonesia's most nuanced realist painters. With a keen eye for detail and emotional subtlety, Harijadi captures the fleeting gestures of childhood, rendering them into timeless visual poetry.

The central figure of the painting—a young girl seated on the ground, bathed in soft, natural light—commands the canvas not through grandeur, but through her presence. Dressed in a traditional *kain* and wrapped in a soft pink cloth, the child gazes intently at a pair of wooden toys: a tiger-shaped piggy bank and a small, painted elephant. Her posture is relaxed yet alert, her face lit with wonder, curiosity, perhaps even longing. This moment of interaction between child and object, between imagination and the material world, forms the emotional heartbeat of the work.

Harijadi's brushwork is rich and textured, with a palette that evokes both warmth and quietude. Earthy ochres and mossy greens dominate the composition, contrasted by the bright colours of the toys and the subtle glow of the child's skin. The floor, aged and textured, evokes a sense of place: a humble home, steeped in time and memory. There is a palpable stillness in the scene, as though the air has thickened with the weight of observation, of waiting—for understanding, or perhaps for a coin to be dropped into the waiting mouth of the piggy bank.

More than a study in realism, *Little Girl and Piggy Bank* is a meditation on values—emotional, cultural, and economic. The piggy bank stands not merely as a child's toy, but as a symbol of hope, aspiration, and the modest dreams of the future. The juxtaposition of innocence and symbolism elevates this domestic scene into a deeply human narrative. The girl is not only playing; she is contemplating, perhaps unconsciously, the ideas of ownership, desire, and independence.

The resurgence of interest in Harijadi's work was most clearly marked by the record-breaking sale of *Suasana Pemilu* at the Larasati Auction in Singapore on 29 January 2024. Realizing a remarkable SGD 244,000, that piece underscored the growing recognition of Harijadi's distinctive voice within Indonesian modernism. While *Suasana Pemilu* depicted the vibrant pulse of civic life, *Little Girl and Piggy Bank* takes us to the other end of the spectrum: the quiet interior of personal life, of private dreams and the making of selfhood.

In the broader context of Indonesian art, Harijadi stands out for his refusal to dramatize or exoticize his subjects. Instead, he dignifies the everyday with tenderness and depth. His portraits of domestic life, like this one, suggest that heroism lies not in spectacle, but in the quiet perseverance of the human spirit. *Little Girl and Piggy Bank* is not only a study of childhood—it is a mirror of societal values, wrapped in a moment so intimate that it feels eternal.

With this work, Harijadi reminds us that sometimes the smallest gestures contain the greatest stories. In the girl's gaze and the worn texture of the floor, in the painted smile of the piggy bank, there resides a world of waiting—soft, slow, and full of meaning.



911

WIDAYAT

(1919/1923 - 2002, Indonesian)

Anggrek Liar

painted in 1990; oil on canvas; 100 x 70 cm
 signed and dated on lower right
 titled, signed and dated on the reverse

S\$ 18,000 - 25,000

US\$ 14,128 - 19,623

Provenance:

Acquired from Agung Rai Gallery, Ubud, Bali in 1991 by the present owner.

Pick up point: Jakarta





912

AFFANDI

(1907 - 1990, Indonesian)

Landscape Merapi

Painted in 1964; oil on canvas; 95 x 128 cm
signed and dated on lower left

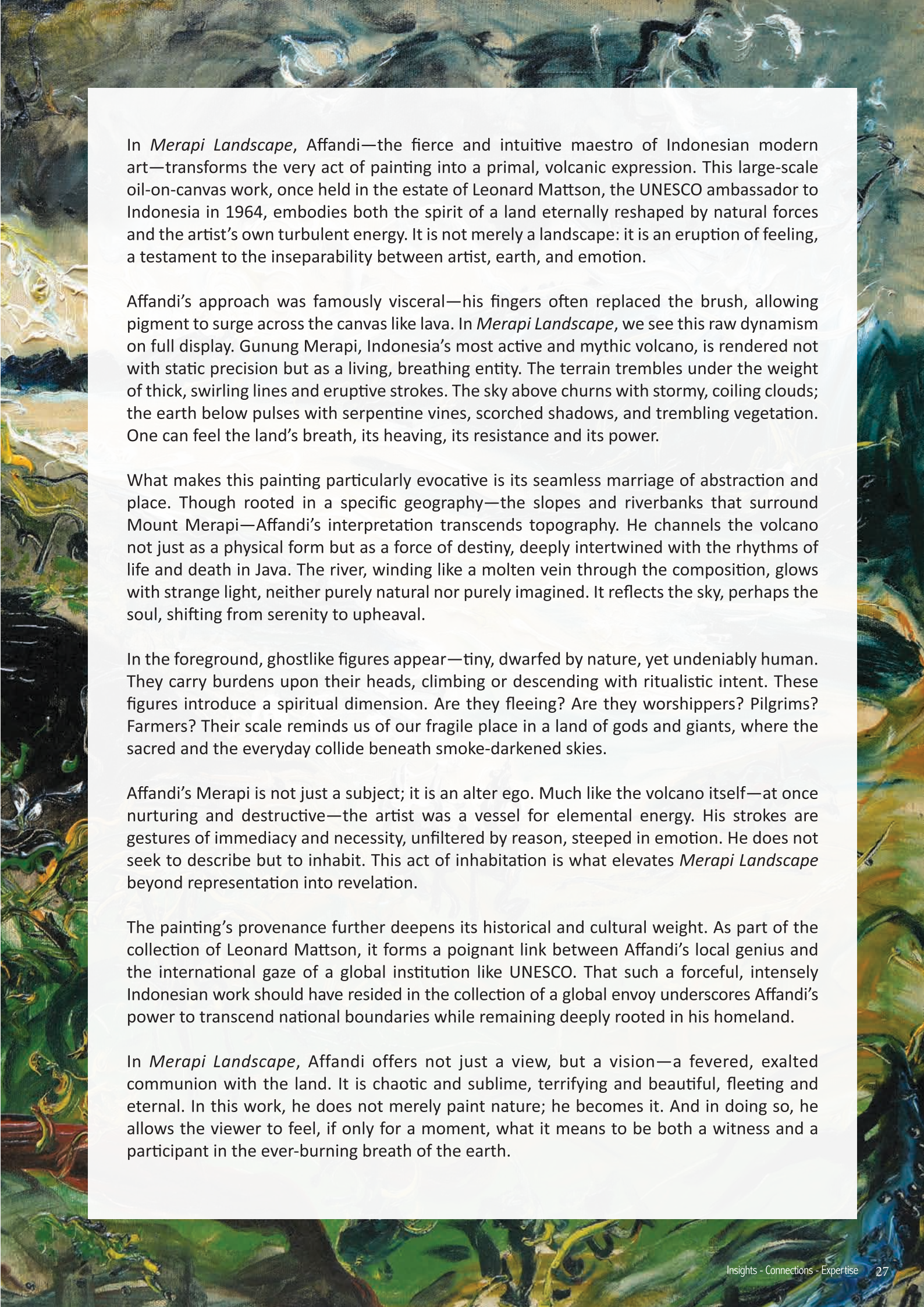
S\$ 125,000 - 150,000

US\$ 98,113 - 117,735

Provenance:

- Formerly in the collection of Leonard Mattson, UNESCO Ambassador to Indonesia in 1964
- Asian 20th Century & Contemporary Art (Evening Sale), Christie's Hong Kong, 27 May 2017, lot #49
- Private Collection, Asia

Pick up point: Jakarta



In *Merapi Landscape*, Affandi—the fierce and intuitive maestro of Indonesian modern art—transforms the very act of painting into a primal, volcanic expression. This large-scale oil-on-canvas work, once held in the estate of Leonard Mattson, the UNESCO ambassador to Indonesia in 1964, embodies both the spirit of a land eternally reshaped by natural forces and the artist’s own turbulent energy. It is not merely a landscape: it is an eruption of feeling, a testament to the inseparability between artist, earth, and emotion.

Affandi’s approach was famously visceral—his fingers often replaced the brush, allowing pigment to surge across the canvas like lava. In *Merapi Landscape*, we see this raw dynamism on full display. Gunung Merapi, Indonesia’s most active and mythic volcano, is rendered not with static precision but as a living, breathing entity. The terrain trembles under the weight of thick, swirling lines and eruptive strokes. The sky above churns with stormy, coiling clouds; the earth below pulses with serpentine vines, scorched shadows, and trembling vegetation. One can feel the land’s breath, its heaving, its resistance and its power.

What makes this painting particularly evocative is its seamless marriage of abstraction and place. Though rooted in a specific geography—the slopes and riverbanks that surround Mount Merapi—Affandi’s interpretation transcends topography. He channels the volcano not just as a physical form but as a force of destiny, deeply intertwined with the rhythms of life and death in Java. The river, winding like a molten vein through the composition, glows with strange light, neither purely natural nor purely imagined. It reflects the sky, perhaps the soul, shifting from serenity to upheaval.

In the foreground, ghostlike figures appear—tiny, dwarfed by nature, yet undeniably human. They carry burdens upon their heads, climbing or descending with ritualistic intent. These figures introduce a spiritual dimension. Are they fleeing? Are they worshippers? Pilgrims? Farmers? Their scale reminds us of our fragile place in a land of gods and giants, where the sacred and the everyday collide beneath smoke-darkened skies.

Affandi’s Merapi is not just a subject; it is an alter ego. Much like the volcano itself—at once nurturing and destructive—the artist was a vessel for elemental energy. His strokes are gestures of immediacy and necessity, unfiltered by reason, steeped in emotion. He does not seek to describe but to inhabit. This act of inhabitation is what elevates *Merapi Landscape* beyond representation into revelation.

The painting’s provenance further deepens its historical and cultural weight. As part of the collection of Leonard Mattson, it forms a poignant link between Affandi’s local genius and the international gaze of a global institution like UNESCO. That such a forceful, intensely Indonesian work should have resided in the collection of a global envoy underscores Affandi’s power to transcend national boundaries while remaining deeply rooted in his homeland.

In *Merapi Landscape*, Affandi offers not just a view, but a vision—a fevered, exalted communion with the land. It is chaotic and sublime, terrifying and beautiful, fleeting and eternal. In this work, he does not merely paint nature; he becomes it. And in doing so, he allows the viewer to feel, if only for a moment, what it means to be both a witness and a participant in the ever-burning breath of the earth.



913

DO QUANG EM

(1942 - 2021, Vietnamese)

Self-Portrait

Painted in 2007; oil on canvas; 66 x 77 cm
signed and dated

S\$ 3,200 - 5,000
US\$ 2,512 - 3,925

Pick up point: Jakarta



914

PHUONG QUOC TRI

(b. 1976, Vietnamese)

Self-portrait

Painted in 2008; oil on canvas; 100 x 75 cm
signed and dated on lower right

S\$ 1,000 - 1,500

US\$ 785 - 1,177

Pick up point: Singapore



915

APIN, MOCHTAR

(1923 - 1994, Indonesian)

Women Under the Moon

Painted in 1968; oil on canvas laid down on board; 89.5 x 70 cm
signed and dated on lower right

S\$ 6,700 - 8,700

US\$ 5,259 - 6,829

Provenance:

- "Modern Discoveries", Sotheby's Hong Kong, 21 0 28 February 2023, lot #2021
- Private Collection, Asia

Pick up point: Jakarta

Mochtar Apin's *Women under the Moon* (1966) stands as a compelling testament to his mastery of form, colour, and psychological depth. Painted during a transformative era in Indonesian modern art, this oil-on-canvas work embraces the language of abstraction while maintaining a strong emotional and symbolic core. Apin, an influential figure of the Bandung School and a key proponent of universal humanism, renders this nocturnal tableau with striking chromatic intensity and compositional ambiguity, inviting the viewer into a charged, dreamlike encounter.

The composition presents a semi-abstracted female figure, centrally poised, her body enveloped in bold planes of violet, red, and indigo hues. Her arms are raised, suggesting a moment of intimate vulnerability or ritualistic gesture, while her form is stylized, almost sculptural. The moon, glowing in the upper left corner with pulsating shades of pink and blue, casts an otherworldly presence—at once observer and symbol. This celestial body becomes more than just a backdrop; it acts as a witness to the silent drama unfolding beneath it, lending the scene an atmosphere of mystique and timelessness.

Apin's technique here is deeply expressive. Layers of colour are not just applied—they are breathed into the canvas, with each stroke enhancing the emotional resonance. The contrast between the saturated figure and the dark, nearly opaque surroundings conveys both isolation and illumination. The darkness is not emptiness but a rich void from which form and meaning emerge, echoing existential concerns that occupied many modern artists of his generation.

Moreover, the work can be read as a meditation on femininity, solitude, and the metaphysical. The woman, standing partially nude yet faceless, embodies both vulnerability and strength. She is not objectified, but rather elevated—transcending identity to become a symbol of the human condition under the cosmic gaze. The interplay of concealment and revelation in the composition underscores Apin's sensitivity to both the physical and the spiritual dimensions of being.

Painted in 1966, at a time of political upheaval and shifting cultural identities in Indonesia, *Women under the Moon* can also be seen as a quiet act of introspection amidst chaos. Apin's internationalist sensibility—shaped by his studies in Europe and his philosophical embrace of modern humanism—is fully realized here. The painting transcends the local without abandoning it, offering a universal language through colour, form, and gesture.

Women under the Moon is not merely a visual experience—it is a poetic invocation. With his masterful interplay of abstraction and emotion, Mochtar Apin gives us a haunting yet beautiful reflection of solitude, femininity, and the eternal dialogue between the human and the cosmic.



916

SADALI, AHMAD
(1924 - 1987, Indonesian)

Komposisi Bidang Merah (Composition in Red)

painted in 1971; mixed media on paper; 60 x 60 cm
signed and dated on lower right

SS\$ 4,000 - 5,000
US\$ 3,140 - 3,825

This lot has been authenticated by Dr. Yustiono, curator appointed by family of artist

Pick up point: Jakarta





917

UMI DACHLAN

(1942 - 2009 Indonesian)

Abstract Composition

Painted in 1997; mixed media on canvas; 40 x 50 cm
signed and dated on lower right

S\$ 1,700 - 2,500

US\$ 1,334 - 1,962

Pick up point: Jakarta



918

UMI DACHLAN

(1942 - 2009 Indonesian)

Simfoni Abstraksi

Painted in 1996; mixed media on canvas; 60 x 50 cm
signed and dated on lower right

S\$ 2,300 - 3,300

US\$ 1,805 - 2,590

Pick up point: Jakarta



919

SADALI, AHMAD
(1924 - 1987, Indonesian)

Bidang Terpecah Latar Hijau Bersisa Emas (Fractured Planes on Green Ground with Traces of Gold)

painted in 1971; mixed media on canvas; 80 x 60 cm
signed and dated on lower left

S\$ 28,000 - 38,000
US\$ 21,977 - 29,826

This lot has been authenticated by Dr. Yustiono, curator appointed by family of artist

Pick up point: Jakarta



Harmony in the Grove

In *Harmony in the Grove*, Cheong Soo Pieng transports us into the serene, almost sacred world of Balinese communal life. Painted in 1976, this exquisite oil on canvas, measuring 119.5 by 90.5 cm, captures a vision of unity through an intimate portrayal of ten women seated in a quiet circle beneath a canopy of trees. Rendered in an elliptical, almost egg-like composition, this work goes beyond figuration—it becomes a vessel of symbolism, balance, and spiritual cohesion.

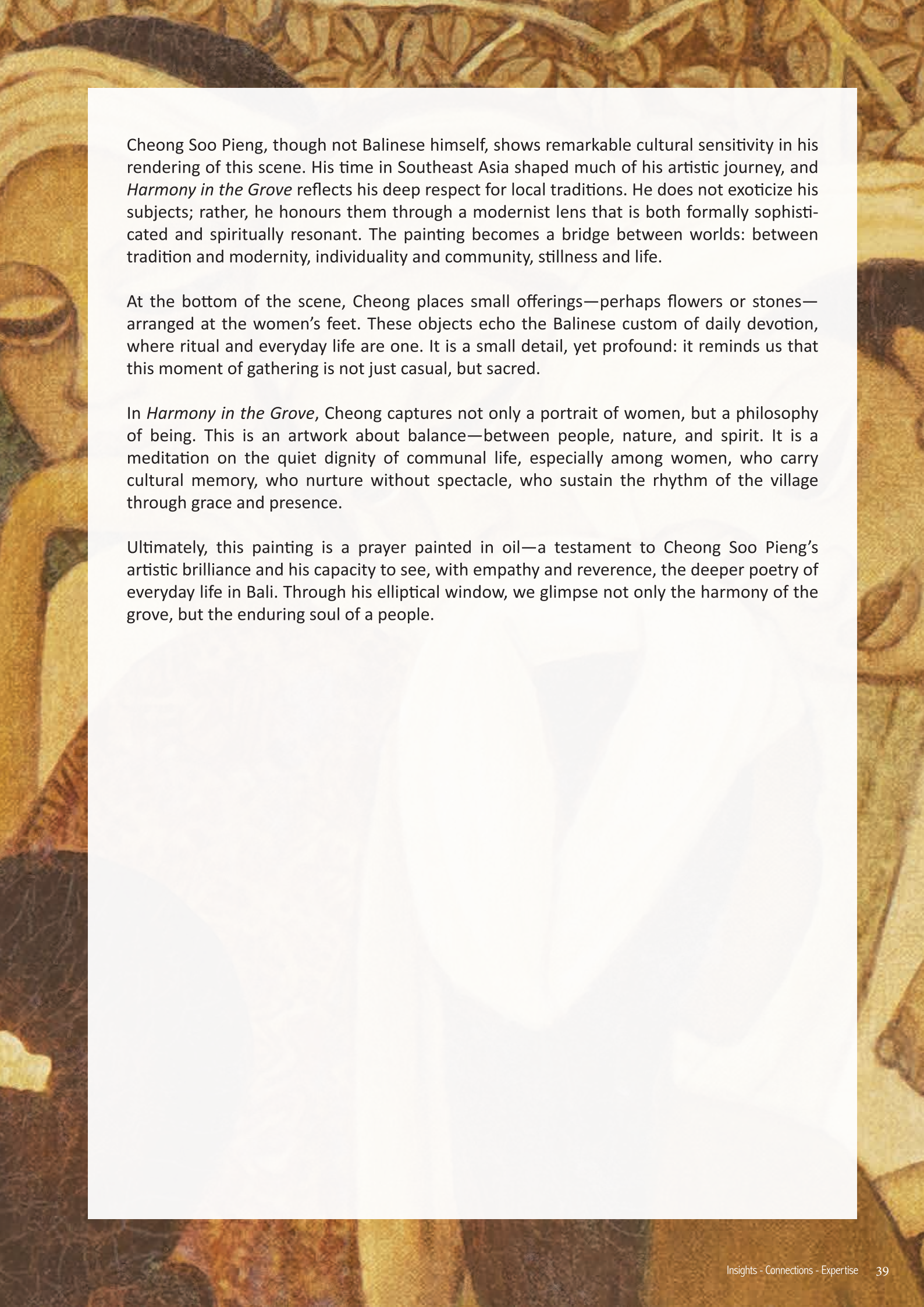
The ellipse, long associated with fertility, life, and continuity, forms the backbone of the composition. Rather than using traditional rectangular framing to contain his subject, Cheong opts for an organic form that both echoes nature and suggests the womb—nurturing, cyclical, whole. The choice is deliberate. The oval shape envelops the ten women in a soft embrace, hinting at timelessness and perfection. In Balinese culture, as in many traditional societies, the community is central. The number ten—symbolically perfect, evenly divisible, and often linked with spiritual wholeness—becomes a poetic expression of harmony within this enclosed sisterhood.

The figures, though stylised in Cheong's signature manner—elongated limbs, almond-shaped eyes, softly sculpted features—retain individual identities. Some women face inward, engaged in quiet communion, while others rest in contemplative solitude. There is a beautiful lack of urgency in their gestures, a languid grace that evokes a timeless pause. Their gazes are soft and inward, as if each is simultaneously present in the moment and immersed in ancestral memory. It is not a scene of performance or spectacle, but of life as it simply is—calm, interconnected, flowing with unspoken understanding.

Cheong's colour palette further underscores this sense of cohesion. Earthy ochres, deep mossy greens, muted browns, and sun-warmed yellows dominate the canvas, conjuring the elemental tones of Bali's natural world. The women's garments—finely rendered with batik patterns and textured fabrics—are differentiated in design but united in hue, suggesting individuality existing within a shared cultural thread. The occasional bare torso, rendered with gentle modesty, speaks not of sensuality but of natural ease and tradition.

A tree branches out above the group, its fine lines and leafy canopy echoing the interconnectedness of the women below. Nature in this painting is not background—it is part of the community. The leaves and branches seem to weave into the women's gathering, almost as if they, too, are listening. The shade under which the women sit becomes a metaphor for collective wisdom and protection, passed from one generation to another.

What is most remarkable is the democratic rhythm of the composition. There is no singular focal point, no dominant figure that draws the viewer's attention. Rather, each woman is essential to the ellipse—each a vital node in the greater whole. This refusal of hierarchy elevates the painting's message: that the community flourishes not because of any one individual, but because of the interdependence of all. This is a matriarchal quietude, a strength that is non-linear and deeply rooted.



Cheong Soo Pieng, though not Balinese himself, shows remarkable cultural sensitivity in his rendering of this scene. His time in Southeast Asia shaped much of his artistic journey, and *Harmony in the Grove* reflects his deep respect for local traditions. He does not exoticize his subjects; rather, he honours them through a modernist lens that is both formally sophisticated and spiritually resonant. The painting becomes a bridge between worlds: between tradition and modernity, individuality and community, stillness and life.

At the bottom of the scene, Cheong places small offerings—perhaps flowers or stones—arranged at the women's feet. These objects echo the Balinese custom of daily devotion, where ritual and everyday life are one. It is a small detail, yet profound: it reminds us that this moment of gathering is not just casual, but sacred.

In *Harmony in the Grove*, Cheong captures not only a portrait of women, but a philosophy of being. This is an artwork about balance—between people, nature, and spirit. It is a meditation on the quiet dignity of communal life, especially among women, who carry cultural memory, who nurture without spectacle, who sustain the rhythm of the village through grace and presence.

Ultimately, this painting is a prayer painted in oil—a testament to Cheong Soo Pieng's artistic brilliance and his capacity to see, with empathy and reverence, the deeper poetry of everyday life in Bali. Through his elliptical window, we glimpse not only the harmony of the grove, but the enduring soul of a people.





920

CHEONG SOO PIENG

(1917 - 1983, Singaporean)

Harmony in the Grove

Painted in 1976; oil on canvas; 119.5 x 90.5 cm

Signed in Chinese characters on lower right

Signed again and dated on the reverse

S\$ 250,000 - 350,000

US\$ 196,225 - 274,715

Provenance:

From the estate of the artist.

Pick up point: Singapore

CONDITIONS OF BUSINESS FOR BUYERS

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

Larasati as agent

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

Definitions of terms used in these conditions

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

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

BEFORE THE SALE

Examination of goods

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

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

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

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

Catalog descriptions

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

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

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

Buyers Responsibility

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

AT THE SALE

Refusal of admission

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

Registration before bidding

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

Bidding as Principal

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

Commission Bids

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

Telephone Bids

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

Bidding by Internet LIVE Auctions

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

Currency Converter

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

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

Video images

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

The auctioneer's discretion

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

Successful bid

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

AFTER THE SALE

Buyer's Premium

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

Payment

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

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

Collection of Purchases

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

Packing and handling

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

Remedies for non-payment or failure to collect purchases

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

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

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

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

Failure to collect

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

Forgeries

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

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

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







☐ Written Bid
 ☐ Phone Bid

Sale Title
**MODERN AND CONTEMPORARY
 SOUTHEAST ASIAN ART**

Date
12 July 2025

Sale Code
"ARISE"

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

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

Arranging Payment

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

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

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

One Larasati Arts Pte Ltd.

Please email to: info@larasati.com
 Tel: +62 811 116 5778

Name (please print or type)

Date

Address

Telephone / Home

(Business)

City

Country

Zip Code

Email

*Please provide your copy of ID

BANK REFERENCES :

Name of Bank & Branch : _____

Account No. : _____ Contact Name : _____

Tel No. : _____

OTHER REFERENCES :

Name : _____ Tel No. : _____

Address : _____

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

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

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

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

(please print or type)

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

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

GUIDE FOR ABSENTEE BIDDERS

Absentee Bids

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

Email: info@larasati.com.

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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