

ASIAN
MODERN
FINE ART

SIDHarta
auctioneer

Live Auction

Sunday, March 8, 2026
@ 14:00 WIB

Public Viewing

Tuesday - Sunday
Feb 24 - March 7, 2026
@ 11:00 - 18:00 WIB
or by appointment

Venue

Jakarta Art Hub
Wisma Geha 3rd Floor
Jl. Timor No. 25, Menteng
Jakarta 10350, Indonesia

Trubus Soedarsono, *Penari Keraton*



Auction
FUTURE
VINTAGE
& Collectibles

ASIAN MODERN FINE ART AND COLLECTIBLE AUCTION

ONLINE BIDDING STARTS ON

Saturday, February 21, 2026

LIVE AUCTION

Sunday, March 8, 2026

@ 14:00 WIB

PUBLIC VIEWING

Tuesday to Sunday

February 24 - March 7, 2026

@ 11:00 - 18:00 WIB

or by appointment

VENUE

Jakarta Art Hub

Wisma Geha 3rd Floor

Jl. Timor No. 25, Menteng

Jakarta 10350, Indonesia

Direct Phone or Written bidding facilities available at info@sidharta.co

Online bidding & registration, click: <https://auctions.sidharta-auctioneer.com/>

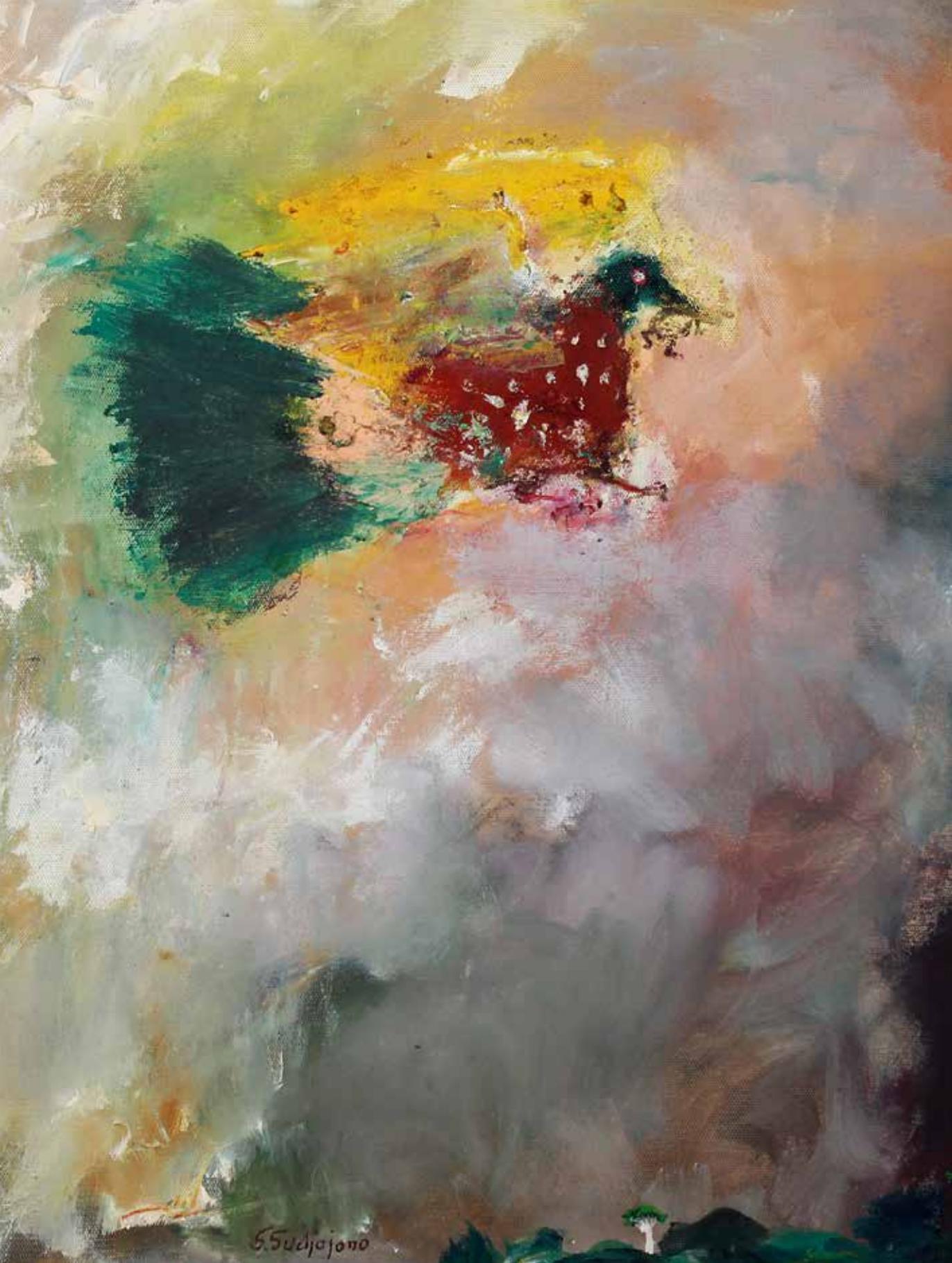
REGISTER NOW

Inquiry:

m: +62 816 1041 46

wa: +62 813 1255 5543

The sale will be conducted in English. Bidding is carried out in Indonesian Rupiah and US Dollars. All sales are subject to the conditions printed in this catalog and the attention of all interested parties is drawn to this information.



65udjono

MESSAGE FROM THE CEO OF SIDHARTA AUCTIONEER

Dear Art Lovers & Collectors,

Welcome to Sidharta Auctioneer's *Asian Modern Fine Art Auction* at The Jakarta Art Hub.

Featuring an exclusive **83 lots**, we are once again proud to showcase some of our region's best spanning generations and visual styles. This month's auction also has 3 distinct sections dedicated to the maestros of Indonesian modern art such as **Umi Dachlan, Abdul Djalil Pirous, and Hanafi**, as well as a selection of rare works on paper from **I Made Wianta, Heyi Ma'mun, Nyoman Gunarsa** and others. We are also proud to include a collection of foreign artists who have deep ties to our country including **Antonio Blanco, Lee Man Fong, Roger San Miguel, Han Snel, Paul Husner, Tio Tjay, and Arie Smit**.

Other notable artists featured in this edition are **Basoeki Abdullah, Ketut Soki, Abas Alibasjah, Lee Man Fong, Barli Sasmitawinata, Krijono, Djoko Maruto, Edi Sunaryo, Otto Djaya, Kartika Affandi, and Trubus Soedarsono**, each contributing a distinct voice to our offerings.

Beyond these incredible visual works, we are also delighted to present a selection of collectibles that reflect the richness of craftsmanship and historical tradition of our continent, including **19th Century Teak Furniture, a Middle-Eastern Brass Perfumer from the 20th Century, and Teak Constructed Dutch Colonial Furniture from the 19th and 20th Centuries**, among other offerings.

Join us for the public live and online auction on **Sunday, March 8th, at 14:00 WIB**, and experience the artworks in person during our preview exhibition at The Jakarta Art Hub.

Happy bidding!

Syanda Kunto-Prabowo
CEO & Co-Founder
Sidharta Auctioneer & ART



HOW TO BID ONLINE

To Participate in the Auction and Bid on Lots
Please Follow These Steps:

Website Instructions



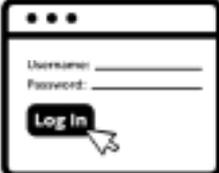
Navigate to this address on your browser
www.sidharta-auctioneer.com

1



Go to *Online Auction*
Then Click *Register to Bid*

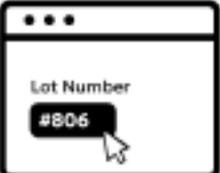
2



Create *Account*
and *Log In*

3

Bidding Instructions



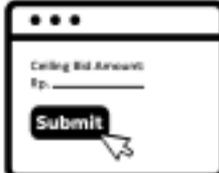
Scroll to your *Desired Lot*
Click on the *Lot Number*

1



Click *Place Bid*

2



Select Your *Ceiling Bid Amount*
and Click *Submit*

3

Important Information

- A "Winning Auction" notification *does not* mean you have won the lot yet.
- Wait until bidding has commenced at the *Live Auction* to know if you have won.
- You may have to compete with Live Auction bidders, so please *monitor the bids* and *continue to bid* if you would like to win the lot.

For Further Assistance Please Contact:

+62 8131255543

+62 816104146

**REGISTRATION FORM
ASIAN MODERN FINE ART & COLLECTIBLES AUCTION
8 MARCH 2026**

Paddle Number:
Registration Number:

I wish to place the following bids for the following auction on 8 March 2026 . Each bid is per lot as indicated and is accepted subject to the Terms for Buyers printed in this catalog. I am aware that Sidharta Auctioneer will strive to obtain the items for the most reasonable price possible. I am also aware that a premium of **22%** will be added to the Hammer Price. Refundable deposit **Rp. 10.000.000** applied for first time bidder of **Asian Modern Fine Art & Colectibles Auction.**

Please tick the appropriate box to indicate bid type:

Regular Bid

Written Bid

Phone Bid

ABSENTEE TELEPHONE : _____ Telephone number(s) at which to be called

REGULAR EMAIL : _____

Due to limited number of phone bidder representatives, we can only cater to five (5) phone bidders of the same lot. It will be on first come first served basis. So, if you wish to do phone bidding, we strongly advise you to register your bids at the soonest possible. If our phone bid representatives are already fully occupied, then you phone bids will be automatically switched to written bids. For phone bidding you must place at least the published low estimate. As for written bidding, you must state the top limit of the bid in the absentee bid form.

Sidharta Auctioneer requires your signature to execute your bids. Bids marked "Buy" or "Unlimited" will not be accepted. We will not accept any liability for error or failure to execute bids. We must receive the absentee or phone bid instruction/registration no later than 24 hours before the auction. Bids must be emailed and bidders should receive a written notification/confirmation from Sidharta Auctioneer.

Please fill in the information below. Incomplete data will not be processed further.

Name (please print or type): _____ **Date:** _____

Address: _____

City, Province: _____ **Postal (Zip) Code:** _____ **Telephone:** _____

Sidharta Auctioneer requires a bank reference and a credit card number on file to execute absentee bids or authorize telephone bidding. By signing below, I agree to be bound by the Terms for Buyers printed in this catalog.

Name of Bank: _____ **Branch:** _____

Account #: _____ **Branch Manager:** _____ **Telephone:** _____

Credit Card #: _____ **Type:** _____ **Exp. Date:** _____

BIDS

Lot Number	Item	Top Limit of Bid (Mandatory)
_____	_____	_____
_____	_____	_____
_____	_____	_____

NOTE: Bids are per lot number as listed in the catalog and your bids exclude 22% premium. I have seen and understand the condition of the pieces that I am interested to bid. By signing this form, the bidder declares the following: I have read and understand the Guides for Bidders and Terms for Buyers printed in the Auction catalog and posted in the Auction room, and agreed to be bound by them.

I Authorize Sidharta Auctioneer to request bank references relating to the account(s) specified above and to send invoice, via email: _____

Signature: _____

Date: _____

**FORMULIR PENDAFTARAN
ASIAN MODERN FINE ART & COLLECTIBLES AUCTION
8 MARET 2026**

Paddle Number:
Registration Number:

Saya mendaftarkan untuk berpartisipasi dalam lelang **Asian Modern Fine Art & Collectibles Auction** tanggal 8 Maret 2026. Saya memahami bahwa setiap nomor lot yang saya minati dalam Asian Modern Fine Art & Collectibles Auction ini sesuai dengan Syarat dan Ketentuan untuk Pembeli yang tertera pada website. Saya sadar bahwa Sidharta Auctioneer akan berusaha untuk mendapatkan lot tersebut dengan harga terbaik yang memungkinkan. Saya juga sadar bahwa akan dikenakan premi **22%** dari Harga Ketuk Palu. Bagi peserta yang baru pertama kali mengikuti Asian Modern Fine Art & Collectibles Auction akan dikenakan uang jaminan sebesar **Rp. 10.000.000** yang dapat dikembalikan.

Silakan centang kotak yang sesuai untuk menunjukkan jenis Penawaran Lelang:

Penawaran Reguler

Penawaran Tertulis

Penawaran Telepon

ABSENTEE TELEPHONE : _____ Telephone number(s) at which to be called

REGULAR EMAIL : _____

Karena jumlah perwakilan penelepon kami terbatas, maka kami hanya dapat melayani lima (5) penawar telepon untuk setiap lot. Jika Anda ingin melakukan penawaran telepon, disarankan untuk secepatnya mendaftarkan penawaran Anda. Jika perwakilan penawaran Telepon kami sudah terisi penuh, maka secara otomatis dialihkan ke penawaran tertulis. Untuk penawaran telepon, Anda harus mencantumkan setidaknya pada harga estimasi bawah sesuai katalog. Sedangkan untuk penawaran tertulis, Anda harus menyatakan batas atas penawaran dalam bentuk penawaran tertulis.

Untuk menjalankan penawaran ini, Sidharta Auctioneer membutuhkan tanda tangan Anda. penawaran bertanda "Beli" atau "Tidak Terbatas" tidak akan diterima. Kami tidak bertanggung jawab atas kesalahan apapun atau kegagalan untuk melakukan penawaran ini. Registrasi penawaran tertulis atau telepon harus kami terima selambat-lambatnya 24 jam sebelum lelang. Penawaran harus diemail dan penawar akan menerima informasi/konfirmasi tertulis dari Sidharta Auctioneer.

Silakan isi informasi di bawah ini. Data yang tidak lengkap tidak akan diproses lebih lanjut.

Nama (silahkan cetak atau print): _____ **Tanggal** _____

Alamat: _____

Kota/ Provinsi: _____ **Kode Pos:** _____ **Telepone:** _____

Sidharta Auctioneer requires a bank reference and a credit card number on file to execute absentee bids or authorize telephone bidding. By signing below, I agree to be bound by the Terms for Buyers printed in this catalog.

NamaBank : _____ **Cabang :** _____

Akun #: _____ **Manajer Cabang:** _____ **Telepon:** _____

Kartu Kredit #: _____ **Jenis:** _____ **Tanggal Kadaluarsa:** _____

BIDS

Nomor Lot	Judul	Batas Atas Penawaran
_____	_____	_____
_____	_____	_____
_____	_____	_____

CATATAN:

penawaran adalah per nomor lot sebagaimana tercantum dalam katalog dan penawaran Anda belum termasuk tambahan 22% premium. Saya telah melihat dan memahami kondisi karya yang ingin saya penawaran. Dengan menandatangani formulir ini, penawar menyatakan sebagai berikut: Saya telah membaca, memahami Panduan untuk Peserta Lelang dan terikat dengan Ketentuan untuk Pembeli yang dicetak dalam katalog Lelang dan tertera di ruang lelang, dan setuju untuk diikat oleh mereka.

Saya mengizinkan Sidharta Auctioneer untuk meminta referensi bank terkait dengan rekening yang ditentukan di atas dan untuk mengirim faktur, melalui email: _____

Tanda Tangan: _____ Tanggal: _____

ASIAN MODERN FINE ART & COLLECTIBLES AUCTION

Auction Notification

SIDHartA Auctioneer is an officially registered auction house under the supervision of Indonesia's Direktorat Jenderal Kekayaan Negara. An Auction Registrar, Jimmy Novianto Suryadi, S.H, is present to ensure the auction runs properly, reports are submitted to the government, and payments from winning bidders are completed on time.

This is a Continental Style auction, where bidders compete until the highest bid is reached. A 22% buyer's premium is added to the hammer price and paid by the winning bidder.

Lots are presented in numerical order. Auctions typically move at a rate of 50 lots per hour, so for example, 83 lots should take about 1 hour and 40 minutes.

Each lot includes an estimate, which reflects the current market value. Bids within that range may win the lot, though final prices can be lower (at reserve price) or higher depending on demand.

Most lots have a reserve price, the minimum at which the seller agrees to sell. Until this reserve is met, the auctioneer may place bids on the seller's behalf ("with me"). A lot is considered sold only after the reserve is met and the auctioneer strikes the hammer.

We accept Written, Phone, and Online Bids. Phone operators will bid on behalf of remote bidders. Absentee (written) bids are pre-registered and executed by the auctioneer up to the specified limit. Online bids are processed automatically. Floor bidders compete with all of these.

All lots are sold as is. Condition reports are available upon request. Any corrections to catalog descriptions will be posted in Sale Room Notices.

We do not issue certificates unless explicitly stated in the catalog.

Invoices, including the 22% buyer's premium added to the hammer price, will be issued by Tuesday or Wednesday. Please be informed that there is a buyer's premium of 22% on top of the hammer price applied to the winning bidder. Payment is due within three days via bank transfer or credit card. Lots may be picked up with proof of payment or delivered at an additional cost.

Thank you and happy bidding!
SIDHartA Auctioneer



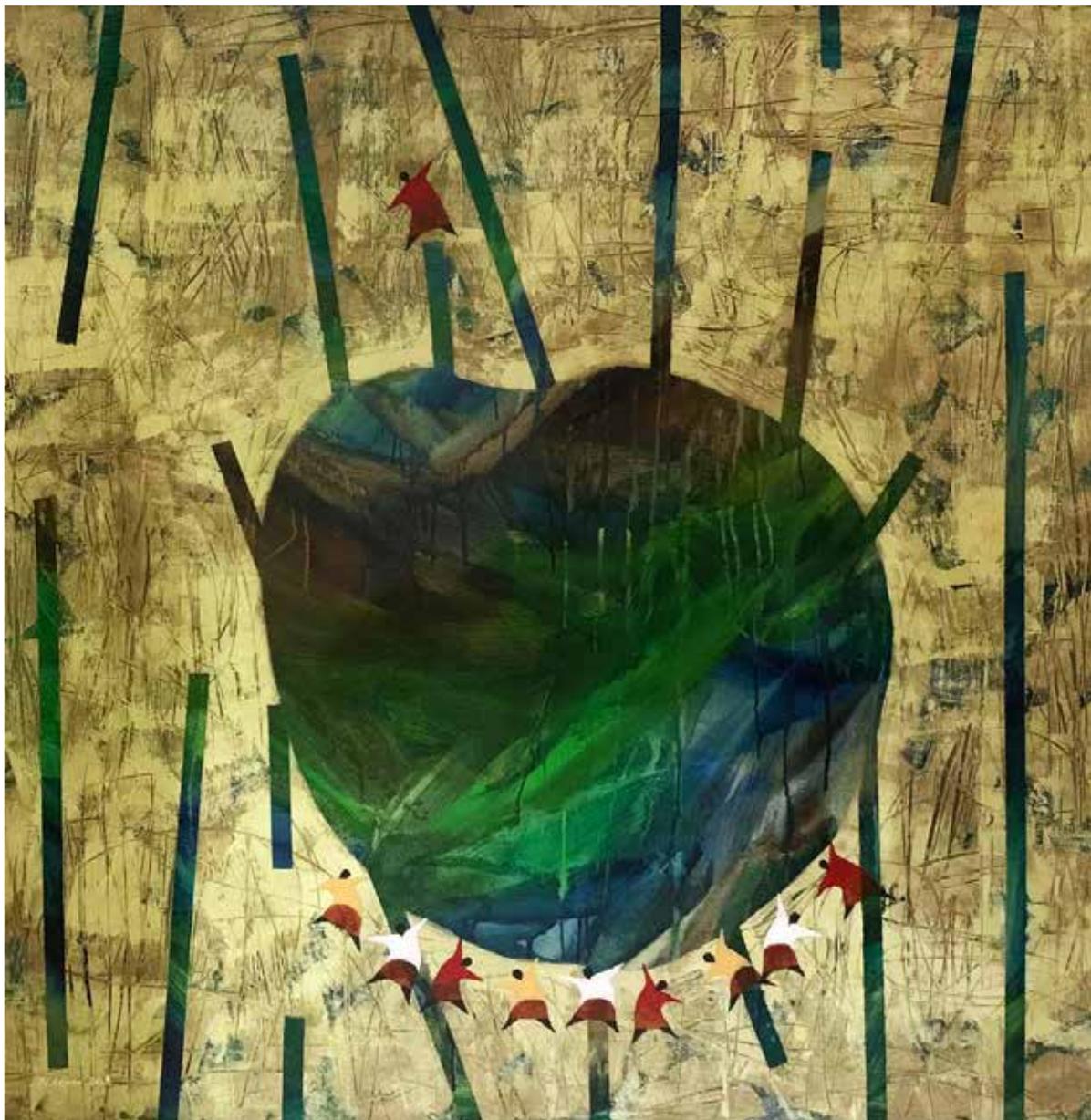
Marie Smith
1903





301

Valasara, Made Wiguna | (b. Sukawati, Gianyar, Bali, 1983)
Mengejar Cahaya | 2008 | acrylics on canvas | 150 x 150 cm
signed and dated (inscribed on verso)
Rp. 8 - 12.000.000 | US\$ 477 - 715



302 Sujana “Kenjem”, I Nyoman | (b. Sayan, Ubud, Bali, 1972)
April | 2008 | acrylics on canvas | 145 x 135 cm
signed and dated (lower left): “N Sujana 2008”
Rp. 12 - 18.000.000 | US\$ 715- 1.072



303

Wiradana, I Made | (b. Denpasar, Bali, 1968)

Harmoni Di Sekitar Vas Biru | 2010 | mixed media on canvas | 80 x 80 cm

signed and dated (lower right): "Wira'D '10"

Rp. 6 - 9.000.000 | US\$ 358- 536



304

Muliana “Bayak”, I Made | (b. Gianyar, Bali, 1980)

Fake Plasticology Monster II | 2021

acrylic paint and plastic waste on canvas | 100 x 100 cm

Accompanied with a certificate authenticity published by ZEN1 Art Gallery and signed by Nicolaus F. Kuswanto, Director of the gallery and the artist.

signed and dated (lower middle): “Made Bayak Bali 2021”

Rp. 12 - 18.000.000 | US\$ 715 - 1.072



305

Muliana "Bayak", I Made | (b. Gianyar, Bali, 1980)

Fake Plasticology Monster | 2021

acrylic paint and plastic waste on canvas | 100 x 100 cm

signed and dated (lower middle): "Made Bayak Bali 2021"

Rp. 12 - 18.000.000 | US\$ 715 - 1.072





306

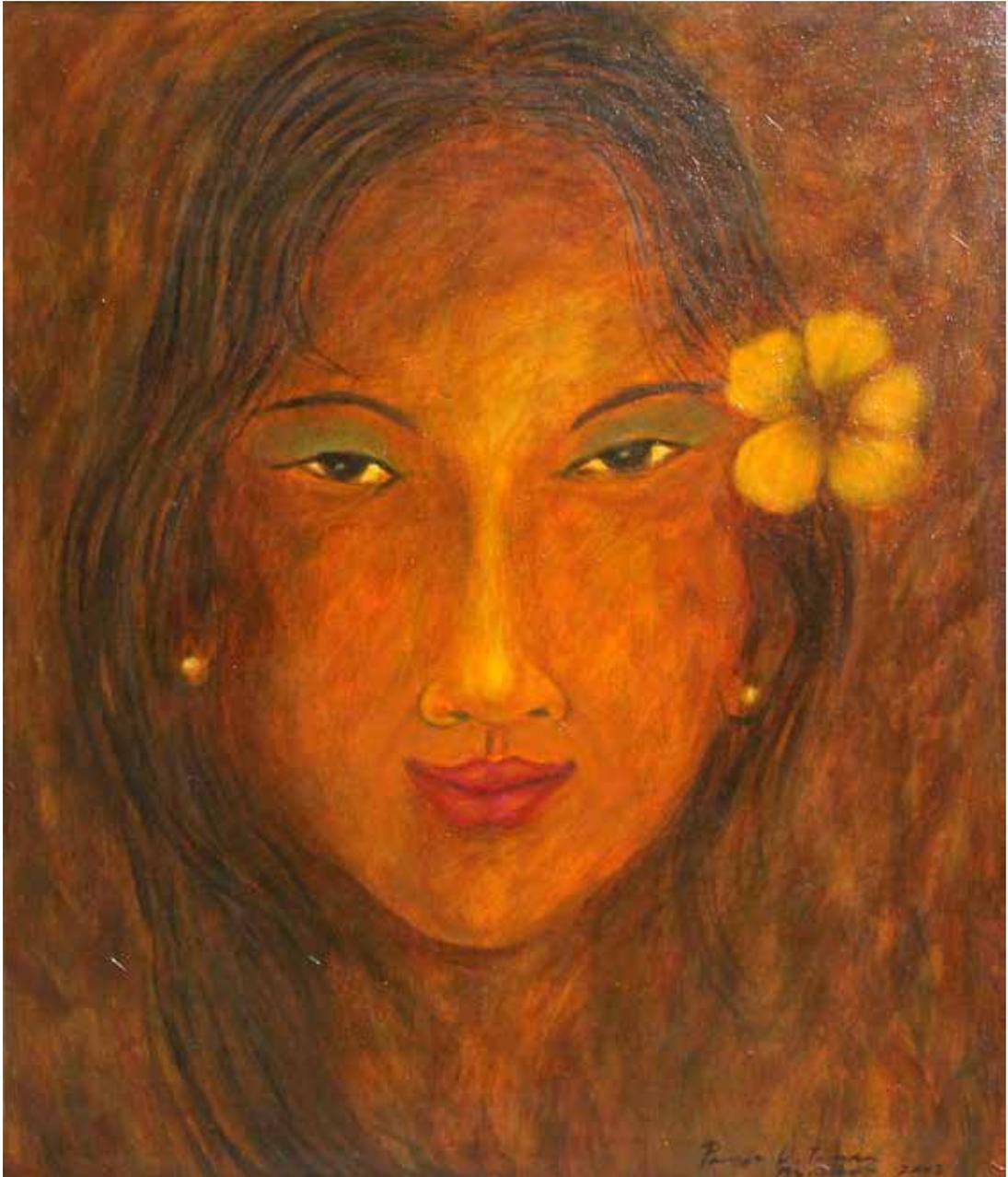
Sutawijaya, I Putu | (b. Angseri, Tabanan, Bali, 1971)
Bara (Fire Embers) | 2004 | oil on canvas | 160 x 145 cm
signed and dated (lower right): "Putu Sutawijaya '04"
Rp. 54 - 81.000.000 | US\$ 3.216 - 4.823



Gung Man
BALI '02



307 **Men Sagan** | (b. Yogyakarta, 1948)
Masks | 1974 | oil on canvas | 90 x 65 cm
signed and dated (lower left): "Men Sagan '74"
Rp. 10 - 15.000.000 | US\$ 596 - 894



308

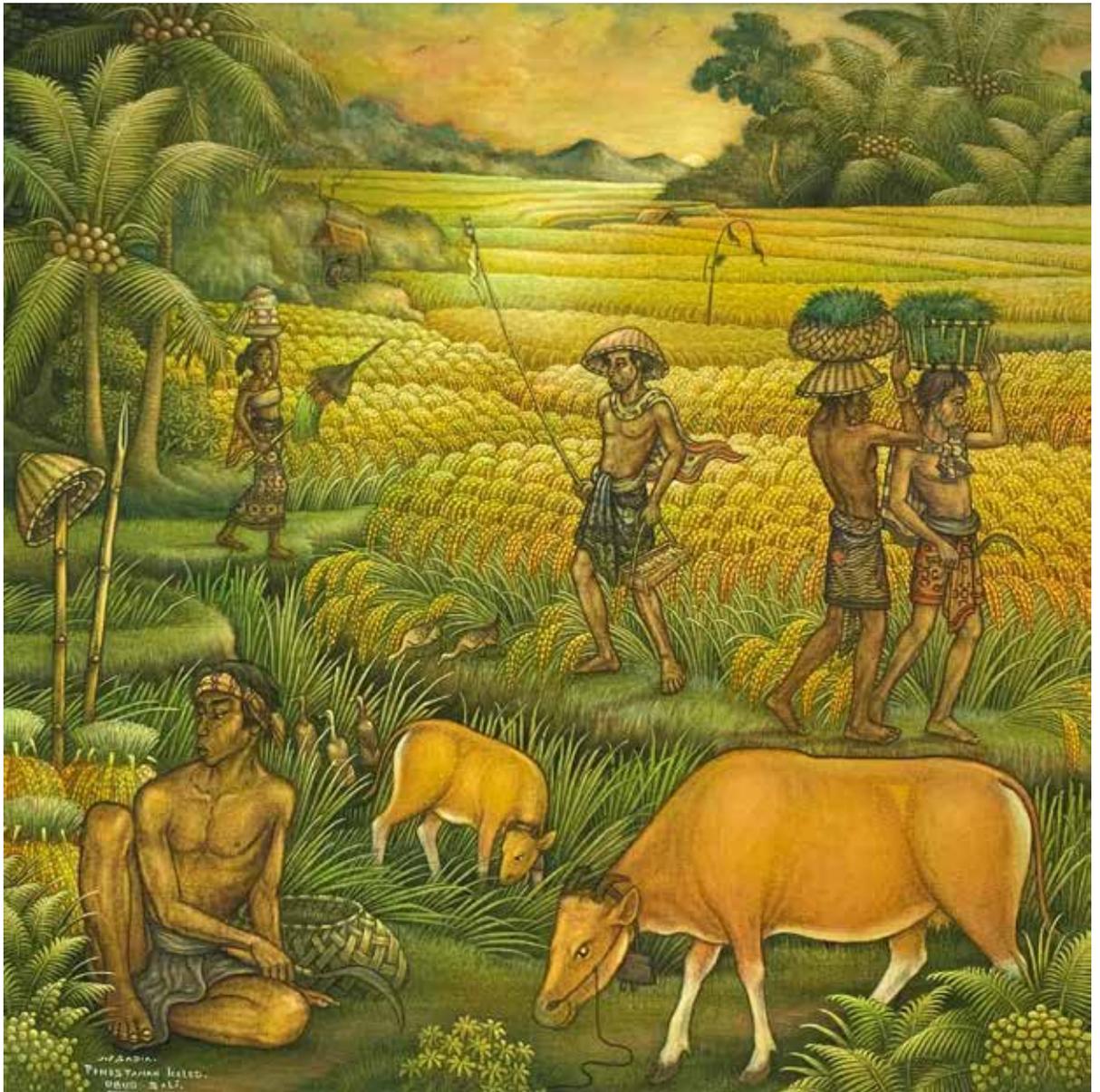
Taman, Pande Ketut | (b. Peliatan, Bali, 1970)
Beauty | 2002 | oil on canvas | 60 x 50 cm
signed and dated (lower right): "Pande K Taman 2002"
Rp. 12 - 18.000.000 | US\$ 715 - 1.072



309

Munut, I Wayan | (b. Kelod, Ubud, Bali, 1941)
Resting Balinese Farmers | oil on canvas | 50 x 40 cm
signed (inscribed on verso)
Rp. 5 - 7.500.000 | US\$ 298 - 447





310

Sadia, Wayan | (b. Panestanan, Ubud, Bali, 1939)

Aktifitas Di Sawah | acrylics on canvas | 90 x 90 cm

signed and dated (lower left): "I W Sadia Penestanan Kelod Ubud Bali"

Rp. 14 - 21.000.000 | US\$ 834 - 1.251



311

Gung Man (I Gusti Nyoman Widnyana) | (b. Denpasar, Bali, 1956)
Suasana Kampung di Desa Baha | 2002 | oil on canvas | 120 x 100 cm
signed and dated (lower left): "Gung Man Bali '02"
Rp. 15 - 22.500.000 | US\$ 894 - 1.340



312

Soki, Ketut | (b. Penestanan, Gianyar, Bali, 1946)

Bali Life | acrylics on canvas | 50 x 50 cm

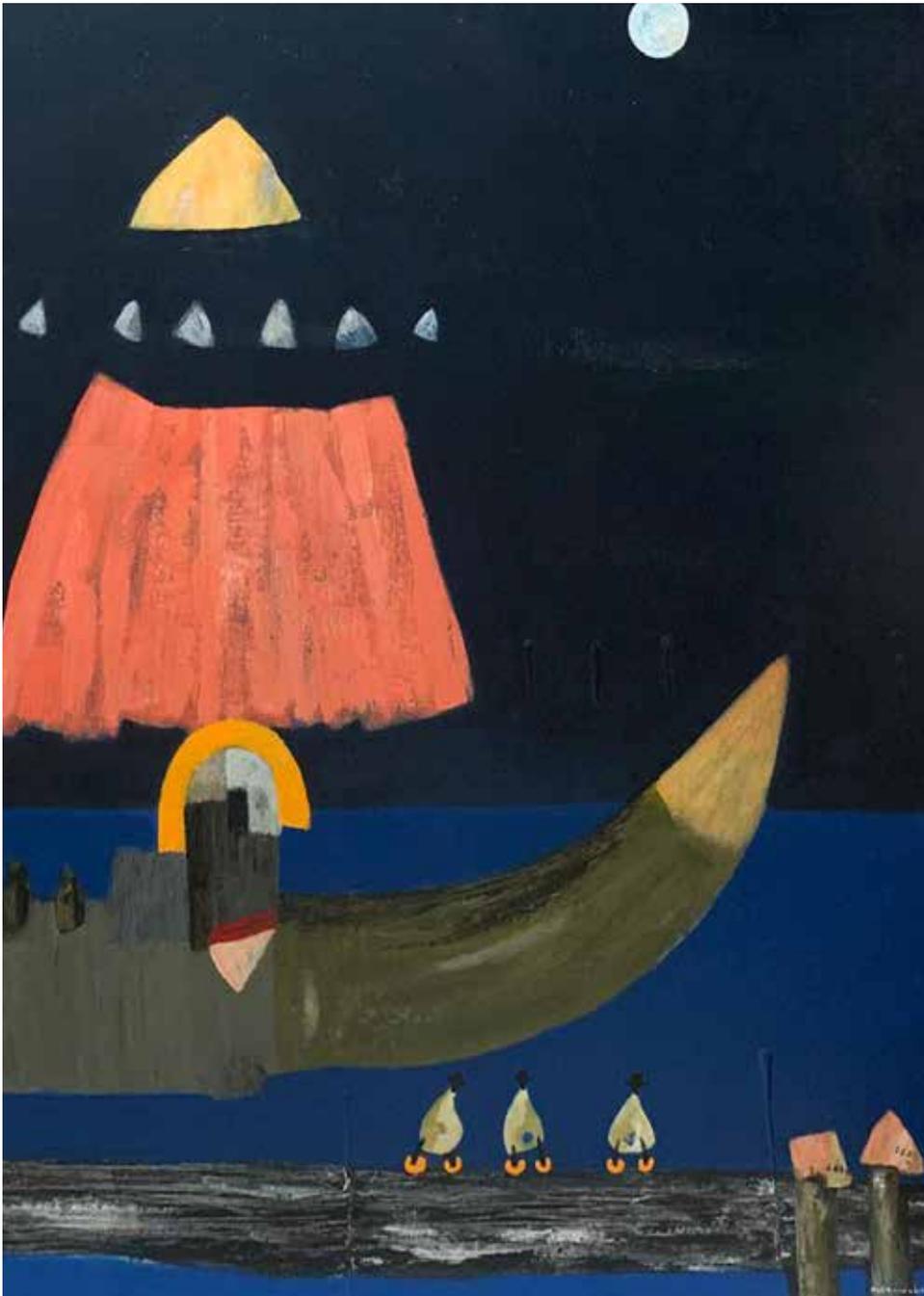
signed and dated (lower middle): "Kt Soki Penestanan Ubud"

Rp. 5 - 7.500.000 | US\$ 298 - 447





313 **Soki, Ketut** | (b. Penestanan, Gianyar, Bali, 1946)
Harvest In Bali | acrylics on canvas | 65 x 81 cm
signed (lower left): "kt Soki Penestanan Ubud"
Rp. 7.2 - 10.800.000 | US\$ 429 - 644



314

Uuk Paramahita | (b. Denpasar, Bali, 1978)
Berlayar Saat Purnama | 2007 | oil on canvas | 110 x 80 cm
signed and dated (lower right): "Uuk Paramahita 2007"
Rp. 6 - 9.000.000 | US\$ 358 - 536



315 **Abas Alibasjah** | (Purwakarta, W. Java, 1928 - Jakarta, 2016)
Sesajen | 1967 | oil on canvas | 70 x 60 cm
signed and dated (lower right): "Abas '67"
Rp. 8 - 12.000.000 | US\$ 477 - 715

Art on Paper

Lot #316 - 324

Artwork on paper reveals the artist's impulse in its most immediate form. We get to see the difference between hesitation and release. Graphite scratches across its surface, ink seeps and bleeds, watercolor blooms with little resistance. The medium allows thoughts to be expressed with minimal interruption.

On paper, emotion travels faster. What might have been lost in delay finds its place here. Compared to the measured and labor intensive act of painting, working on paper offers a different kind of practice. Painting builds slowly through layers, drying times, revisions, and construction. Paper, however, relies on immediacy. It allows the artist to bypass prolonged negotiation and move directly into creation.

A work on paper may seem modest in scale or material, but its swiftness is its advantage. It captures the tremor before it steadies, the impulse before it is refined. In this way, it does not compete with painting but stands beside it, offering an alternative perspective of the artist's process.



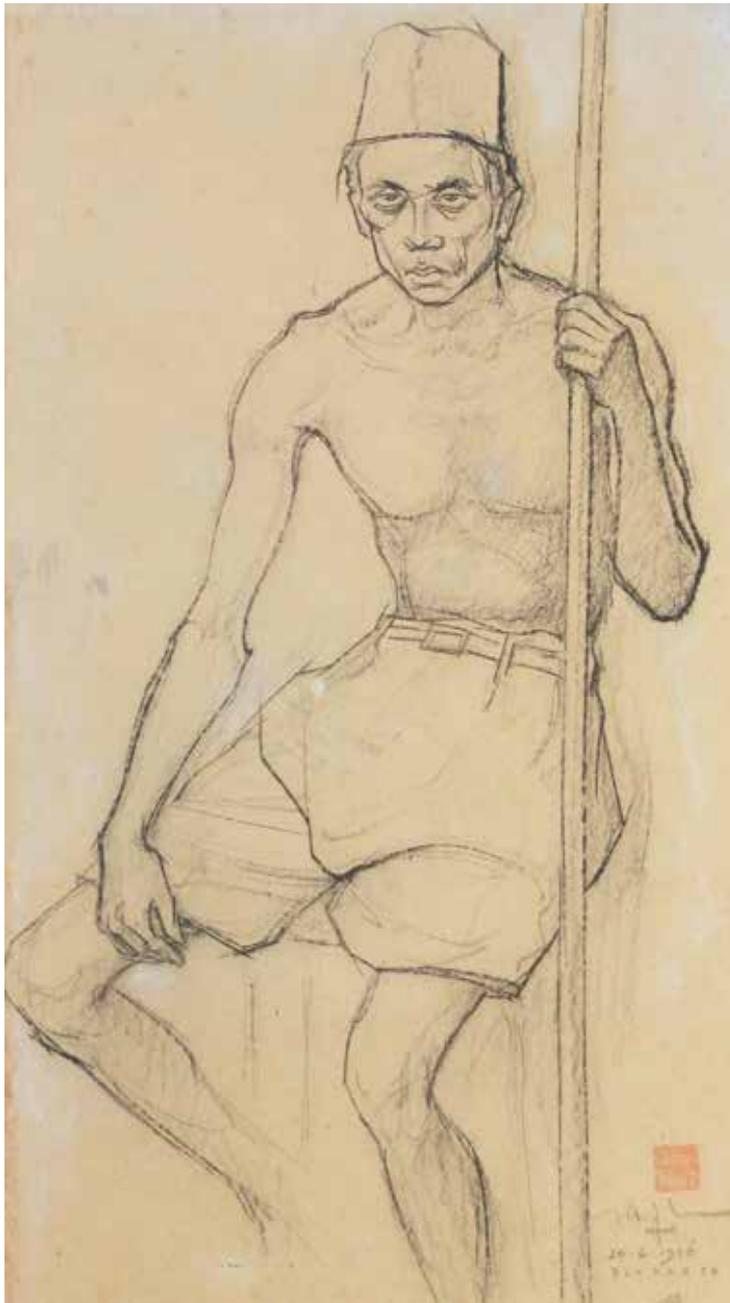
316

Siauw Tik Kwie | (Solo, C. Java, 1913 - 1988)

Gg. Trata Djakarta 1963 | 1963 | pen and ink on paper | 49 x 57 cm

signed and dated (lower left): "Siauw Tik Kwie Gg. Trata Djakarta 1963"

Rp. 5.4 - 8.100.000 | US\$ 322 - 483



317 **Lee Man Fong** | (Guangzhou, Canton, China 1913 - Jakarta, 1988)
Seated Man | 1936 | ink on paper | 54 x 30 cm
signed and dated (lower right): "Lee Man Fong 20.6.1936 Djakarta"
Rp. 28 - 42.000.000 | US\$ 1.668 - 2.501



318

Blanco, Antonio | (Manila, Philippines, 1911 - Denpasar, Bali, 1999)
Tjempaka Dancing | 1991
lithographic offset print by the artist edition 18 of 150 | 49.5 x 27.5 cm
signed (lower right)
Rp. 7 - 10.500.000 | US\$ 417 - 626



319 **Blanco, Antonio** | (Manila, Philippines, 1911 - Denpasar, Bali, 1999)
Balinese Madonna | lithographic offset print by the artist edition 94 of 100
42 x 30 cm | signed (lower left): "Antonio Blanco"
Rp. 7 - 10.500.000 | US\$ 417 - 626



Barli Sasmitawinata utilizes illustration to exhibit an artist's touch by way of rudimentary vessels and mediums. We see on paper the important difference between romance and record. Dramatic lines streak charcoal across the medium as it builds the shape of a man. Sasmitawinata overlaps ridges and outlines as the composition nears its core. We are presented with a face of humanity, a single one among billions, its commonality central to its uniqueness. Each rushed stroke contrasting laboured and detailed shadowing, reflecting the complexities of capturing a moment so often overlooked in its abundance. The "Portrait of A Man" is just a portrait of a man, and that is why it's so special.

320

Barli Sasmitawinata | (Bandung, W. Java, 1921 - 2007)

Portrait of A Man | 1981 | charcoal on paper | 50 x 35 cm

signed and dated (upper left): "Barli 1981"

Publications: Jim Supangkat, *Titik Sambung Barli Dalam Wacana Seni Lukis Indonesia* (Jakarta: Hexart Publishing, 1996) p. 58

Rp. 9 - 13.500.000 | US\$ 536 - 804

Untitled by Wianta, I Made

Lot #321

I Made Wianta's "Untitled" demonstrates his sensitivity to material as both surface and structure. Working in mixed media on paper, Wianta assembles horizontal bands of dense, earthen texture that stretch across the composition like compressed terrain. These straight lines of material are interrupted by the use of color in the shape of blocks. Muted metallics and grounded earth tones assert themselves without fully disrupting the equilibrium, creating a loose unstable hierarchy. Above this grounded architecture hovers a solitary circular form, warm and diffused, suspended in a pale field that contrasts density below.

Wianta allows texture to carry more authority than shape. The layered surfaces appear almost carved, their shifts in color preventing stagnation within the restrained palette. The looming circle neither declares itself symbol nor ornament, instead functioning as a counterpoint to the foundation beneath it. Though titled *Untitled*, Wianta constructs a measured abstraction that challenges the viewer to consider its composition beyond its initial impression.



321

Wianta, I Made | (Tabanan, Bali, 1949 - Denpasar, Bali, 2020)
Untitled | 1986 | mixed media on paper | 52 x 44 cm
signed and dated (lower right): "Made Wianta 1986"
Rp. 6 - 9.000.000 | US\$ 358 - 536



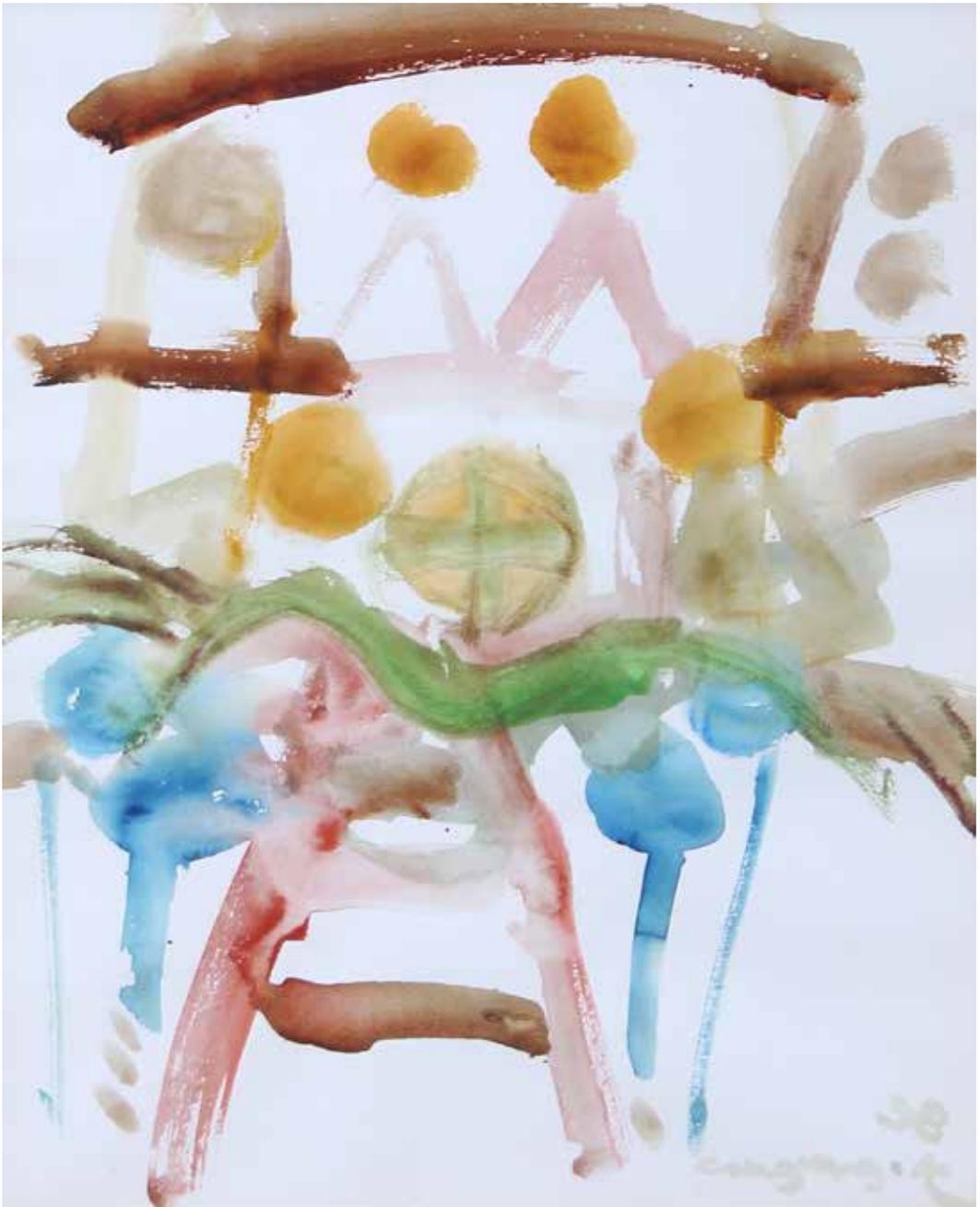
Heyi Ma'mun's "Titik Emas Yang Bertaburan" displays quintessential Bandung abstract tendencies decades after its establishment. Ma'mun uses gold patches and cool tones to contrast deep earthy tones that blend into each other. These blocks of color fight for space in the composition, bleeding across their designated zones. It is in its own special way organized, yet it exudes raw defiance that blurs the line between chaos and order. Bandung abstractionists channel this energy expertly, presenting the viewer with art that demands more than just compliance to the comfortable rules they are used to. Ma'mun provides a freeing experience, an invitation to judge at face value which at its core is in the very spirit of artistic expression.

322

Heyi Ma'mun | (Bandung, W. Java, 1952 - 2019)

Titik Emas Yang Bertaburan | 1998 | mixed media on paper | 40 x 40 cm
signed and dated (lower right): "Heyi '98"

Rp. 3.6 - 5.400.000 | US\$ 215 - 322



323

Bagong Kussudiardja | (Yogyakarta, 1928 - 2004)
Abstract Composition #1 | 1998 | watercolor on paper | 40 x 31 cm
signed and dated (lower right): "Bagong K '98"
Rp. 4 - 6.000.000 | US\$ 239 - 358



324

Bagong Kussudiardja | (Yogyakarta, 1928 - 2004)

Abstract Composition #2 | 1998 | watercolor on paper | 40 x 31 cm
signed and dated (lower left): "Bagong K '98"

Rp. 4 - 6.000.000 | US\$ 239 - 358



Balinese Spirit & Balinese Woman

by Gunarsa, Nyoman

Lot #325

In *Balinese Spirit and Balinese Woman*, Nyoman Gunarsa adapts his unmistakable visual language into the medium of watercolor on paper, proving that his expressive style is not dependent on canvas. Here, fluid washes of watercolor replace the density of oil, allowing urgency to be conveyed instead of the tedium of detail. Figures emerge through calligraphic lines that lose themselves in each other, their limbs and garments appearing as a byproduct of movement.

In *Balinese Spirit*, saturated blues collide with blacks and bursts of rich tones, constructing a figure that feels charged and volatile. In contrast, *Balinese Woman* reflects grace and control. The seated figure anchored by the cylindrical drum across her midriff is animated by flickering strokes and flourishes. Nyoman Gunarsa maintains his command over line, gesture, and cultural rhythm, demonstrating that his signature dynamism resides not in material excess, but in the disciplined freedom of his hand.



325

Gunarsa, Nyoman | (Klungkung, Bali, 1944 - Denpasar, Bali, 2017)

Balinese Spirit & Balinese Woman | 2014

2 pcs, each measuring 75 x 55 cm, 75 x 55 cm

signed and dated (lower right): "artist monogram 2014"

Rp. 15 - 24.000.000 | US\$ 894 - 1.429



326

Gunarsa, Nyoman | (Klungkung, Bali, 1944 - Denpasar, Bali, 2017)
Dua Gadis Penjual Ikan | 1998 | oil on canvas | 145 x 145 cm
signed and dated (lower right): "artist monogram 1998"
Accompanied with a certificate authenticity published
and signed by Indrawati Gunarsa, the wife of the artist
Rp. 80 - 120.000.000 | US\$ 894 - 1.429







327 Mokoh, *I Dewa Putu* | (Ubud Bali, 1934 - Denpasar, Bali, 2010)
Balinese Activities | 2000 | acrylics on canvas | 75 x 100 cm
signed (lower right): "Mokoh"
Rp. 26 - 39.000.000 | US\$ 1.549 - 2.323



328

Rustamadji | (Surabaya, E. Java, 1932 - 1990)
Balinese Dancer | oil on canvas | 60 x 40 cm
signed (lower right): "Rustamadji"
Rp. 16 - 24.000.000 | US\$ 953 - 1.429



329

Kuntjana A.Y | (b. Solo, C. Java, 1943)
Penjual Pisang | 1998 | oil on canvas | 100 x 80 cm
signed and dated (lower left): "Kuntjana '98"
Rp. 6 - 9.000.000 | US\$ 358 - 536



330

Krijono | (Jakarta, 1951 - 2011)

Pong Selamat | 1992 | acrylics on canvas | 140 x 140 cm

signed and dated (lower left): "Krijono Pong Selamat '92 Bali"

Rp. 30 - 45.000.000 | US\$ 1.789 - 2.680



331

Krijono | (Jakarta, 1951 - 2011)
3 (Tiga) Penari Jaipong Dari Bandung | 1998
acrylics on canvas | 140 x 140 cm
signed and dated (upper left): "Krijono 1998"
Accompanied with a certificate authenticity published
and signed by the artist
Rp. 34 - 51.000.000 | US\$ 2.025 - 3.037



332

Djupriyani, S | (Bogor, W. Java)
Angrek Flowers | oil on canvas | 40 x 24 cm
signed and dated (lower left): "S Djupriyani"
Rp. 4 - 6.000.000 | US\$ 239 - 358



333

Djoko Maruto | (b. Blora, C. Java, 1952)
Festival Layang-Layang | 1994 | oil on canvas | 80 x 120 cm
signed and dated (lower right): "D Maruto '94"
Rp. 8 - 12.000.000 | US\$ 477 - 715





Edi Sunaryo shows off the vibrant textural properties of oil painting in almost overwhelming capacity. A clearly defined pyramid centers the composition, filled with layers of overlapping geometry that build upon each other in a hierarchy both chaotic and contained. The central pyramid is framed with cascading tiers of abstraction, its color palette and texture mimicking roughly carved wood. The rich complexity of this composition is further amplified by its grey foundation, purposely dull as a way to enhance the meticulous construction of what it supports. Its title “Tribal Shape” may just be a straightforward reference to its visual inspiration, but this piece exhibits Sunaryo’s ability to adapt his most refined tendencies regarding composition, commanding use of shapes, and carefully restricted abstraction no matter the theme.

334

Edi Sunaryo | (b. Banyuwangi, E. Java, 1951)
Tribal Shape | 1998 | oil on canvas | 95 x 95 cm
signed and dated (lower right): “Edi Sunaryo 1998”
Rp. 7 - 10.500.000 | US\$ 417 - 626

Foreign Artists in Indonesia

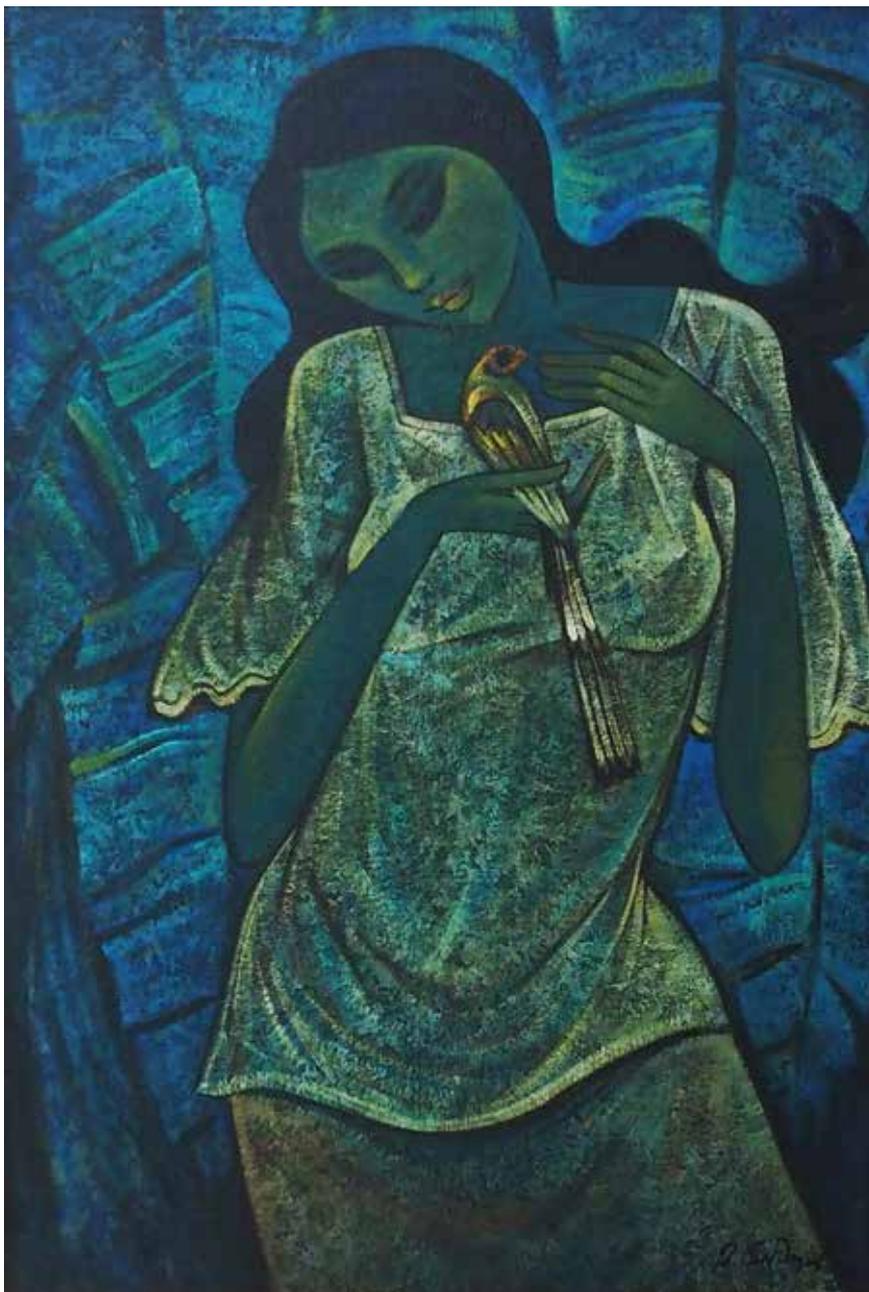
Lot #335 - 341

Indonesia has long held a strong appeal for foreign artists, not only as a beautiful destination but as a place with deep cultural roots and living traditions. Across the archipelago, art is closely connected to daily life, religion, and community. In places like Ubud, ceremonies, dance, carving, and painting are part of everyday experience rather than separate from it. For many visiting artists, this close relationship between art and life feels refreshing and meaningful. It offers an alternative to highly commercialized art worlds and provides space for reflection and renewal.

In the early twentieth century, several European artists chose to settle in Indonesia, especially in Bali. Artists were drawn to the island's strong visual traditions and spiritual atmosphere. They worked alongside local artists, exchanging ideas and techniques. Their presence helped introduce Indonesian art to wider international audiences, while they themselves were deeply influenced by the culture around them. This period marked an important moment of artistic dialogue between Indonesia and the outside world.

Today, Indonesia continues to attract creatives from abroad. Cities such as Yogyakarta and Jakarta have developed active contemporary art scenes, with galleries, collectives, residencies, and biennales that encourage collaboration. The cost of living remains relatively accessible compared to many Western cities, allowing artists more time and freedom to experiment. The country's diversity, with hundreds of ethnic groups and traditions, also provides a wide range of visual and cultural references.

Ultimately, Indonesia appeals to foreign artists because of its richness and complexity. It offers dramatic landscapes, strong traditions, and a contemporary art scene that is open to exchange. For decades, artists have come seeking inspiration, and many have found not only new ideas but also a deeper understanding of how art can be connected to community, history, and everyday life



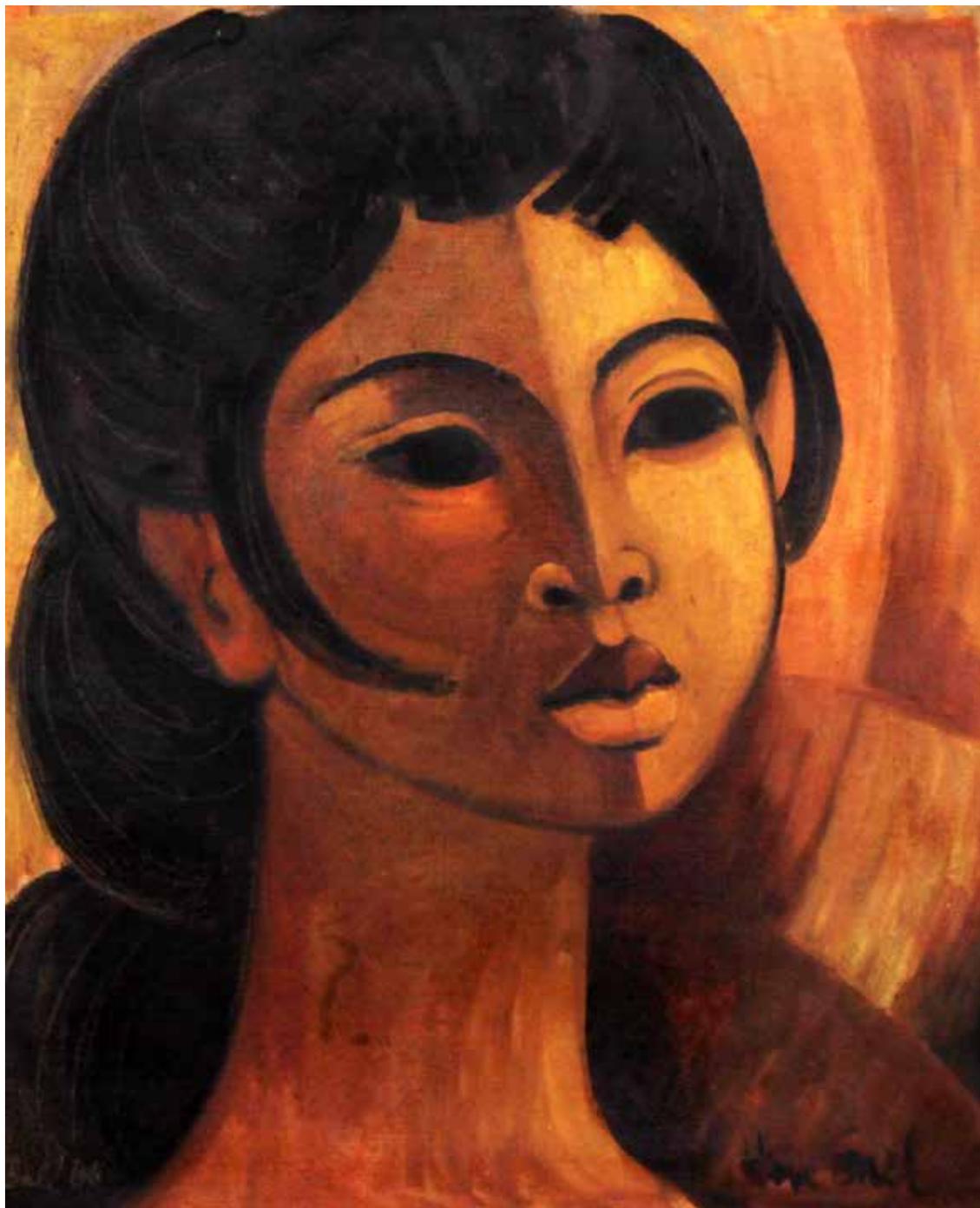
335

San Miguel, Roger | (b. San Pascual, Philippines, 1940)

Woman and Bird | oil on canvas | 90 x 60 cm

signed (lower right): "R San Miguel"

Rp. 8 - 12.000.000 | US\$ 477 - 715



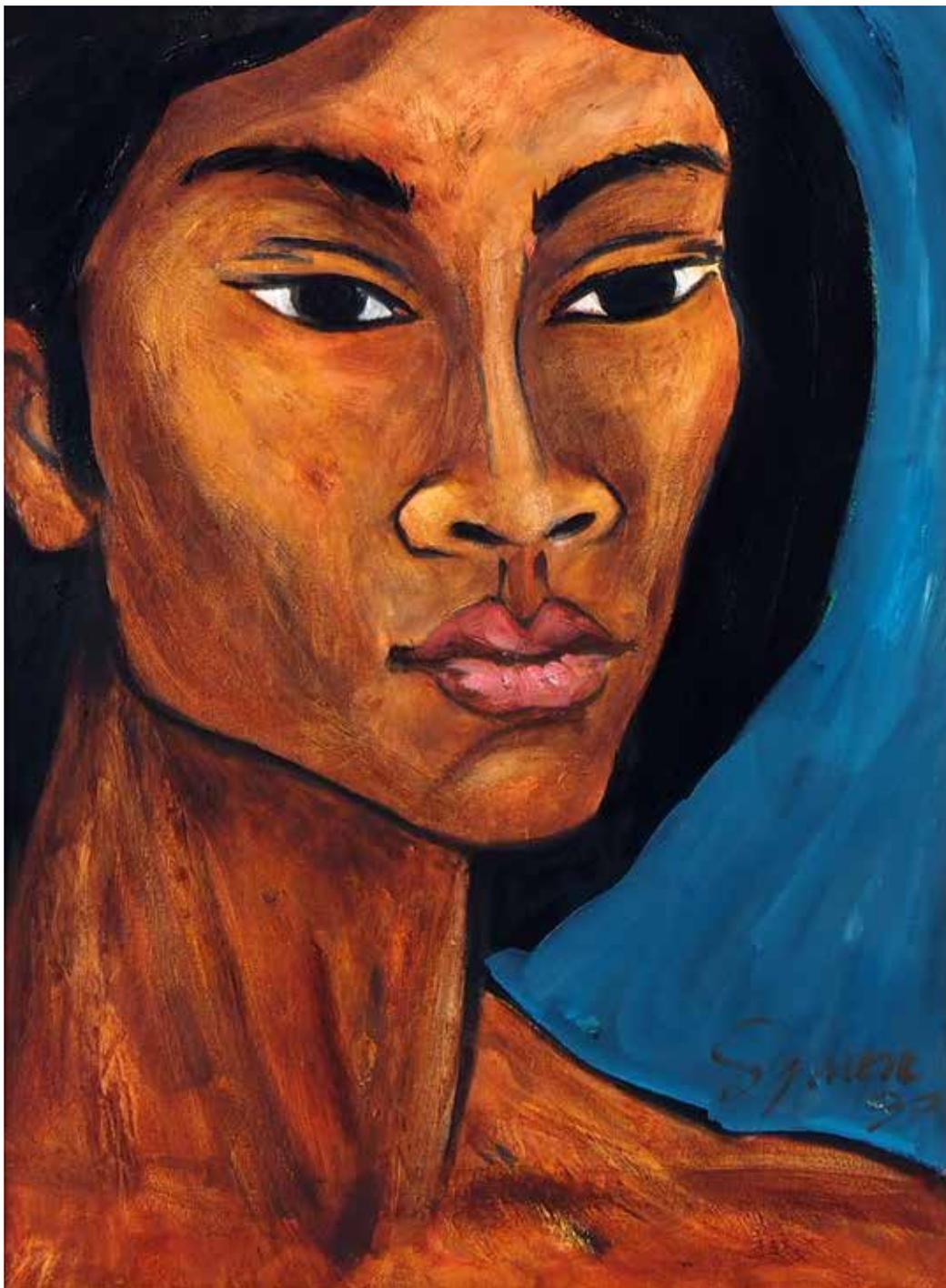
336

Snel, Han | (Scheveningen, The Netherlands, 1925 - 1998)

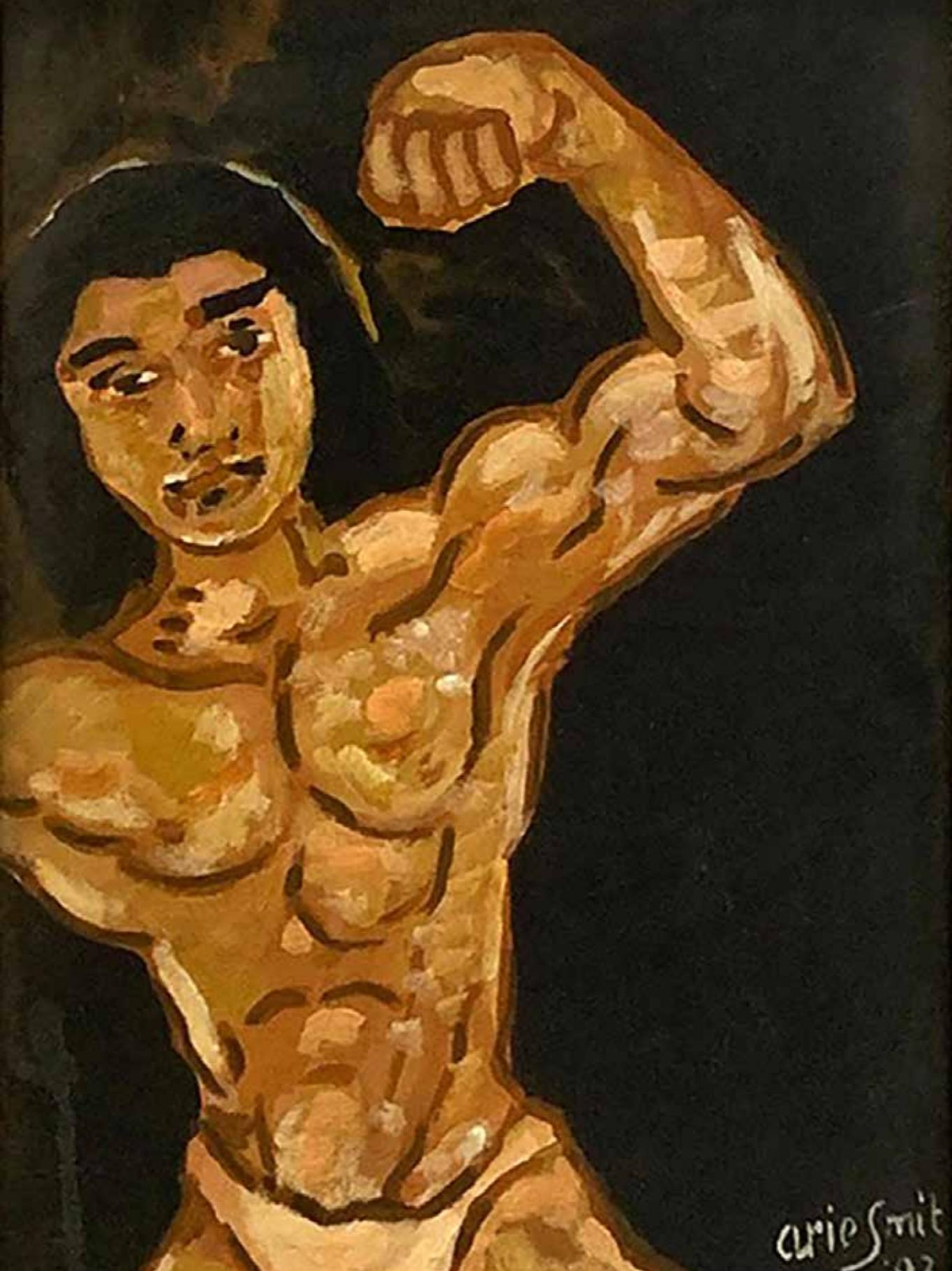
Portrait of a Woman | oil on canvas | 34 x 27 cm

signed (lower right): "Han Snel"

Rp. 20 - 30.000.000 | US\$ 1.191 - 1.787



337 **Symon** | (b. Michigan, America, 1947)
Ways Brother | 2017 | oil on canvas | 80 x 60 cm
signed and dated (lower right): "Symon '97"
Rp. 5 - 7.500.000 | US\$ 298 - 447



Cario Smit
02



338

Husner, Paul | (b. Basel, Switzerland, 1942)
Sanur and Beyond Full Moon Ceremony at Semawang | 2009
oil on canvas | 70 x 97 cm
signed and dated (lower right): "Paul Husner '09"
Rp. 30 - 45.000.000 | US\$ 1.787 - 2.680

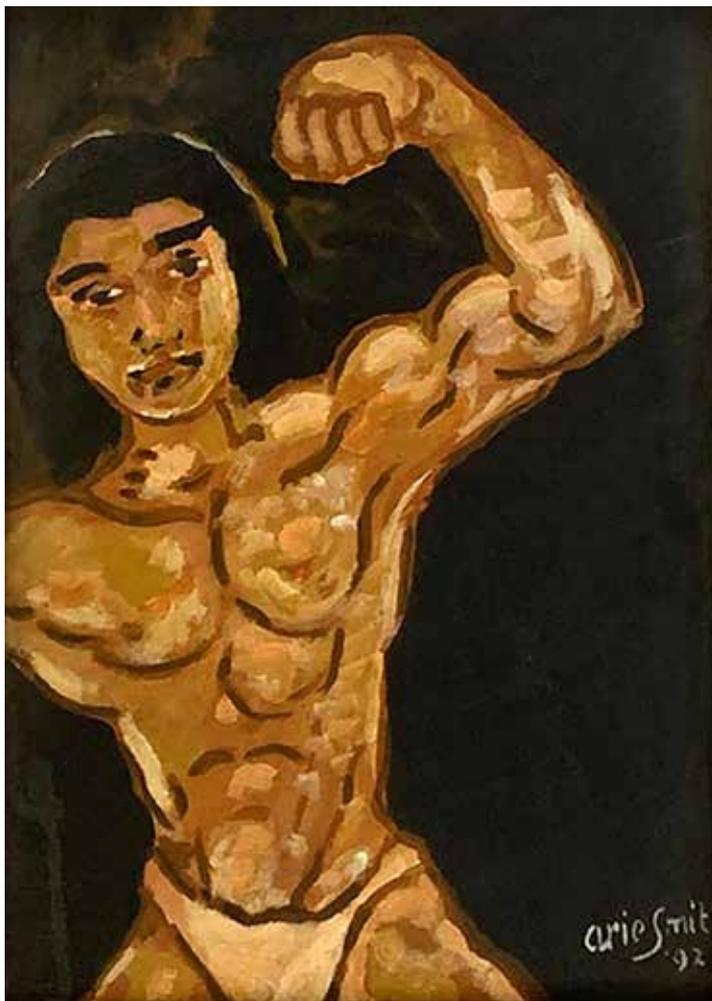
The Three Works of Arie Smit

Lot #339 - 341

Arie Smit only decided to become a full time painter in 1956, when he came to Bali upon the invitation of painter Rudolf Bonnet and art connoisseur and dealer James Pandy. Although the trip to Bali was supposed to be a relatively brief visit, the painter decided to stay on the island, apparently for good, as he remained there for almost sixty years until he passed away in 2016.

“Living in Bali, I developed an understanding about rural life, especially community-life and the culture of Bali offered a deep source of inspiration,” he explained. Once in Bali he clearly gradually abandoned the careful and delicate delineation of lines in his earlier works, rendering expressively and no longer focusing on representational depiction.

Arie’s paintings began to be more expressionistic, devoting more attention to his use of light and color. From his very first year in Bali, Arie had already started to embark on a new stylistic journey. something that he continued to shape and reshape throughout his life. However, not everything he paints is of Bali or Bali inspired. This painting shows flowers in a light blue vase against a light green background. Here, he was intrigued with the colors of the flowers more than anything. However, some of the flowers are actually from real life. We can see some chrysanthemums amongst the flowers, showing that Arie Smit actually painted poetic realism. as one of his biographers called his works.



Unlike his usual landscapes that he painted, Arie Smit also explored painting the male body. In this painting, we see a male figure with a blank expression, showing off his biceps, presumably posing for the painter. The flexed biceps is highlighted by Arie by his use of lighter colors on the biceps. Arie was known to paint with bold strokes, which is still present in this painting through the way he pronounces the muscle lined of the subject.

This painting is also different from Arie's other paintings, from his regular use of bright colors to predominantly browns and yellows. He was not known to paint a lot of human subjects, when he did, he mainly painted men due to his affection towards them.

339

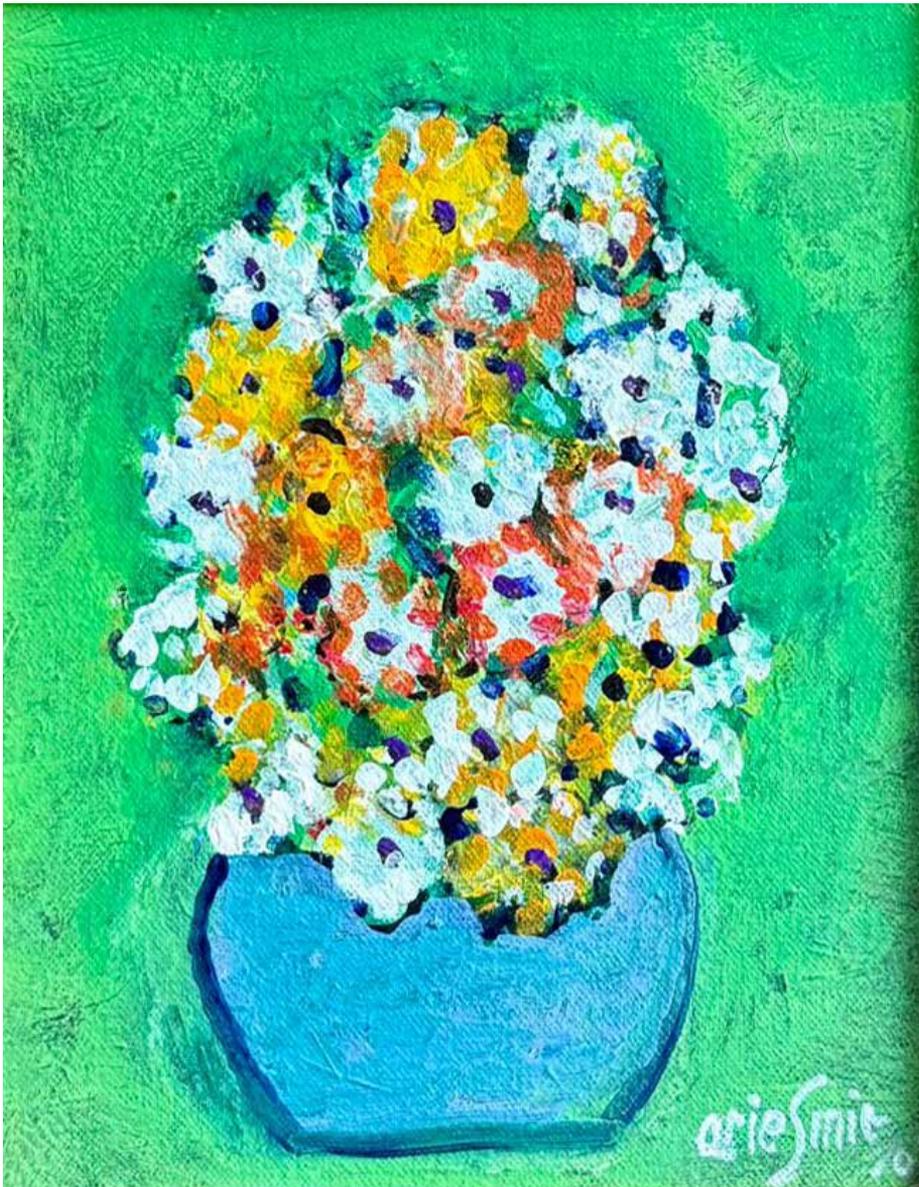
Arie Smit | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
The Bodybuilder | 1992 | acrylics on canvas | 42 x 31 cm
signed and dated (lower right): "Arie Smit '92"
inscribed on verso: "The Bodybuilder Arie Smit Bali 1992"
Rp. 42 - 63.000.000 | US\$ 2.501 - 3.752

The Three Works of Arie Smit

Lot #340

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340

Arie Smit | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
Flowers in A Vase | 2003 | acrylics on canvas | 31 x 26 cm
signed and dated (lower left): "Arie Smit '03"
Accompanied with a certificate authenticity published
and signed by the artis
Rp. 28 - 42.000.000 | US\$ 1.668 - 2.501

Landscape in Bali by Arie Smit

Lot #341

Throughout his productive life from 1956 to the mid 1990s Arie Smit could not stay still. While remaining on the island of Bali, he moved from one place to another: Ubud, Campuhan, Sanur, Tanjung Bungkak near Denpasar, Singaraja, and even Lovina Beach. Wherever he went, Arie always took his sketchbooks with him. He used sketches to record his observations of scenery and landscapes. He would note the nuance, colors, details, and other elements in the scenes that he picks out in the sketchbooks. As a landscape painter who has to deal with the multitude of forms visible in vast natural environments, Arie brings forth what he calls “the selective eye.” With such selective vision, the painter has the freedom to pick and choose from elements in the landscape that he considers significant enough to incorporate in his paintings.

Since the 1970s, Arie Smit has painted using short brushstrokes of color that are brushed onto the canvas in rapid strokes. “With two opposites, namely the stillness of the subject and the movement of the brush strokes, one creates tension. With stillness alone, one falls asleep. With too much movement, one gets irritated. With tension, one gets full attention,” Arie says about the interplay of elements in his paintings. “My colors do not clash, they blend. Lines do not divide but unite,” he further asserts.

While the architectural elements remain static, the surrounding nuance is built up of dynamic brush strokes. Arie works in a time-consuming process of layering color upon color but never completely covering the underlying pigments, resulting in lively and interesting variations which he called ‘broken colors’.

While it seemed that he was going to retire, since 2001, the artist continued to be productive and creative for over another decade. During this period of his life, he no longer used sketchbooks, but instead painted in his studio, using his memories of the scenes that he had accumulated throughout almost half a century of his life on the Island of Bali. Arie Smit had truly become the quintessential painter of Bali.

This painting, *Landscape in Bali*, is one of Arie Smit’s characteristic artworks. It was painted in 2003, and therefore, it still embodies many of the characteristic elements that define his style. The artist’s spontaneous brush strokes, highlighting the shapes and forms in his paintings in this period, often elicit a vibrant effect. “The brush strokes move and move. They create the life of the painting,” he affirmed. The outlines of the vegetation in the fields, the two farmers working there, and their small house all animate the nuance of the painting. Arie Smit’s work reflected his vibrant activities from the past, when he was constantly moving around the island and not being able to remain still in one place.



341

Arie Smit | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)

Landscape in Bali | 2003 | acrylics on canvas | 32 x 42 cm

signed and dated (lower left): "Arie Smit '03"

Accompanied with a certificate authenticity published
and signed by the artis

Rp. 48 - 72.000.000 | US\$ 2.858 - 4.287





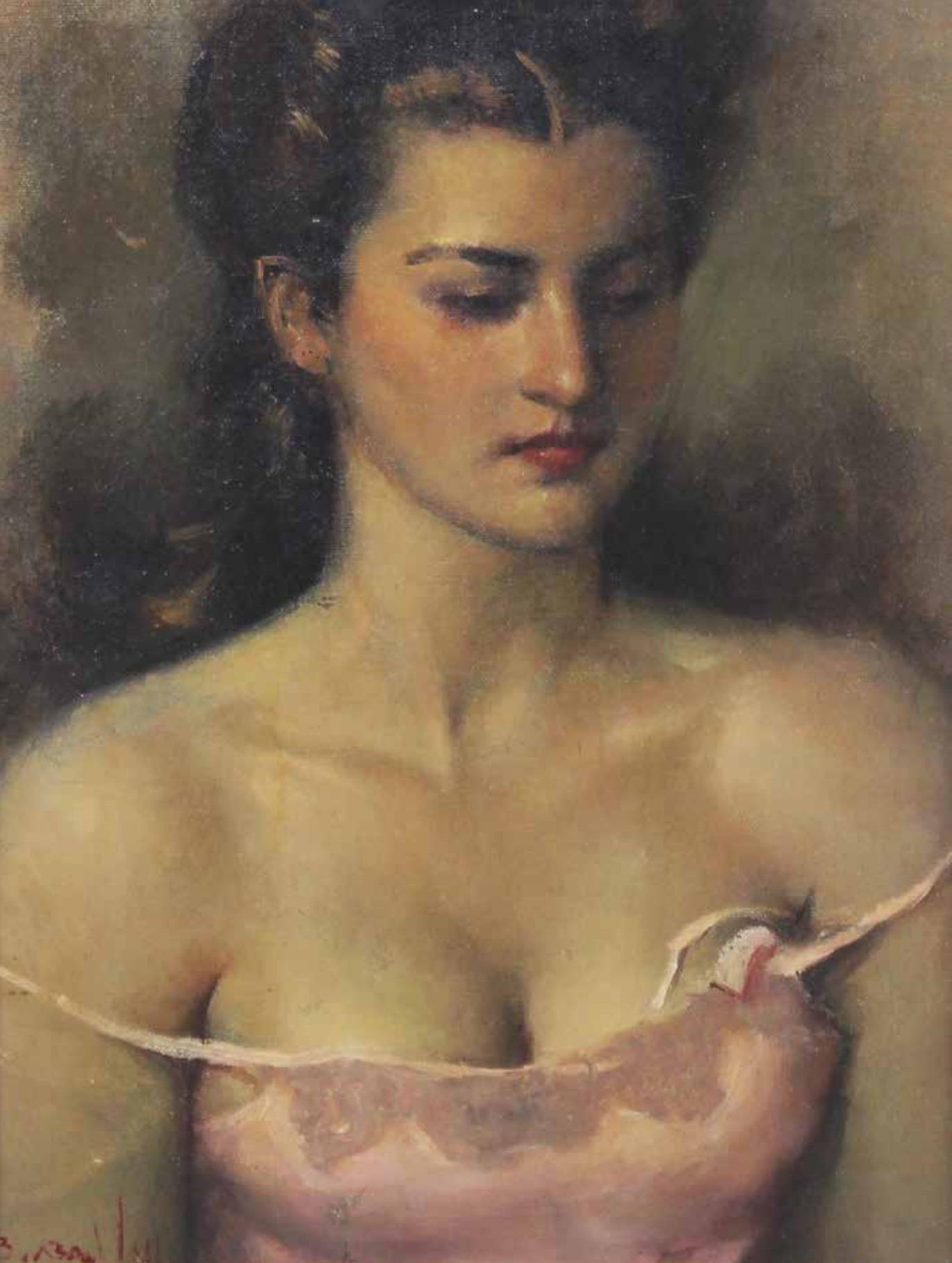
342

Tio Tjay | (b. Jakarta, 1946)

Danau Teratai | 2010 | oil on canvas | 90 x 80 cm

signed and dated (lower right): "Tio Tjay 2010"

Rp. 22 - 33.000.000 | US\$ 1.310 - 1.965





343

Nguyen Po

Pasar Malam (RRC) | oil on canvas | 61 x 51 cm
signed (lower left)

Rp. 9 - 13.500.000 | US\$ 536 - 804



344

Sudjono Abdullah | (Yogyakarta, 1911 - 1992)
Seascape | oil on canvas | 100 x 245 cm
signed and dated (lower left): "S. Abdullah 13.1.75"
Rp. 18 - 27.000.000 | US\$ 1.072 - 1.608



345

Sudjono Abdullah | (Yogyakarta, 1911 - 1992)
Gerobak Sapi | oil on canvas | 100 x 145 cm
signed and dated (lower left): "S. Abdullah 12.3.74"
Rp. 12 - 18.000.000 | US\$ 715 - 1.072

Maria Johana Michael by Basoeki Abdullah

Lot #346

Pictured in this painting is Maria Johana Michel, Basoeki Abdullah's second wife. Basoeki was a painter and also a highly-skilled traditional dancer, while Maria was a *mezzosoprano* opera Singer. The renowned painter had been travelling for work, met Maria in Amsterdam when he came there for his exhibition in 1944. They fell in love because of their shared love for the arts. The two married each other that same year.

Maya and Basoeki unfortunately ended their marriage in 1956, after living in Jakarta, Singapore, and Netherlands. Despite ending their marriage, the two were said to remain on good terms long after their marriage.

Basoeki who was known to be one of the most prolific portraitist of his time, often made his wife his muse when they were married. In this painting Maria, or 'Maya' as he called her after their marriage, is depicted wearing a soft pink camisole with its strap off her shoulders. The color pink usually depicts femininity, and in this painting of Maya, her beauty shines through in the way he softly paints her features. 23-year-old Maya is depicted to have red lips and rosy cheeks, a symbol of youth and beauty. Basoeki has always had a natural affinity towards Dutch women since he was young.



346

Basoeki Abdullah | (Solo, C. Java, 1915 - Jakarta, 1993)

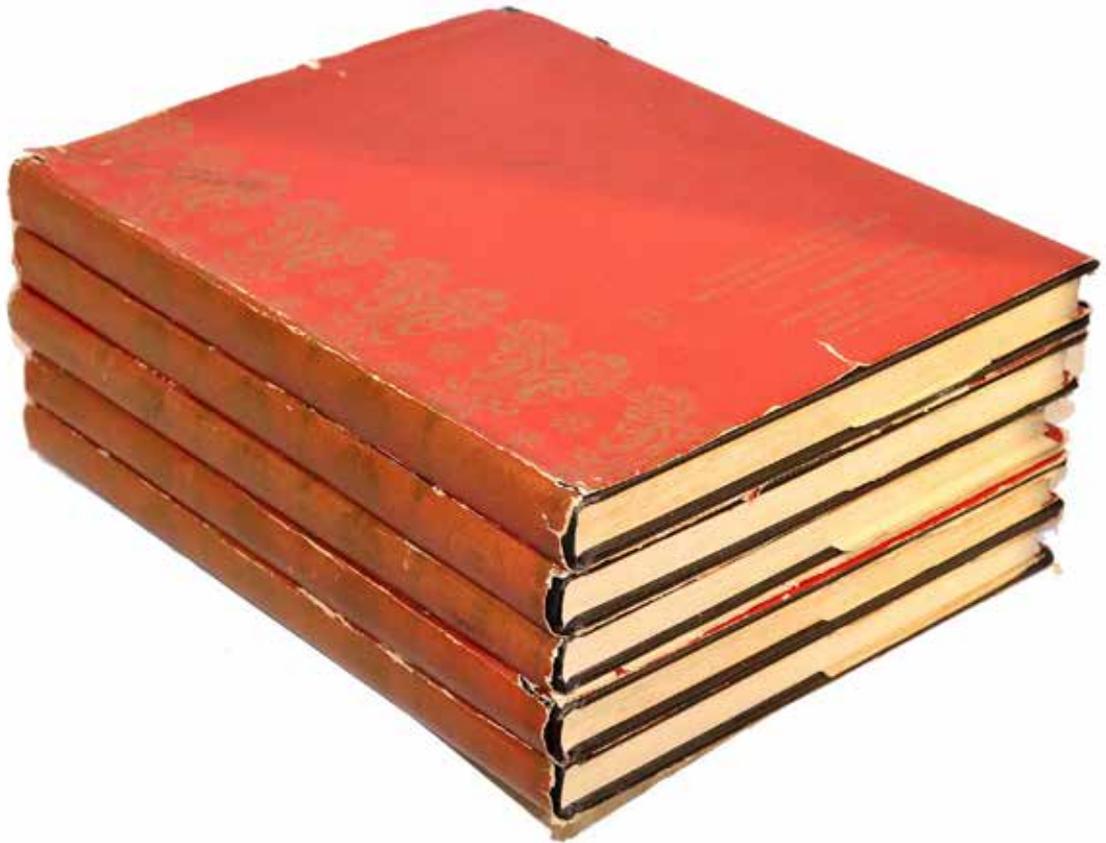
Maria Johana Michael | oil on canvas | 40 x 30 cm

signed (lower left): "Basoeki

Publications: Agus Dermawan T, Basoeki Abdullah Sang Hanoman Kelayongan (KPG (Kepusta kaan Populer Gramedia), p. 328

Rp. 20 - 30.000.000 | US\$ 1.191 - 1.787





347 Paintings and Statues From The Collection of President Sukarno of The Republic of Indonesia, Vols I - V. Compiled By Lee Man Fong Artist - Painter At The Presidential Palace of The Republic of Indonesia Published by Publishing Committee of Collection of Paintings and Statues of President Sukarno

hardcover, 39 x 31 cm

I. 100 illustrations, 231 pp.

II. 100 illustrations, 219 pp.

III. 100 illustrations, 219 pp.

IV. 100 illustrations, 228 pp.

V. 100 illustrations, 219 pp.

40 x 33 x 7 cm

Rp. 6 - 9.000.000 | US\$ 358 - 536



348

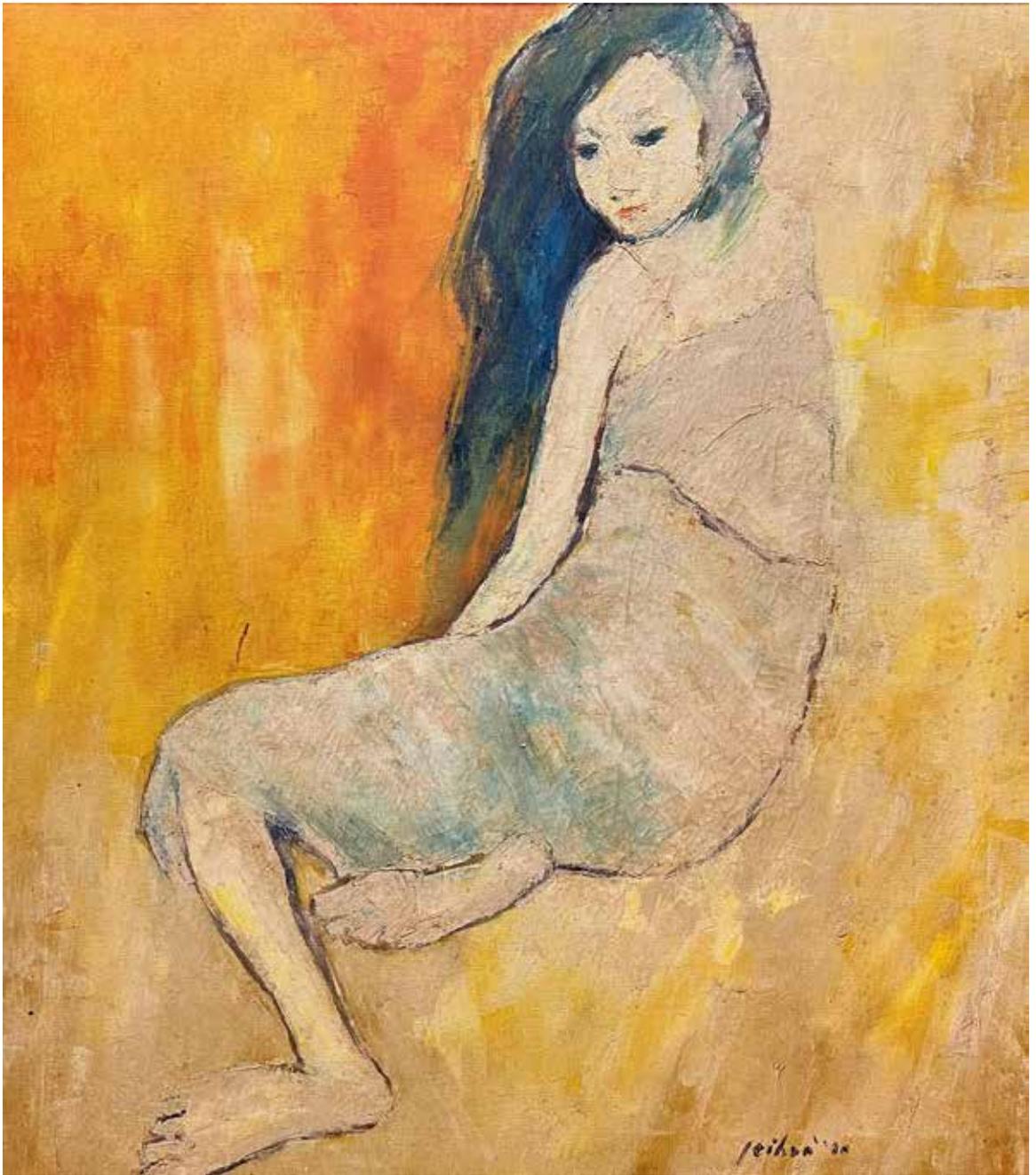
Otto Djaya, R. | (Rangkasbitung, Banten, 1916 - 2002)
Rapat Akbar Bung Karno | 1992 | oil on canvas | 90 x 145 cm
signed and dated (lower right): "Otto Djaya 1982"
Rp. 16 - 24.000.000 | US\$ 953 - 1.429



349

Sri Warso Wahono | (Solo, C. Java, 1948 - Jakarta, 2024)
Pemandangan Dago Atas | 2007 | oil on canvas | 100 x 100 cm
signed and dated (lower left): "Sri Warso Wahono 2007"
Rp. 10 - 15.000.000 | US\$ 596 - 894





350

Jeihan Sukmantoro

(Solo, C. Java, 1938 - Bandung, W. Java, 2019)

la Sendiri Lagi Yayang | 1980 | oil on canvas | 80 x 70 cm

signed (lower right): "Jeihan '80" inscribed on verso "Jeihan"

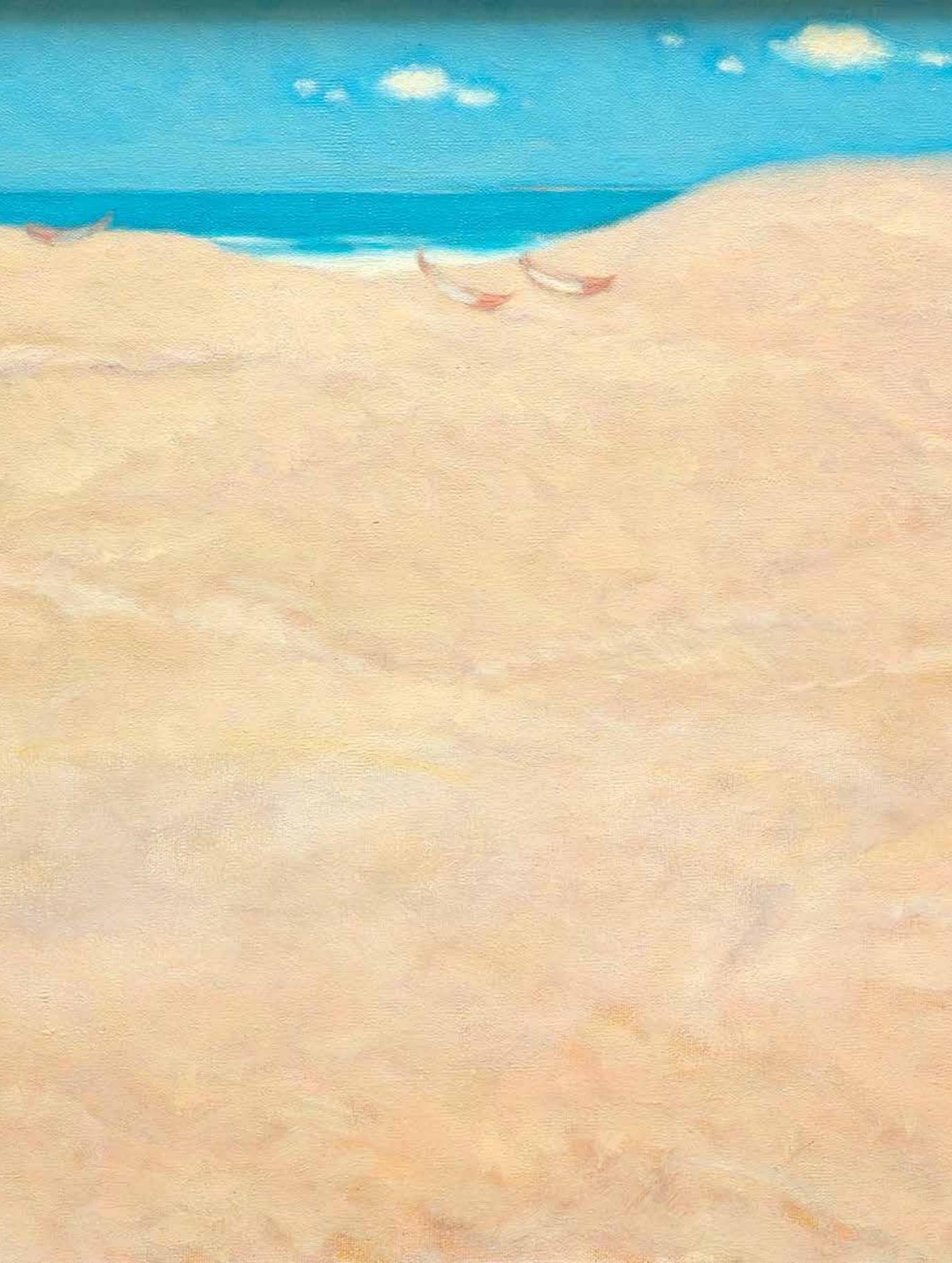
Rp. 24 - 36.000.000 | US\$ 1.429 - 2.144

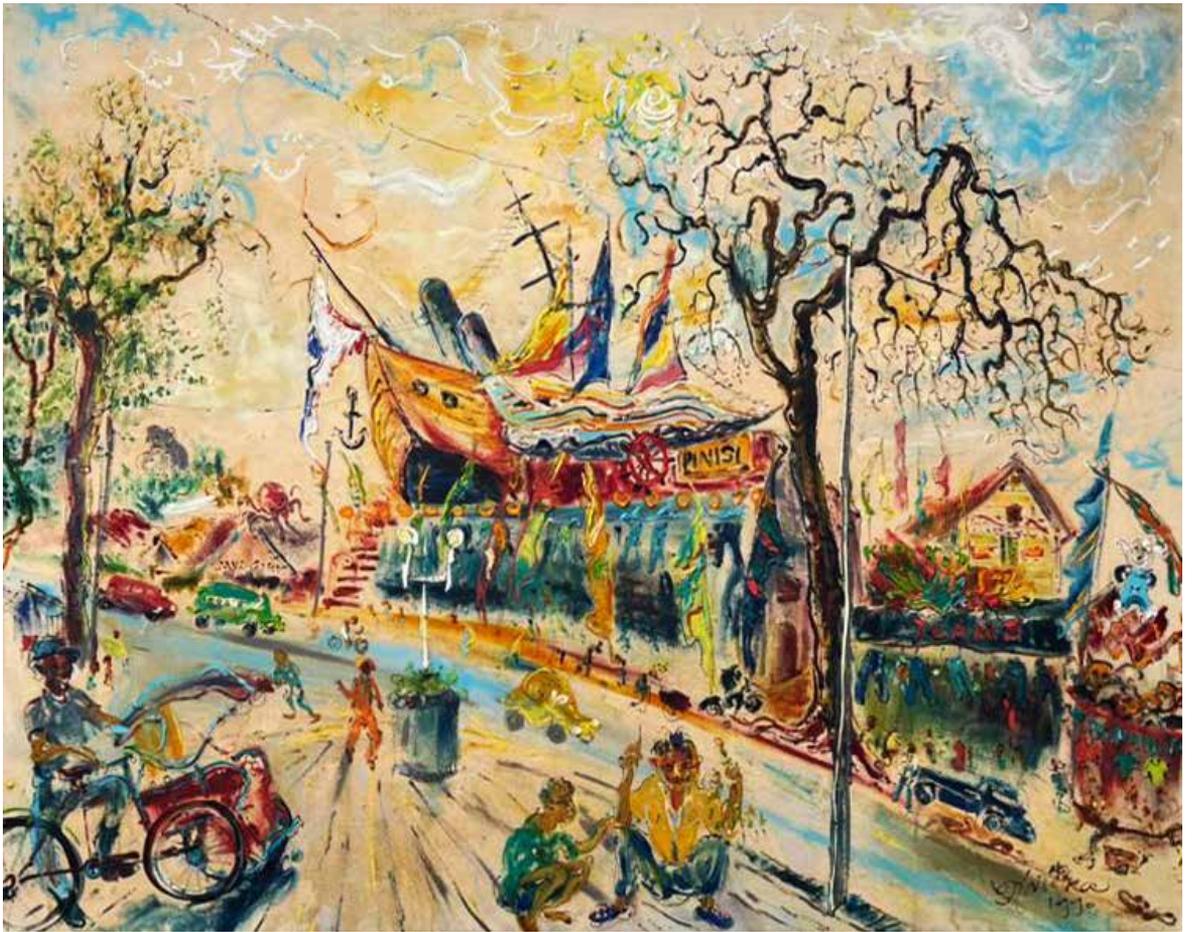


351 **Maria Tjui** | (Pariaman, W. Sumatra, 1934 - Bogor, W. Java, 2016)
Flamboyan | 1998 | oil on canvas | 78 x 120 cm
signed and dated (lower right): "Maria Tjui 1998"
Rp. 9 - 13.500.000 | US\$ 536 - 804



352 Rukmini Yusuf | (b. Yogyakarta, 1961)
Andong Desa Pakem | 1993 | oil on canvas | 90 x 120 cm
signed and dated (lower left): "Rukmini '93"
Rp. 14 - 21.000.000 | US\$ 834 - 1.251





353

Kartika Affandi | (b. Jakarta, 1934)
Cihampelas | 1990 | oil on canvas | 130 x 160 cm
signed and dated (lowe right): "Kartika 1990"
Rp. 28 - 42.000.000 | US\$ 1.668 - 2.501



354

Boyke Aditya Kresna | (b. Pontianak, W. Kalimantan, 1958)
Menapak Jalan Gelap | 1994 | oil on canvas | 110 x 130 cm
signed and dated (lower right): "Boyke '94"
Rp. 12 - 18.000.000 | US\$ 715 - 1.072



355 **Nasjah Djamin** | (Deli, N.Sumatra, 1924 - Yogyakarta, 1999)
Bersandar | 1986 | oil on canvas | 50 x 60 cm
signed and dated (lower right): "Nasjah 1986"
Rp. 14 - 21.000.000 | US\$ 834 - 1.251

Makan Untuk Anak-anaknya

by Sudjojono, Sindudarsono

Lot #356

In this painting, Sudjojono puts a mother bird as the focal point. The title "*Makan Untuk Anak-anaknya*" (Food for Her Children) insinuates that the bird is about to feed the baby birds in the nest. The bird is painted against a white background and the nest on a blue background, possibly intended to resemble the sky. At the bottom, he painted trees and lush greenery in a much smaller size, showing the viewers that they are further away. This play on perspective informs the viewers that they are looking at the bird up close, away from the ground.

Through the bird, Sudjojono seems to reflect on his life and what would happen after he dies. The baby birds are safely encased in its nest up high and away from its predators, representing the safety that they have created for their children. The bird being depicted midflight to the nest is possibly a representation of his wife and how he wishes that she continues to care for their children even in his future absence.

Sudjojono was known to have never stopped painting until he died. Works he created later in his life were more of a reflective nature, sometimes contemplating his death such as "Self Portrait and Flower Wreath" painted in 1983. He passed away in 1983.



356

Sudjojono, Sindudarsono

(Kisaran, N. Sumatra, 1913 - Jakarta, 1986)

Makan Untuk Anak-anaknya | 1984 | oil on canvas | 70 x 90 cm

Accompanied with a certificate authenticity published by S. Sudjojono Center and signed by A. Pandanwangi Simanjuntak Sudjojono, the wife of the artist.

signed and dated (lower left): "S.Sudjojono Djak 1984"

Rp. 1.2 - 1.800.000.000 | US\$ 71.450 - 107.175

Penari Keraton by Trubus Soedarsono

Lot #357

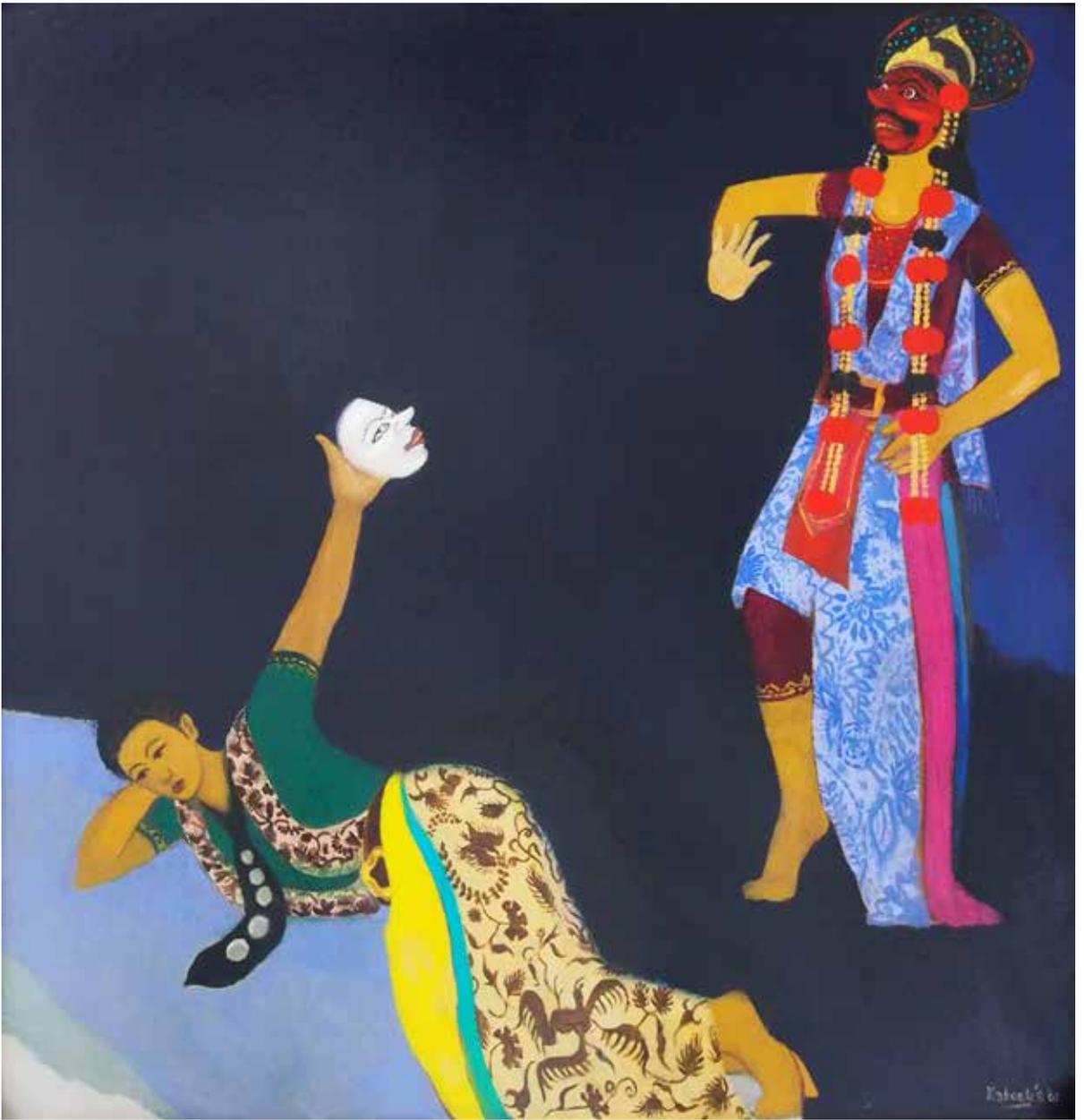
Trubus Soedarsono was different from artists in his time, who often created art with sociopolitical themes. He was known to have great appreciation for dancers, especially female Balinese dancers, which makes this painting unique amongst the paintings he made in the 1960s.

This painting features a male Javanese dancer midmotion. His sampur flying mid air in front of his chest as he takes a stance to prepare for his next move. A sampur is a piece of fabric tied around the waist usually used by Javanese dancers to create a firm yet graceful impression in the dancer's movements. The male dancer stands strong with his feet firmly planted to the ground, his left hand relaxed yet intentional showing grace in his moves. The warm colors makes the dancer look regal in his costume, especially the color green on his top that is known to be a symbolism of prosperity, hope, and balance.

Sadly, Trubus disappeared in 1966 following the 1965 coup.



357 **Trubus Soedarsono** | (Yogyakarta, 1924 - 1966)
Penari Keraton | 1960 | oil on canvas laid on board | 117 x 76 cm
signed and dated (lower right): "Trubus S '60 Djak"
Rp. 100 - 150.000.000 | US\$ 5.955 - 8.932



358

Kahoel Suadi | (Cirebon, 1935 - Bandung, W. Java, 2010)
Tari Topeng | 2001 | oil on canvas | 145 x 145 cm
signed and dated (lower right): "Kahoel's '01"
Rp. 18 - 27.000.000 | US\$ 1.072 - 1.608



359

Kaboel Suadi | (Cirebon, 1935 - Bandung, W. Java, 2010)
Perahu di Pantai | 1989 | oil on canvas | 46 x 70 cm
signed and dated (lower right): "Kaboel's '89"
Rp. 9 - 13.500.000 | US\$ 536 - 804



© 1988
1988
PARTITION



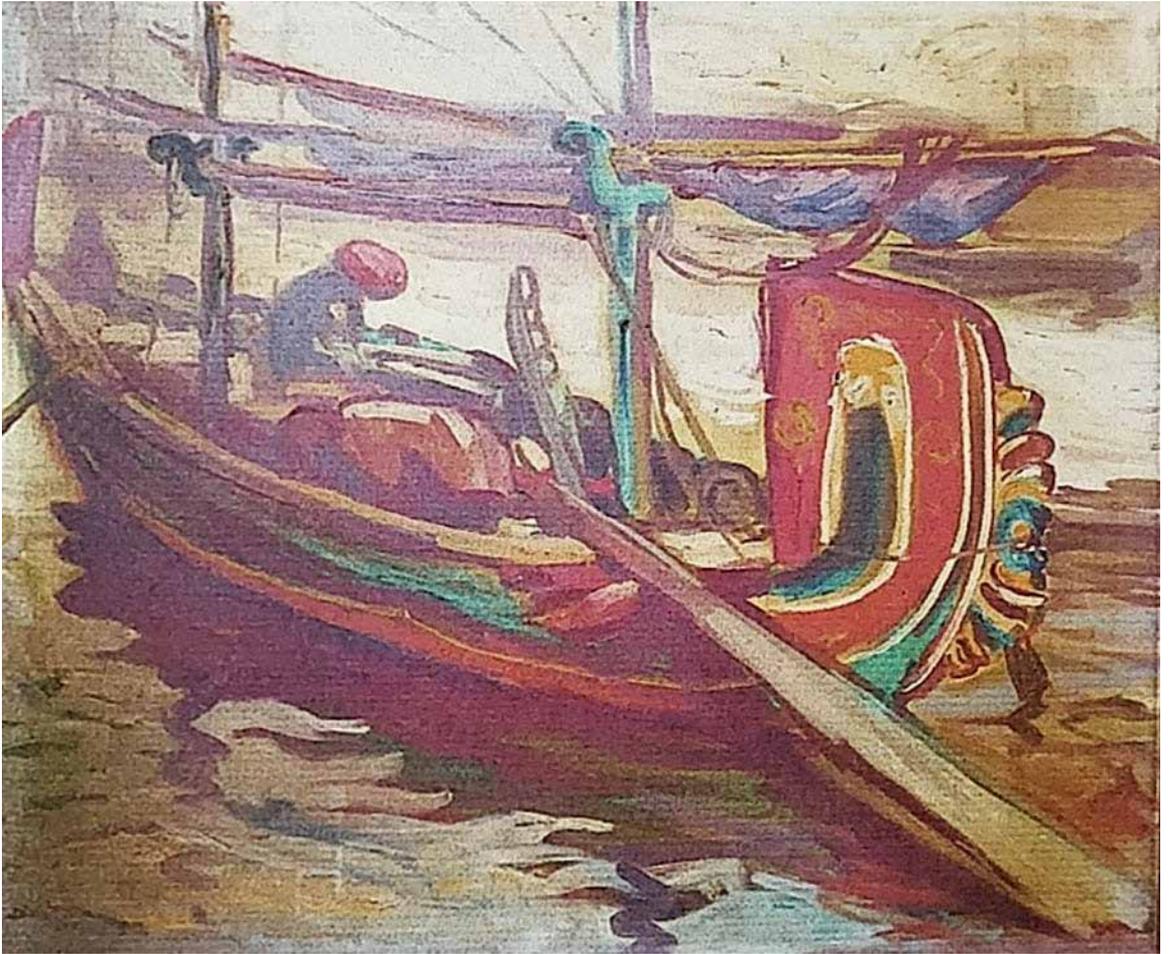
360

Batara Lubis | (Hutagadong, N. Sumatra, 1927 - 1986)
Patung Suku Batak | 1967 | oil on canvas | 100 x 40 cm
signed and dated (upper right): "Batara Lubis '67"
Rp. 15 - 22.500.000 | US\$ 894 - 1.340



361

Barli Sasmitawinata | (Bandung, W. Java, 1921 - 2007)
Komposisi Abstrak | 1975 | oil on canvas | 80 x 105 cm
signed and dated (lower right): "Barli 1975"
Rp. 22 - 33.000.000 | US\$ 1.310 - 1.965



362 **Barli Sasmitawinata** | (Bandung, W. Java, 1921 - 2007)
Fishing Boat | oil on canvas | 100 x 90 cm
signed (lower right): "Barli"
Rp. 26 - 39.000.000 | US\$ 1.549 - 2.323

Tjandra Asmara Lembu Andina by Soedibio

Lot #363

This surrealistic painting by Soedibio depicts two figures, a man in a translucent golden garment and a woman in front of him in a red kebaya paired with a long batik bottom. The two figures are standing on a brown bull. On the right-hand side of the canvas, he painted a vase with a large tree growing out of a vase with a landscape of a town painted on it.

People close to him said that he was in love with a woman, namely Erica Rani. She came to see Soedibio with the news that she is getting married in 1953, leaving Soedibio in a state of disarray, which led to his long term melancholia. During this time, his painting evolved to be more of a surrealistic nature. The variety of flowers that he also included in the painting, such as: chrysanthemums, symbolizing warmth and longevity; sunflowers, symbolizing joy; lilies, symbolizing innocence, purity, and rebirth can be interpreted as the emotions he wanted to emanate from the painting. It was never said how deep Soedibio's infatuation was to Erica Rani, but this painting could be an expression of what could have been for Erica Rani and him. On the left side of the canvas, Soedibio wrote "Tjandra Asmara", Tjandra means moon and Asmara means romance, we can say that he probably meant that it was romance under the moon.

The bull, reminds us of Nandi, Lord Shiva's sacred vehicle. Lord Shiva, the God of destruction has the ability to shapeshift into any shape or form, thus leaving the interpretation open to the painter. With the two figures both a representation of Lord Shiva. In his state of deep melancholia it is possible that through the subjects of this painting Soedibio wanted to express the emotional destruction that his unrequited love has brought to him.

On the bottom of the painting, a brown border signifying the boundaries between dream and reality, with a sheet music laid on the table entitled "Manggar Asri" could be how Soedibio saw himself, as a helpless individual dreaming of a life that was too good to be true.



363

Soedibio | (Madiun, E. Java, 1912 - 1981)

Tjandra Asmara Lembu Andina | 1954 | oil on canvas | 95 x 74 cm
signed and dated (lower left): "Tjandra Asmara Soedibio Madiun 1954"
Rp. 48 - 72.000.000 | US\$ 2.858 - 4.287





364

Cucu Ruchiyat | (b. Bandung, 1970)

Happy Small Family | 2019 | oil on canvas | 160 x 120 cm
signed and dated (lower right): "Cucu Ruchiyat 2019"

Rp. 30 - 45.000.000 | US\$ 1.787 - 2.680



365 **Pratomo Sugeng** | (b. Ponorogo, E. Java, 1946)
Kembar | 2005 | acrylics on canvas | 80 x 140 cm
signed and dated (lower right): "Pratomo Sugeng Jkt 2005"
Rp. 10 - 15.000.000 | US\$ 596 - 894



366

Edhi Sunarso | (Salatiga, C. Java, 1932 - Yogyakarta, 2016)

Boats | oil on canvas | 79 x 125 cm

signed (lower right)

Rp. 24 - 36.000.000 | US\$ 1.429 - 2.144



A.D. PIROU



367 **Supono, Ogeng Heru**
(Surabaya, E. Java, 1937 - Denpasar, Bali, 1991)
Abstract | 1985 | oil on canvas | 140 x 120 cm
signed and dated (lower right): "Oh Supono '85"
Rp. 16 - 24.000.000 | US\$ 953 - 1.429



368

Hanafi | (b. Purworejo, C. Java, 1960)
Partikel | 2000 | oil on canvas | 110 x 80 cm
signed and dated (lower right): "Hanafi 2000"
Rp. 10 - 15.000.000 | US\$ 596 - 894



369

Hanafi | (b. Purworejo, C. Java, 1960)
Abstrack | 2002 | oil on canvas | 181 x 120 cm
signed and dated (lower left): "Hanafi 2002"
Rp. 24 - 36.000.000 | US\$ 1.429 - 2.144

Takbir dan Tahlil by Sunaryo

Lot #370

In this painting by Sunaryo, the viewer is met with a predominantly black and brown canvas. At the top of the painting, there are several recognizable Arabic words which spell “Laallaahallallah” and “Allahu Akbar”, a phrase commonly said by Muslims finding a source of peace and calm.

During this period in 1997, Indonesia was in the midst of a potential political upheaval. There was a general public distrust in the government and the country was on the brink of an economic collapse. Sunaryo was in the finishing touches of his art space in Bandung, Selasar Sunaryo. A space dedicated to showcasing art and facilitating conversation in the arts and beyond.

Within the brown foreground, there seems to be two shadowy human-like figures on the left of the black box in the painting. The box can be interpreted as the Ka' bah where muslims gather in Mecca to perform their Hajj pilgrimage.

In abstract works such as this one, Sunaryo can better express his political stance in criticizing the New Order regime. It is possible that by encasing the figures and the Kaaba in the Arabic writing, Sunaryo attempts to find calm and hope in the midst of all the chaos to be able to build what will become one of his greatest legacy in his career.



370

Sunaryo | (b. Banyumas, C. Java, 1943)
Takbir dan Tahlil | 1997 | oil on canvas | 90 x 95 cm
signed and dated (lower right): "Sunaryo '97"
Rp. 36 - 54.000.000 | US\$ 2.144 - 3.216





371

Nashar | (Pariaman, W. Sumatra, 1928 - Jakarta, 1994)
Perdu di Bawah Pohon | 1984 | acrylics on canvas | 88 x 137 cm
signed and dated (lower right)
Publications: Agus Dermawan T, *Elegi Artistik tentang Nashar dan lukisan-lukisannya*, ASPI (Asosiasi Pencinta Seni Indonesia), 2009 p.89
Rp. 60 - 90.000.000 | US\$ 3.573 - 5.359



372

Pirous, Abdul Djali

(Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)

Kepeng Bali dan Pintu Toska | 1997 | mixed media on canvas | 44.5 x 39.5 cm
signed and dated (lower right): "A.D Pirous '97"

Rp. 30 - 45.000.000 | US\$ 1.787 - 2.680



373 **Umi Dachlan** | (Cirebon, W. Java, 1942 - Bandung, W. Java, 2009)
The Mystery of The Antique Coins on Copper Red
1994 | mixed media on canvas | 80 x 90 cm
Vivyan Yeo Jing Wen, Umi Dachlan:
Metaphors For Humanity (Art Agenda, S.E.A, 2021) p. 149
signed and dated (lower right): "Umi. D '94"
Rp. 64 - 96.000.000 | US\$ 3.811 - 5.716





374

A 19th - 20th century carved teak display cabinet

h. 178 cm, l. 82 cm, w. 36 cm

Rp. 8 - 12.000.000 | US\$ 477 - 715



375 A pair of second half 20th century teak armchairs
with red upholstered chairs
2 pcs: h. 119 cm, l. 65 cm, w. 68 cm each
Rp. 3.6 - 5.400000s | US\$ 215 - 322



376

**A 19th - 20th century carved teak table with
tortoise shape marble top**

h. 70 cm, l. 73 cm, w. 53 cm

Rp. 3.2 - 4.800.000 | US\$ 191 - 286





377 A 19th early 20th century carved teak round table
with marble top
h. 52 cm, d. 90 cm
Rp. 9 - 13.500000 | US\$ 536 - 804



378

Two pieces of modern carved teak armchairs

2 pcs: h. 96 cm, l. 55 cm, w. 46 cm, h. 110 cm, l. 56 cm, w. 50 cm

Rp. 3.2 - 4.800.000 | US\$ 191 - 286



379

**A 20th century middle East or India reticulated
brass perfumer**

h. 160 cm. d. 40 cm

Rp. 3.6 - 5.400.000 | US\$ 215 - 322





380

A 19th century Dutch colonial period carved wood book case

h. 180 cm, l. 68 cm, w. 47 cm

Rp. 4.8 - 7.300.000 | US\$ 215 - 322



381 A Chinese carved teak altar tables with marble top
h. 61 cm, l. 124 cm, w. 63 cm
Rp. 10 - 15.000.000 | US\$ 596 - 298



382

An early 20th century Dutch colonial period carved teak side board with drawers small cabinets and mirror marble top

h. 180 cm, l. 200 cm, w. 50 cm

Rp. 7 - 10.500.000 | US\$ 596 - 298





383

A set of seven of 20th century carved teak dining furniture, consisting of a round table and six red upholstered chairs
7 pcs, table: d. 150 cm, h. 75cm Chair: h. 125 cm, l. 47 cm, w. 47 cm
Rp. 10 - 15.000.000 | US\$ 596 - 894

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