



LARASATI
auctioneers

**MODERN AND
CONTEMPORARY
SOUTHEAST ASIAN ART**

**SINGAPORE
19 APRIL 2026**



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Modern and Contemporary Southeast Asian Art

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I. Paintings - Asia. II. Painters - Asia. III. Title

MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

AUCTION

SUNDAY, 19 APRIL 2026

starting from 4 pm (Singapore) | 3 pm (Jakarta)

PREVIEW

Saturday, 18 April 2026 (11 am - 7 pm)

Sunday, 19 April 2026 (11 am - 3 pm)

VENUE

ROYAL PLAZA ON SCOTTS

Scotts Suites, Level 2

25 Scotts Road, Singapore 228220

SALE NUMBER

SPA 072 "BEAUTY"

The sale will be conducted in English.

Bidding is carried out in Singapore Dollars.

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

IMPORTANT NOTICE:

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

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

LARASATI
SINGAPORE

AUCTION INQUIRIES

+62 811 116 5778

info@larasati.com

www.larasati.com

GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction

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

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

Bidding by Internet LIVE Auctions

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

1. BEFORE THE AUCTION

Pre-sale Estimates

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

Reserves

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

Condition of Lots

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

2. THE AUCTION

Conditions of Business

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

Bidding at Auction

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

Consecutive and Responsive Bidding

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

Bidding Increments

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

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

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

Absentee / Written Bids

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

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

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

Bidding by Telephone

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

Successful Bids

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

Currency Conversion

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

3. AFTER THE AUCTION

Payment

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

Collection

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

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

Storage and Insurance

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

Packing and Handling

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

Shipping

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

Bidders Details

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

Family Name : _____ Given Name : _____

Address : _____ Postcode : _____

IC/Pasport No. : _____ Mobile No. : _____

Office phone No. : _____ Home phone No. : _____ email: _____

*Please provide your copy of ID

BANK REFERENCES :

Name of Bank & Branch : _____

Account No. : _____ Contact Name : _____

Tel No. : _____

Credit Card No. : _____ Type / Expire Date : _____

OTHER REFERENCES :

Name : _____ Tel No. : _____

Address : _____

Please register me for the following session :

LARASATI - Modern and Contemporary Southeast Asian Art (Sunday, 19 April 2026)

- I hereby agree to be bound by Larasati's conditions of business, other supplements of them provided at the registration and notices announced by auctioneer or posted in the saleroom by way of notice that govern purchases at the above mentioned sale.
- I authorise Larasati to request bank references relating to the account(s) specified by me in the above.

Signature : _____ Date : _____

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

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

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**MODERN AND CONTEMPORARY
SOUTHEAST ASIAN ART**

LIVE STREAMING

Sunday, 19 April 2026
starting at 4 pm (Singapore) | 3 pm (Jakarta)
LOT 901 - 917



901

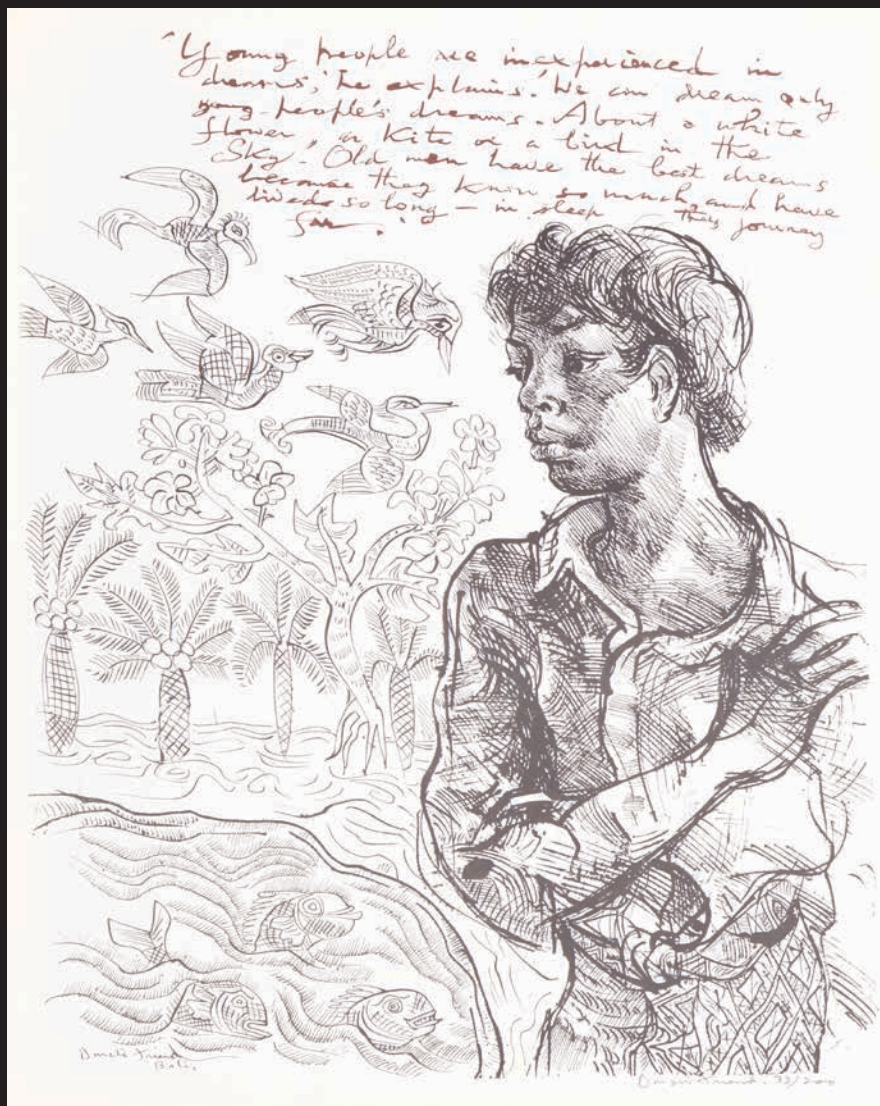
DONALD STUART LESLIE FRIEND

(1915-1989, Australian)

The Stone Horseman

lithograph; 60 x 48 cm
signed and editioned lower right

S\$ 300 - 500
US\$ 235 - 390



902

DONALD STUART LESLIE FRIEND

(1915-1989, Australian)

Young People

lithograph; 63 x 50.5 cm
signed and editioned in margin

S\$ 200 - 400
US\$ 155 - 315



903

S. SUDJOJONO

(1913 - 1986, Indonesian)

Wood Carvers Sanur

ink on paper; 26.5 x 35.5 cm

inscribed and stamped by S. Sudjojono Center on lower right

S\$ 2,200 - 3,200

US\$ 1,725 - 2,510

This lot is accompanied with certificate of authenticity issued by S. Sudjojono Center



904

COVARRUBIAS, MIGUEL

(1904 - 1957, Mexican)

Tehuantepec River

lithograph; 33 x 25 cm
signed in pencil on lower right

S\$ 600 - 800

US\$ 470 - 625



905

FRITS LUCIEN OHL

(1904 - 1976, Dutch)

Indonesian Farmers With Cattle

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

S\$ 1,200 - 1,700
US\$ 940 - 1,335



906

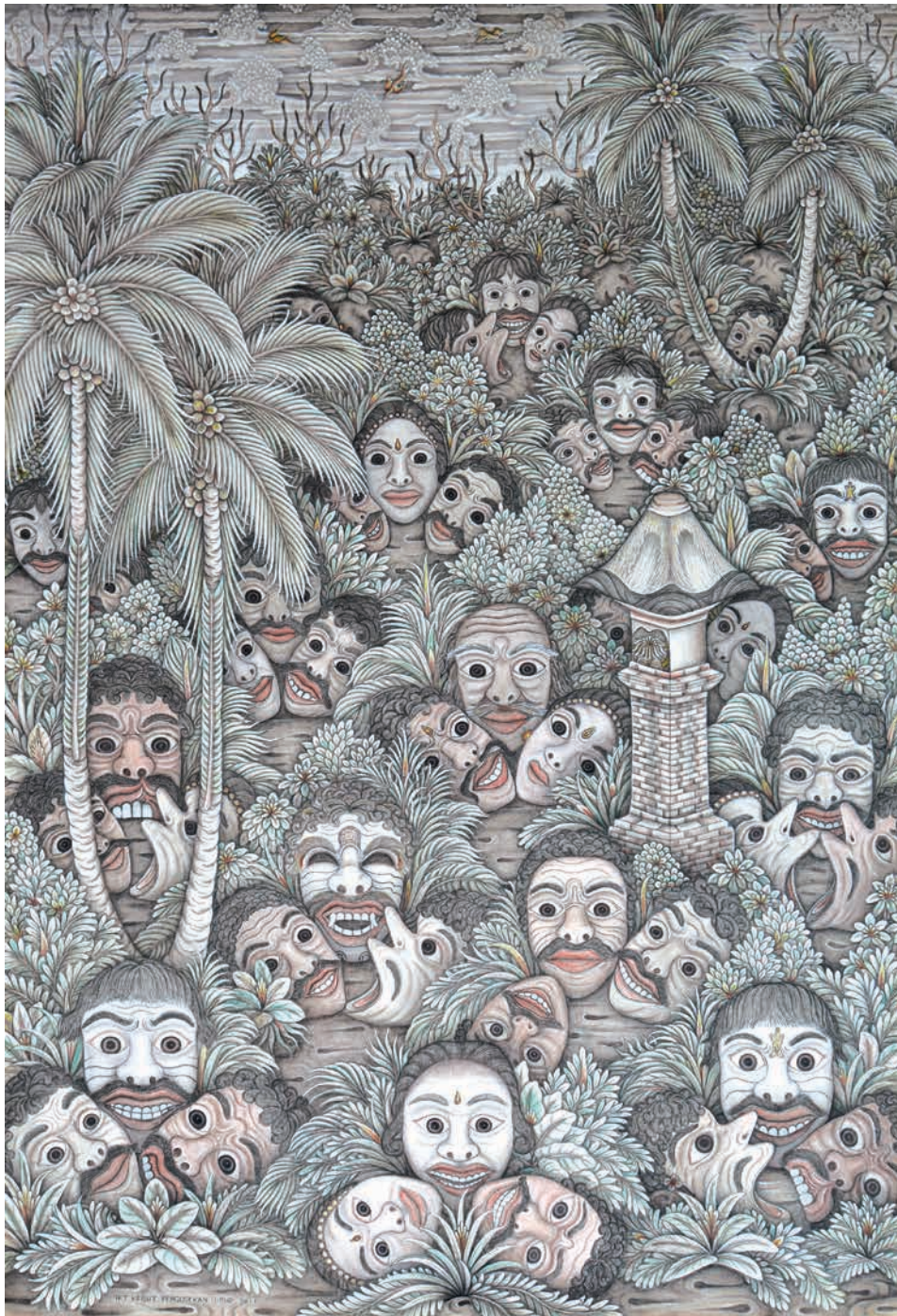
LE MAYEUR DE MERPRES, ADRIEN-CHARLES

(1844 - 1923, Belgian)

Seaside

oil on panel; 27 x 36 cm
signed on lower left

S\$ 1,300 - 1,800
US\$ 1,020 - 1,410



907

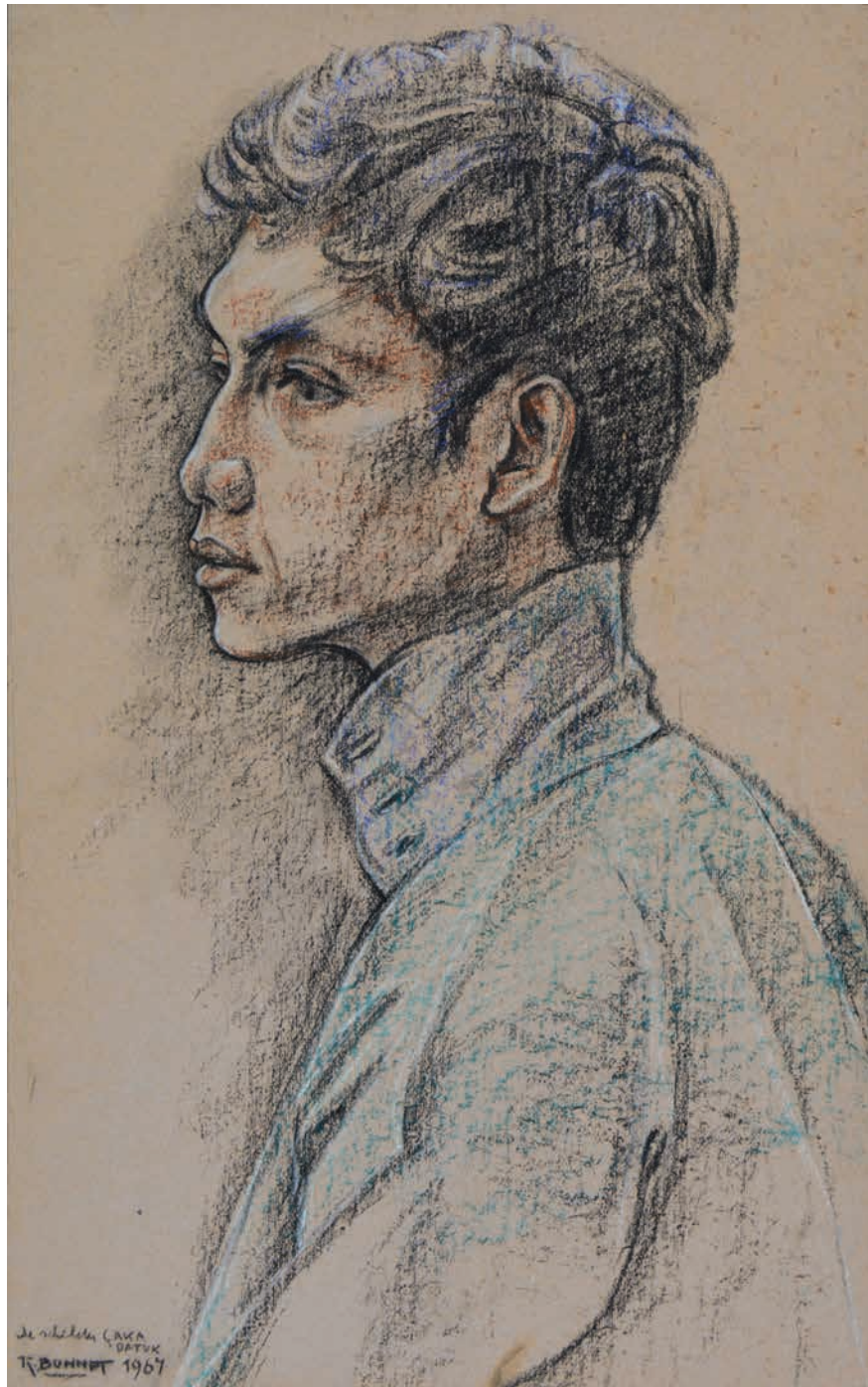
KEBUT, I KETUT

(b. 1940, Indonesian)

Masks

acrylic on canvas; 125 x 85 cm
signed on lower left

S\$ 400 - 600
US\$ 315 - 470



908

BONNET, JOHAN RUDOLF

(1895-1978, Dutch)

The Painter Çaka Datuk

executed in 1967; charcoal and pastel on cardboard; 59 x 37 cm
inscribed, signed and dated on lower left

SS 1,300 - 1,800

US\$ 1,020 - 1,410



909

THANH BINH, NGUYEN

(b. 1954, Vietnamese)

Chess Players

oil on canvas; 95 x 80 cm
signed on upper right

S\$ 1,000 - 1,500
US\$ 785 - 1,175



910

ROBY DWI ANTONO

(b. 1990, Indonesian)

Eratkan Peluk (Hug Me Tighter)

executed in 2012; pencil on paper; 60 x 45 cm
signed and dated on lower right

S\$ 2,200 - 3,200
US\$ 1,725 - 2,510

I NYOMAN MASRIADI

The 1999 *Weekend #3* by I Nyoman Masriadi is a powerful, rare, and deeply consequential early work that reveals the formative energy of one of Southeast Asia's most influential contemporary voices. Created at a pivotal moment before Masriadi's international rise, this painting is not merely an early example—it is a bold declaration of the visual language that would later define his global acclaim.

Dominating the composition is a monumental female figure, rendered with exaggerated musculature and sculptural weight. Her body, both sensual and imposing, bends forward in a moment of private routine—pulling on a stocking. This seemingly mundane act is transformed into a striking psychological scene, where vulnerability and strength coexist with arresting intensity. Masriadi's signature distortion is already present, amplifying the human form into something at once grounded and mythic.

The surface is richly layered. The use of mixed media—particularly the integration of newspaper textures—introduces a gritty, urban sensibility that contrasts with the polished illusion of the figure. This interplay between material and image creates a compelling tension, suggesting themes of modern identity, media saturation, and the constructed nature of self.

What elevates *Weekend #3* beyond its visual impact is its conceptual boldness. The title itself is deceptively simple, yet it frames the scene within the rhythms of contemporary life—hinting at leisure, escape, and perhaps the quiet, unguarded moments that define human experience. The figure is not idealized; she is raw, present, and unapologetically real.

This work is exceptionally important. It captures Masriadi at a critical juncture, where experimentation and clarity converge. Rare in both scale and subject, *Weekend #3* stands as a museum-worthy masterpiece—an essential cornerstone for any serious collection of contemporary Asian art, and a compelling testament to the artist's enduring power and vision.



911

MASRIADI, I NYOMAN

(b. 1973, Indonesian)

Weekend #3

Painted in 1999; mixed media on canvas; 200 x 100 cm
signed and dated on lower left; signed, inscribed and dated on the reverse

S\$ 50,000 - 70,000
US\$ 39,245 - 54,945

Provenance:

- Southeast Asian and Modern Indian Art Including Paintings including Contemporary Art, Christie's Hong Kong, 29 May 2025, lot # 82
- Acquired by the present owner from the aforementioned



912

SHEN HUA

(b. 1972, Chinese)

Workers

Painted in 2007; oil on canvas; triptych @ 180 x 70 cm
signed and dated on right panel
signed and dated on the reverse

S\$ 12,000 - 17,000
US\$ 9,420 - 13,345

Provenance:

Acquired from Schoeni Gallery, Hong Kong, by the present owner



913

MAN FUNG YI

(b. 1968, Hong Kong)

Weaving Intimacy

executed in 2008; stainless steel; 77 x 63 x 10 cm

S\$ 12,000 - 17,000

US\$ 9,420 - 13,345

CHEN WEN HSI

The monumental *Cranes* by Chen Wen Hsi stands as a masterful and deeply poetic embodiment of ink painting at its most refined and expressive. Executed with remarkable confidence on paper, this work distills the essence of Chen's artistic genius—where tradition, modernity, and instinct converge in breathtaking harmony.

At first encounter, the composition feels both spontaneous and supremely controlled. The cranes, rendered in sweeping, calligraphic strokes of ink, emerge with an almost ethereal presence. Their elongated forms and poised gestures are not merely observed but profoundly understood, capturing the spirit rather than the surface of the birds. Each stroke is deliberate yet fluid, revealing an artist whose mastery allows him to say more with less.

The restrained palette—dominated by tonal variations of black and grey, with subtle washes of muted color—creates a serene yet dynamic atmosphere. The negative space is as powerful as the inked forms, allowing the composition to breathe with a quiet, meditative rhythm. This balance between presence and absence is a hallmark of Chen Wen Hsi's work, elevating the painting beyond representation into the realm of philosophy.

What makes *Cranes* particularly compelling is its synthesis of Eastern tradition and modern abstraction. Rooted in the literati ink painting heritage, the work simultaneously pushes boundaries through its bold simplification and compositional daring. The cranes become symbols of grace, resilience, and transcendence—timeless motifs rendered with striking contemporary vitality.

The scale of the work further amplifies its impact. At over a meter in height, it commands attention while maintaining an intimate, contemplative quality. It invites the viewer not just to see, but to pause, reflect, and experience.

This is not merely a painting—it is a declaration of artistic authority. Rare, museum-worthy, and profoundly moving, *Cranes* stands as a defining testament to Chen Wen Hsi's legacy and an essential masterpiece within the canon of modern Southeast Asian art.



914

CHEN WEN HSI

(1906 - 1991, Singaporean)

Cranes

ink and colour on paper; 137 x 68.5 cm
signed in chinese characters on lower right

S\$ 35,000 - 45,000

US\$ 27,470 - 35,320

Provenance:

- Private Collection, Singapore

- Sotheby's, Modern & Contemporary Southeast Asian Art, Hong Kong, 4 April 2016, lot 317

BUI XUAN PHAI

The 1956 *Cheval Blanc* (*White Horse*) by Bui Xuan Phai is a profoundly evocative and historically resonant work that captures the raw poetic intensity of one of Vietnam's most important modern artists. Executed in watercolour on paper—an unconventional and deeply expressive medium—this painting transcends material limitations to deliver an image of striking emotional depth and quiet power.

At the centre stands the solitary white horse, rendered with an austere yet deeply sensitive hand. Its form is simplified, almost fragile, yet imbued with a haunting dignity. The elongated body and lowered head suggest introspection, fatigue, or perhaps silent endurance. Rather than depicting the animal in motion or grandeur, Bui Xuân Phái presents a moment of stillness—an intimate psychological portrait that resonates far beyond its modest subject.

The surrounding landscape is rendered in dark, earthy tones, layered with gestural brushstrokes that evoke dense vegetation or an abstracted natural environment. These expressive marks contrast sharply with the pale luminosity of the horse, intensifying its presence while also enveloping it in an atmosphere of melancholy and contemplation. The composition feels both immediate and timeless, as if suspended between memory and reality.

What makes this work exceptionally compelling is not only its visual restraint but its material and historical context. Painted in 1956—a pivotal period in Vietnam's cultural and political history—the use of paper as a surface suggests both necessity and ingenuity. It reflects an artist working within constraints, yet transforming limitation into aesthetic strength. The fragility of the medium further enhances the painting's emotional resonance, underscoring themes of impermanence and resilience.

Cheval Blanc is not merely an image; it is a quiet manifesto of artistic integrity. It reveals Bui Xuân Phái's extraordinary ability to distill complex emotions into deceptively simple forms. Rare, deeply authentic, and profoundly moving, this work stands as a museum-worthy masterpiece—an essential testament to the enduring power of modern Vietnamese art.



915

BUI XUAN PHAI

(1920 - 1988, Vietnamese)

Cheval Blanc

executed in 1956; watercolour on paper; 51 x 108 cm
signed and dated on lower right

S\$ 18,000 - 25,000
US\$ 14,130 - 19,625

Provenance:
- South East Asian Paintings, Sotheby's Singapore, 3 October 1998, lot # 69
- Acquired from the present owner from the aforementioned sale

SUDJANA KERTON

The 1986 *Nude in Green Chair* by Sudjana Kerton is an exceptionally rare, visually striking, and critically important work that significantly redefines the scope of the artist's legacy. Best known for his vivid portrayals of Indonesian daily life, Kerton here makes a bold and unexpected departure, engaging with the classical Western subject of the reclining nude while infusing it with his own expressive, modernist sensibility.

The composition is immediately arresting. A female figure reclines across a vibrant green chair, her body outlined with fluid, confident lines that emphasize gesture over precision. Her luminous, pale form contrasts dramatically against a dynamic background of reds, ochres, and loosely rendered architectural elements, suggesting a cosmopolitan urban setting. This interplay creates a compelling tension between intimacy and detachment, presence and displacement.

Subtle domestic details—a potted plant on a small table and a quietly resting dog—anchor the scene, lending it a sense of familiarity while deepening its enigmatic atmosphere. These elements echo Kerton's enduring sensitivity to everyday life, even within this rare and unconventional subject.

Kerton's fearless use of colour and energetic brushwork heighten the painting's emotional intensity. The green chair envelops the figure like a stage, flattening space and amplifying her presence. His visible, unrestrained strokes transform the nude from a classical ideal into a living, expressive form.

What makes *Nude in Green Chair* (1986) truly remarkable is its rarity and its significance. It reveals a daring, cosmopolitan dimension of Kerton's practice, positioning him within a broader global dialogue. This is not merely an anomaly, but a powerful, museum-worthy work that underscores his versatility and artistic courage—an essential piece for understanding the full depth of his achievement.



916

KERTON, SUDJANA

(1922 - 1994, Indonesian)

Nude in Green Chair

Painted in 1987; oil on canvas; 78 x 102 cm
signed and dated on lower right

S\$ 45,000 - 55,000

US\$ 35,320 - 43,170

Provenance:

- Private collection, Asia

- Asian 20th Century Art, 28 May 2017, Christie's Hong Kong, Lot 540

Sunset at Sanur Beach



Cheong Soo Pieng in Bali in 1952.
(Image courtesy of Mr. Cheong
Wai Chi and family)

The radiant palette and compositional austerity of Cheong Soo Pieng's mature work *Sunset at Sanur Beach*, 1975, is a fitting tribute to an artist whose entire career was spent experimenting with ideas and techniques. He trained in both Western oil painting and Chinese ink painting at the Xiamen Academy of Fine Arts in Amoy and the Xin Hua Academy in Shanghai, and from 1946 lived in Singapore, where he became one of the Pioneer artists of the Nanyang School. This synthesised Euro-American and Chinese fine art practices and imbued them with the spirit of the Southern Seas. Soo Pieng's success led to extensive international travel and resulted a range of approaches that successively occupied his curiosity. His experiments synthesised into the instantly recognisable style seen here, which dominated his oeuvre from the early 1970s through to his death in 1983.

This style typically comprises the use of firm, spare lines combined with all-over texture strokes, flatness mixed with visual recession through diminishing scale, and a pyramidal composition of motifs offset by areas of void. Most distinctive is the figuration, with elongated forms, slender limbs and large heads with dark almond eyes. Soo Pieng's palette tends towards an overarching warmth with golds and ambers punctuated with red-oranges, blue-greens and clear turquoise. Usually these punctuations occur in the textiles depicted, but in this painting there is a higher proportion of turquoise to indicate the sea. A few years later, Soo Pieng's palette became more muted and he moved away from local colour to represent water, instead tending towards more neutral tones. The presence of the broad sweep of turquoise places *Sunset at Sanur Beach* comfortably within the mid-1970s.

Frequently, the works of this period and manner record the subsistence activities and everyday lives of people living in the villages of Bali or Borneo. Examples recently sold in these rooms include *Rice Pounding*, 1980 (sold 19 November 2022 for premium-inclusive USD487,000/ SGD658,000) and *Satay Seller*, 1982 (sold 26 March 2022 for premium-inclusive USD782,000/ SGD1.06m). The present work is more suggestive than descriptive. It suggests, rather than describes, the centrality of fishing to life in Bali. Rather than showing the fishermen working with their boats, the presence of the boats, placed centrally, connote the significance of the fishing economy. The only figure is a woman sitting pensively on a mat with her basket. The viewer is left to decide whether her basket earlier contained the morning catch, now sold, or whether she is waiting for the fishermen to arrive for their next overnight excursion, or has simply found her own space of quiet contemplation.

It is evident that Soo Pieng observed the boats on *Sunset at Sanur Beach* from life. The first piece of evidence is a photograph taken during the seminal 1952 field trip to Bali with his NAFA colleagues Liu Kang, Chen Chong Swee and Chen Wen Hsi, which shows the group with Belgian painter Adrien Le Mayeur and his wife Ni Pollock, whose house was located by the beach. This proves that Soo Pieng knew Sanur beach from this date and he would have seen the boats, which are ubiquitous, on subsequent visits to the island. Secondly, the specific details of the fishing boats, known as *jukung*, are evident in the painting. *Jukung* have distinctive aesthetic qualities that grow out of the mysticism of religious beliefs in Bali. They feature large eyes painted onto the bows of the vessels, which belong to the elephants' heads that form the shape of the prows. These are the mythical *Gajah Mina* (elephant fish), there to ward off evil



and bring the power of night vision to the fishermen, who sail at night so that the catch can be unloaded at sunrise. Other details suggest veracity of observation, such as the outriggers that stabilise the *jukungs*, which are necessary as a result of the use of crab claw sails that leave the vessel responsive but unstable.

Balinese Jukung Boat at Sanur Beach
Image source:
<https://www.instagram.com/p/DUE9fldgV18/>





Despite the authentic details, *Sunset at Sanur Beach* has the qualities that define Soe Hok Gie's legacy as a Pioneer artist of the Nanyang School. It is a philosophy as well as a set of practices – a philosophy that aims to capture the spirit of the Southern Seas. This painting does so by depicting the particularity of Southeast Asia in the details while evoking the spirit in its manner, enticing the viewer to engage intellectually with something that can only be fleetingly grasped.

Viv Lawes

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



917

CHEONG SOO PIENG

(1917-1983, Singaporean)

Sunset at Sanur Beach

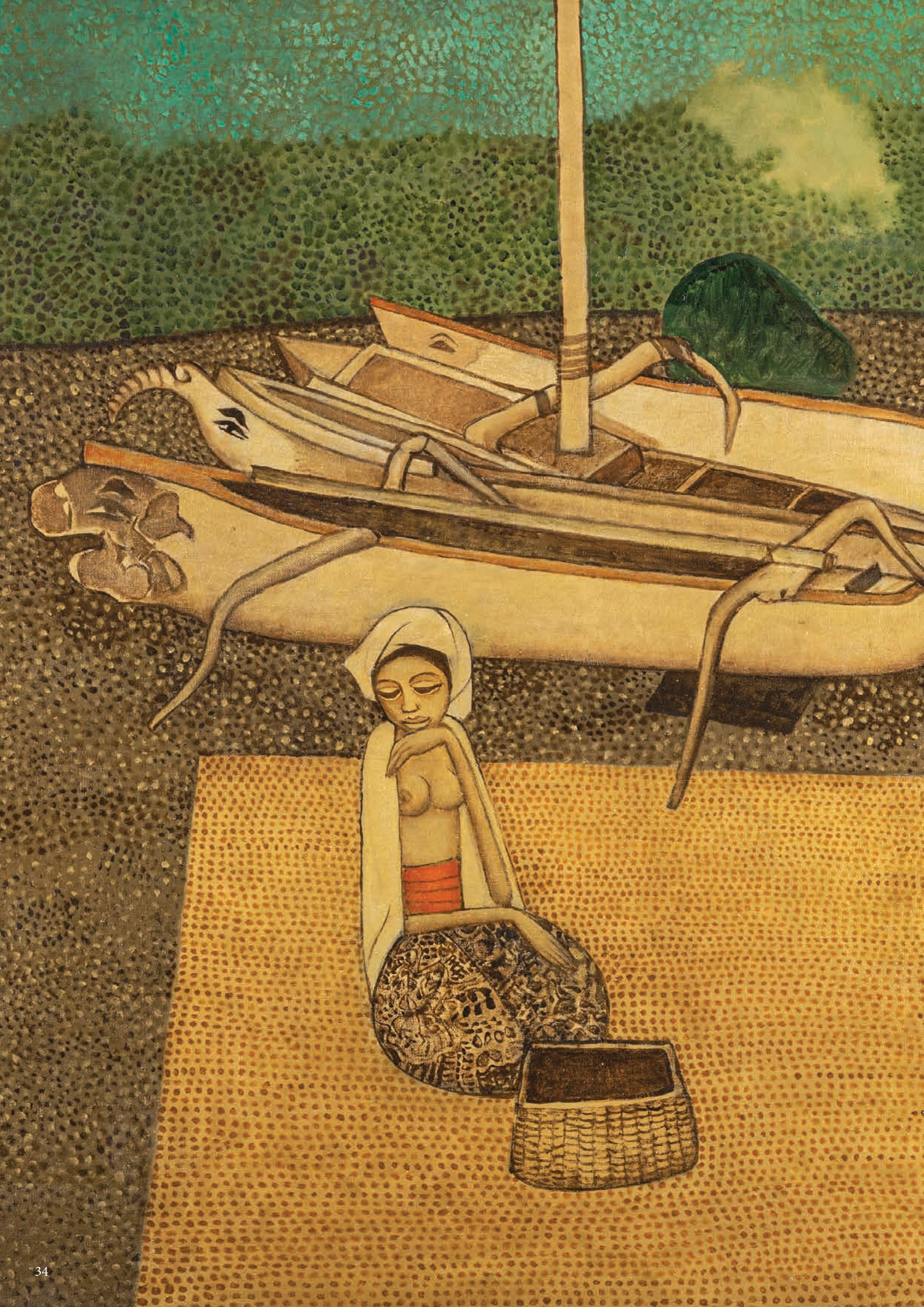
Painted in 1975; oil on canvas; 91 x 120 cm
signed and dated on the reverse "Soo Pieng 75"

S\$ 150,000 - 200,000

US\$ 117,740 - 156,985

Provenance:

From the estate of the artist's family



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

Sale Title
MODERN AND CONTEMPORARY
SOUTHEAST ASIAN ART

Date
19 April 2026

Sale Code
"BEAUTY"

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)

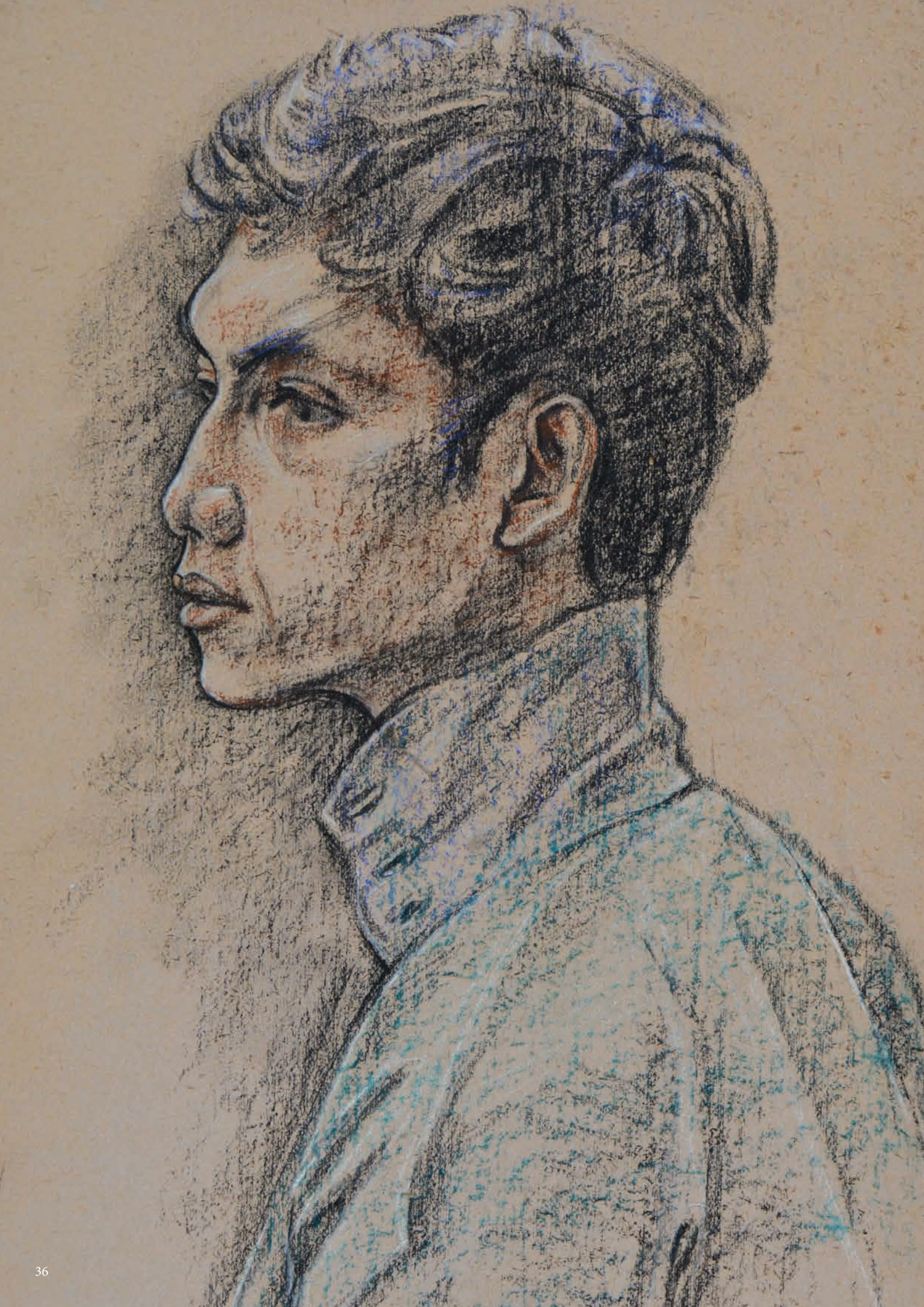
Prospective bidders are reminded that the auction will be conducted in Singapore Dollars and are requested to leave bids in Singapore Dollars.

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

(please print or type)

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

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





CONDITIONS OF BUSINESS FOR BUYERS

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

Larasati as agent

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

Definitions of terms used in these conditions

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

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

BEFORE THE SALE

Examination of goods

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

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

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

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

Catalog descriptions

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

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

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

Buyers Responsibility

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

AT THE SALE

Refusal of admission

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

Registration before bidding

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

Bidding as Principal

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

Commission Bids

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

Telephone Bids

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

Bidding by Internet LIVE Auctions

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

Currency Converter

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

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

Video images

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

The auctioneer's discretion

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

Successful bid

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

AFTER THE SALE

Buyer's Premium

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

Payment

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

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

Collection of Purchases

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

Packing and handling

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

Remedies for non-payment or failure to collect purchases

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

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

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

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

Failure to collect

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

Forgeries

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

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

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

GUIDE FOR ABSENTEE BIDDERS

Absentee Bids

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

Email: info@larasati.com.

Using the Absentee Bid Form

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

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

Successful Bids

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

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SALEROOM & OFFICES

Singapore:

13 St. Nicholas View, Singapore 567976
Tel. +65 6737 2130

Jakarta:

Jl. Pasuruan No.1C, Menteng, Jakarta 10310, Indonesia
Tel. +62-21 315 5923, +62-21 315 6110, +62 811 116 5778

LARASATI
SINGAPORE
info@larasati.com • www.larasati.com



