



ASIAN
MODERN
FINE ART

SIDHarta
auctioneer

LIVE AUCTION

Sat, Sep 26, 2026

@ 14:30 WIB

PUBLIC VIEWING

Sep 12 - 25, 2026

Tue to Sun

@ 11:00 - 18.00 WIB

or by appointment

VENUE

Jakarta Art Hub

Wisma Geha 3rd Floor

Jl. Timor No. 25, Menteng

Jakarta 10350, Indonesia



Auction
FUTURE
VINTAGE
& Collectibles

ASIAN MODERN FINE ART AND COLLECTIBLE AUCTION

ONLINE BIDDING STARTS ON

Saturday, September 12, 2026

LIVE AUCTION

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@ 14:30 WIB

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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.



MESSAGE FROM THE CEO OF SIDHARTA AUCTIONEER

Dear Art Lovers & Collectors

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

This month on the **26th of September**, we are excited to host **127 lots** of pieces from our region's modern art heritage and contemporary art scene. September's collection encompasses a broad range of artistic approaches, from figurative and landscape works to abstraction and genre painting, spanning multiple generations of artists.

This Month's catalogue features the fantastic work of **Wayan Waka Kastina, Soedibio, Henk Ngantung, Jeihan Sukmantoro, I Dewa Putu Mokoh, I Dewa Made Mustika, Diego Menendez, Nyoman Gunarsa, Muhammad Lugas Syllabus, Krijono, Ivan Sagita, Entang Wiharso, Agus Suwage, Wakidi, Umi Dachlan, Dewa Putu Bedil, Theo Meier, I Made Sukadana, Abdul Djalil Pirous, Wayan Ketig, Sudarso, Rustamadji, Dede Eri Supria, Alhabad**, and more.

Beyond paintings, the catalogue also presents a selection of objects and collectibles spanning a range of historical and cultural traditions. Including a **Qing Dynasty era Bronze Tripod Censer, Two Bronze Gilt Sculptures of Buddha and Avalokiteshvara, 20th Century Peranakan Carved Furniture, Qing Dynasty Decorative Verte Fishbowls and Painted Stools**, and more.

Whether you are building a collection or making your first acquisition, we encourage you to take the time to explore the works featured in this auction. We hope the collection offers both familiar favorites and new discoveries.

Join us for the public live and online auction on Saturday, September 26th, 2026, and visit our preview exhibition at our gallery.

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



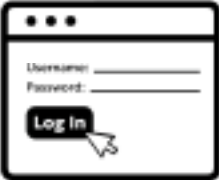
Navigate to this address on your browser
www.sidharta-auctioneer.com

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 81312555543

+62 816104146

REGISTRATION FORM ASIAN MODERN FINE ART & COLLECTIBLES AUCTION SEPTEMBER 26, 2026

Paddle Number:

Registration Number:

I wish to place the following bids for the following auction on Sep 26, 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: _____

Jakarta Art Hub
Wisma Geha 3rd Floor

Jl. Timor No. 25, Menteng, Jakarta 10350

WA +62 813 1255 5543 | Email: info@sidharta.co

**FORMULIR PENDAFTARAN
ASIAN MODERN FINE ART & COLLECTIBLES AUCTION
26 SEPTEMBER 2026**

Paddle Number:

Registration Number:

Saya mendaftarkan untuk berpartisipasi dalam lelang **Asian Modern Fine Art & Collectibles Auction** tanggal 26 September 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:** _____ **Telepon:** _____

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.

Nama Bank : _____ **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, **127 lots** should take about **2 hours and 33 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







1001

Edi Sunaryo | (b. Banyuwangi, E. Java, 1951)
Citra Primitif | 1998 | oil on canvas | 70 x 70 cm
 signed and dated (lower right): "Edi Sunaryo 1998"
 Rp. 5 - 7.500.000 | USD 283 – 425



1002 **Faizal** | (b. Solo, C. Java, 1965)
Yellow Bird and Half Moon | 1990 | oil on canvas | 50 x 40 cm
signed and dated (lower right): "Faizal 1990"
Rp. 5 - 7.500.000 | USD 283 – 425



1003

Widayat | (Kutoarjo, C. Java, 1919 - Jakarta, 2002)
Petani dan Kudanya | 1996 | watercolor on paper | 68 x 50 cm
 signed and dated (lower middle): "H. Widayat '96"
 Rp. 6 - 9.000.000 | USD 340 - 510





1004 **Agapetoes Agus Kristianda** | (b. Yogyakarta, 1968)
Little World | 2004 | oil on canvas | 33 x 33 cm
inscribed on verso: "Little World Petoes '04"
Rp. 7 - 10.500.000 | USD 397 – 595



1005 **Amri Yahya** | (Palembang S. Sumatra 1939 - Yogyakarta, 2004)
Abstract in Blue | 1982 | oil on canvas | 78 x 68 cm
signed and dated (lower left): "Amri Y '82"
Rp. 6 - 9.000.000 | USD 340 – 510



1006

Suminto | (b. Yogyakarta, 1942)

Boys of A Fishing Village | 1996 | pastels on paper | 49 x 64 cm
signed and dated (lower right): "Suminto 1996"

Rp. 3 - 4.500.000 | USD 170 – 255



1007 **Tatang Ganar** | (Bandung, W. Java, 1936 - 2004)
Pelelangan Ikan | 1998 | oil on canvas | 140 x 180 cm
 signed and dated (lower right): "T Ganar '98"
 Rp. 12 - 18.000.000 | USD 680 - 1,020



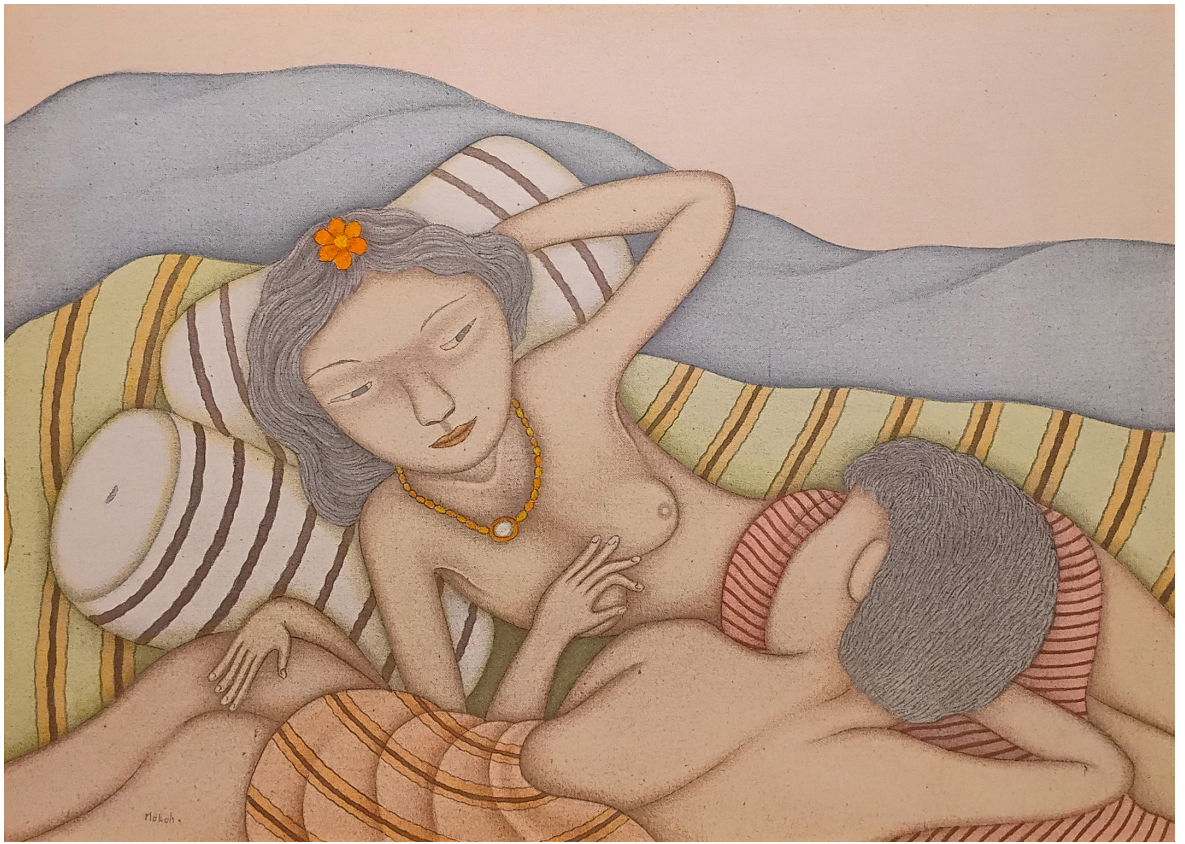
1008 **Tatang Ganar** | (Bandung, W. Java, 1936 - 2004)
Pengembala Sapi dan Menuju Pulang
 oil on canvas | 2 pcs, each measuring 50 x 45 cm and 30 x 30 cm
 signed (lower left): "T Ganar"
 Rp. 8 - 12.000.000 | USD 454 – 680





1009 **Pupuk Daru Purnomo** | (b. Yogyakarta, 1964)
Ekspresi Sapi | 2000 | oil on canvas | 53 x 34 cm
 signed and dated (lower right): "Pupuk DP 2000"
 Rp. 4 - 6.000.000 | USD 227 – 340





1010 **Mokoh, I Dewa Putu** | (Ubud Bali, 1934 - Denpasar, Bali, 2010)
Couple | oil on canvas | 57 x 77 cm
signed (lower left): "Mokoh"
Rp. 16 - 24.000.000 | USD 907 – 1,361

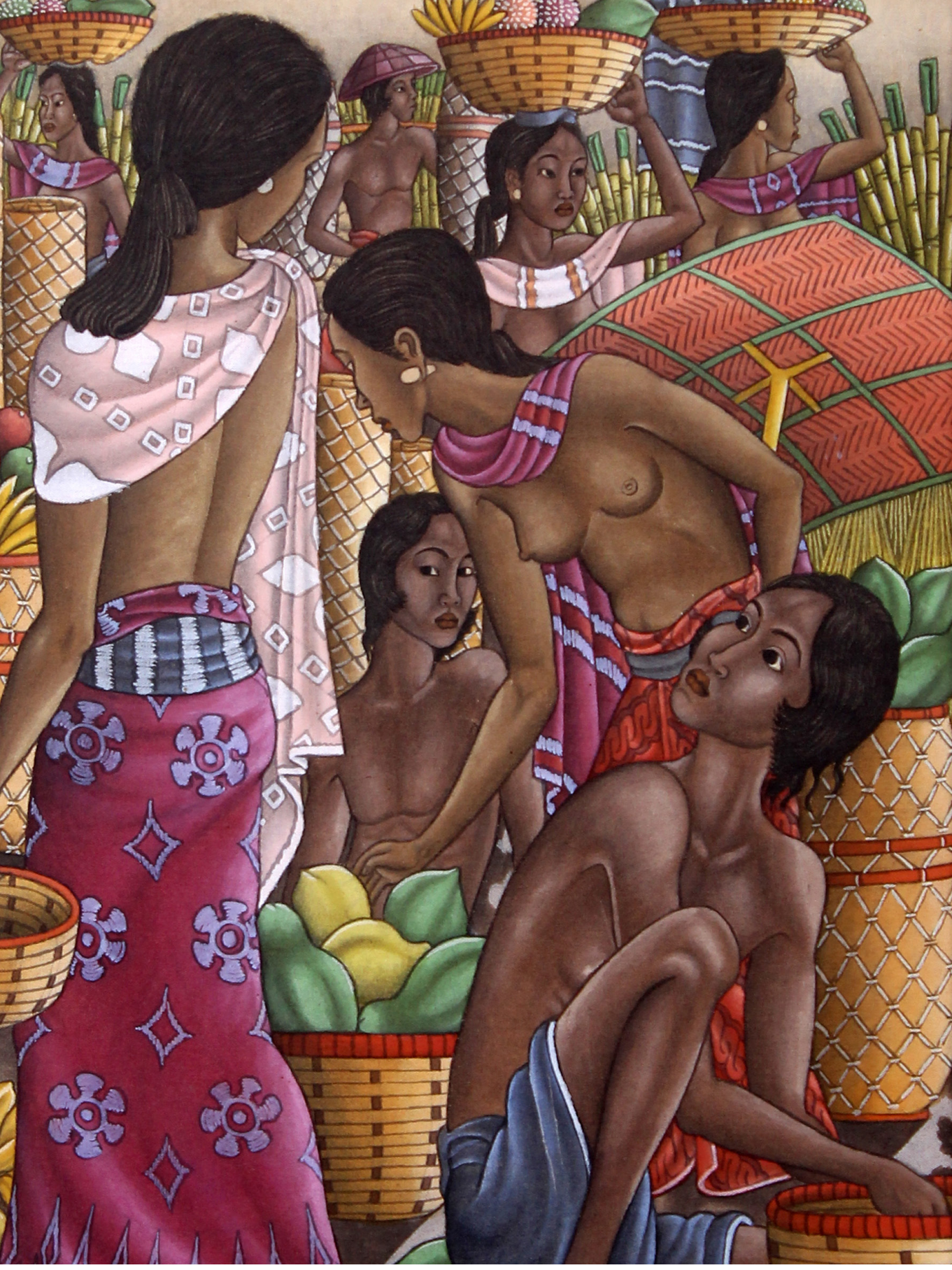


1011

Bendi, I Wayan | (Batuan, Gianyar, Bali 1950 - 2020)
Panen | 2003 | acrylics on canvas | 60 x 40 cm
 signed and dated (lower right): "I Wayan Bendi Batuan Bali '03"
 Accompanied with a certificate of authenticity published
 and signed by the artist
 Rp. 7 - 10.500.000 | USD 397 – 595



1012 **Sadia, Ketut** | (b. Br. Padang Tegal Kelod, Ubud, Bali, 1966)
Bersuka Ria Di Pantai | acrylics on canvas | 66 x 90 cm
 signed (lower left): "I Kt Sadia Batuan Bali"
 Rp. 9 - 13.500.000 | USD 510 - 765





1013 **Ridi, I Nyoman** | (Panestanan, Ubud, Bali, 1945)
Kecak Dance | acrylics on canvas | 80 x 70 cm
signed (lower right): "I Ny Ridi Panestanan Ubud Bali
Rp. 16 - 24.000.000 | USD 510 – 765



1014 **Nyana, I Made** | (b. Batuan, Gianyar, Bali, 1960)
Balinese Ceremony | ink on paper | 50 x 70 cm
signed (lower right): "I Made Nyana"
Rp. 6 - 9.000.000 | USD 340 – 510



1015

Bawa Antara | (b. Ubud, Bali, 1974)

Pose of Three Best Friend | 1999 | oil on canvas | 120 x 100 cm
signed and dated (lower right): "W Bawa Antara Bali 1999"

Accompanied with a certificate of authenticity published by Galeri
Hadiprana and signed by Ir. Puri Hadiprana, Director of the gallery.
Rp. 10 - 15.000.000 | USD 567 – 850





1016 **Gunarsa, Nyoman** | (Klungkung, Bali, 1944 - Denpasar, Bali, 2017)
Mother and Son & Balinese Dancer | watercolor on paper
 2 pcs, each measuring 73 x 51 cm
 signed and dated (lower right and upper left)
 Accompanied with a certificate of authenticity published
 by Malinda Art Gallery and signed by the artist.
 Rp. 22 - 33.000.000 | USD 1,247 – 1,871

TIGA WANITA PEMAIN BIOLA

BY GUNARSA, NYOMAN

Lot # 1017

Tiga Wanita Pemain Biola features 3 women dressed in traditional Balinese garment playing the violin. In Balinese culture, It is not common for women to play the violin, making this painting's subject matter unique.

Nyoman Gunarsa's works often depict the energy and dynamism of Balinese culture. Inspired by Indonesian wayang figures, Gunarsa usually paints the figures in his painting looking sideways. The three women in this painting are depicted as such, focused on their own instruments. Through Gunarsa's expressionistic brush strokes we are able to feel the energy that they create as an ensemble. He creates the feeling of synchronous energy flowing through the female ensemble by using the same bright colors of their headdresses and accessories as accents peppered throughout the painting.

Through Gunarsa's paintings we are able to see glimpses of Balinese culture and daily life, common and uncommon.



1017 **Gunarsa, Nyoman** | (Klungkung, Bali, 1944 - Denpasar, Bali, 2017)
Tiga Wanita Pemain Biola | 2000 | oil on canvas | 145 x 145 cm
 signed and dated (lower right): "artist monogram 2000"
 Accompanied with a certificate of authenticity published
 by Malinda Art Gallery and signed by the artist.
 Rp. 80 - 120.000.000 | USD 4,535 – 6,803





1018

Recep, I Made

Traditional Market | tempera, ink on canvas | 110 x 95 cm

signed (lower right): "IMD Recep Campuan Ubud"

Rp. 16 - 24.000.000 | USD 907 – 1,361





1019

Bedil, Dewa Putu | (Bali, 1921 - 1999)
Pasar Buah | acrylics on canvas | 64 x 44 cm
 signed (lower right): "DW Putu Bedil Ubud Bali"
 Rp. 26 - 39.000.000 | USD 1,474 - 2,211



1020

Ketig, Wayan | (b. Batuan, Bali, 1930)

Traditional Ceremony in Bali | acrylics on canvas | 56 x 80 cm
signed (lower left): "Wajn Ketig Batuan"

Rp. 16 - 24.000.000 | USD 907 – 1,361



1021 **Purna, I Ketut**
Rajapala | oil on canvas | 90 x 132 cm
signed (lower left): "I Kt Purna"
Rp. 18 - 27.000.000 | USD 1,020 – 1,531



nitadi Bali" Jarta
ono



1022 **Mustika, I Dewa Made** | (b. Gianyar, Bali, 1974)
Dialog 1 | 2001 | oil on canvas | 200 x 145 cm
Rp. 22 - 33.000.000 | USD 1,247 – 1,871



Myraan Mulla
MINIATURE OF FRIENDSHIP
Copper Plated Polyester Resin



1023

Nuarta, Nyoman | (b. Tabanan, Bali, 1951)

Miniature of Friendship | 2022

copper plated polyester resin | 30 x 12 x 32

signed and dated: "Nuarta 2022"

Accompanied with a certificate of authenticity
published and signed by the artist

Rp. 18 - 27.000.000 | USD 1,020 – 1,531





1024

Nuarta, Nyoman | (b. Tabanan, Bali, 1951)

Miniature of Borobudur 1 | 2022

copper plated polyester resin | 18 x 18 x 35 cm

signed and dated: "Nuarta 2022"

Accompanied with a certificate of authenticity
published and signed by the artist

Rp. 20 - 30.000.000 | USD 1,134 - 1,701



1025 **Mahendra, I Made Toris** | (b. Denpasar, Bali, 1972)
Abstract Composition | oil on canvas | 150 x 200 cm
signed (lower left)
Rp. 10 - 15.000.000 | USD 567 – 850



1026 **Sukadana, I Made** | (Amlapura, Bali, 1966 - 2018)
Hero | 2003 | oil on canvas | 160 x 140 cm
signed (lower right)
Rp. 16 - 24.000.000 | USD 907 – 1,361



1027

Sukadana, I Made | (Amlapura, Bali, 1966 - 2018)
Bulakala | 2001 | oil on canvas | 150 x 200 cm
 signed and dated (lower right): "Sukadana 2001"
 Rp. 20 - 30.000.000 | USD 1,134 – 1,701



1028

Suyasa, I Nyoman | (b. Bali, 1978)

Terjepit | 1999 | mixed media on canvas

45 x 50 cm, in 2 panels each measuring 45 x 25 cm.

signed and dated (lower left): "I Ny Suyasa '99"

Rp. 3.6 - 5.400.000 | USD 204 - 306



1029

Mangu Putra, Gusti Agung | (b. Sangeh, Bali, 1963)

Figure | 2001 | oil on canvas | 40 x 30 cm

signed and dated (upper left): "Mangu Putra 2001"

Rp. 18 - 27.000.000 | USD 1,020 - 1,531



1030 **Mangu Putra, Gusti Agung** | (b. Sangeh, Bali, 1963)
Reclining Nude | 1998 | pencil on paper | 20 x 50 cm
signed and dated (lower left): "Mangu Putra 1998"
Rp. 5 - 7.500.000 | USD 283 – 425





1031 **Waka Kastina, Wayan** | (b. Ubud, Bali, 1977)
Mencari Superstar | 2007 | acrylics on canvas | 140 x 200 cm
inscribed on verso "Waka"
Rp. 40 - 60.000.000 | USD 2,268 – 3,401



Thompson 31



1032 **Krijono** | (Jakarta, 1951 - 2011)
Dua Wanita di Bali | 1996 | acrylics on canvas | 100 x 100 cm
 signed and dated (lower left): "Bali 1996 2 (Dua) Wanita
 di Bali Jakarta Krijono"
 Rp. 24 - 36.000.000 | USD 1,361 – 2,041





1033

Hofker, Willem Gerard

(The Hague, 1902 - Amsterdam, The Netherlands, 1981)

Ni Koentjoeng | 1948

lithographic offset print by the artist edition 43 of 100 | 339.5 x 25 cm
signed and dated (lower left): "W Hofker 1948"

Rp. 6 - 9.000.000 | USD 340 - 510



1034 **Blanco, Antonio** | (Manila, Philippines, 1911 - Denpasar, Bali, 1999)
Young Mother | lithographic offset print by the artist edition 76 of 150
35.5 x 30 cm
signed (lower right)
Rp. 7 - 10.500.000 | USD 397 – 595



1035

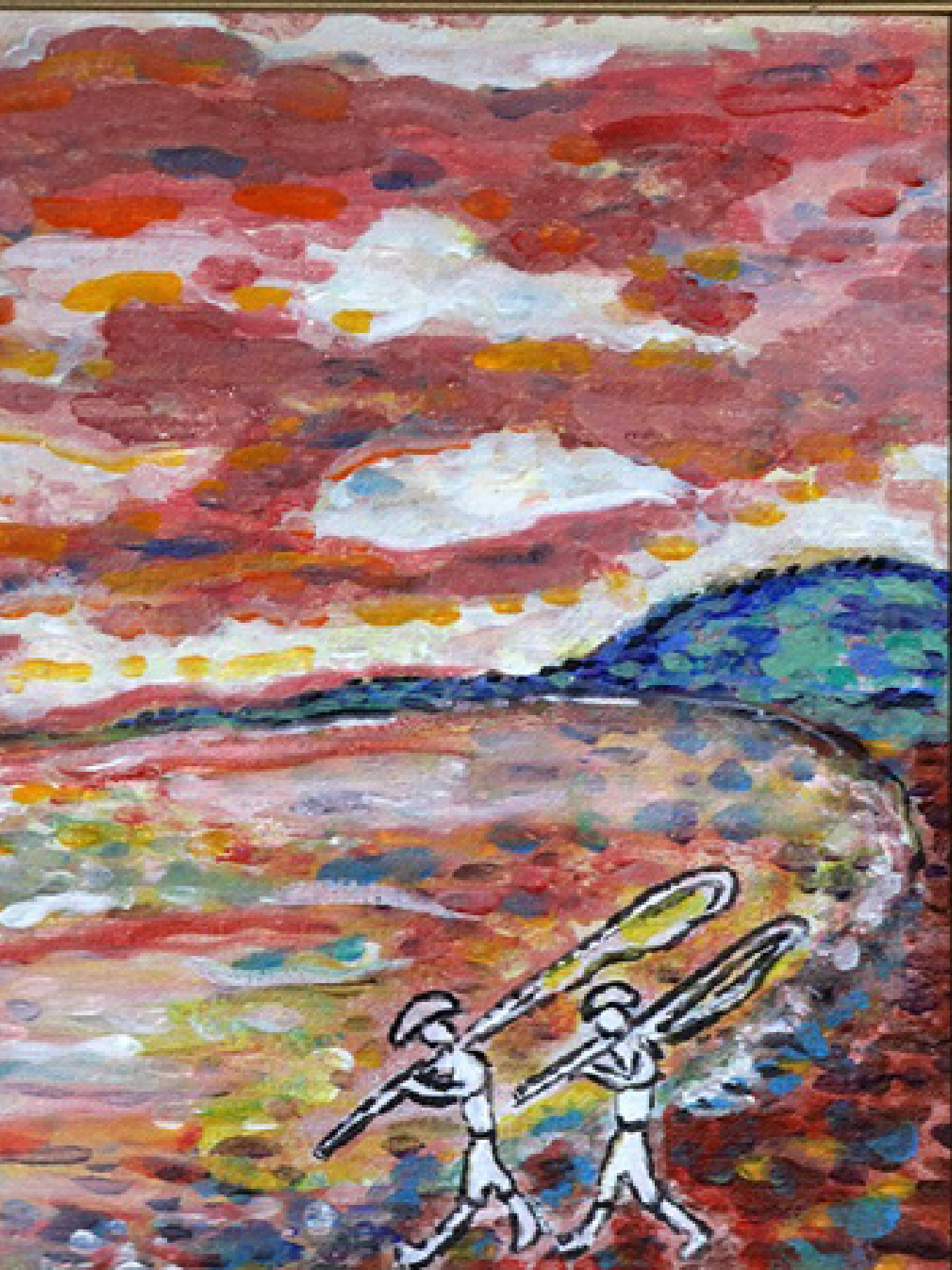
Menendez, Diego | (b. Buenos Aires, Argentina, 1956)

White Girl Black Cat | 2004 | oil on canvas | 120 x 40 cm
signed and dated (lower left): "Menendez IV"

Publications:

DH Dhaimeler, *Diego Menendez an Argentinean Artist In Indonesia*
(Jakarta: Hexart Publishing, 2012) p. 27a

Rp. 18 - 27.000.000 | USD 1,020 – 1,531





1036

Schmidt, Rudolf | (Dieburg, German, 1930)
Ikan Surabaya | 2004 | oil on canvas | 59 x 49 cm
signed and dated (lower right): "RS '04"
Rp. 10 - 15.000.000 | USD 567 – 850





1037

Meier, Theo | (Basel, 1908 - Berne, Switzerland, 1982)

Landscape Near A Beach | 1931 | oil on canvas | 54 x 45 cm
signed and dated (lower right): "Theo Meier '31"

Accompanied with a certificate of authenticity published
by Duta Fine Arts Foundation and signed by Director of the gallery
Rp. 50 - 75.000.000 | USD 2,834 – 4,252

ARIE SMIT

Lot # 1038 - 1040

Throughout his long career in Bali, Arie Smit developed a distinctive way of capturing the island's landscapes, people, and natural surroundings. His approach was shaped by years of observing and sketching the places around him, from the coastal scenery of Sanur to the vegetation and everyday life of Bali. Rather than depicting every detail, Smit relied on what he called the "selective eye," choosing the forms, colors, and impressions that he found most significant.

From the 1970s onward, Smit became particularly known for his short, spontaneous brushstrokes and use of layered "broken colors." Colors are built up without completely covering the layers beneath, creating lively surfaces where light, movement, and atmosphere seem to shift across the canvas. This technique allowed even quiet scenes to feel animated.

Whether depicting flora, the sea, or figures moving through Bali's temple surroundings as seen in this catalogue, Smit's works reflect his deep familiarity with the island. His vibrant colors and energetic brushwork transform familiar scenes into expressive impressions of Bali, capturing not only what he saw, but the atmosphere and memories accumulated through decades of living and working there.



1038 **Arie Smit** | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
Flora | 2000 | acrylics on canvas | 63 x 43 cm
 signed and dated (lower right): "Arie Smit '00" inscribed
 on verso: "Flora Arie Smit Bali 2000"
 Accompanied with a certificate of authenticity published
 and signed by the artist
 Rp.80 - 120.000.000 | USD 2,834 – 4,252



1039

Arie Smit | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
Two Girls Passing The Temple | 2008 | acrylics on canvas | 31 x 51 cm
 signed and dated (lower right): "Arie Smit '08" inscribed
 on verso: "Two Girls Passing The Temple Arie Smit Bali 2008"
 Accompanied with a certificate of authenticity published
 and signed by the artist
 Rp. 48 - 72.000.000 | USD 2,721 – 4,082



1040 **Arie Smit** | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
Sea of Sanur | 2008 | acrylics on canvas | 31 x 41 cm
 signed and dated (lower right): "Arie Smit '08" inscribed
 on verso: "Sea of Sanur Arie Smit Bali 2008"
 Accompanied with a certificate of authenticity published
 and signed by the artist
 Rp. 38 - 57.000.000 | USD 2,154 – 3,231

HENK NGANTUNG

Lot #1041 - 1044

Henk Ngantung was born Hendrik Hermanus Joel Ngantung in Bogor, 1921. His parents took him back to their hometown of Tomohon, North Sulawesi. His artistic talents were prominent from a young age. After completing his primary school education, he pursued his artistic skills autodidactically. At only fifteen years of age, he was encouraged by his former principal to exhibit his drawings and watercolor works. Using the sales from his exhibition and selling his artworks door to door, Henk was able to move out of his hometown.

He began his artistic journey in 1937 in Bandung, West Java under the tutelage of Rudolf Wenghart, an Austrian painter who painted mainly portraits and landscapes. Henk was introduced to Affandi while painting just outside his home. His talent was discovered by the owner of Wilo Art Gallery in Bandung and exhibited amongst established artists like Affandi, Basoeki Abdullah, and Mas Pirngadie.

A solo show at Savoy Homann hotel in Bandung in 1939, marked the turning point of Henk Ngantung's career. As an artist, he realized that social and political aspects were equally important to the artistic aspects of art. Upon his move to Jakarta in 1939, Henk was acquainted with the members of Persagi, the first association of painters with a national scope. While he was not a member of Persagi, his paintings were exhibited alongside their works in an exhibition that toured Semarang and Surabaya, gaining traction from the local press.

He continued to exhibit with Persagi during the Japanese occupation. Amongst the exhibitions participated in, his now iconic painting, *Memanah* made its first appearance on 8 December 1942, this painting was later purchased

by Soekarno and still remains a part of the National collection. In the midst of the tensions between the Netherlands Indie Civil Administration and the Indonesian Republic, Henk became acquainted with The Gelanggang Seniman Merdeka, a group spearheaded by Chairil Anwar, Asrul Sani, and Rivai Apin, prominent literary figures. The Gelanggang group frequently invited him to attend and record the diplomatic negotiations of Linggardjati, Renville, and Kaliurang. His sketches of these important events provided quite a comprehensive account of diplomatic endeavors of the Indonesian government to achieve recognition of its sovereignty. He considered his work making sketches more than simply making a record of what was happening during the negotiations, or the warfare he witnessed, or the conditions of day-to-day life he saw. He hoped that the sketches could provide artistic, historical and socio-cultural information about the events around the Revolutionary War 1945-9 following the Dutch attempt to reclaim Indonesia, and become a source of inspiration in the context of diplomacy and nation building.

Soekarno had a vision of turning Jakarta into a city for arts and culture as it was his vision to make Jakarta the face of Indonesia. With Henk's artistic talent and Soekarno's strong commitment for Jakarta's urban beautification, Soekarno believed Henk would be a strong addition to the city as deputy governor to Soemarno. However, Henk's achievements as an artist and governor were not celebrated as they should have. The New Order regime removed all government officials with associations to Partai Komunis Indonesia (Communist Party).

In November 1991, an exhibition of Henk's works was organized at Galeri Jaya Ancol. This exhibition was heavily monitored by the New Order regime, and forced to close early. Henk died shortly after on 12 December 1991.





This is a sketch of an Eastern Indonesian man, possibly someone who is an important Indonesian figure. However, it may be possible that he is simply someone Henk took an interest in drawing. Although he painted many important figures, Henk's sketches were also known to portray subjects that are often marginalized and forgotten.

1041 **Henk Ngantung** | (Bogor, W. Java, 1921 - 1994)
Figure of A Man | 1955 | charcoal, pencil on paper | 55 x 50 cm
signed and dated (lower left): "Henk Ngantung '55"
Rp. 7 - 10.500.000 | USD 397 – 595



1042

Henk Ngantung | (Bogor, W. Java, 1921 - 1994)

Untuk Adikku Piet, Untuk Adikku Nelly and Figure of A Girl

1952 | pencil on paper

3 pcs: 2 pcs of 58 x 42 cm and 1 pcs of 60 x 50 cm

signed and dated (lower right): "Henk Ngantung Denpasar 8 - V 52"

signed and dated (lower left): "Henk Ngantung Denpasar 8 - V 52"

Rp. 14 - 21.000.000 | USD 794 - 1,190



As an autodidact artist, Henk's artistic talents were present even at fifteen years of age. He started his artistic exploration by drawing and using watercolors. His former school principal had encouraged to exhibit his works; from the sales of this exhibition, Henk was able to move to Java from his hometown of Tomohon, North Sulawesi.

It is possible that this still life painting of a vase of flowers was Henk's earlier experimentation in oil painting. When using watercolors, colors blend more seamlessly creating a gradient wash. Henk paints the flowers with minimal details, seemingly trying to use watercolor techniques with oil. The green and blue background look like fabric, while the material looks weighted he uses colors in a way that makes the fabric look like it is touched by a soft light. The way that he blends colors in a soft gradient became Henk's signature style, present in many of his paintings such as *Memanah* and *Pantai Tanah Lot*. This skill would later develop and make Henk a prolific oil painter.

1043 **Henk Ngantung** | (Bogor, W. Java, 1921 - 1994)
Flowers in Vase | 1936 | oil on board | 25 x 25 cm
 signed and dated (lower left)
 Rp.7.2 - 10.800.000 | USD 408 – 612



Henk was a proud Manadoese, as an effort to support the revolution, he joined Kebaktian Rakyat Indonesia Sulawesi (KRIS) (Sulawesi Indonesian People's Worship), a militia composed primarily of young Manadoese men and women from North Sulawesi.

In *Pemandangan Minahasa*, Henk paints his hometown of Tomohon, North Sulawesi. Tomohon is located in the highlands, surrounded by many mountains like the Mahawu and Lokon mountains. Henk appears to be painting this from the top of a cliff, showing the paddy fields, the lush greenery that surrounds it and Tomohon's mountains in the background. Although it is unclear where exactly he painted this from, Henk uses many shades of green to add depth and dimension to the landscape, providing a sense of calm against the blue he uses to paint the mountains in the background. [SK&AS]

1044

Henk Ngantung | (Bogor, W. Java, 1921 - 1994)
Pemandangan Minahasa | oil on canvas | 60 x 120 cm
 signed (lower right): "Henk Ngantung"
 Rp. 22 - 33.000.000 | USD 1,247 - 1,871





1045 **Maria Tjui** | (Pariaman, W. Sumatra, 1934 - Bogor, W. Java, 2016)
Pasar Tradisional | 1998 | oil on canvas | 80 x 100 cm
signed and dated (lower right): "Maria Tjui 1998"
Rp. 8 - 12.000.000 | USD 454 – 680



1046

Iwan Sulistyo, J.B | (b. Kudus, C. Java, 1954)
Panen Bali | 2019 | oil on canvas | 100 x 150 cm
 signed (lower right): "JB Iwan Sulistyo"
 Rp. 13 - 19.500.000 | USD 737 - 1,105



1047 **Sumardi** | (Solo, C. Java, 1917 - 1983)
Bahagia Menyambut Panen Raya | oil on canvas | 100 x 200 cm
signed (lower right): "Sumardie"
Rp. 28 - 42.000.000 | USD 1,587 – 2,381



1048

Djuprijany, S | (Bogor, W. Java)
Bunga Indonesia | 1964 | oil on canvas | 65 x 103 cm
signed and dated (lower right): "Djuprijany 1964"
Rp. 5 - 7.500.000 | USD 283 – 425



1049 **Djuprijany, S** | (Bogor, W. Java)
Flowers in a Vase | 1961 | oil on canvas | 150 x 100 cm
signed and dated (lower left): "S Djuprijany 10 - 8 - 1961"
Rp. 10 - 15.000.000 | USD 567 – 850



1050

Hasan Djafaar | (Jakarta, 1921 - 1982)
Pantai Manado | oil on canvas | 70 x 125 cm
signed (lower right): "Hasan Djafaar"
Rp. 8 - 12.000.000 | USD 454 - 680



1051

Rustamadji | (Surabaya, E. Java, 1932 - 1990)
Landscape Mountain | oil on canvas | 72 x 100 cm
signed (lower right): "Rustamadji"
Rp. 10 - 15.000.000 | USD 567 – 850





Wakidi captures the dramatic landscape of West Sumatra in the warm light of late afternoon. His soft, earthy palette reflects the golden sunlight as it falls across the cliffs and surrounding valley, creating a striking contrast between the illuminated rock formations and the deepening shadows below. The carefully rendered rice fields, distant village, and winding paths bring a sense of scale and tranquility to the valley landscape. The interplay of light and shadow not only establishes the time of day but also enhances the atmospheric depth of the composition, demonstrating Wakidi's enduring mastery of the Sumatran landscape.

1052

Wakidi | (Plaju, S. Sumatra, 1890 - Padang, W. Sumatra, 1979)
Valley View | oil on canvas | 60 x 100 cm
signed (lower right): "Wakidi"
Rp. 40 - 60.000.000 | USD 2,268 – 3,401





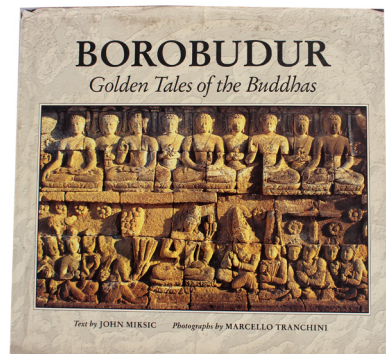
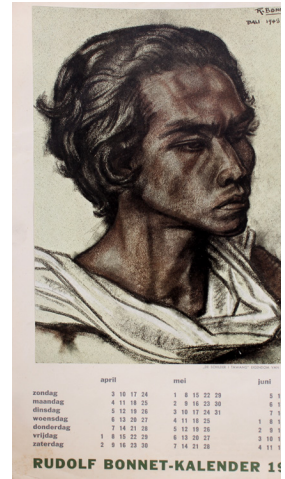
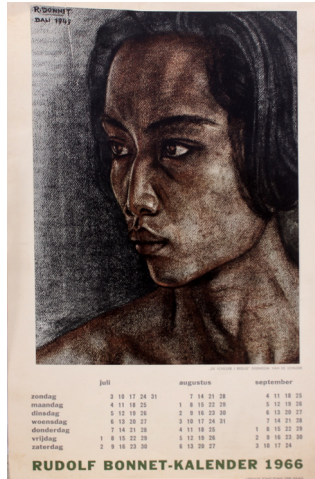
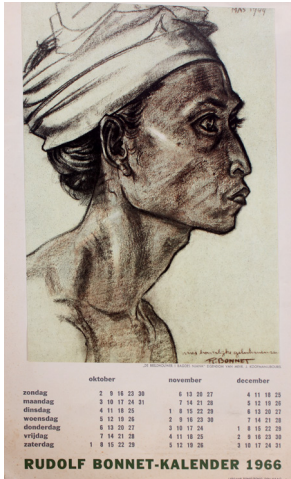
1053

Sudjono Abdullah | (Yogyakarta, 1911 - 1992)

Pasar Burung | oil on canvas | 100 x 200 cm

signed (lower left): "S. Abdullah"

Rp. 14 - 21.000.000 | USD 794 - 1,190





1054

Paintings and Statues from the collection of President Sukarno of The Republic of Indonesia, Vols I - V.
(Luxury edition, compiled by Lee Man Fong).
Publishing Committee of collection of Paintings and Statues of President Sukarno, Tokyo: Toppan Printing, 1964

Hardcover with boxes, 39 x 31 cm
I. 101 illustrations, 233 pp
II. 100 illustrations, 219 pp
III. 100 illustrations, 219 pp
IV. 100 illustrations, 219 pp
V. 167 illustrations, 228 pp

39 x 31 cm
Rp. 6 - 9.000.000 | USD 340 – 510





1055

Paintings and Statue from the collection of President Soekarno of The Republic of Indonesia.

Vols I & II. (Luxury edition, compiled by Dullah).

People's Fine Art Publishing House, Peking,
The Peoples Republic of China, 1956.

hardcover

39 x 31 cm

I. 88 illustrations

II. 118 illustrations

Rp. 8 - 12.000.000 | USD 454 – 680

DEWI SRI BY SOEDIBIO

Lot # 1056

Soedibio is well known for his surrealistic style in his paintings. He often paints his subjects in a dream-like setting, often adding smaller scenes surrounding it to give the viewer more information about what or who he is painting.

In this painting we see Dewi Sri, the Goddess of Rice. There are many different depictions of Dewi Sri in different cultures, however a detail commonly found is a rice paddy. Soedibio paints her holding a paddy in her right hand and a larger paddy in the background. She is depicted as a woman with youthful features, her body slim yet voluptuous, a portrayal of a woman at the height of her femininity. She is dressed in a dark green garment with gold accents making her look gallant yet elegant.

The background shows a variety of scenes further alluding to Dewi Sri's story. A scene of a farmer plowing their field using two bulls to prepare for a planting season, a selection of freshly harvested fruits, and women harvesting and processing paddy from the fields. These scenes depict a land that has been blessed with fertility by Dewi Sri, stressing her role beyond rice harvest.



1056 **Soedibio** | (Madiun, E. Java, 1912 - 1981)
Dewi Sri | 1972 | oil on canvas | 114 x 84 cm
 signed and dated (lower right): "Soedibio '72"
 Rp. 60 - 90.000.000 | USD 3,401 – 5,102



Keajaiban Warna or the magic of colors possibly tells a story about how Soedibio views the world around him. While he doesn't explicitly show a self portrait of himself, the green footprints and the tube of paint flowing with colors expanding to a scenery of trees and a mountain may imply that it is a representation of him in this painting. A lot of Soedibio's paintings are predominantly green, which could possibly be why he chose green as the color of his footprints.

He is known to depict the world around him in dream-like situations in his paintings. Here we Soedibio painted a fertile tree in the midst of dying trees. Besides the dead trees in the background, we see shadows of a dying tree on the right side of the canvas. The paint tube on the ground flowing with red color seems to give life to the fertile tree at the center.

This painting possibly tells a story of his life as a painter and how it has held a reflective space for him as an individual. It gives life to the scenes that he paints.

1057

Soedibio | (Madiun, E. Java, 1912 - 1981)
Keajaiban Warna | 1960 | oil on canvas | 110 x 76 cm
 signed and dated (lower left): "Soedibio '60"
 Rp. 48 - 72.000.000 | USD 2,721 - 4,082



In Indonesian Wayang Kulit performances, the Gunungan is used to signify the beginning and end of a story, scene changes, and movements of the earth, when necessary. There are several elements in a Gunungan but the most pronounced element in this painting is the Pohon Kalpataru or the tree of life. Wrapped around the tree, is a mythical snake-like creature whose tail we see at the top of the Gunungan and its head at the bottom.

With the Gunungan as the focal point of this painting, if we zoom out a little further it seems like the scene from the Gunungan is materializing beyond the Gunungan. There are various scenes that he paints of different landscapes around the main subject, a special characteristic of Soedibio's artistic storytelling. Through this work, he attempted to tell the viewer the importance of such storytelling tools in bringing life to a wayang show.

1058

Soedibio | (Madiun, E. Java, 1912 - 1981)
Gunungan | 1979 | oil on canvas | 100 x 74 cm
 signed and dated (lower left): "Soedibio '79"
 Rp. 54 - 81.000.000 | USD 3.061 - 4.592

NABI ISA BY ARIFIEN 'NEIF'

Lot # 1059

Arifien Neif's *Nabi Isa* was made early in his oeuvre. As an autodidactic artist Neif explored different themes and subjects, such as landscapes, interior spaces, human events and interactions and some portraits. He also tried experimenting with different color palettes, earthy and strikingly bright. Throughout this journey, his paintings let the viewers into parts of life commonly unseen.

In this painting, we see *Nabi Isa* (commonly known as Jesus amongst Christians and Catholics). He paints *Nabi Isa* holding a cross, the crown of thorns on his head, painting a scene leading up to his crucifixion. He uses bright hues of pink and purple in the midst of a blue and green background, possibly to allude to Nabi Isa's alienation from the people ordering his crucifixion. Hues of pink and purple are associated with a sense of warmth and safety, contrary to his emotions but possibly a reflection of how his disciples see him. His body language shows a sense of acceptance of his fate, shoulders relaxed holding the cross.

This painting is possibly an attempt for reflection of his personal spiritual journey poured out onto an artwork.



1059 **Arifien 'Neif'** | (b. Surabaya, E. Java, 1955)
Nabi Isa | 1987 | oil on board | 32 x 27 cm
signed and dated (lower left): "Neif '87"
Rp. 22 - 33.000.000 | USD 1,247 – 1,871





1060

Ivan Sagita | (b. Malang, E. Java, 1957)

Kefanaan Abadi or Eternal Transience | oil on canvas | 125 x 100 cm
signed (lower right)

Rp. 64 - 96.000.000 | USD 3,628 - 5,442

DENPASAR MOON BY DEDE ERI SUPRIA

Lot # 1061

Dede Eri Supria's *Denpasar Moon* presents a lively gathering of Balinese people hanging on in the back of a moving truck. The densely arranged figures, dressed in varied traditional and everyday clothing, give the sense of collective energy and anticipation, while the expressive faces and gestures highlight the intimate human character behind the subjects. Above them, the richly textured architectural and natural elements provide a distinctly Balinese setting.

At the heart of the work is the idea of community. Balinese social and cultural life is traditionally shaped by harmonious relationships between the divine (*Parahyangan*), fellow human beings (*Pawongan*), and the natural environment (*Palemahan*). Central to this communal structure is the *banjar*, a traditional community organization through which residents collectively participate in social activities, ceremonies, security, and mutual support.

Supria draws on this tradition of togetherness as the inspiration for *Denpasar Moon*. The many figures gathered closely together, with their varied expressions and interactions, represent a society in which individual experience is inseparable from the larger community. Through its energetic composition and richly worked surface, *Denpasar Moon* becomes a celebration of communal life and the enduring spirit of *gotong royong*.



1061

Dede Eri Supria | (b. Jakarta, 1956)

Denpasar Moon | 2015 | oil on canvas | 185 x 150 cm

signed and dated (lower left): "Dede Eri Supria 2015"

Accompanied with a certificate of authenticity published and signed by the artist

Rp. 70 - 105.000.000 | USD 3,968 – 5,952

PASAR BY OTTO DJAYA

Lot # 1062

Otto Djaya was a non-conformist and wanted to define his own artistic aesthetic and identity. He paints from his reimaginings of events and daily life, sometimes funny and comical. Otto's paintings are known for his bright colors and the way that he draws his subjects similar to wayang characters, with faces drawn from the side.

This scene shows a group of women preparing offerings for a celebration. Many tables are set up with different groups of women each with their own task to complete. Otto creates a feeling of community spirit and the support within by portraying the women gathered in front of a Gapura, usually used for the entrance of an area (temple, village, or a home). The women are painted using bright greens and wearing bright colored garments, the color usage in this painting is reminiscent of Otto's signature style.

1996 was the year after Otto had a stroke. Although the stroke caused him to have limited mobility, it did not stop him from painting. He continued to be a resilient artist and even had an exhibition the same year showcasing the works he made after the stroke.

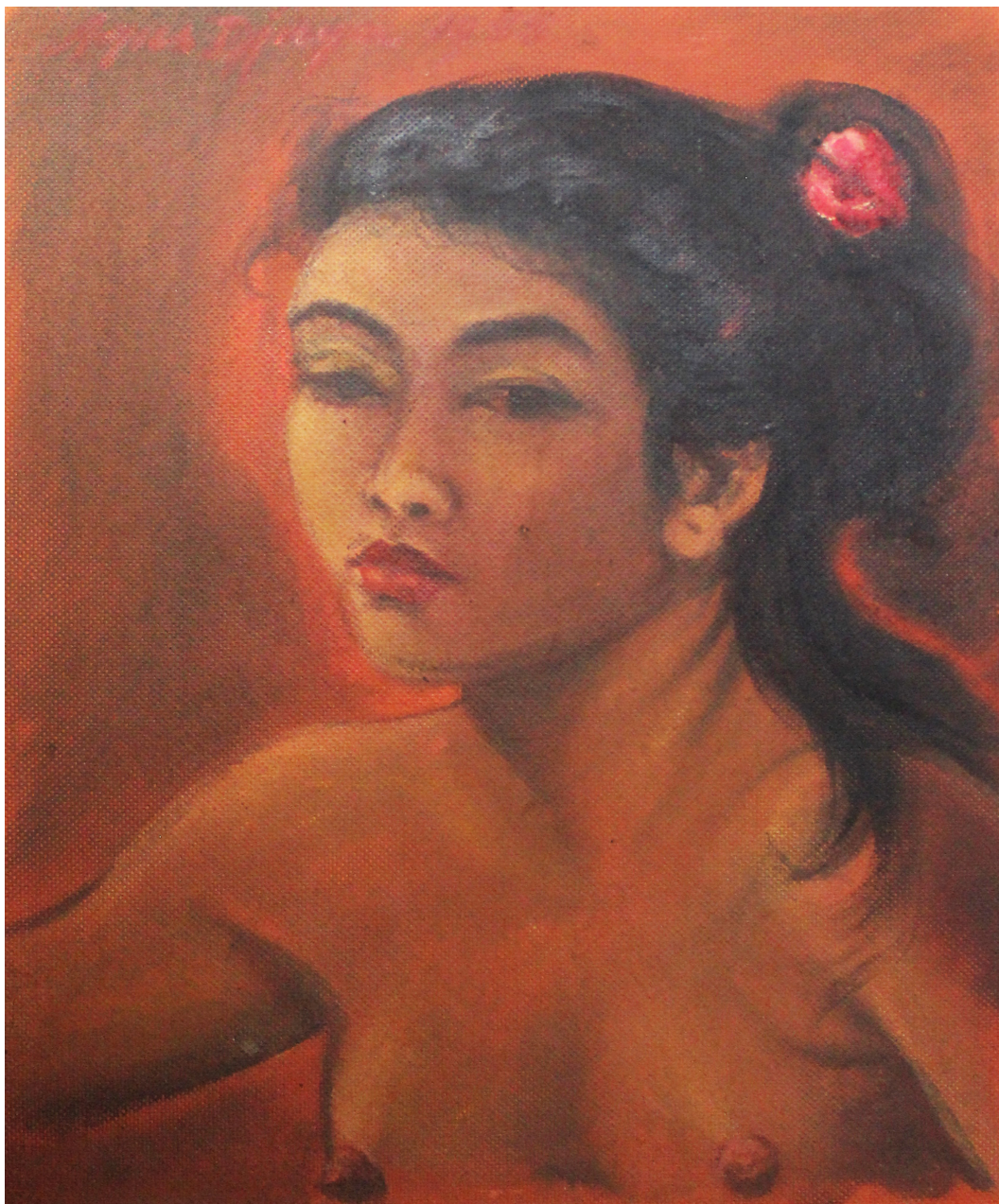


1062 **Otto Djaya, R.** | (Rangkas Bitung, W. Java, 1916 - 2002)
Pasar | 1996 | acrylics on canvas | 87 x 101 cm
 signed and dated (lower right): "Otto Djaya 1996"
 Rp. 14 - 21.000.000 | USD 794 - 1,190



1063

Agus Djaya | (Banten, W. Java, 1913 - Bogor, W. Java, 1994)
Lutung Kasarung | oil on canvas | 103 x 93 cm
signed (lower right): "Agus Djaya"
Rp. 16 - 24.000.000 | USD 907 – 1,361



1064 **Agus Djaya** | (Banten, W. Java, 1913 - Bogor, W. Java, 1994)
Potret Wanita | 1958 | oil on canvas laid on board | 50 x 40 cm
signed and dated (upper left): "Agus Djaya 1958"
Rp. 6 - 9.000.000 | USD 340 - 510





1065 **Sudarso** | (Purwokerto, C. Java, 1914 - Purwakarta, W. Java, 2006)
Gadis Desa | 1991 | oil on canvas | 118 x 80 cm
 signed and dated (lower right): "Sudarso '91"
 Accompanied with a certificate of authenticity published
 and signed by Sudarwoto, son of the artist
 Rp. 22 - 33.000.000 | USD 1,247 – 1,871



AGUS SUWAGE '2002



1066 **Wara Anindyah** | (b. Magelang, C. Java, 1969)
Bukit Pengantin | 1999 | oil on canvas | 200 x 140 cm
 signed and dated (lower left): "Wara Anindyah 1999"
 Rp. 9 - 13.500.000 | USD 510 - 765



Kepada Sang Banteng

Engkau telah cukup, tuk.....
merangkak
terhuyung-huyung
jalan
sempoyongan, dan
jatuh!

tapi semua lupa, kalo
sebenarnya itu semua biasa bg mu
karena tlah diciptakan tuk kuat.
Dan bertahan, Ayo Bangun!

1067 **Stefan Buana Sy.** | (b. Padang Panjang, W. Sumatra, 1971)
Kepada Sang Banteng | 2003 | mixed media on canvas | 100 x 150 cm
signed and dated (lower right): "Stefan '03"
Rp. 10 - 15.000.000 | USD 567 – 850



1068

Suraji | (b. Bantul, Yogyakarta, 1971)

Berebut Bola | 2002 | oil on canvas laid on board | 100 x 150 cm
signed and dated (lower right): "Suro 2002"

Rp. 10 - 15.000.000 | USD 567 – 850





1069

Alphabad | (b. Jakarta, 1987)

Polisemantik #1 | 2024 | acrylics paint on canvas | 100 x 100 cm
signed and dated (inscribed on verso)

Rp. 18 - 27.000.000 | USD 1,020 – 1,531





1070

Supono, Ogeng Heru

(Surabaya, E. Java, 1937 - Denpasar, Bali, 1991)

Relief | 2008 | oil on canvas | 100 x 120 cm

signed and dated (lower left): "Oh Supono '08"

Rp. 12 - 18.000.000 | USD 680 - 1.020





1071 **Tommy Wondra** | (b. Bukittinggi, W. Sumatra, 1980)
Urban | 2005 | acrylics on canvas | 100 x 200 cm
 signed and dated (lower right): "Tommy Wondra '05"
 Rp. 7 - 10.500.000 | USD 397 – 595



1072

Budi Hardyantoni

Anti Gravitasion | acrylics on canvas | 170 x 120 cm
signed and dated (lower right)

Rp. 18 - 27.000.000 | USD 1.020 - 1.531



1073

Agus Suwage | (b. Purworejo, C. Java, 1959)
Tarian Malam | 2002 | acrylics on canvas | 150 x 140 cm
signed and dated (lower right): "Agus Suwage 2000"
Rp. 100 - 150.000.000 | USD 5,669 – 8,503



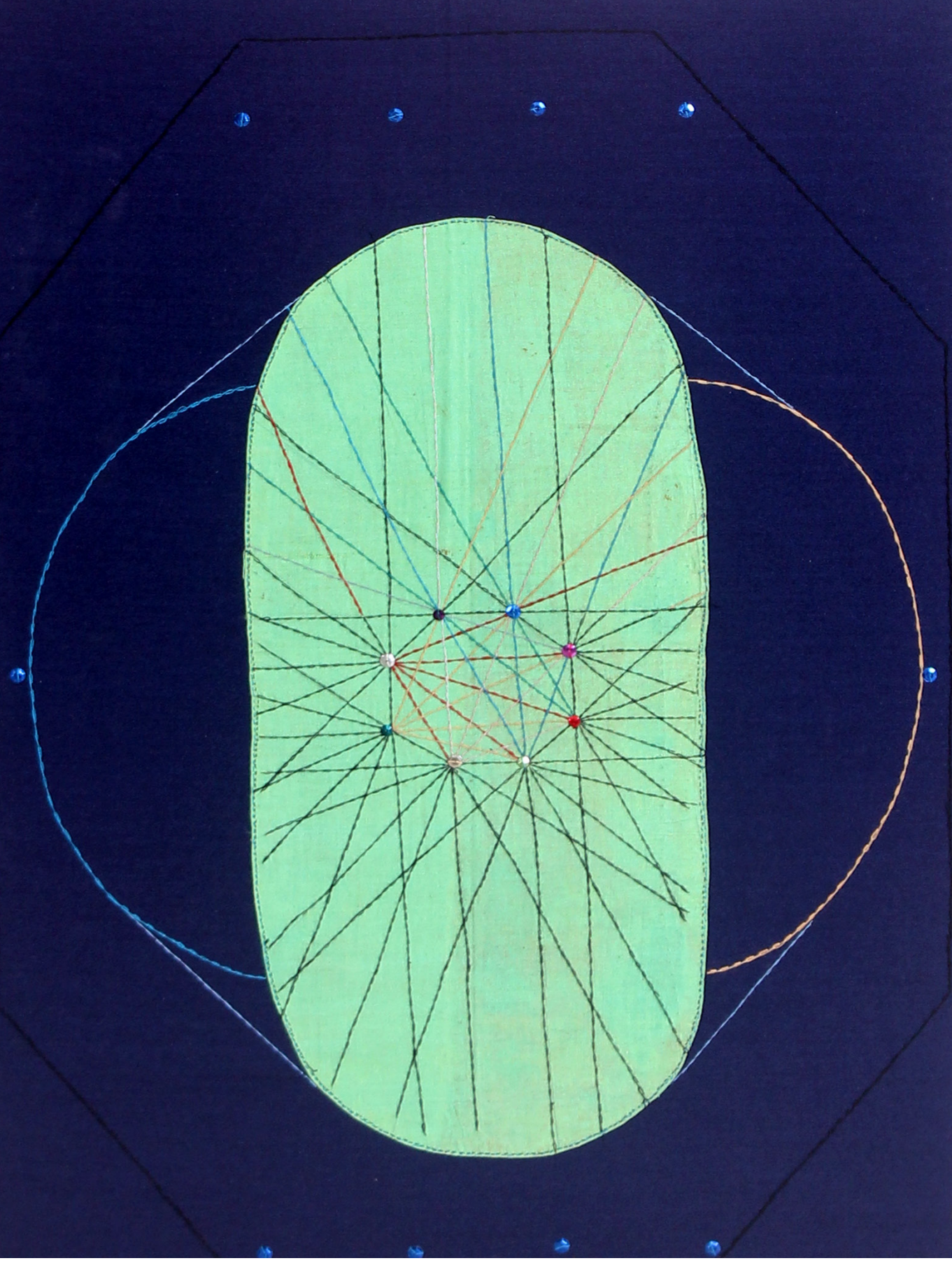
1074 **Hening Purnamawati** | (Cimahi, W. Java, 1960 - Sidoarjo, E. Java, 2017)
Underwater Scenery | 1991 | oil on canvas | 100 x 80 cm
 signed and dated (lower left): "Hening"
 Rp. 18 - 27.000.000 | USD 1,020 – 1,531

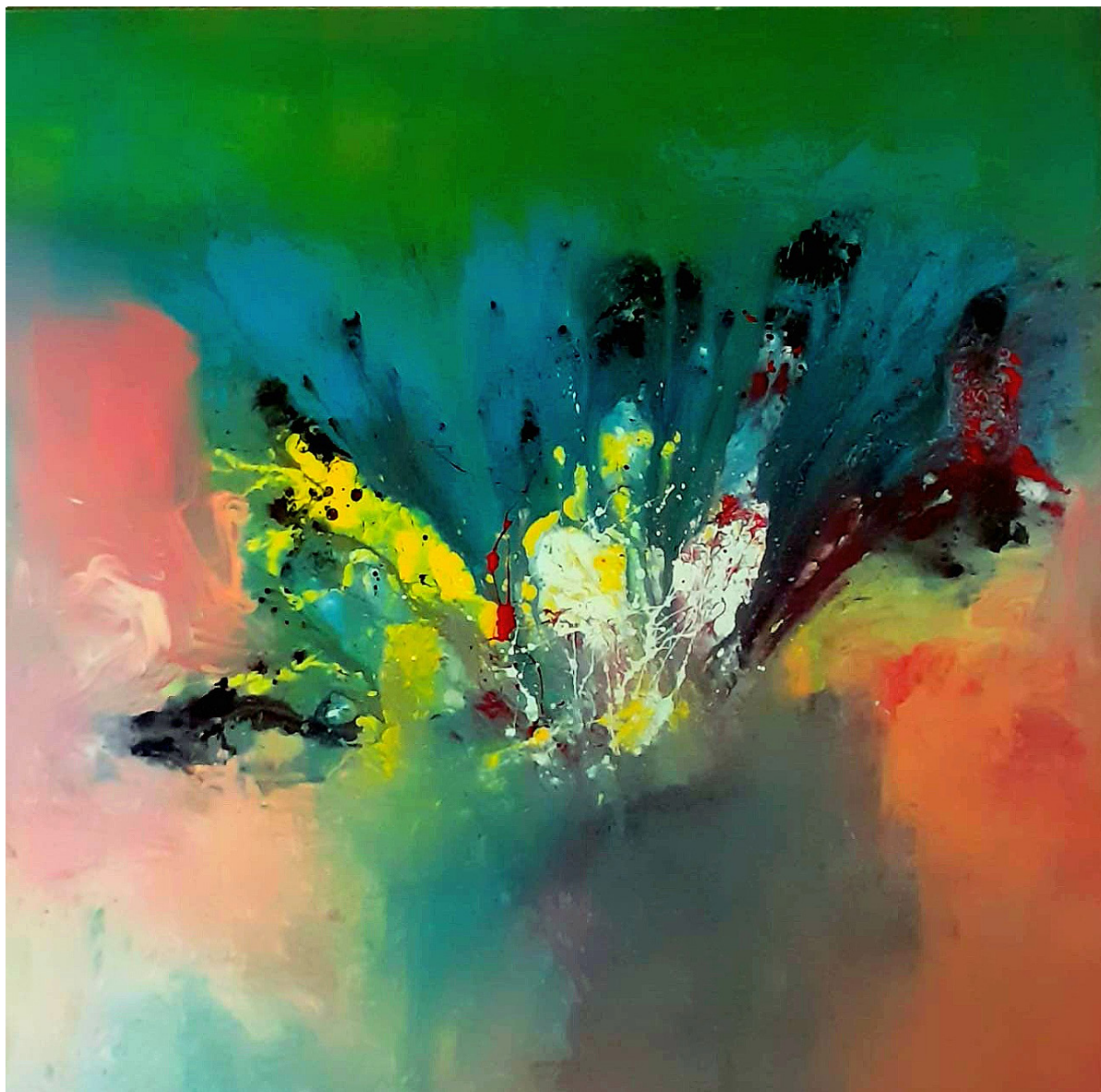


Flowers by Kartika Affandi is a work that shows the artist's creativity in composition and occupying space on the canvas. It is minimalist compared to her other works, which tend to be expressionistic and usually fill the whole canvas. In this painting we see a blue cloud-like form in the background and two flowers, pink and yellow with its stems barely visible. Her brush strokes create smaller and daintier shapes, giving the flowers movement and weightlessness in the canvas. A similar painting in her Flower series also exists in 2014. Due to her age, her use of acrylic could be because the medium is easier to manipulate.

We can see her artistic talent across different mediums. Besides acrylic, Kartika is well known to paint with oil and watercolor. Kartika continues to create and nurture young artists in her studio on the slopes of the Merapi mountain in Yogyakarta, where she has also prepared her final resting place.

1075 **Kartika Affandi** | (b. Jakarta, 1934)
Flowers | 2015 | acrylics on canvas | 75 x 70 cm
 signed and dated (lower left): "Kartika 2015"
 Rp. 20 - 30.000.000 | USD 1,134 - 1.701





1076 **Syahrizal Zain Koto** | (b. Pariaman, W. Sumatra, 1960)
Getaran Nurani di Waktu Senja | 2021 | acrylics on canvas | 140 x 140 cm
signed and dated (lower right): "S.Rizal Koto '21"
Rp. 16 - 24.000.000 | USD 907 – 1,361





1077 **Lugas Syllabus, Muhammad** | (b. Bengkulu, S. Sumatra, 1987)
Royal King | acrylics on canvas | 120 x 170 cm
 signed and dated (lower right): "Lugas"
 Accompanied with a certificate of authenticity
 published and signed by the artist
 Rp. 48 - 72.000.000 | USD 2,721 – 4,082



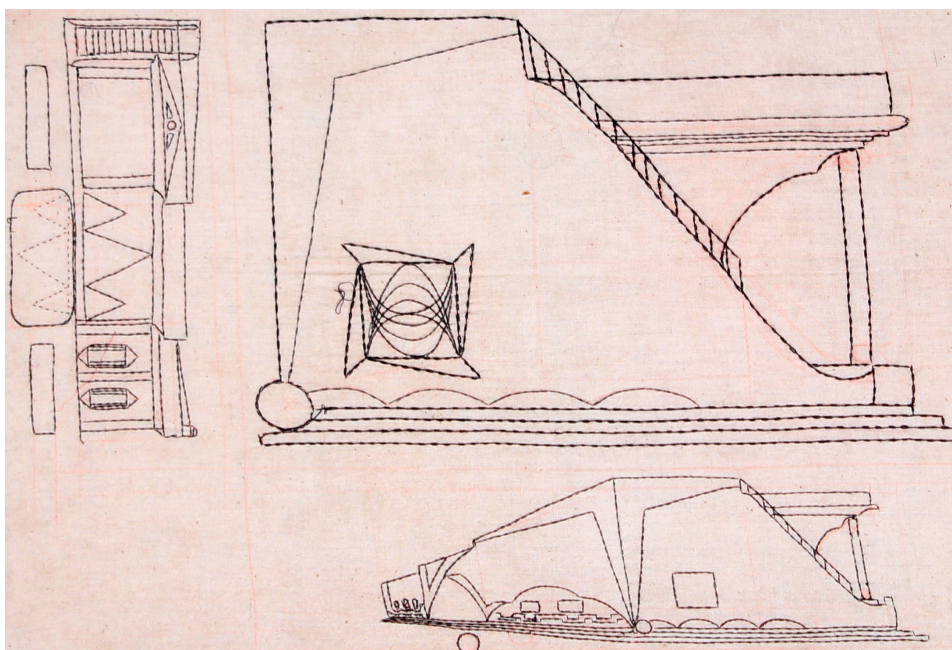
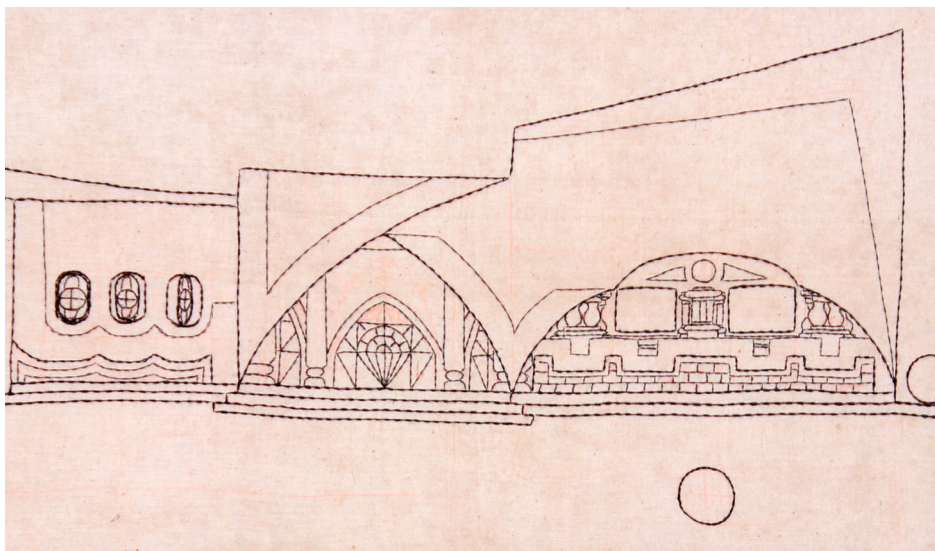


1078 **Tarmizi, Itji** | (Batusangkar, W. Sumatra, 1935 - Jakarta, 2001)
Masa Kecil | 1973 | oil on canvas | 70 x 55 cm
 inscribed on verso signed and dated: "Itji Tarmidji 1973"
 Publication: M. Dwi Marianto, Sri Warso Wahono,
 Solo exhibition catalog Suatu Kehadiran Itji Tarmizi
 (Jakarta: One Galeri Seni Rupa, 2001) p. 50
 Rp. 36 - 54.000.000 | USD 2,041 – 3,061



1079

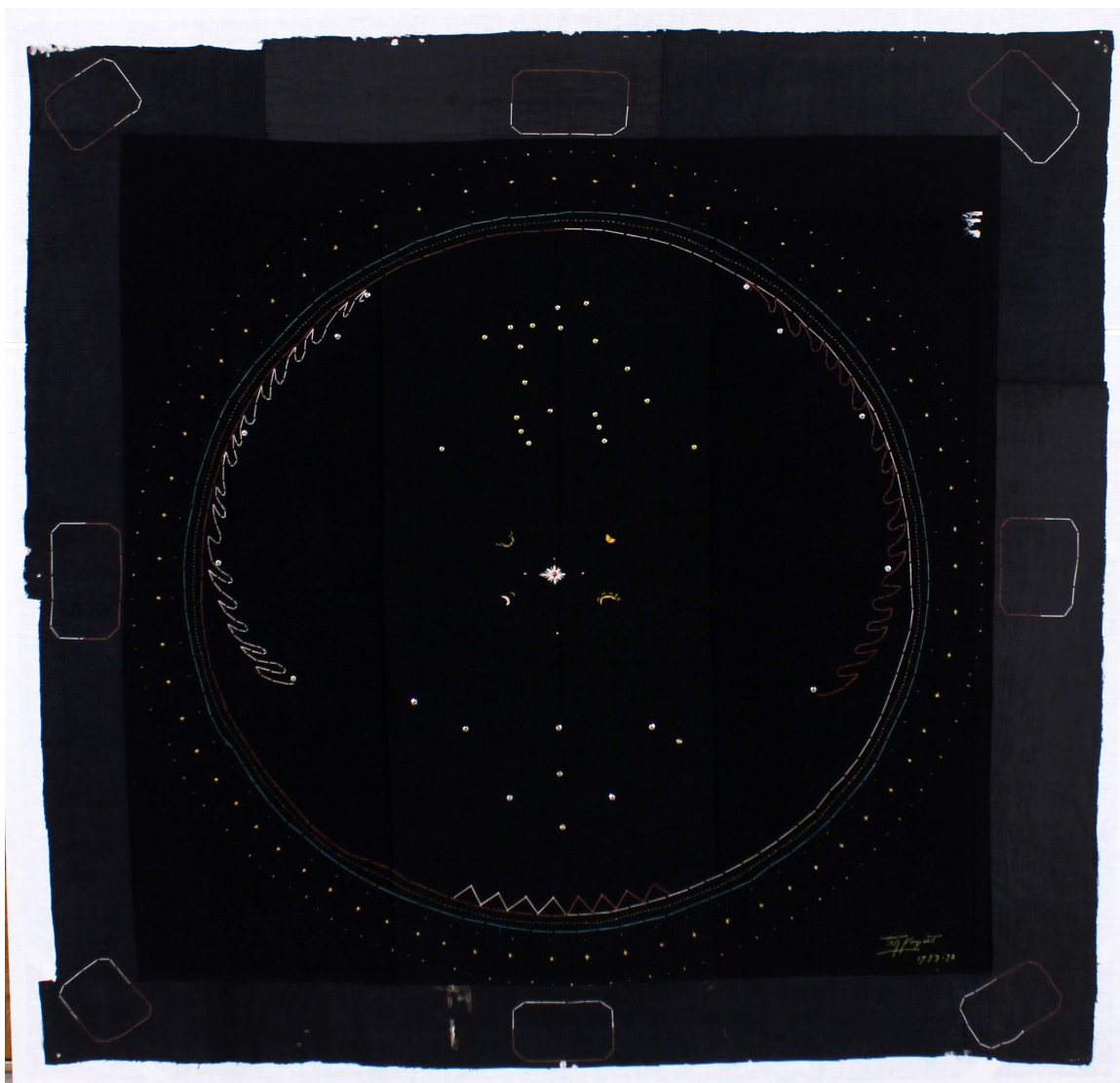
Tarmizi, Itji | (Batusangkar, W. Sumatra, 1935 - Jakarta, 2001)
Lumbung | 1990 | ink on paper | 67 x 77 cm
 signed and dated (lower right): "Itji Tarmidji VII 1990"
 Rp. 10 - 15.000.000 | USD 567 – 850



1080

Tarmizi, Itji | (Batusangkar, W. Sumatra, 1935 - Jakarta, 2001)
Serambi | embroidered cotton thread on cotton fabric
 2 pcs, each measuring 38 x 53 cm and 34 x 58 cm
 Rp. 16 - 24.000.000 | USD 907 - 1,361





1081

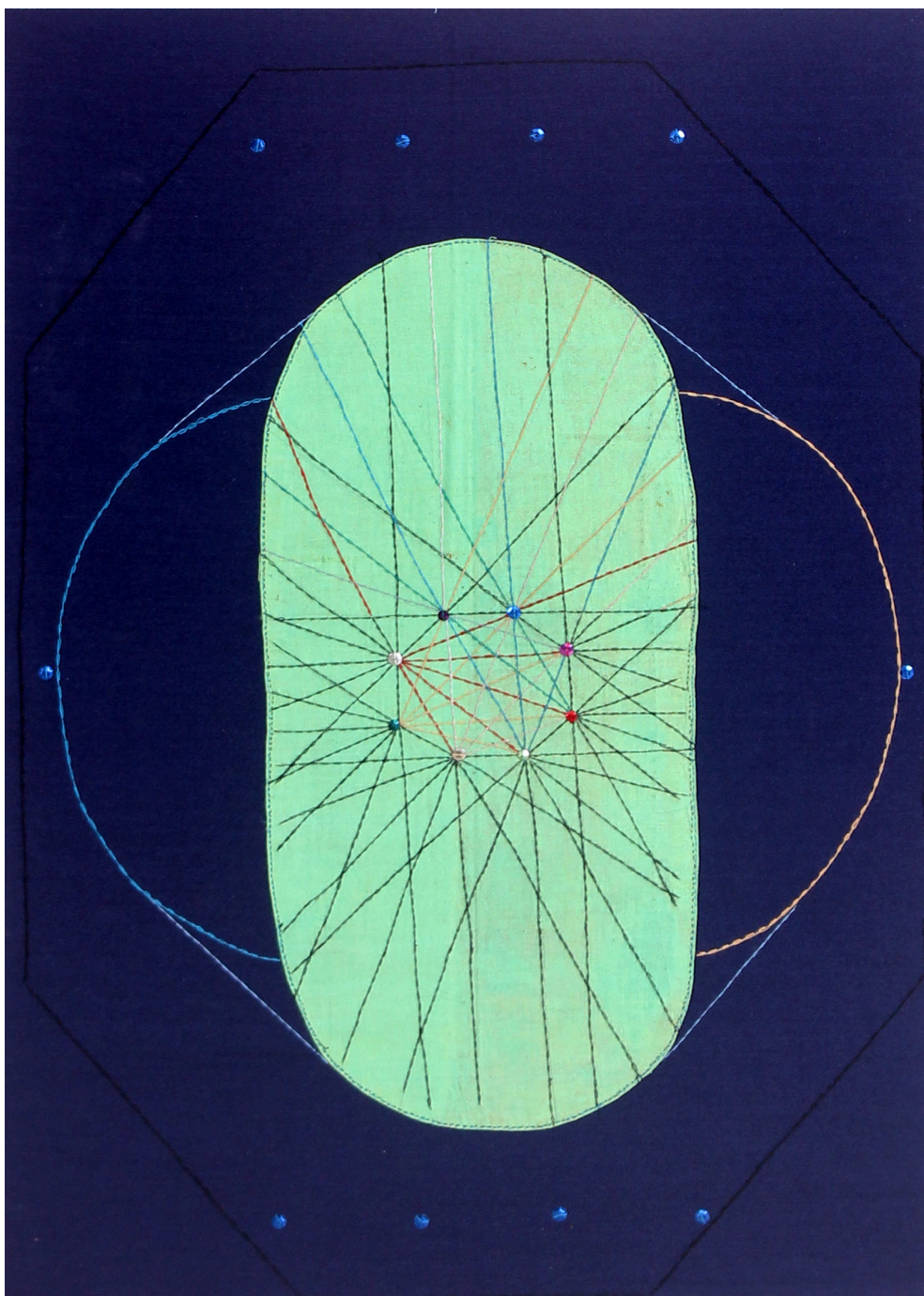
Tarmizi, Itji | (Batusangkar, W. Sumatra, 1935 - Jakarta, 2001)

Cakrawala | 1977-1978

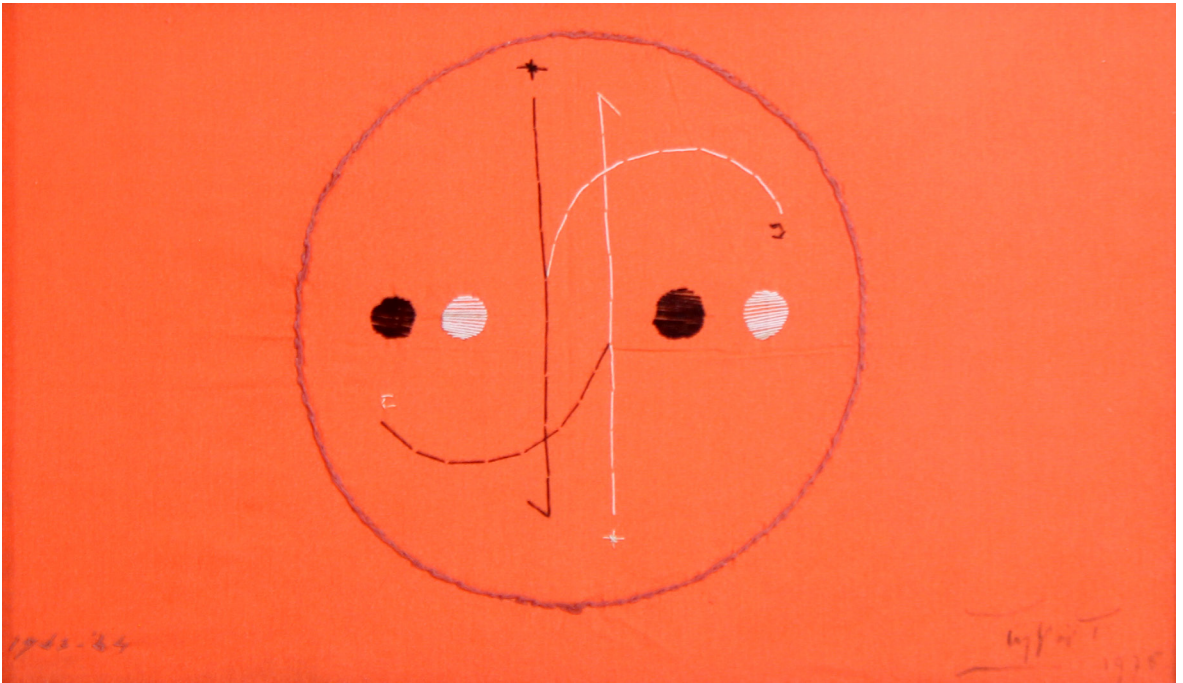
embroidered cotton thread on cotton fabric | 130 x 130 cm

signed and dated (lower right): "Itji Tarmidji 1977 - 78"

Rp. 36 - 54.000.000 | USD 2,041 - 3,061



1082 **Tarmizi, Itji** | (Batusangkar, W. Sumatra, 1935 - Jakarta, 2001)
Abstrak Geometris
embroidered cotton thread on cotton fabric | 65 x 45 cm
Rp. 18 - 27.000.000 | USD 1,020 - 1,531



1083

Tarmizi, Itji | (Batusangkar, W. Sumatra, 1935 - Jakarta, 2001)

Face | 1975 | embroidered cotton thread on cotton fabric | 39 x 22 cm
signed and dated (lower right): "Itji Tarmidji 1975"

Rp. 8 - 12.000.000 | USD 454 - 680





1084 **Teddy D., S.** | (Padang, W. Sumatra, 1970 - Semarang, C. Java, 2016)
Hammer and Nails | 2008 | oil on canvas | 197 x 197 cm
signed and dated (lower right): "S Teddy 2008"
Rp. 22 - 33.000.000 | USD 1,247 – \$1,871





1085 **Pirous, Abdul Djalil** | (Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)
Burung Kuning | 1997 | acrylics on canvas | 25 x 20 cm
signed and dated (lower right): "AD Pirous '97"
Rp. 20 - 30.000.000 | USD 1,134 – 1,701



1086 **Pirous, Abdul Djalil** | (Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)
Ekspresi Bunga Merah | oil on canvas laid on board | 70 x 95 cm
signed (lower right): "Pirous"
Rp. 64 - 96.000.000 | USD 3,628 – 5,442



In *Abstract Composition* Umi brings our attention directly to the two ochre forms separated by an electric teal area down the middle, accentuated with gold and pink. Umi's artistic style is influenced by her mentors Sadali and Pirous, incorporating mixed media and thick layers of paint to create dimension.

She started using warmer and earthier colors such as ochre after her Hajj pilgrimage in Mecca where she saw the desert. The ochre forms in this painting are further emphasized by the way that these forms are raised above the gray and brown background. This painting is not exactly symmetrical but the forms occupy its own space, creating a sense of harmony and balance.

1087 **Umi Dachlan** | (Cirebon, W. Java, 1942 - Bandung, W. Java, 2009)
Abstract Composition | 1997 | mixed media on canvas | 40 x 50 cm
 signed and dated (lower right): "Umi '97"
 Rp. 26 - 39.000.000 | USD 1,474 – 2,211



Masni (1996) captures a seated female figure in a moment of quiet repose, her body set against a striking field of yellow and deep black. Jeihan's restrained treatment of the figure, with its pale complexion, simplified features of her clothing, and characteristic dark eyes, places emphasis on her posture and presence. The extended legs and gently folded arms over her knees lend the figure a sense of calm, while the slight turn of the head introduces an understated sense of intimacy.

A particularly compelling aspect of the work is the relationship between the yellow and black surrounding the figure. The vivid yellow appears almost like a pool of natural light, illuminating the seated figure. This contrast creates an impression of light and shade, giving the otherwise simplified setting a subtle spatial and atmospheric quality. Rather than functioning merely as a background, the two fields of color become integral to the mood of the painting, imitating an empty interior illuminated by warm daylight.

1088

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

Masni | 1996 | oil on canvas | 90 x 140 cm
signed and dated (lower right): "Jeihan '96"
inscribed on verso "Masni" Jeihan"
Rp. 40 - 60.000.000 | USD 2,268 – 3,401



Jeihan Sukmantoro's *Ninuk* (2000) presents a single female figure posed against a deep background of shifting hues. The woman's pale figure and skin contrasts strongly with its background. Her elongated form and relaxed pose create an atmosphere of submission and ambivalence, further emphasized by Jeihan's signature black eyes, a recurring motif through his career depicting the human form.

The restrained palette of blue, white, and muted violet gives *Ninuk* a dreamlike quality, while the distinct lack of detail to the face and body directs attention toward the figure's presence in the space rather than physical detail. Created in 2000, the work belongs to a period in which Jeihan's use of color became increasingly expressive while retaining the distinctive black-eyed figures that defined his practice.

1089

Jeihan Sukmantoro | (Solo, C. Java, 1938 - Bandung, W. Java, 2019)
Ninuk | 2000 | oil on canvas | 70 x 70 cm
 signed and dated (upper right): "Jeihan 00"
 inscribed on verso: "Ninuk" Jeihan"
 Rp 28 - 42.000.000 | USD 1,587 – 2,381





Sasmitawinata depicts a seated female model through expressive charcoal strokes. Barli was known for his keen observation of everyday life and the human figure. Here, swift lines and concentrated areas of shading capture the model's relaxed posture while preserving the immediacy of the drawing process.

The contrast between the dense charcoal marks and the negative space uses light and shadow to give the figure its volume and presence within an implied space. Rather than pursuing meticulous detail, Barli uses the spontaneity of charcoal to convey gesture, movement, and the fleeting nature of a live model study.

1090

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

Model Wanita | 1998 | charcoal on canvas | 100 x 75 cm

signed and dated (lower right): "Barli 1998"

Rp. 15 - 22.500.000 | USD 850 - 1,276



In painting still lifes, Barli Sasmitawinata used a different approach from his usual swift and spontaneous brush strokes. Unlike his usual subjects which were usually models who usually need to move or change their poses from time to time, the still lifes he painted were completely still and unmoving, and this gave Barli the opportunity to concentrate, and paint quite meticulously realistic images.

1091

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

Bunga | 1998 | oil on canvas | 80 x 135 cm

signed and dated (lower right): "Barli 1998"

Rp. 32 - 48.000.000 | USD1,814 - 2,721



Barli Sasmitawinata was trained as a realist painter. He often depicts images of everyday life in Indonesia. As a painter he has incorporated abstract elements into his paintings, even so, it is rare that he paints a true non-representational abstract work.

At first glance, this abstract painting is not representative of anything. From the way he composes this abstract painting, he paints it like a scrapbook of forms. Shapes of varying colors and sizes are added to his heart's desire, filling in empty spaces where he feels is right.

These paintings are a part of an experimentation series he made around the 1970s, leaving white and light colored negative spaces around colorful forms. He made this painting as part of a collection of five abstract paintings for the Hotel Utari in Bandung. They provided a very important part of Barli's oeuvre.

1092

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

Abstract Composition | 1975 | oil on canvas | 80 x 100 cm

signed and dated (lower right): "Barli 1973"

Rp. 24 - 36.000.000 | USD 1,361 – 2,041



Although of course, further research into this matter is required, but it is safe to say that this work is among the earliest –if not the earliest— non-representational abstract works he did.

This is part of Barli's paintings for Hotel Utari in Bandung

1093

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

Abstract | 1957 | oil on canvas | 80 x 100 cm

signed and dated (lower left): "Barli 1957"

Rp. 24 - 36.000.000 | USD 1,361 – 2,041



1094

Entang Wiharso | (b. Tegal, C. Java, 1967)

Terbalik | 1997 | oil on canvas | 120 x 145 cm

signed and dated (lower right): "Entang Wiharso '97"

Rp. 22 - 33.000.000 | USD 1,247 – 1,871





1095

A set of three of 20th century consisting of two pieces blue and white vase painted and two jars with florals

3 pcs: h. 36 cm, d. 23 cm, h. 28 cm, d. 26 cm, h. 20 cm, d. 28 cm
Rp. 4.8 - 7.200.000 | USD 272 - 407





1096 A 20th century polychrome ceramic vase with relief decoration
h. 80 cm, d. 43 cm
Rp. 3.6 - 5.400.000 | USD 204 - 306





1097 Two pieces of qing 19th century blue and white covered jar painted with sweetpea pattern
2 pcs: h. 25 cm, d. 22 cm, h. 20 cm, d. 21 cm
Rp. 4.8 - 7.200.000 | USD 272 - 407





1098

A group of four Japanese blue and white consisting of two bowls, a bottle and a cup

2 pcs: h. 25 cm, d. 22 cm, h. 20 cm, d. 21 cm

Rp. 3.2 - 4.800.000 | USD 181 - 272





1099

A set of three consisting of two pieces Japanese blue and white plates and a 20th century hand painted with Fu character

3 pcs: d. 45 cm, d. 29 cm, d. 36 cm

Rp. 4.8 - 7.200.000 | USD 272 - 407





1100

**A set of seven ceramic consisting of six pieces
Chinese blue and white floral plates
and a Japanese blue and white printed floral plate**

7 pcs: d. 26 cm, d. 18 cm, d. 19 cm, d. 20 cm,
d. 23 cm, d. 20 cm, d. 23 cm,

Rp. 6 - 9.000.000 | USD 340 - 509





1101

A set of eleven of 20 century blue delft dinner set consisting of a dinner plates,
 10 pcs: d. 20 cm, h. 18 cm, d. 10 cm,
 h. 6 cm, d. 5 cm, l. 12 m, d. 17 m, d. 12 cm
 Rp. 4 - 6.000.000 | USD 226 - 340





1102

**A set of four ceramic consisting of three pieces
20th century sake cups and enamelled bowl**

4 pcs: h. 8 cm, h. 8 cm, h. 10 cm, d. 20 cm

Rp. 3.2 - 4.800.000 | USD 181 - 272





1103

A set of four ceramic covered box consisting of two pieces blue and white, a polychrome and a 16th - 17th Zhangzhou

4 pcs: d. 12 cm, d. 9 cm, d. 11 cm, d. 12 cm

Rp. 3.6 - 5.400.000 | USD 204 - 306





1104

**Two pieces of 12th - 14th century
Chinese celadon bowls**
2 pcs: d. 16 cm, d. 14 cm
Rp. 4 - 6.000.000 | USD 226 - 340





1105

Three pieces modern Chinese Yixing teapots

3 pcs: h. 12 cm, h. 16 cm, h. 14 cm
Rp. 6 - 9.000.000 | USD 340 - 509





1106

Two pieces of ceramic consisting of a late 19th early 20th century shiwan green glazed jar and a 20th century famille rose small jar painted with figures
2 pcs: h. 12 cm, d. 14 cm, h. 23 cm, d. 21 cm
Rp. 3.2 - 4.800.000 | USD 181 - 272





1107 A pair of 19th to early 20th century late qing Chinese famille verte fishbowls painted with warriors and landscapethe interior each painted with lotus tree and birds
2 pcs: h. 43 cm, d. 53 cm each
Rp. 48 - 72.000.000 | USD 2.717 - 4.075





1108

A pair of late qing Chinese famille verte stools painted with peacocks and flowers

2 pcs: h. 47 cm, d. 30 cm each

Rp. 30 - 45.000.000 | USD 1.698 - 2.547

金王满堂





1109

**A 20th century Chinese embroidery
gold thread altar cloth with five lions**

94 cm x 86 cm

Rp. 4 - 6.000.000 | USD 226 - 340





1110

**A 20th century brass wall panel cabinet
with wooden panels and mirror**

h. 80 cm, l. 57 cm

Rp. 4 - 6.000.000 | USD 226 - 340





1111

**A Qing 17th - 18th century large Chinese bronze
tripod censer with stand**

h. 16 cm, d. 25 cm

Rp. 100 - 150.000.000 | USD 5.660 - 8.489





1112 Two pieces parcel gilt bronze sculpture
of Buddha and Avalokiteshvara
2 pcs: h. 28 cm, h. 25 cm
Rp. 12 - 18.000.000 | USD 679 - 1.019





1113

A 20th century bronze model of seated Buddha

h. 55 cm, l. 40 cm

Rp. 3.6 - 5.400.000 | USD 204 - 306





1114

A 20th century bronze model of standing Buddha

h. 110 cm, l. 28 cm

Rp. 4 - 6.000.000 | USD 226 - 340





1115 A set of three of 20th century Chinese bronze statues in a figures three star of Gods
3 pcs: h. 15 cm, h. 18 cm, h. 19 cm
Rp. 8 - 12.000.000 | USD 453 - 679





1116

A 20th century vintage carved nephrite dragon boat

h. 37 cm, l. 39 cm, w. 10 cm

Rp. 7 - 10.500.000 | USD 396 - 594





1117 A 20th century vintage carved nephrite dragon boat
h. 54 cm, w. 55 cm
Rp. 1.6 - 2.400.000 | USD 91 - 136





1118

A pair of 19th century carved teak Dutch colonial period armchairs with rattan seat and back

2 pcs: h. 80 cm, l. 90 cm, w. 65 cm

Rp. 4.8 - 7.200.000 | USD 272 - 407





1119 An early 20th century carved teak side table
h. 77 cm, l. 120 cm, w. 45 cm
Rp. 4 - 6.000.000 | USD 226 - 340





1120 An early 20th century carved teak sideboard
with ceramic tile marble and mirror
h. 200 cm, l. 100 cm, w. 50 cm
Rp. 4.8 - 7.200.000 | USD 272 - 407





1121

**Four pieces of 20th century Chinese wall panel
decorated with soapstone and wood**

4 pcs: h. 92 cm, l. 120 cm

Rp. 3 - 4.500.000 | USD 170 - 255





1122

**A lacquered wood chest with stones decoration
circa 1880 - 1890's**

h. 55 cm, l. 100 cm, w. 45 cm

Rp. 5 - 7.500.000 | USD 283 - 424





1123 A 20th century carved camphor chest
h. 50 cm, l. 100 cm, w. 35 cm
Rp. 4.8 - 7.200.000 | USD 272 - 407





1124 A 20th century carved camphor chest
h. 50 cm, l. 100 cm, w. 35 cm
Rp. 4.8 - 7.200.000 | USD 272 - 407





1125

**A Korean wooden sideboard with drawers
and brass mounts**

h. 110 cm, l. 103 cm, w. 47 cm

Rp. 5 - 7.500.000 | USD 283 - 424





1126

A 19th early 20th century peranakan Chinese carved red and gold sideboard

h. 90 cm, l. 107 cm, w. 54 cm

Rp. 8 - 12.000.000 | USD 453 - 679





1127

A 19th early 20th century peranakan Chinese carved teak brown and gold wondrobes

2 pcs: 172 cm, l. 80 cm, w. 38 cm

Rp. 16 - 24.000.000 | USD 906 - 1.358

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