



ASIAN
MODERN
FINE ART

SIDharta
auctioneer

Live Auction

Saturday, 28 June 2025
@ 14:30 WIB

Public Viewing

Saturday - Friday
21 - 27 June 2025
@ 11:00 - 19:00 WIB
Or by appointment

Venue

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



ASIAN MODERN FINE ART AUCTION

ONLINE BIDDING STARTS ON

Saturday, 14 June 2025

LIVE AUCTION

SATURDAY, 28 JUNE 2025

@ 14:30 WIB

PUBLIC VIEWING

Saturday - Friday

21 - 27 June 2025

@ 11:00 - 19:00 WIB

Or by appointment

VENUE

Jakarta Art Hub

Wisma Geha 3rd Floor

Jl. Timor No. 25, Menteng

Jakarta 10350

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.



WAROENG
MEEDEKA

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. This is a celebration of artistic vision, cultural heritage, and contemporary expression. We are honored to present a collection of 69 artworks that reflect the richness and evolution of Asian modernism. These pieces bridge tradition and artistic creativity crafted by some of the region's most influential artists.

The first part of the catalog is enriched by an eclectic selection of pieces from Dr. Sri Teddy Rusdy, a law lecturer of Universitas Indonesia and doctor in philosophy. Her collection consists of artworks from well-known Indonesian artists starting from lot 704 to 721; each piece reflects her inspiring narrative and personal experience. Then, lot 722 - 730 will consist of our special paper selection, featuring the work of Auke Cornelis Sonoga, Lee Man Fong and Hendra Gunawan, to name a few. We are also proud to showcase eight paintings by renown artists of Bandung, the maestros of abstract who were all lecturer of faculty of art, Institut Teknologi Bandung (ITB): Abdul Djali Pirous, Ahmad Sadali, Mochtar Apin and Umi Dachlan. Each of these pieces project a deep spiritual reflection through complicated layers of colors and textures.

Our catalog also consists of illustrations by the late Nyoman Gunarsa that are uniquely different from the dancer series that we've seen in the past. In addition, we have some small works from Arifin Neif, including a beautiful piece done on ceramic. To round out our collection, we also have pieces from Arie Smit, Barli Sasmitawinata, John Van der Sterren, Ida Bagus Indra (IBI), Gregorius Sidharta Soegijo, Gusti Agung Mangu Putra and Omar Yahya.

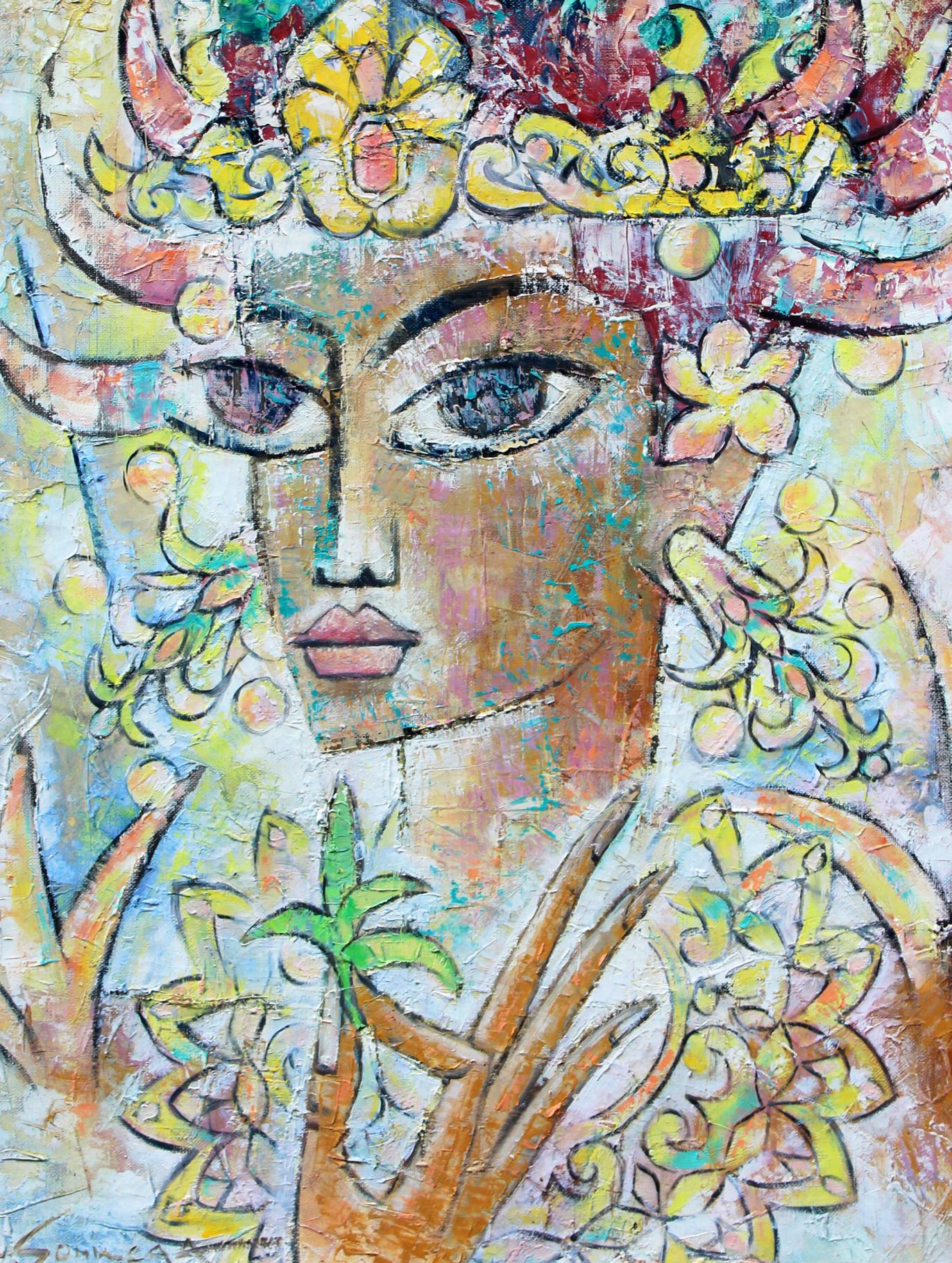
Whether you are a seasoned collector or a passionate newcomer, we invite you to immerse yourself in the stories, symbolism, and masterful techniques on display in this month's catalog. May you find inspiration in every line and brushstroke.

Come and participate in our public live and online auction on Saturday, June 28, at 14:30. You are more than welcome to preview our gallery prior to the auction. We look forward to seeing you.

Happy bidding!

Syanda Kunto-Prabowo

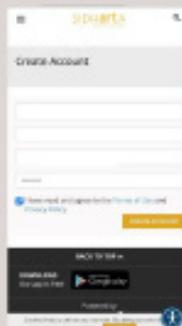
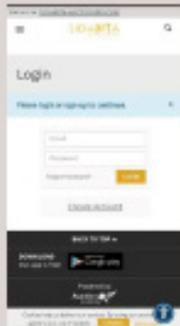
CEO & Co-Founder
Sidharta Auctioneer & ART



SONNEA

HOW TO BID

If you would like to bid the lots that you are interested, to participate please do the following steps:



OPEN SIDHARTA WEBSITE

- Using your Phone
- Auctions.sidharta-auctioneer.com
- Go to Online Auction
- Register To Bid
- Create Account
- Login

If you are interested and want to bid the lots



CLICK VIEW LOTS

- Scroll down to the lot in which you are interested
- Click on the number of the lot
- Click Place bid
- Click Slect Amount of your ceiling bid
- Click Submit

You will get a notification that you are "winning" the lot

- It does not mean that you have won the lot.
- You have to wait until the Live Auction has taken place
- 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.

Further assisstan please contact:
+6272788366 or +628131255543

**REGISTRATION FORM
ASIAN MODERN ART AUCTION
28 JUNE 2025**

Paddle Number:
Registration Number:

I wish to place the following bids for the following auction on 28 June 2025. 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 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 your 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 ART AUCTION
28 JUNE 2025**

Paddle Number:

Registration Number:

Saya mendaftarkan untuk berpartisipasi dalam lelang **Asian Modern Fine Art Auction** tanggal 28 Juni 2025. Saya memahami bahwa setiap nomor lot yang saya minati dalam Asian Modern Fine Art 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 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 Kadaluaarsa:** _____

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

Tanda Tangan: _____ Tanggal: _____

Jakarta Art

Wisma Geha 3rd Floor

Jl. Timor No. 25, Menteng Jakarta 10350
WA +62 813 1255 5543 Email: info@sidharta.co

ASIAN MODERN & CONTEMPORARY ART AUCTION

Auction Notification

SIDHartA Auctioneer is an official auction that is monitored by the Office of Auctions of the Direktorat Jendral Kekayaan Negara Indonesia . An Auction Registrar, Jimmy Novianto Suryadi is present on behalf of the Office of Auctions to monitor that the auction is run properly, provide an official report to the government and ensure that the winning bidders comply with their part, ie make payment in full and in due time.

This auction is a regular Continental Style auction. Bidders bid the lots they desire until the highest bid is reached. There is a 22% buyer's premium charged on top of hammer price that is to be paid by the winning bidder in addition to the hammer price itself.

You will find the lots to be auctioned in sequence, starting from the lowest number to the highest number. Live online auction usually goes at a rate of 50 lots perhour. 69 lots should take around 1 hours, 22 minutes.

The estimate price of the lot reflects roughly the current price of the artworks, meaning in normal circumstances, a bidder placing a bid within the range of the estimate should be able to win the lot, unless there is unusual competition. However, depending on demand, a bidder may also be able to win the lot at a price either lower than the low estimate (at the reserve price), or even win the piece at a price higher than the high estimate.

Most of the lots do have a reserve, a minimum limit price at which the owner/vendor of the lot agrees to let go of the lot. Auctioneer is allowed to execute bidding up to the reserve, on behalf of the owner/vendor of the lot. That is what is going on when bidding has started, and the Auctioneer counters the bid by saying that a bid of a certain lot is still "with me". Until bidding reaches the reserve, a lot cannot be considered sold. So a lot is only considered sold if it has already reached the reserve.

Bidding does not stop only until the reserve is reached, but it continues until the highest bid has been reached and the auctioneer will count up to three to make sure that there are no more bids. The Auctioneer will strike the hammer strike is to signify that the lot has been sold and call out the paddle number of the bidder and the hammer price.

We commonly have Written Bids, Phone Bids and Online Bids. Our operators on the phone will execute bids on behalf of the phone bidders who are monitoring the auction via the phone. Absentee Written Bids have also been placed with the Auctioneer and they have been registered in the auction book. Online Bids are executed automatically via the internet.

The Auctioneer will execute the Absentee Bids up to the limit that they have provided, and you will also hear that the absentee bid is “with me”, and the Auctioneer will indicate that the bid is a Written Bid that is left by an Absentee bidder. So, bidders on the floor will be also competing with Absentee Bidders who have left their bids with us, phone bidders, and online bidders.

The lot in the auctions are sold as is and condition reports of each lot is available upon request. You should have consulted the works that you want to buy. If there are certain mistakes in the wording of the information of the lots in the catalog, we will put them up in Sale Room Notices.

Certificates: We are not authorized, do not and will not publish certificates. So unless there is mention of certificates in the auction catalog, please do not expect to obtain any certificates from us.

Our office operates from Tuesday to Saturday; therefore, you should receive the invoice inclusive the 22% premium by today or at the latest on Tuesday or Wednesday.

We accept bank transfer and credit card payment, and it is expected to be completed in three days. You may pick up the lots by showing necessary proofs of payment or it can also be delivered at a reasonable extra cost.

Thank you & happy bidding!
SIDHartA Auctioneer





701 **Pecut Sumantri** | (b. Weleri, Kendal, C. Java, 1982)
Collector I 2017 | acrylics on canvas | 145 x 200 cm
signed and dated (lower right): "Pecut 2017"
Rp. 8 - 12.000.000 | US\$ 493 - 740



702 **Nana Tedja** | (b. Yogyakarta, 1971)
Love Story | 2017 | oil on canvas | 140 x 130 cm
signed and dated (lower right): "Nana Tedja 2017"
Rp. 8 - 12.000.000 | US\$ 493 - 740



703 **Alfi, Jumaldi** | (b. Lintau, W. Sumatra, 1973)
Ikan I mixed media on canvas | 90 x 129 cm, in 3 panels
each measuring 90 x 43 cm.
inscribed on verso signed "Alfi" title: "Ikan"
Rp. 18 - 27.000.000 | US\$ 1.109 - 1.664

The Collection of Dr. Sri Teddy Rusdi, S.H., M.Hum.

Lot # 704 - 721

This collection comes from Dr. Sri Teddy Rusdy, S.H., M.Hum., a law scholar and humanities academic with deep roots in Indonesia's cultural landscape. Beyond her academic work, she lectures at the Universitas Indonesia and has pursued philosophical studies in wayang. Dr. Rusdy is a passionate supporter of the arts. She leads STR Art Gallery and heads several major cultural institutions, including SENAWANGI (the National secretariat of Indonesian Puppetry) and PEPADI Jakarta (Indonesian Puppetry Association). Her commitment to preserving and promoting Indonesian tradition runs deep, from puppetry and keroncong music to her own writing on Javanese philosophy and mythology. The works in this collection reflect that same dedication to heritage, identity, and artistic legacy.

Notable works in this collection include Krijono's 2 (Dua) Hari Lagi Pesta Tahun Baru, All The Best 1999 from 2000, Jeihan Sukmantoro's Mariam from 1996, and a portrait of a woman by Sudarso in 1999. Dr. Sri Teddy Rusdi covers Javanese mythology, philosophy, and performance, always circling back to questions of identity, history, and meaning. This collection reflects that same ongoing conversation—between tradition and the present.

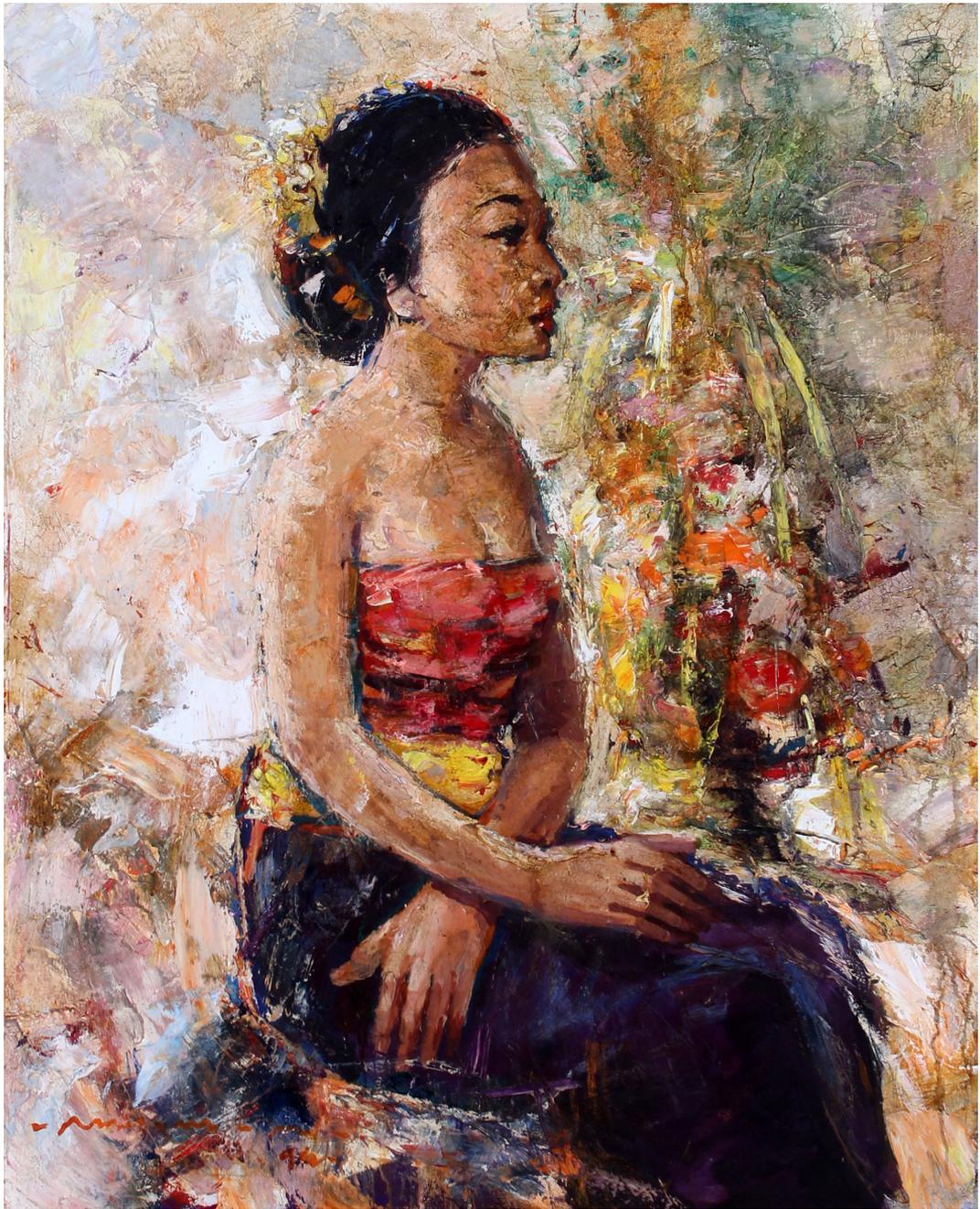


704 **Sri Warso Wahono** | (Solo, C. Java, 1948 - Jakarta, 2024)
Yellow Lady | 1994 | oil on canvas | 90 x 140 cm
signed and dated (lower left): "Sri Warso Wardoyo 1994"
Rp. 12 - 18.000.000 | US\$ 740 - 1.109

Seated Balinese Woman by Mozes Misdý

Lot #705

Mozes Misdý was born in East Java in 1914 and continues to be an active painter. Being widely regarded as one of the pioneers of the palette technique, Misdý's paintings of sea and landscapes, as well as rural life in Indonesia, focus on texture through the bold strokes of a palette knife instead of traditional brush strokes. This particular piece highlights that method through the depiction of a woman adorned in traditional attire. The color of the woman's skin bleeds into the erratic strokes surrounding her figure, effectively using her attire as the object of focus that the body inhabits.



705 **Mozes Misdý** | (Gambiran, Banyuwangi, E.Java, 1941 - 2021)
Seated Balinese Woman | 1996 | oil on canvas | 100 x 80 cm
signed and dated (lower right): "Mozes Misdý '96"
Rp. 6.4 - 9.600.000 | US\$ 393 - 590

A Seated Woman by Sudarso

Lot #706

Born in Purwokerto in 1914 during the Dutch occupation, Sudarso was denied basic education and forced to work as a delivery boy. One of his delivery routes led him to the studio of renowned artist Affandi, where he would spend hours watching him paint and eventually become his student. Sudarso later developed a deep interest in depicting simple village women, drawn to their quiet intensity. In this particular work, he portrays a woman resting on a rock, dressed in a full kebaya with a selendang draped over her shoulder and trailing to the ground. Behind her, yellowing rice fields stretch out, nearly ready for harvest. We are presented with a still moment in Sudarso's life through his female subject. The moment of reprieve as the rice fields grow ready for harvest, and the rest of the world passes.



706 **Sudarso** | (Purwokerto, C. Java, 1914 - Purwakarta, W. Java, 2006)
A Seated Woman | 1999 | oil on canvas | 117 x 80 cm
signed and dated (lower right): "Sudarso ' 99"
Rp. 22 - 33.000.000 | US\$ 1.356 - 2.033

Punakawan & Empat Bidadari by Otto Djaya

Lot #707

Otto Djaya was born in Rangkasbitung, Bantung, in 1916. He learned to paint at the PERSAGI atelier during the Dutch colonial period. His older brother Agus Djaya was also at the time the chairman of the first Indonesian Painters Union. He was trained as an officer in the Indonesian army during the Japanese occupation, soon after taking part in the struggle for independence. Upon his discharge from the Military, Djaya returned to painting.

Many of Djaya's paintings draw the viewer toward the central focal point which is then framed by plants or people ornamentally placed on either side and in the foreground. This particular painting, created in 1990, depicts four nude female figures bathing in a body of water. Their serenity in nature suggests a calm purity that is immediately challenged by the two unwelcome male figures flanking either side. This painting appeals to the realist as it highlights the natural flow of desire as it clashes with the need for autonomy and privacy.



707

Otto Djaya, R. | (Rangkas Bitung, W. Java, 1916 - 2002)
Punakawan & Empat Bidadari | 1990 | oil on canvas | 80 x 100 cm
signed and dated (lower right): "Otto Djaya 1990"
Rp. 14 - 21.000.000 | US\$ 863 - 1.294

Menikmati Hari di Desa by Otto Djaya

Lot #708

At first glance, Otto Djaya's 1989 painting captures a slice of everyday domestic life, a family enjoying a day out in the village. Similar in spirit to his 1954 charcoal drawing *Family Outing on Bicycle*, this oil-on-canvas work presents a similar scene with richer detail and color. At the center is the father, dressed neatly and confidently steering the bicycle, positioned as the visual and symbolic anchor of the family. Behind him, the mother sits holding an infant, leaving the toddlers to rely on their father for safety. Subtle white streaks around the wheels suggest motion, leading the viewer's eye outward toward two groups of hens and chicks that run alongside the family, keeping pace on a dirt path tucked between trees.

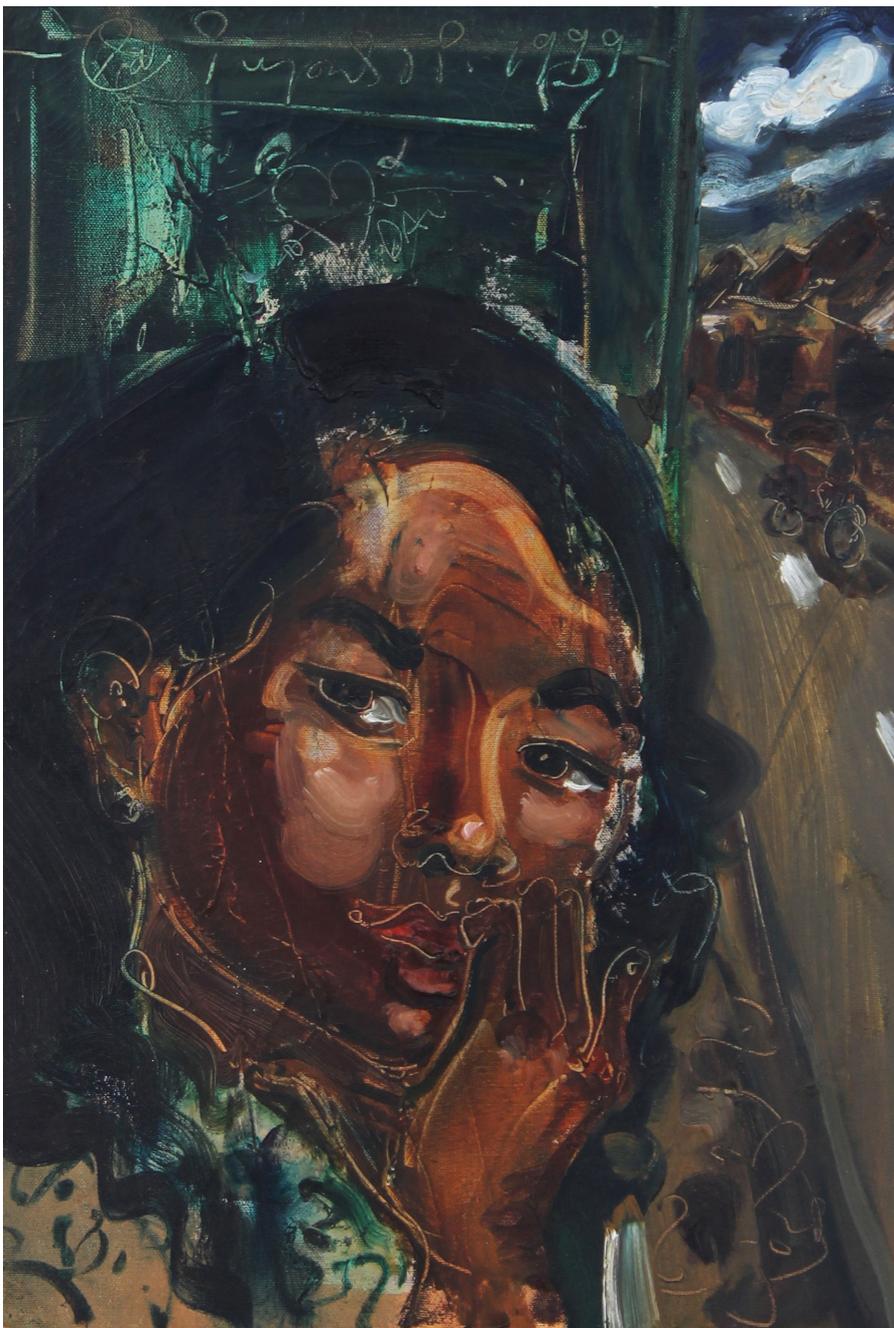
Looking beyond the surface, Otto Djaya's 1989 painting speaks to the resilience and adaptability of the Indonesian people. What may appear as a simple domestic scene, a family of six balanced on a vehicle built for one, mirrors a reality that remains abundantly familiar today. In a world that grows more demanding and uncertain, Indonesians continue to fight to stay afloat, often with nothing but grit and resourcefulness. Djaya's work doesn't just depict survival, it reminds us that this instinct has always been part of who we are.



708 **Otto Djaya, R.** | (Rangkas Bitung, W. Java, 1916 - 2002)
Menikmati Hari di Desa | 1989 | oil on canvas | 70 x 100 cm
signed and dated (lower right): "Otto Djaya 1989"
Rp.16 - 24.000.000 | US\$ 982 - 1.473

epito Gembira Pesta Seni Budaya
HORE-HORE Cafe,akarta
Rijono 1998





709 **Pupuk Daru Purnomo** | (b. Yogyakarta, 1964)
Gadis 1999 | oil on canvas | 55 x 40 cm
signed and dated (upper left): "Pupuk DP 1999"
Rp. 6 - 9.000.000 | US\$ 369 - 553



710 **Godod Sutejo** | (Wonogiri, C. Java, 1953 - Yogyakarta, 2024)
Merah Putihku Damai | 1998 | acrylics on canvas | 80 x 80 cm
signed and dated (lower right): "Godod Soetejo '98"
Rp. 6.4 - 9.600.000 | US\$ 393 - 590



711 **Sudjono Abdullah** | (Yogyakarta, 1911 - 1992)
Mountain Lake View | oil on canvas | 87 x 162 cm
signed and dated (lower left): "S Abdullah"
Rp. 14 - 21.000.000 | US\$ 863 - 1.294

2 (Dua) Hari Lagi Pesta Tahun Baru, All The Best 1999 by Krijono

Lot #712

Krijono, born in Jakarta in 1951, was an influential Indonesian artist celebrated for his vibrant, dynamic paintings that captured the spirit and complexity of Indonesian culture. His flamboyant use of color, bold compositions create a distinctive, theatrical style that blends traditional motifs with modern and abstract influences. Drawing on mythological themes, folklore, and the natural world, Krijono reimagined familiar cultural elements through a contemporary lens, resonating with both local and international audiences. Krijono's 2 (Dua) Hari Lagi Pesta Tahun baru, All The Best 1999 depicts a scene of abundance. In the foreground we are presented with an overflowing variety of fruit presented in bright colors, contrasting heavily against the human subjects painted with muted colors in the background. Krijono pulls the viewer directly into the scene, eyes wide with excitement as we observe the congregation around the colorful spread, the symbol of celebration.



712

Krijono | (Jakarta, 1951 - 2011)

2 (Dua) Hari Lagi Pesta Tahun Baru, All The Best 1999

2000 | acrylics and gold powder on canvas | 190 x 190 cm

signed and dated (lower right): "Krijono - Noceng 2000"

Publication: Agus Dermawan T, Krijono The Flying Elephant
(Jakarta: PT. Gibrah Gema Swara, 1997) p. 87

Rp. 36 - 54.000.000 | US\$ 2.210 - 3.315





713

Krijono | (Jakarta, 1951 - 2011)
Cerita Gembira Seni Budaya, Hore-hore Cafe
1998 | watercolor on paper | 100 x 75 cm
signed and dated (upper left): "Krijono 1998"
Rp. 10 - 15.000.000 | US\$ 614 - 921



714 **Kandar, Cak** | (b. Surabaya, E. Java, 1948)
Bunga Telah Mekar | 2000 | oil on canvas | 120 x 100 cm
signed and dated (lower left): "Cak Kandar 2000 Bunga Telah Mekar"
Rp. 8 - 12.000.000 | US\$ 492 - 737



715 **Suwaji** | (b. Yogyakarta, 1942)
Dua Figur Menunggang Kuda | 1999 | oil on canvas | 145 x 145 cm
signed and dated (lower right): "Suwaji '99"
Rp. 10 - 15.000.000 | US\$ 614 - 921

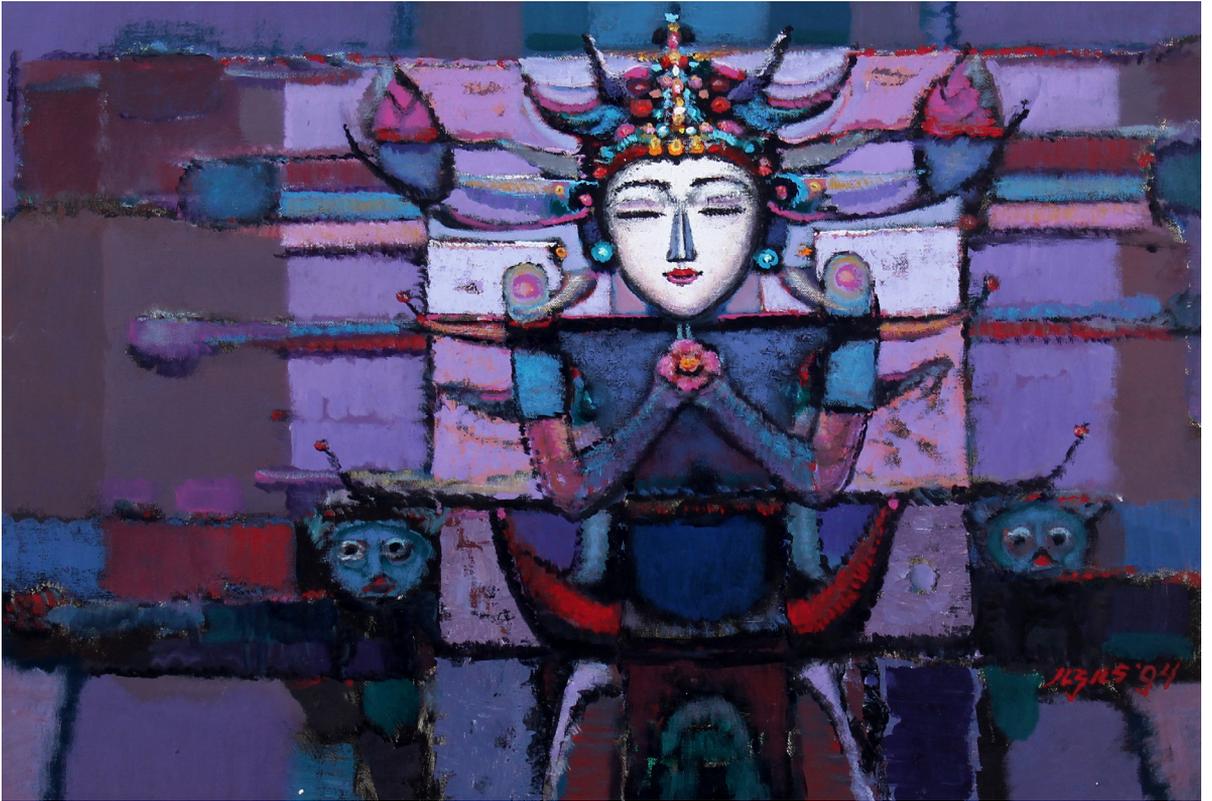
A Dancing Couple by Soetopo

Lot #716

Soetopo was a painter born in Yogyakarta in 1931. He completed his education at ASRI Yogyakarta in the 50s before joining Sanggar Pelukis Rakyat, where he studied under Hendra Gunawan, Trubus, and Sudarso. Soetopo is known for his paintings of daily activities, more acutely, social realities of Javanese society. His work would reflect his philosophy of living a simple and unpretentious life. In this piece, a traditional dance between a man and a woman unfolds. Brightly colored fabrics draped over each figure guide the viewer's eye across the canvas. Though the dancers appear to move in opposition, Soetopo creates a sense of graceful unity. Their contrasting attire is balanced by the harmony of their shared motion.



716 **Soetopo** | (Yogyakarta, 1931)
A Dancing Couple | 1994 | oil on canvas | 140 x 110 cm
signed and dated (lower right): "Soetopo 1994"
Rp. 24 - 36.000.000 | US\$ 1.474 - 2.210



717 **Abas Alibasjah** | (Purwakarta, W. Java, 1928 - Jakarta, 2016)
Cili-cili | 1994 | oil on canvas | 50 x 70 cm
signed and dated (lower right): "Abas '94"
Rp. 7 - 10.500.000 | US\$ 432 - 647



718

Kandar, Cak | (b. Surabaya, E. Java, 1948)
Kupu-kupu | 2000 | oil on canvas | 100 x 120 cm
signed and dated (lower right): "Cak Kandar 2000 Kupu - Kupu"
Rp. 9 - 13.500.000 | US\$ 553 - 829





Abas Alibasyah was born in Purwakarta in 1928. He began learning to paint at Keimin Bunka Shidoso, a cultural institution of the Japanese occupation. He later pursued formal training at the Indonesian Academy of Fine Arts (ASRI) in Yogyakarta, which he eventually led. In this piece Abas Alibasyah presents a scene of ruin. Dilapidated buildings and crumbling facades. But our eyes are drawn away from the destruction, and instead towards the colorful lean-tos that house a deeper story. We are simultaneously presented with the “what if” and the “now what”. Under the shackled roofs flanking the path down the left side of the canvas sit the people of the village, persistent despite the rapid decay around them.

719 **Abas Alibasjah** | (Purwakarta, W. Java, 1928 - Jakarta, 2016)
Warung Gerilya Nostalgia 1948 | 1990 | oil on canvas | 95 x 145 cm
signed and dated (lower right): "Abas '90"
Rp. 14 - 21.000.000 | US\$ 863 - 1.294

Mariam by Jeihan Sukmantoro

Lot #720

Jeihan Sukmantoro, born in Solo in 1938, was a prominent Indonesian artist known for his distinctive portrait paintings that fused Eastern mysticism with a Western analytical approach. He studied at the Himpunan Budaya Surakarta (1953–1955) and later at the Bandung Institute of Technology (1960–1966). In 1978, he co-founded the Studio Seni Rupa Bandung with Dr. Sudjoko, contributing significantly to the local art scene. Sukmantoro participated in numerous exhibitions, holding solo shows in Bandung (1998), Bali (2000), and Jakarta at both the Hilton International Hotel and Nadi Gallery (2002).

This hauntingly beautiful piece is another of his famous portrait paintings. Much like the rest of the portraits throughout Sukmantoro's career, this painting omits detail from the eyes, face, and general form to draw attention away from the figure as a complex person. Instead we are presented with a portrait of a figure that exists within an ambiguous space. Sukmantoro draws focus to the body as a physical object that interacts with itself and contorts to create its own unique shape.



720 **Jeihan Sukmantoro** | (Solo, C. Java, 1938 - Bandung, W. Java, 2019)
Mariam | 1996 | oil on canvas | 70 x 90 cm
signed and dated (upper right): "Jeihan '96" inscribed
on verso title: "Mariam" signed "Jeihan"
Rp. 26 - 39.000.000 | US\$ 1.602 - 2.403

Two Figures by Widayat

Lot #721

Haji Widayat began his artistic journey painting idyllic landscapes in the Mooi Indie style for the tourist market in Bandung. During the Indonesian Revolution, he served as an intelligence officer in South Sumatra, creating anti-Dutch propaganda posters and organizing theatrical performances to fuel nationalist sentiment. As one of the first students at ASRI (Indonesian Academy of Fine Arts) in Yogyakarta, he graduated in 1954 and went on to teach there until his retirement in 1988. In 1952, he co-founded the artists group PIM (Young Indonesian Painters), marking his influence on the development of modern Indonesian art. Widayat's works often present distorted interpretations of reality. This piece reflects his approach to abstract portraiture, reducing the human form to its most essential shapes. The two figures appear engaged in conversation, their block-like forms echoing each other yet differing in subtle ways, raising questions about how we perceive sameness and difference in others.



721 **Widayat** | (Kutoarjo, C. Java, 1919 - Jakarta, 2002)
Two Figures | oil on canvas | 130 x 90 cm
signed and dated (lower right): "Widayat"
Rp. 80 - 120.000.000 | US\$ 4.928 - 7.392

Artworks on Paper

Lot #722 - 729

Artworks on paper encompass a wide range of creative expressions, including drawings and sketches created with various mediums like pencils, ink, or pastels; watercolors, created with water-soluble pigments, characterized by transparency and fluidity; prints produced through techniques like etching, lithography, or screen printing; collages made from combining different materials like paper, fabric, or found objects; and mixed media, artworks that combine multiple techniques or materials, such as drawing, painting, and collage.

Works on paper are often not so popular compared to works on canvas. Distinguished by their fragility and sensitivity to environmental factors, especially in the tropical climates of Indonesia, works on paper require special care and handling.

However, many young collectors are starting to enjoy collecting works on paper, as they can afford to purchase works by masters that they would not be able to purchase if their only option was to purchase a work on canvas.

Other than that, whereas paintings on canvas are often more expressive and gestural, works on paper allows for intricate details and precision. Meanwhile, works on paper are often more experimental, especially when it comes to watercolors and washes..

Works on paper often conveys expression: the emotions, thoughts, or ideas of the artist, as well as it provides documentation of the process of the work. It often records observations, events, or experiences. Works on paper stresses the process of the work instead of the end product.

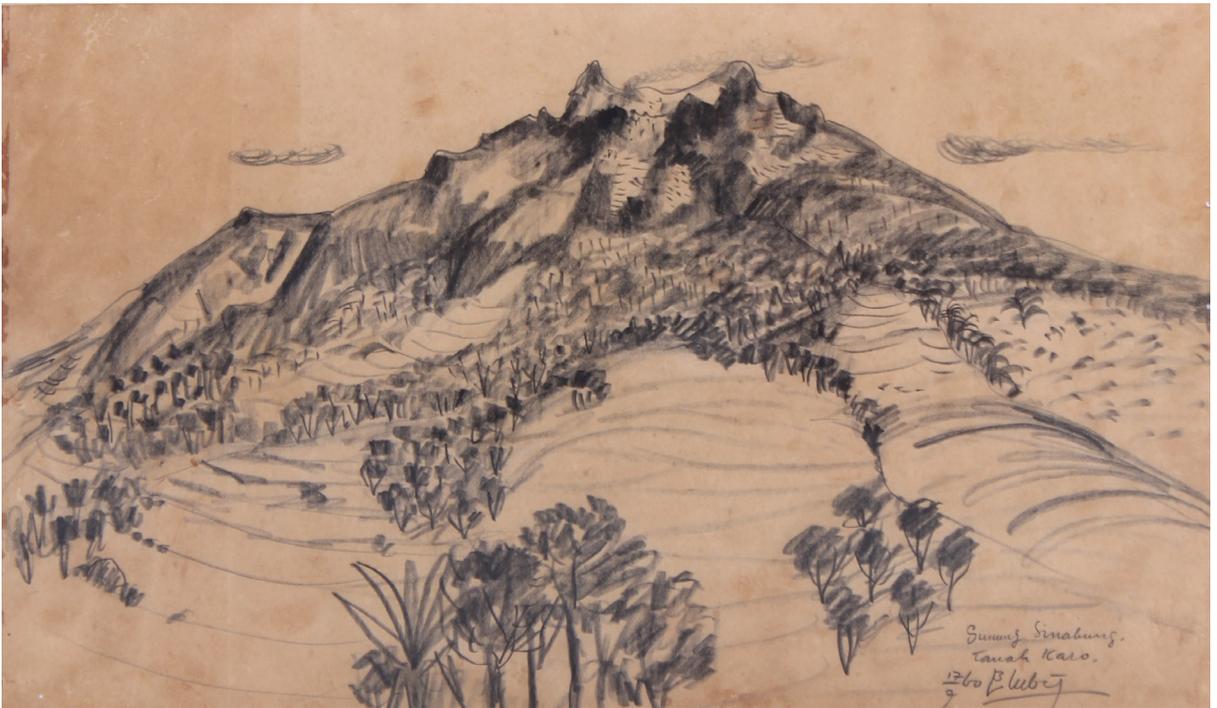
Last but not least, paper artworks are often more intimate than large paintings on canvas.



While this painting is considered merely a sketch, it is one of Roelijati's best works. It shows the swiftness of her strokes in painting the various colors of the flower arrangement. It is a tremendously expressive work, showing that works on paper can also be great artworks.

722

Roelijati, Siti | (b. Jombang, E. Java, 1930)
Pink Flowers | 1985 | crayon on paper | 63 x 73 cm
signed and dated (lower right): "R '85"
Rp. 2.8 - 4.200.000 | US\$ 173 - 259



Completely different from the other painting of the same subject (Gunung Sinabung) by the same artist (Batara Lubis), this work was done quite meticulously by rendering each tree, although only in the form of rough sketches. Drops in elevation are indicated by pencil/charcoal strokes. Meanwhile the rolling terrain are marked with undulating pencil lines. Although they portray similar scenes, the feel is completely different.

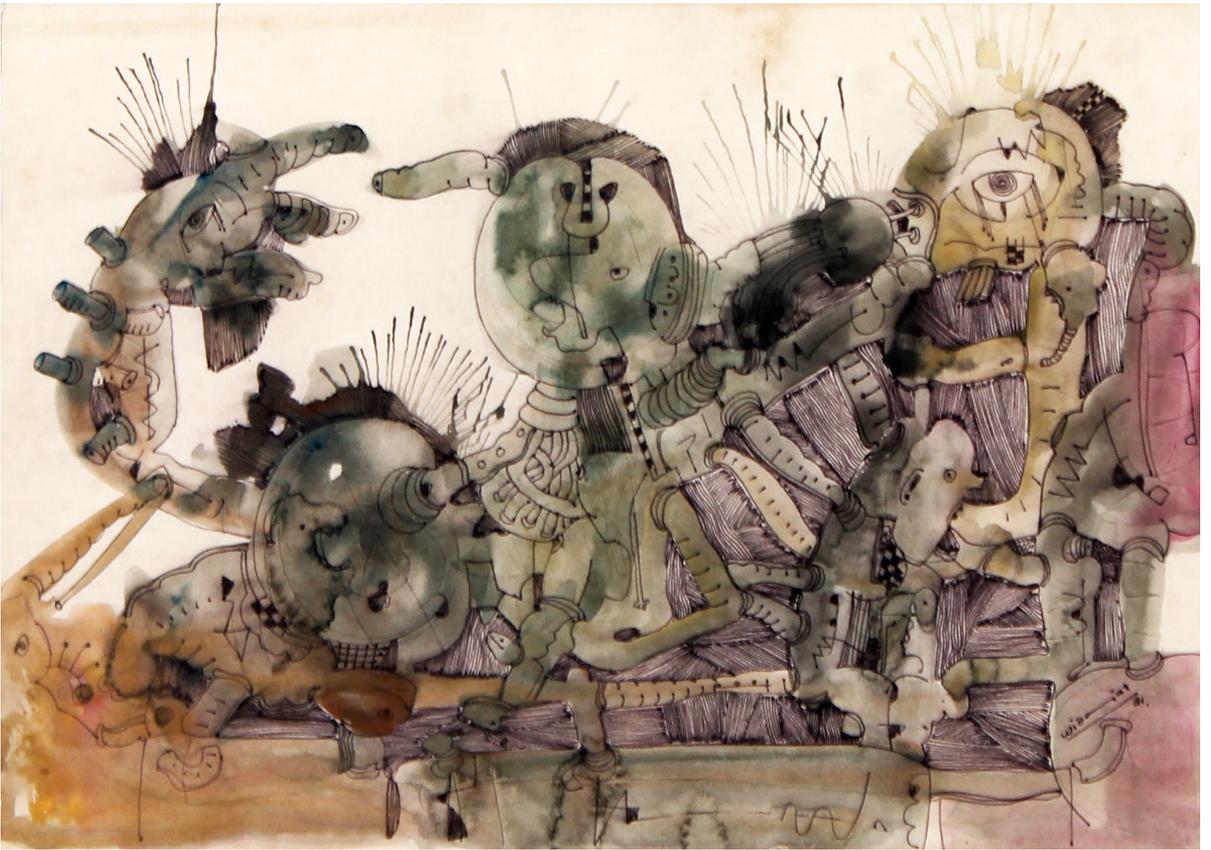
723 **Batara Lubis** | (Hutagadong, N. Sumatra, 1927 - 1986)
Gunung Sinabung Tanah Karo | 1960 | pencil on paper | 30 x 48 cm
signed and dated (lower right): "Sinabung B Lubis 19-7-60"
Rp. 5 - 7.500.000 | US\$ 308 - 462



This painting was done using ink washes. The artist relied heavily on the fluidity of the medium and the degree in which the paper absorbed the ink. While it is clear that he struggled to control the outcome of the painting, it seemed that he also had fun creating it. It is a spontaneous work.

724

Batara Lubis | (Hutagadong, N. Sumatra, 1927 - 1986)
Sinabung | 1960 | watercolor on paper | 30 x 40 cm
signed and dated (lower right): "Sinabung B Lubis 19-7-60"
Rp. 5 - 7.500.000 | US\$ 308 - 462



Often times artists like to doodle (to draw or sketch casually, often in a playful way, usually done while a person's mind is preoccupied with other things, like during a phone call or meeting). When Widayat doodles he expresses himself artistically, and generates ideas for his future paintings.

Usually done using watercolors on paper, Widayat made hundreds (or even thousands) of these doodles throughout his life time.

725 **Widayat** | (Kutoarjo, C. Java, 1919 - Jakarta, 2002)
Untitled #1 | 1981 | watercolor on paper | 30 x 40 cm
signed and dated (lower right): "Widayat '81"
Rp. 6 - 9.000.000 | US\$ 370 - 555



726 **Widayat** | (Kutoarjo, C. Java, 1919 - Jakarta, 2002)
Untitled #2 | 1981 | watercolor on paper | 30 x 40 cm
signed and dated (lower right): "Widayat '81"
Rp. 6 - 9.000.000 | US\$ 370 - 555



Cross-hatching is often done when an artist doodles. Popo Iskandar turned his crosshatching doodle into a depiction of a cat, one of his favorite subjects, just by strengthening the crosshatches of certain parts indicating the head, body and legs of the cat. He portrayed the slyness of the cat quite well

727 **Popo Iskandar** | (Garut, W. Java, 1927 - Bandung, W. Java, 2000)
Cat I 1970 | pencil on paper | 53 x 35 cm
signed and dated (lower right): "Popo '90"
Rp. 16 - 24.000.000 | US\$ 986 - 1.479



In this work, Hendra Gunawan did not concentrate on painting the batik motifs of the fabric that the woman wears. Instead, he delineated the essential lines of the woman's face and gesture, her right hand which is holding something like a centong, a large spoon usually used for rice. Her selendang shoulder cloth is also depicted using the smudge of charcoal. The piece is an essential Hendra.

728 **Hendra Gunawan** | (Bandung, W. Java, 1918 - Denpasar, Bali, 1983)
Figur Wanita | 1947 | pencil on paper | 30 x 20 cm
signed and dated (lower right): "Hendra 26 - 4 - 1947 Yogya"
Rp. 30 - 45.000.000 | US\$ 1.848 - 2.772

Sitting Nude by Lee Man Fong

Lot #729

Lee Man Fong painted this work using swift strokes of pastels of various colors. Although we can not quite see her face, but we can tell that she is quite an attractive, charming woman, Chinese (or of Chinese descent), with thick dark hair. While she is painted in the nude, she wears a rather thick overcoat with bright white, blue, ochre and red patterns. Despite the coat, this painting is still of a woman in the nude.

It is not one of Lee Man Fong's typical paintings of topless women in the Chinese stylistic manner. Rather, it is a painting of a Chinese woman done in the swift Western style of sketching.



729 Lee Man Fong | (Guangzhou, China 1913 - Jakarta, Indonesia, 1988)
Sitting Nude I pastels on paper | 64 x 47 cm
signed (lower left): "LMF Lee the artist's stamp"
Rp. 48 - 72.000.000 | US\$ 2.957 - 4.435

Dewa Tinthya Sang Hyang Tunggal (A Balinese Deity) by Sonnega, Auke Cornelis

Lot #730

Twelve years after the Indonesian Proclamation of Independence, early in 1957 President Sukarno started to become paranoid about his position of power and launched what was called Guided Democracy, which emphasized consensus-building and collective decision-making, but centralized power, reducing the role of parliament and increasing the influence of the executive branch. This marked a shift towards authoritarianism, with restrictions on political freedoms and opposition.

Mounting tensions between the Netherlands and Indonesia regarding Papua (Irian Barat) caused him to start his campaign against “European Colonialism” directed primarily against the Dutch, affecting the Dutch who lived in Indonesia as well. The army seized Dutch properties and all foreigners who wanted to live in Indonesia were obligated to take Indonesian nationality or leave as there was no possibility of double nationality.

This ruling surprised and saddened foreign artists like Sonnega, who were, like many other Dutch residents of Indonesia, fervent supporters of the Indonesian independence and development.

Following Sukarno’s anti-colonialism politics, by 1958 nearly all Dutch citizens and other foreign nationals had already left Indonesia.

Consequently nobody was interested in buying art anymore. For foreign artists, the only solution was to exhibit their work abroad.

As a result of the changed situation, in June of that year, Sonnega left Jakarta’s Tanjung Priok harbor for Singapore on a ship of the Rotterdamsche Lloyd Line. He brought his best paintings and spent a month in Singapore and Malaysia to prepare his exhibitions.

In July, the exhibition: “A Painter of the Bali Scene” featuring Sonnega’s works, was held in Singapore by the Cultural Centre of the “Singapore Council for Adult Education” at Canning Rise.

The following month an exhibition was held by the British Council in Kuala Lumpur.

Later, back in Jakarta, Sonnega had to face the very harsh reality that he must leave the country as soon as possible. These last days in Jakarta packing his paintings and farewelling friends were a time of profound sorrow.

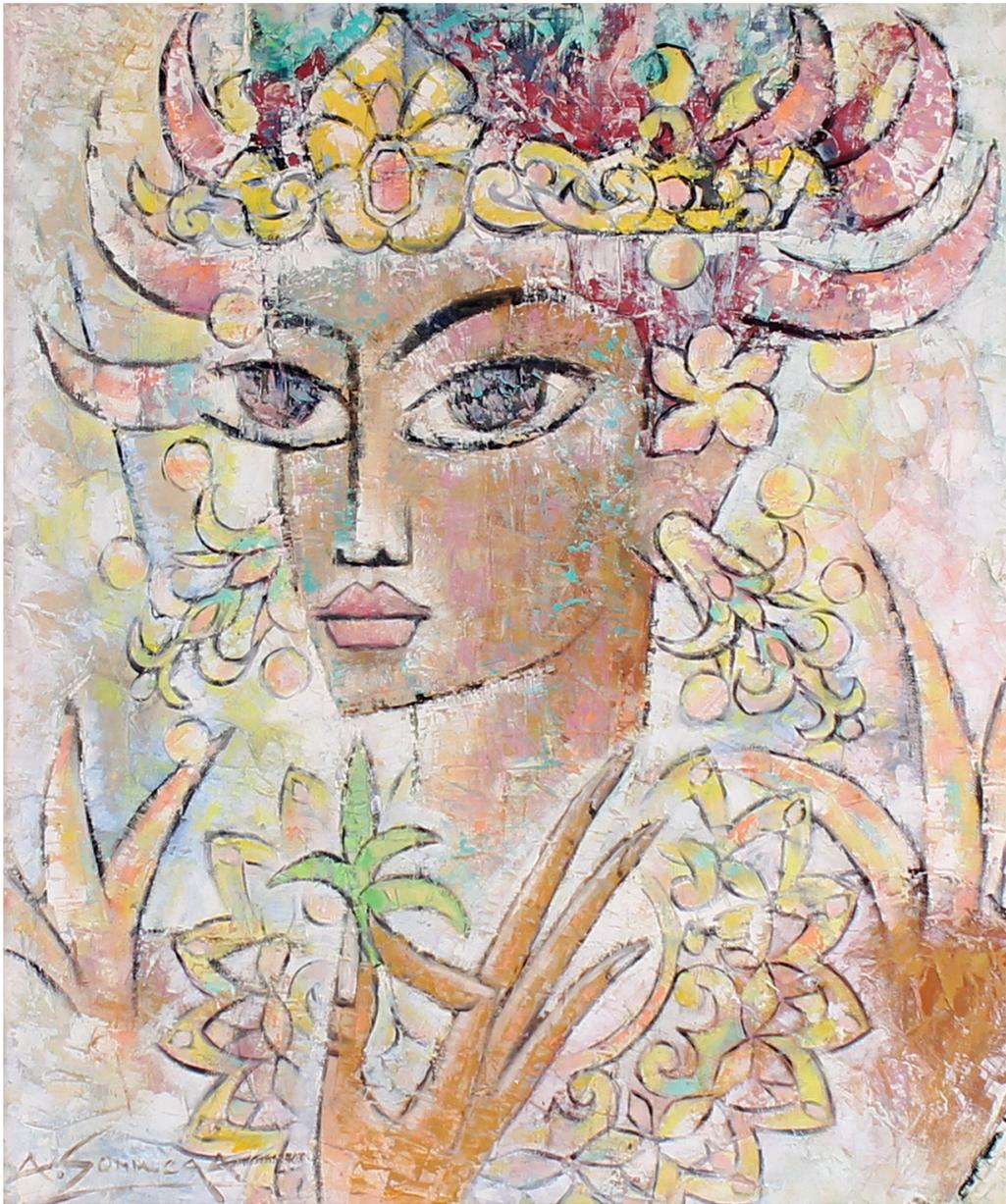
At the end of August that year, Auke Sonnega finally left Indonesia on a Garuda flight. "Very sad day in my life", he wrote in his diary. From Singapore, he flew on a KLM plane via Thailand and Burma, finally reaching Amsterdam.

The painting Dewa Tinthya is a special painting, in which Sonnega developed his personal style which involved a deep reflection on tropical nuances blended with free-style approaches which have more western characteristics. While he painted a number of Tinthya images, this is clearly the most unique, in that it is not portrayed in a symmetric pose. Instead this Tinthya is portrayed asymmetrically and very freely.

It was done between 1957 and 1958 as indicated on the inscription on the verso of the painting, which was a very tense period for Sonnega, who was on the move, particularly between Ubud, Jakarta and Singapore and Kuala Lumpur. Could he have done it in Jakarta?

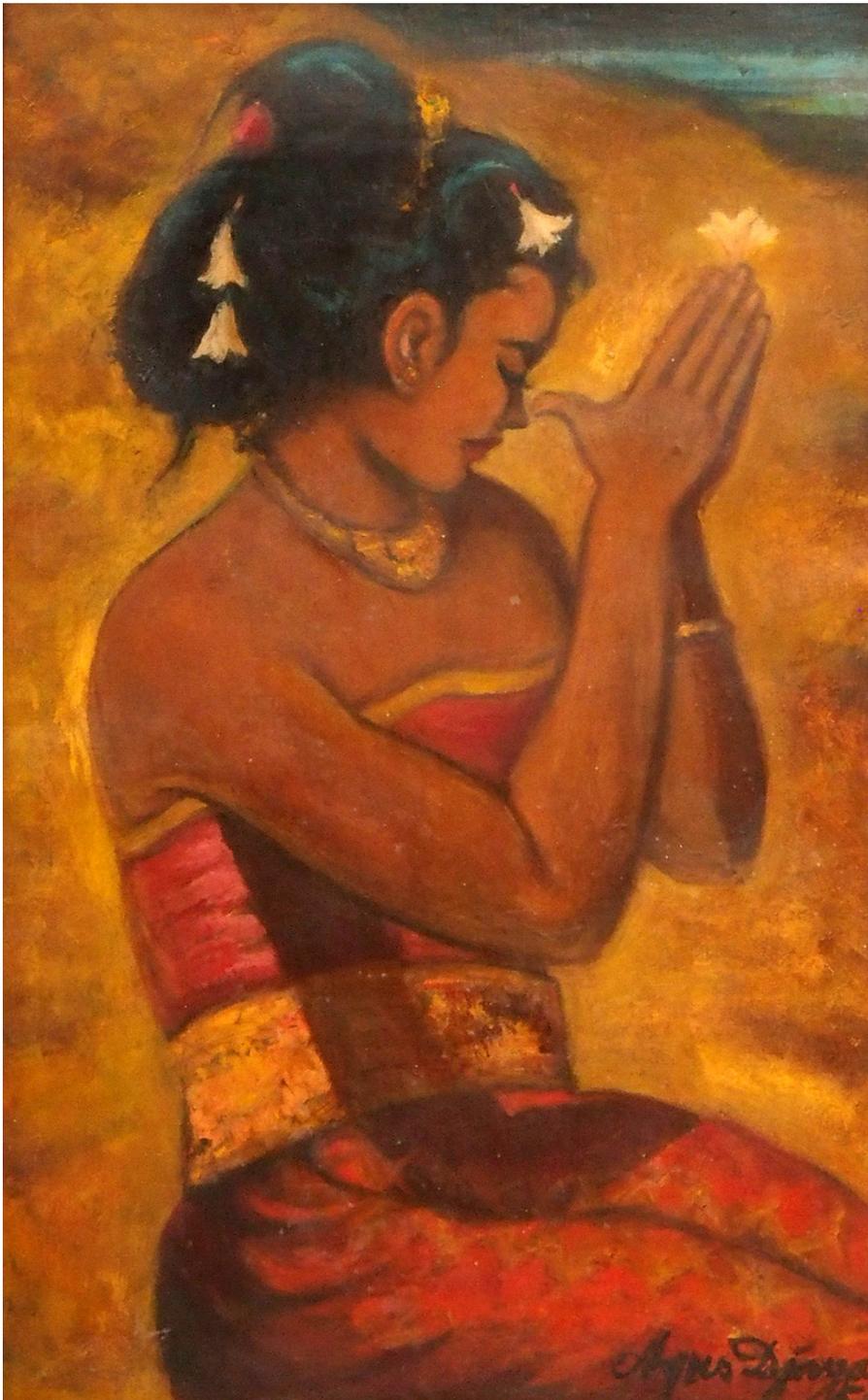
It is known that the Singapore exhibition catalog listed 52 paintings, while he exhibited 45 paintings in Kuala Lumpur. Could he have exhibited this painting in Singapore or Kuala Lumpur? Or did it return with him to Amsterdam? These are questions we might never know unless we know the exact provenance of the work.

And soon we will. So far we were only told that the painting before it was purchased by the current owner, came from a collection overseas. If it came from a Malaysian or Singaporean collection, then we know that it was sold at one of the exhibitions in 1958. If it came from a European collection, it is likely that it went back with Sonnega to Amsterdam and was sold later



730 **Sonnega, Auke Cornelis** | (Leeuwarden, 1910 - The Hague, 1963)
Dewa Tinthya Sang Hyang Tunggal (A Balinese Deity)
(*Cubistic Face of Dewa Thinthya* | 1957-1958 | oil on canvas | 61 x 51 cm
signed and dated (lower left): "A Sonnega"
Publications: Didier Hamel, Auke Sonnega Artist Of The Enchanting
Tropics (Jakarta: Hexart Publishing, 2011) p. 29 illustration no. 45
Rp. 120 - 180.000.000 | US\$ 7.392 - 11.088





731 Agus Djaya | (Banten, W. Java, 1913 - Bogor, W. Java, 1994)
Sembahyang | oil on canvas | 70 x 45 cm
signed (lower right): "Agus Djaya"
Rp. 8 - 12.000.000 | US\$ 438 - 657



732 Agus Djaya | (Banten, W. Java, 1913 - Bogor, W. Java, 1994)
Padang Arafah | 1986 | oil on canvas | 97 x 147 cm
signed and dated (lower right): "Agus Djaya 1986"
Rp. 26 - 39.000.000 | US\$ 1.602 - 2.403



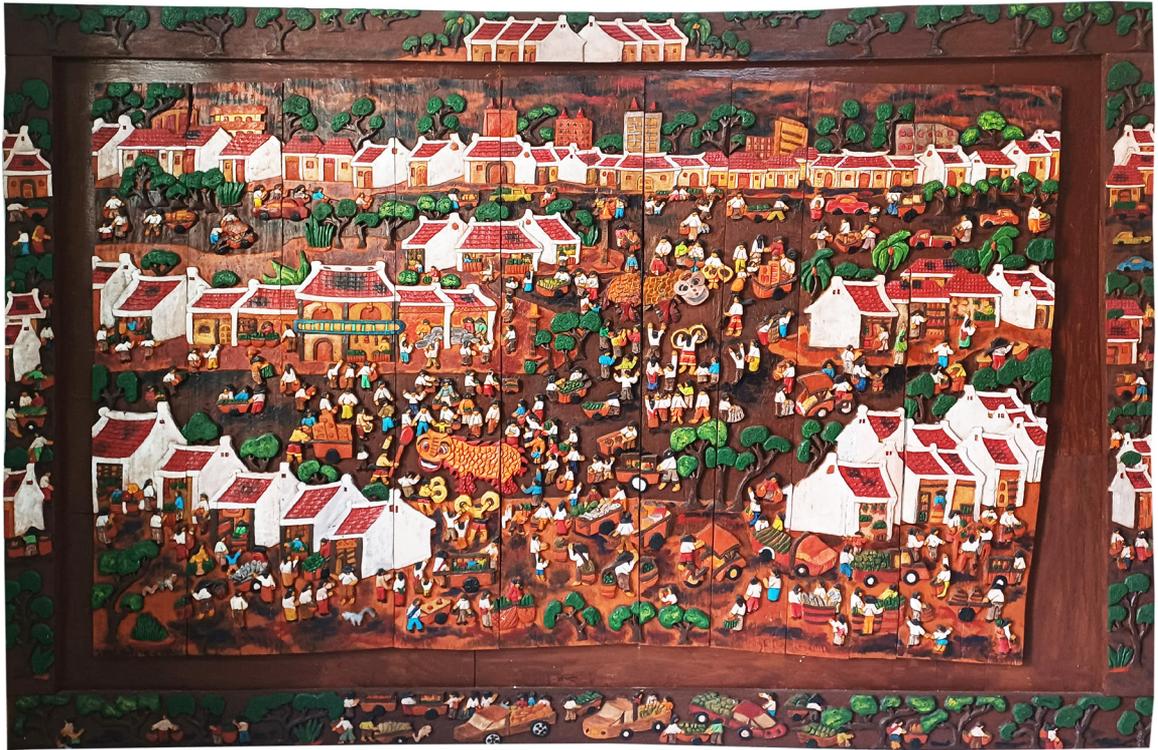
733 **Djoko Pekik** | (Purwodadi, C. Java, 1937 - Yogyakarta, 2023)
Ruang Koleksi Cicak Buaya | 2015 | oil on canvas | 65 x 85 cm
signed and dated (middle lower): "Djokopekik 16/1 - 2015"
Accompanied with a certificate authenticity published
and signed by the artist
Rp. 46 - 69.000.000 | US\$ 2.834 - 4.251



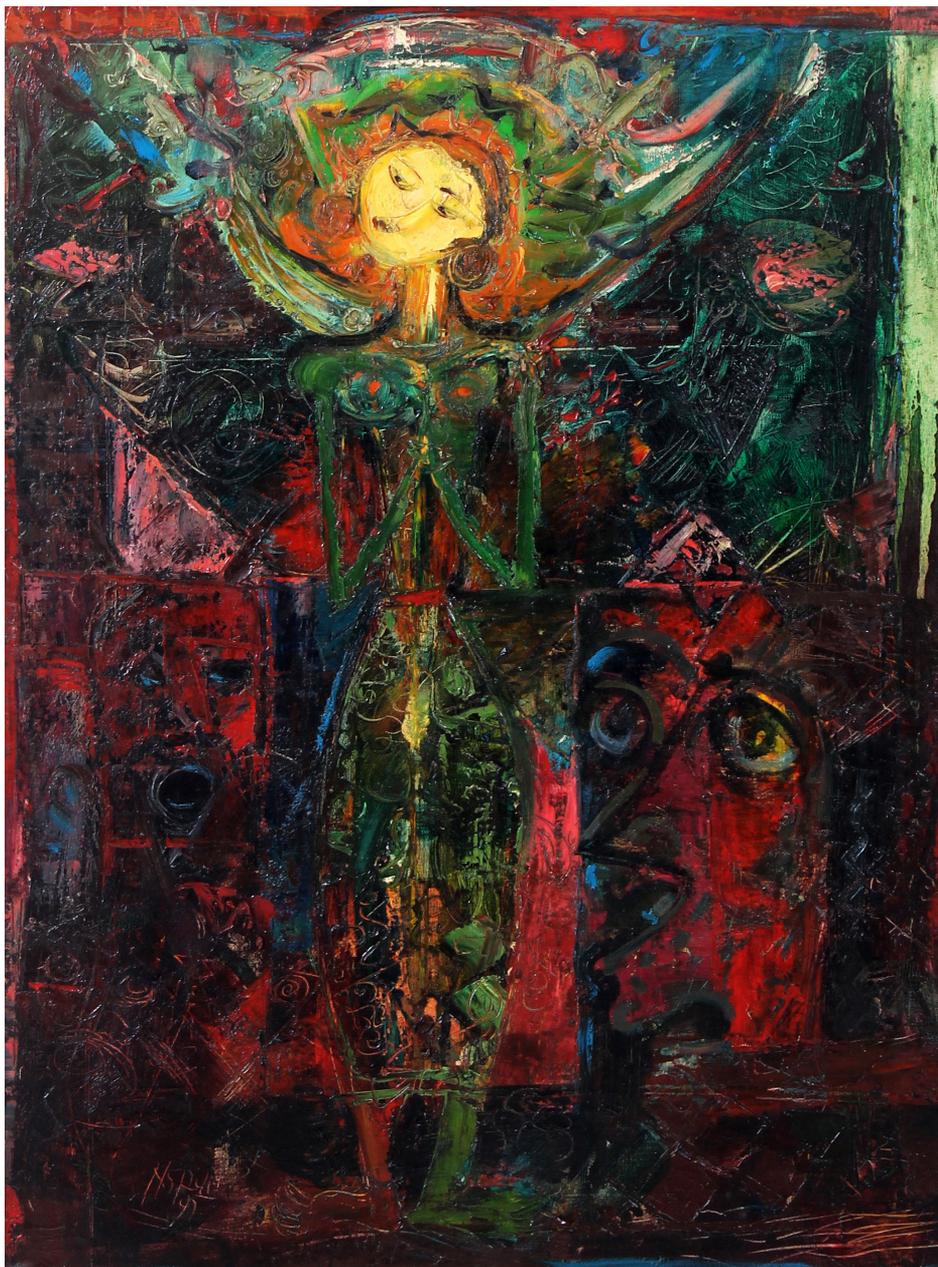
734 Djoko Pekik | (Purwodadi, C. Java, 1937 - Yogyakarta, 2023)
Javanese Women | 2001 | pastels on paper | 51 x 34.5 cm
signed and dated (middle lower): "Djokopekik 31-3-2001"
Rp. 18 - 27.000.000 | US\$ 1.109 - 1.664



735 **Sudarso** | (Purwokerto, C. Java, 1914 - Purwakarta, W. Java, 2006)
Woman Sitting at The Table | 1991 | oil on canvas | 120 x 80 cm
signed and dated (lower left): "Sudarso '91"
Publications: Nasjah Djamin & Sides Sudyarto DS, *The World of Sudarso*
(Jakarta: Hexart Publishing, 2005) p. 116 illustration no. 143
Rp. Rp. 24 - 36.000.000 | US\$ 1.479 - 2.218



736 **Amrus Natalsya** | (Medan, N. Sumatra, 1933 - Cibinong, W. Java, 2024)
Barongsai di Pinggiran Kota Pecinan | 2001 | wood | 158 x 251 cm
signed and dated (lower right): "Amrus N '01"
Accompanied with a certificate authenticity
published and signed by the artist
Rp. 30 - 45.000.000 | US\$ 1.848 - 2.772



737

Nasirun | (b. Cilacap, C. Java, 1965)
Boneka Menong | 1997 | oil on canvas | 80 x 60 cm
signed and dated (lower left): "Nsrun '97"
Rp. 28 - 42.000.000 | US\$ 1,725 - 2.588

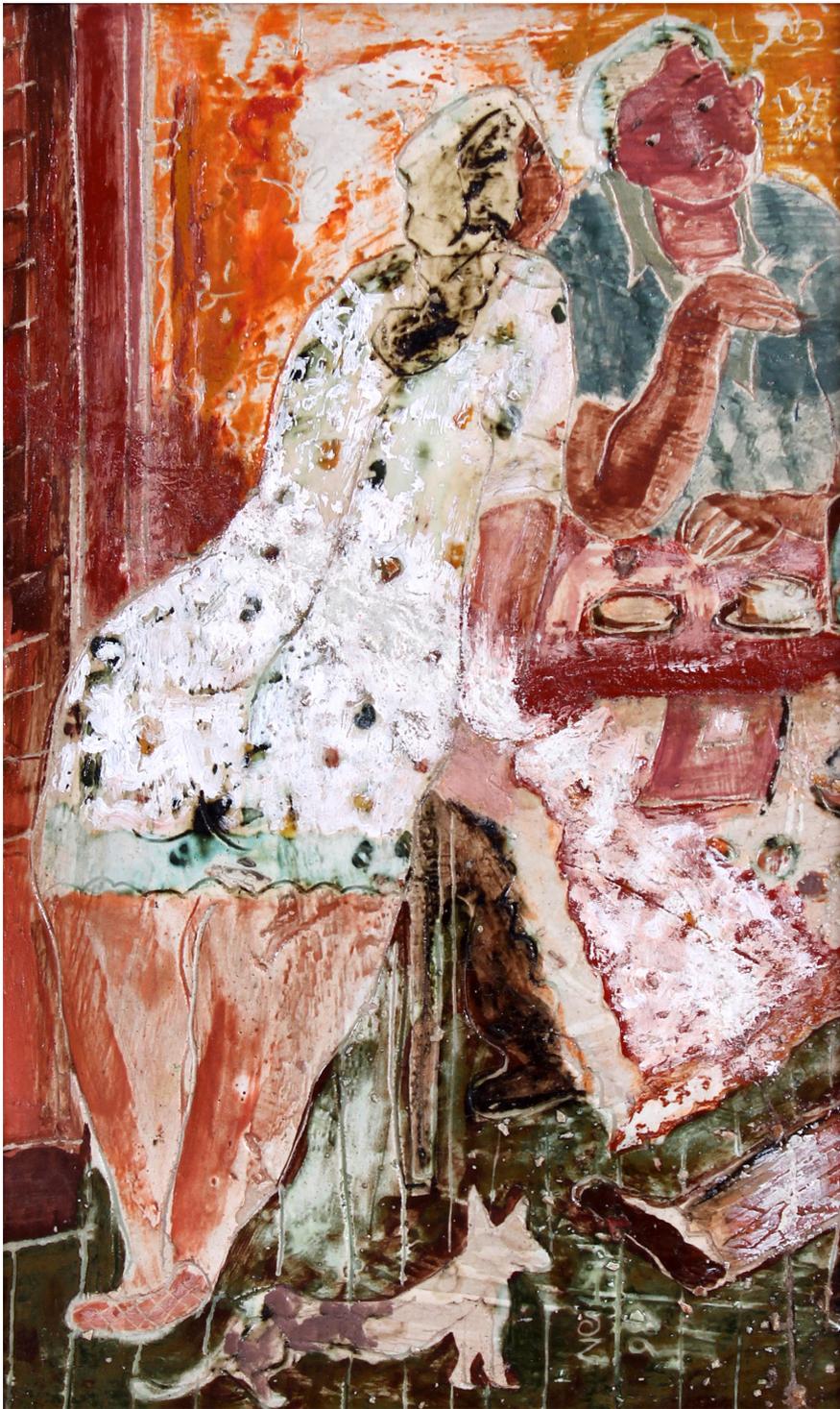


How Can I Tell Her by Arifien ‘Neif’

Lot #738

Arifien Neif (born March 31, 1955, in Surabaya) is a self-taught Indonesian painter who, after moving to Jakarta in 1974 and working in construction to fund his art, adopted the pseudonym “Neif” and rose to prominence through exhibitions in Bin House (1979–80), international solo shows (Singapore 1995, National Museum Singapore 2008).

In *How Can I Tell Her*, Arifin Neif transforms an intimate domestic moment into a poetic meditation on love, vulnerability, and communication. Painted on a ceramic surface reminiscent of traditional roofing tiles, the work bridges the interior world of human emotion with the physical structure of home. The ceramic support evokes shelter and permanence, while the tender romantic scene layered upon it suggests the delicate complexities that reside within domestic life. Neif’s choice of medium becomes an integral part of the narrative: the roof both protects and contains, much like the unspoken words that hover between two people. This piece reflects Neif’s sensitivity to material, his embrace of Indonesian vernacular forms, and his ongoing exploration of human connection.



738 Arifien 'Neif' | (b. Surabaya, E. Java, 1955)
How Can I Tell Her | 1998 | ceramic | 43 x 27 cm
signed and dated (lower right): "Neif '98"
Rp. 20 - 30.000.000 | US\$ 1.232 - 1.848

Seruling Senja by Arifien 'Neif'

Lot #739

In *Seruling Senja*, Arifin Neif captures the quiet poetry of communal life in tropical Indonesia. The scene, rich with traditional elements, depicts a simple, humble gathering at dusk, where daily labor yields to moments of shared rest and music. Neif's warm palette and fluid composition evoke the softness of evening light, while the flute (seruling) becomes both a literal and symbolic voice — expressing harmony, belonging, and the timeless rhythms of rural life. Through this work, Neif invites viewers into a world where simplicity holds profound beauty, and where the bonds of community remain central to existence.



739 Arifien 'Neif' | (b. Surabaya, E. Java, 1955)
Seruling Senja | oil on canvas | 30 x 25 cm
signed and dated (lower left): "Neif"
Rp. 28 - 42.000.000 | US\$ 1.725 - 2.588





740

Indra, Ida Bagus | (b. Denpasar, Bali, 1974)

Dalang | 2004 | oil on canvas | 140 x 150 cm, in 3 panels
each measuring 140 x 50 cm.

signed and dated (lower right): "IBI '04"

Rp. 28 - 42.000.000 | US\$ 1.725 - 2.588





741 **Jeihan Sukmantoro** | (Solo, C. Java, 1938 - Bandung, W. Java, 2019)
Model | 1996 | oil on canvas | 105 x 95 cm
*signed and dated (upper left): "Jeihan '96" inscribed
on verso title: "Model" signed "Jeihan"*
Rp. 40 - 60.000.000 | US\$ 2.464 - 3.696



742 **Permadi Lyosta** | (Takengon, C. Aceh, 1932 - Laut Tawar, C. Aceh, 2022)
Penari | 2010 | oil on canvas | 90 x 70 cm
signed and dated (lower right): "*Plyosta 2010*"
Rp. 4 - 6.000.000 | US\$ 247 - 370



743 Rosar | (Garut, W. Java, 1946 - Bnadung, W. Java, 2017)
Dragon I 2009 | oil on canvas | 120 x 100 cm
signed (lower left): "Rosar"
Rp. 7 - 10.500.000 | US\$ 438 - 657

Bunga by Barli Sasmitawinata

Lot #744

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.

In this painting of a man and his rooster, Barli Sasmitawinata used his usual swift and spontaneous brush strokes which seemed appropriate and necessary when depicting subjects that often needed to move or change their poses from time to time. He is a simple Balinese man, topless except for his udeng headdress, and wearing a sarong bottom. Barli often painted the everyday lives of people in Indonesia.



744 **Barli Sasmitawinata** | (Bandung, W. Java, 1921 - 2007)
Bunga | 1998 | oil on canvas | 100 x 136 cm
signed and dated (lower right): "Barli 1998"
Rp. 36 - 54.000.000 | US\$ 2.218 - 3.327



745 **Barli Sasmitawinata** | (Bandung, W. Java, 1921 - 2007)
Man and Rooster | 1996 | oil on canvas | 90 x 70 cm
signed and dated (lower left): "Barli 1996"
Publications: Jim Supangkat, Titik Sambung Barli Dalam Wacana
Seni Lukis Indonesia (Jakarta: Hexart Publishing, 1996) p. 139
Rp. 18 - 27.000.000 | US\$ 1.109 - 1.664





746

Omar Yahya

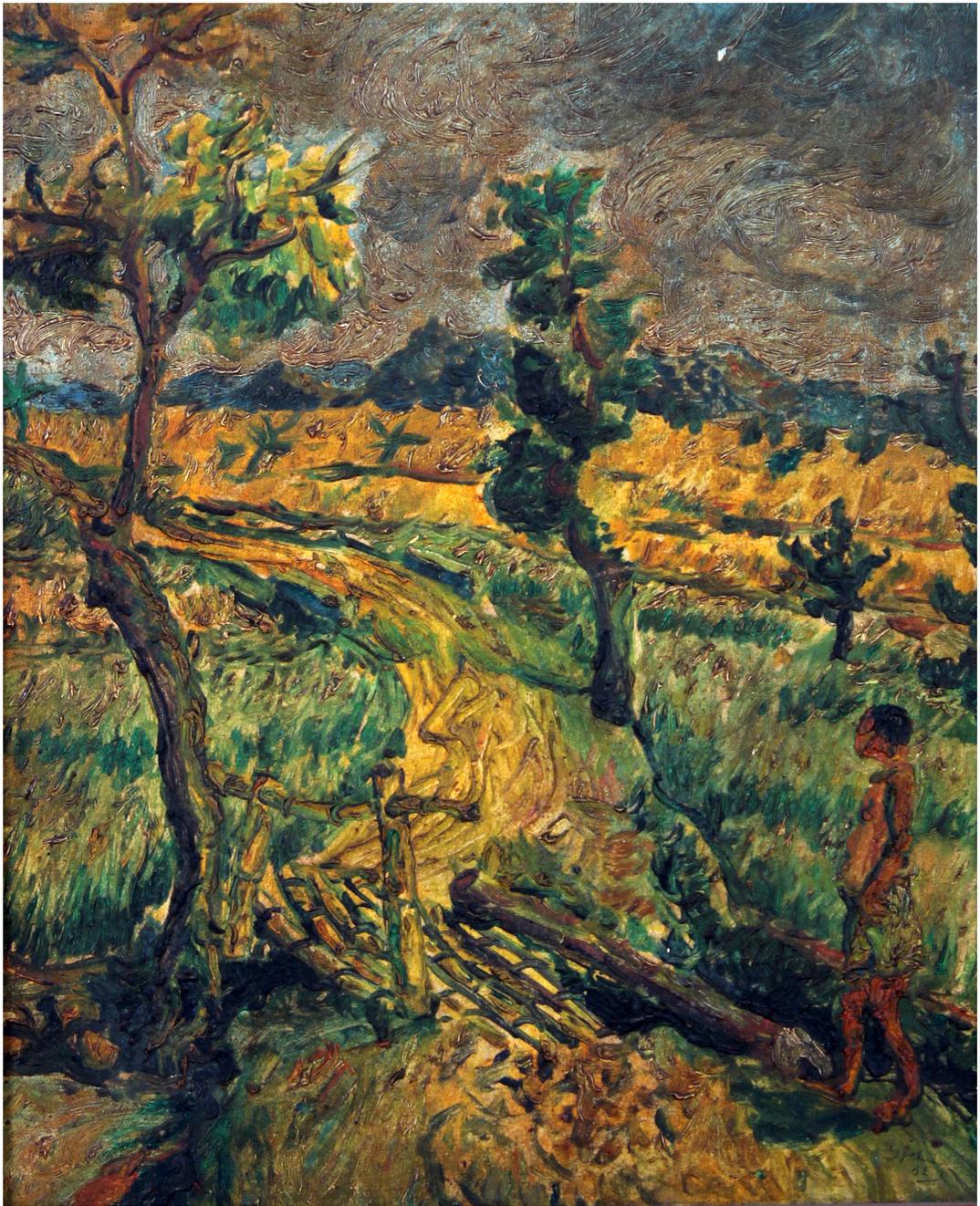
Dwi Warna | 1962 | oil on canvas | 82 x 56 cm
signed and dated (lower left): "Omar YH DjK 1962"
Rp. 14 - 21.000.000 | US\$ 863 - 1.294



747 **Tatang Kuntjoro** | (Semarang, C. Java, ... - 1993)
Chrysanthemum | 1978 | oil on canvas | 70 x 50 cm
signed and dated (lower right): "Koentjoro '78"
Rp. 8 - 12.000.000 | US\$ 493 - 740



748 **Gambiranom Suhardi** | (Delanggu, Surakarta, C. Java, 1928)
Still Life | 1979 | oil on canvas | 83 x 103 cm
signed and dated (lower right): "Gambiranom 1979"
Rp. 8 - 12.000.000 | US\$ 493 - 740



749 Syahri | (Kuningan, W. Java, 1922)
Menuju ke Ladang | 1952 | oil on canvas | 57 x 46 cm
signed and dated (lower right): "Syahri '52"
Rp. 4 - 6.000.000 | US\$ 247 - 370



17. 5. 2015



750 **Sudjono Abdullah** | (Yogyakarta, 1911 - 1992)
"Perahu-perahu Menepi" | oil on canvas | 100 x 250 cm
signed (lower left): "S Abdullah"
Rp. 18 - 24.000.000 | US\$ 1.109 - 1.479



751 **Mahjuddin S.** | (Bukittinggi, W. Sumatra, 1926 - 1993)
Panorama Pengunungan | oil on canvas | 58 x 58 cm
signed (lower left): "Mahjuddin"
Rp. 4 - 6.000.000 | US\$ 247 - 370



752 **Kartika Affandi** | (b. Jakarta, 1934)
Pedati | 1969 | oil on canvas | 70 x 60 cm
signed and dated (lower right): "Kartika '69"
Rp. 16 - 24.000.000 | US\$ 986 - 1.479





753 **Van der Sterren, John** | (b. Sukabumi, W. Java, 1938)
Landscape Near Purwokerto - Jateng | 1999 | oil on canvas | 30 x 40 cm
signed and dated (lower right): "Vandersterren" " inscribed
on verso: "Landscape Near Purwokerto - Jateng, Vandersterren '99"
Rp. 12 - 18.000.000 | US\$ 740 - 1.109

The Spiritual Language of Abstraction

by Sadali, Ahmad

Lot #754 - 755

Ahmad Sadali (1924–1987) stands as one of Indonesia’s most important modern painters, whose lifelong devotion to abstraction reflects both his deep personal faith and his pursuit of universal visual language. Rooted in Islamic spirituality, Sadali’s work transcends figuration to explore the unseen — the metaphysical realm where form dissolves and meaning is carried by texture, color, and gesture. Influenced by both Western abstract expressionism and the sacred geometries of Islamic art, Sadali developed a unique visual vocabulary where gold leaf, earth tones, and calligraphic traces evoke divine presence and cosmic order.

For Sadali, abstraction was not an escape from reality but a way to approach spiritual truth. His paintings are meditative surfaces, inviting contemplation much like a prayer or a recitation. The absence of representational imagery becomes a reflection of tawhid — the oneness and transcendence of God — allowing viewers to engage with the infinite through the materiality of paint. Sadali’s lifelong commitment to abstract art was both an artistic and devotional act: a continuous search for harmony between the temporal and the eternal.

As a teacher at Bandung Institute of Technology (ITB), Sadali’s influence extended across generations, shaping the direction of Indonesian modern art. His legacy endures not only in his works, but in his profound integration of faith, cultural identity, and modernist innovation.



754 **Sadali, Ahmad** | (Garut, W. Java, 1924 - Bandung, W. Java, 1987)
Komposisi Bongkahan Emas | 1971 | mixed media on paper | 60 x 50 cm
signed and dated (lower right): "Sadali '71"
Rp. 36 - 54.000.000 | US\$ 2.218 - 3.327



755 **Sadali, Ahmad** | (Garut, W. Java, 1924 - Bandung, W. Java, 1987)
Bidang Biru Dengan Bongkahan Emas
1975 | mixed media on paper | 36.5 x 36.5 cm
signed and dated (lower right): "Sadali '75"
Rp. 28 - 42.000.000 | US\$ 1,725 - 2.588



756 Pirous, Abdul Djalil | (Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)
Kilau Emas di Atas Putih | 1983 | mixed media on paper | 30 x 30 cm
signed and dated (lower left): "AD Pirous '83"
Rp. 12 - 18.000.000 | US\$ 740 - 1.109





757 Pirous, Abdul Djalil | ((Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)
Garis Merah | 1999 | mixed media on canvas | 30 x 45 cm
signed and dated (lower right): "AD Pirous '99"
Rp. 28 - 42.000.000 | US\$ 1.725 - 2.588

Abstraction as Inner Reflection by Umi Dachlan

Lot #758 - 760

Umi Dachlan (1942–2009) is celebrated as one of Indonesia's pioneering abstract painters, whose life's work reflects a profound engagement with spirituality, nature, and personal introspection. As one of the few prominent women artists in Indonesia's modernist movement, Dachlan developed a distinct voice that blended the formal language of abstraction with her own quiet meditations on existence.

Influenced by her studies at Bandung Institute of Technology (ITB), under the mentorship of masters like Ahmad Sadali, Dachlan embraced abstraction not as pure formalism, but as a means of expressing the unseen rhythms of life and faith. Her compositions often evoke organic forms, landscapes, and cosmic order — rendered through rich layering, earthy palettes, and restrained gestures. The use of texture, color modulation, and controlled spontaneity became her way of capturing the intangible: the harmony of the natural world, the subtle balance between chaos and serenity, and the quiet force of spiritual reflection.

For Dachlan, abstraction offered a personal, contemplative space — one that allowed her to explore both her cultural identity and her inner spiritual journey without the constraints of figuration. In her hands, abstract painting became an act of devotion and inquiry, a visual prayer that speaks softly of balance, patience, and the unseen energies that shape our world.

Her enduring legacy lies not only in her contributions to Indonesian modern art, but also in her quiet defiance — forging a path as a woman artist, teacher, and spiritual seeker committed to the possibilities of abstraction.



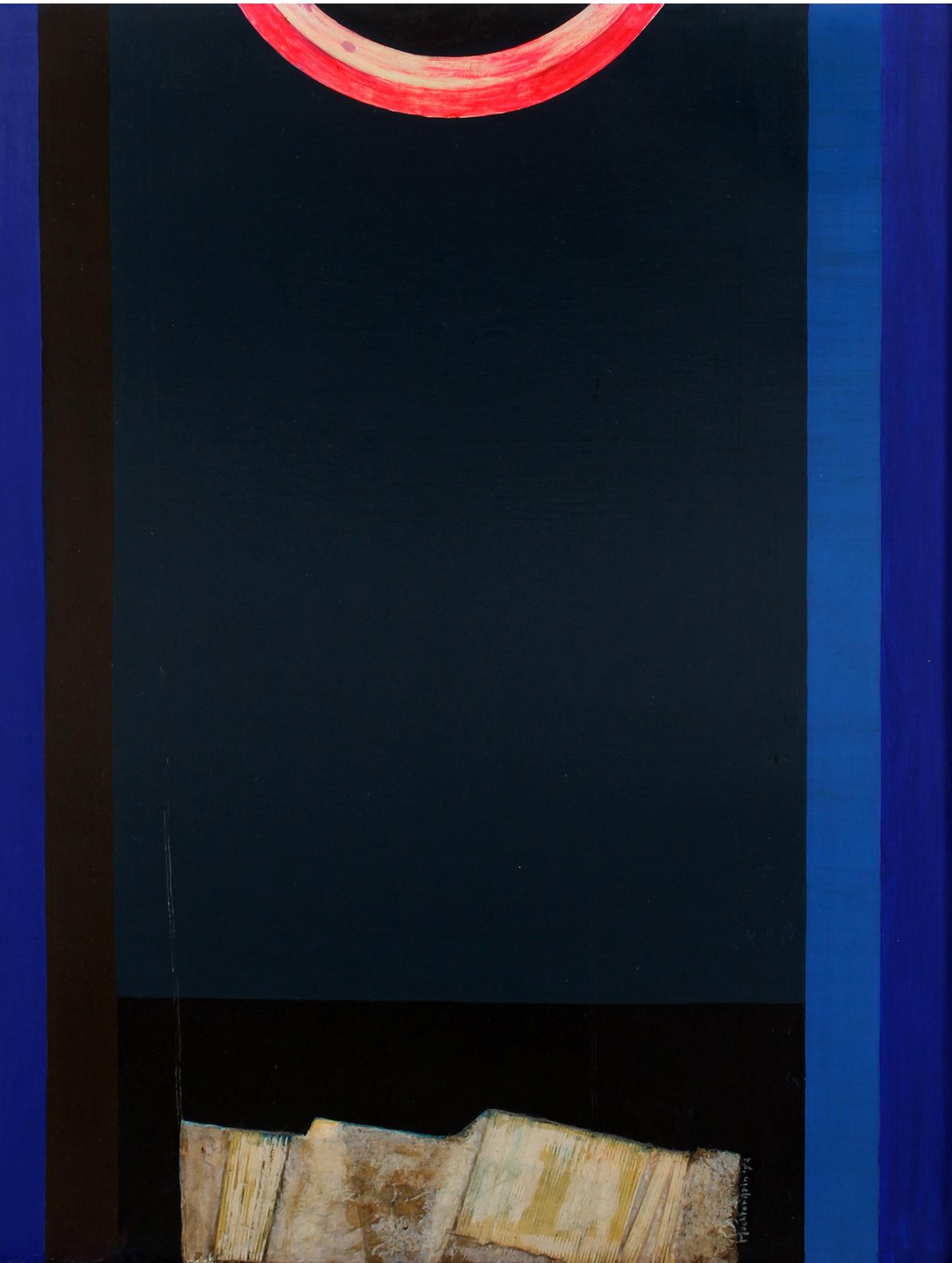
758 **Umi Dachlan** | (Cirebon, W. Java, 1942 - Bandung, W. Java, 2009)
Abstract Composition I | 1992 | oil on canvas | 85 x 75 cm
signed and dated (lower right): "Umi '92"
Rp. 36 - 54.000.000 | US\$ 2.218 - 3.327



759 **Umi Dachlan** | (Cirebon, W. Java, 1942 - Bandung, W. Java, 2009)
Vertical Fields on A Turquoise Green
1993 | mixed media on paper | 38 x 28 cm
signed and dated (lower right): "Umi d '93"
Rp. 9 - 13.500.000 | US\$ 555 - 832



760 **Umi Dachlan** | (Cirebon, W. Java, 1942 - Bandung, W. Java, 2009)
Abstrak | 1995 | mixed media on canvas | 30 x 30 cm
signed and dated (lower left): "Umi d '95"
Rp. 22 - 33.000.000 | US\$ 1.356 - 2.033



1968/1969



761 **Apin, Mochtar** | (Bandung, W. Java, 1923 - 1994)
Abstract Composition: Mystery of Night at Moonlight
1974 | acrylics on canvas | 100 x 81 cm
signed and dated (lower right): "Mochtar Apin '74"
Rp. 70 - 105.000.000 | US\$ 4.312 - 6.468

Suara Para Cenayang by Hanafi

Lot #762

Throughout his career, Hanafi has established himself as one of Indonesia's master painters, continuously pushing the boundaries of abstraction to explore the complexities of human existence, memory, and perception. Rooted in a deep sensitivity to his cultural surroundings and inner world, Hanafi's abstract works are meditative spaces where the visible and invisible converge — offering viewers not representations, but emotional and spiritual resonances.

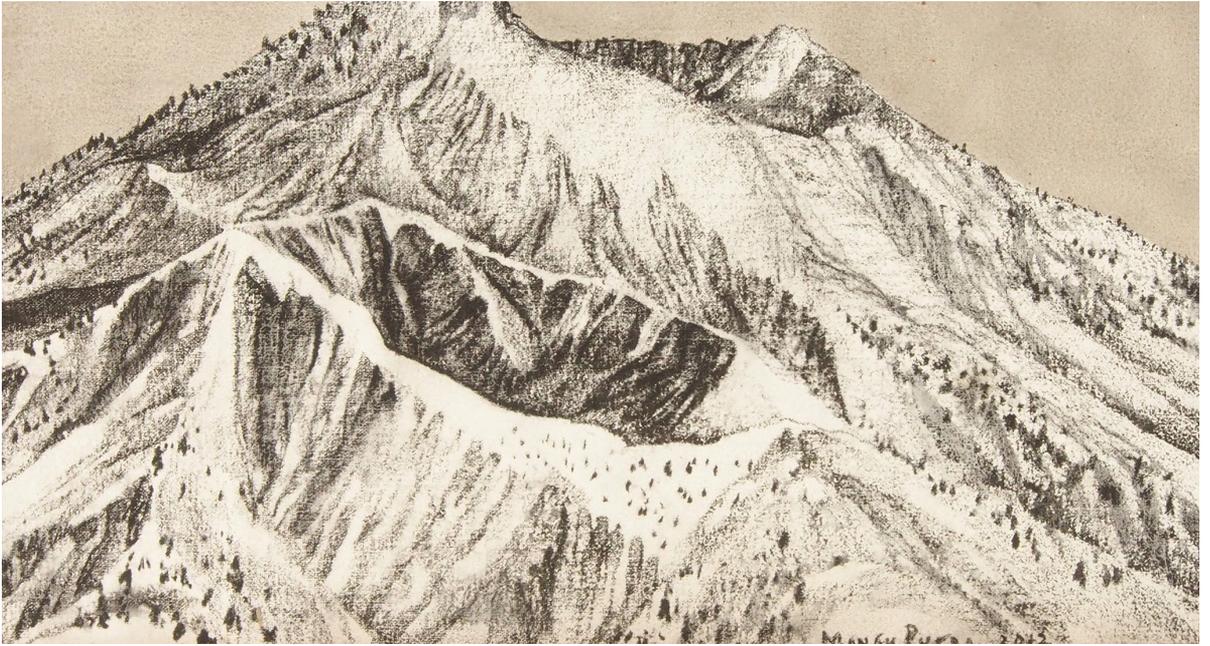
In *Suara Para Cenayang* (The Voices of the Shamans), Hanafi delves into the realm of the mystical. Rendered in a stark, monochrome palette, the painting strips away all excess, leaving behind a dense, contemplative surface where shadows, textures, and subtle tonal shifts suggest hidden presences. The absence of color becomes a conscious act, emphasizing the weight of silence and the haunting quality of the shamanic voices evoked by the title. Through this restrained visual language, Hanafi invites the viewer into an intimate dialogue with the unknown — much like the role of the cenayang who traverses between worlds, listening to whispers beyond ordinary hearing.

Hanafi's lifelong devotion to abstraction stems from his desire to capture what lies beyond the grasp of words or figurative representation. For him, abstraction is not detachment but immersion — a way of approaching the intangible forces that shape human consciousness, emotion, and spiritual life. In *Suara Para Cenayang*, the canvas becomes a threshold, allowing us to feel the echoes of the unseen and reflect on the mysteries that live beneath the surface of reality.



762 **Hanafi** | (b. Purworejo, C. Java, 1960)
Suara Para Cenayang | 2020 | acrylics on canvas | 235 x 270 cm
signed and dated (lower right): "Hanafi '20"
Accompanied with a certificate authenticity
published and signed by the artist
Rp. 140 - 210.000.000 | US\$ 8.624 - 12.936





763 **Mangu Putra, Gusti Agung** | (b. Sangeh, Bali, 1963)
Gunung Batur Bali | 2012 | acrylic, charcoal on canvas | 40 x 70 cm
signed and dated (lower right): "Mangu Putra 2012"
Rp. 36 - 54.000.000 | US\$ 2.218 - 3.327

Flowers in A Vase by Arie Smit

Lot #764 - 765

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 vase against a blue 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 and asters amongst the flowers. showing that Arie Smit actually painted poetic realism. as one of his biographers called his works.



764 **Arie Smit** | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
Flowers In A Vase | 2006 | acrylics on canvas | 35 x 31 cm
signed and dated (lower right): "Arie Smit '06"
Accompanied with a certificate authenticity
published and signed by the artist
Rp. 30 - 45.000.000 | US\$ 1,848 - 2.772



765 **Arie Smit** | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
In Front of The Temple | 2003 | acrylics on canvas | 31 x 36 cm
signed and dated (lower left): "Arie Smit '03"
Accompanied with a certificate authenticity
published and signed by the artist
Rp. 36 - 54.000.000 | US\$ 2.218 - 3.327



g. sidarta 1977

Ngaben by Gunarsa, Nyoman

Lot #766

Nyoman Gunarsa's paintings are among the most dynamic and expressive in Balinese art. What distinguishes him from other Balinese artists is his highly individual expressive and dynamic style of painting, which he developed since 1970.

Gunarsa's paintings are composed of various brushstrokes. It seems that initially they are broad and flat to create shapes or volumes. Then, later, they become more rapid and energetic to accentuate edges and indicate movement. The figures in Nyoman's paintings become a vehicle through which he expresses his own explosive artistic energy.

This painting is a special piece because of its subject matter, showing the artist's amazing energy and spirit for creativity, in painting what would be otherwise a rather morbid scene, a cremation ceremony. This Balinese plebon cremation ceremony is depicted more like an elaborate theatrical performance, with wonderful funerary pyres in the form of singa (lion/large cat like mythical creature) for the lower castes, and lembu (dark colored cattle) for the higher castes. Attending men controlling the fires, are rendered like dancers as well. The entire scene looks like a great dance performance, rather than a morbid funeral.



766 **Gunarsa, Nyoman** | (Klungkung, Bali, 1944 - Denpasar, Bali, 2017)
Ngaben | 1973 | oil on canvas | 115 x 145 cm
signed and dated (lower right): "artist monogram '73"
Rp. 100 - 150.000.000 | US\$ 6.160 - 9.240



767 **Gunarsa, Nyoman** | (Klungkung, Bali, 1944 - Denpasar, Bali, 2017)
Barong Bali | 1975 | oil on canvas | 151 x 109 cm
signed (lower right) with the artist's monogram '75'
Rp. 60 - 90.000.000 | US\$ 3.696 - 5.544



768 Sidharta Soegijo, Gregorius | (Yogyakarta, 1932 - Solo, C. Java, 2006)
Kebun Ku | 1999 | oil on canvas | 101 x 135 cm
signed and dated (lower left): "G. Sidharta 1999"
Rp. 40 - 60.000.000 | US\$ 2.464 - 3.696



769 **Widayanto, F.** | (b. Jakarta, 1953)
Angels | ceramic | 4 pcs each measuring h. 28 cm
signed: "F Widayanto"
Rp. 20 - 30.000.000 | US\$ 1.232 - 1.848



INDEX OF THE ARTISTS (the numbers following the artist's name indicate lot number)

For the artist's biographies, please check out our website: www.sidharta-auctioneer.com or send your enquiries to: info@sidharta.co

A		P	
Abas Alibasjah	717, 719	Pecut Sumantri	701
Agus Djaya	731, 732	Permadi Lyosta	742
Alfi, Jumaldi	703	Pirous, Abdul Djalil	756, 757
Amrus Natalsya	736	Popo Iskandar	727
Apin, Mochtar	761	Pupuk Daru Purnomo	709
Arie Smit	764, 765		
Arifien 'Neif'	738, 739		
B		R	
Barli Sasmitawinata	744, 745	Roelijati, Siti	722
Batara Lubis	723, 724	Rosar	743
D		S	
Djokopekik	733, 734	Sadali, Ahmad	754, 755
G		Sidharta Soegijo, Gregorius	768
Gambiranom Suhardi	748	Soetopo	716
Godod Sutejo 710		Sonnega, Auke Cornelis	730
Gunarsa, Nyoman	766	Sri Warso Wahono	704
Gunarsa, Nyoman	767	Sudarso	706, 735
H		Sudjono Abdullah	711, 750
Hanafi 762		Suwaji	715
Hendra Gunawan	728	Syahri	749
Indra, Ida Bagus	740		
J		T	
Jeihan Sukmantoro	720	Tatang Kuntjoro	747
Jeihan Sukmantoro	741		
K		U	
Kandar, Cak	714, 718	Umi Dachlan	758, 759, 760
Kartika Affandi	752		
Krijono	712, 713		
L		V	
Lee Man Fong	729	Van der Sterren, John	753
M			
Mahjuddin S.	751		
Mangu Putra, Gusti Agung	763		
Mozes Misdya	705		
N		W	
Nana Tedja	702	Widayanto, F.	769
Nasirun	737	Widayat	721, 725, 726
O			
Omar Yahya	746		
Otto Djaya, R.	707, 708		



Syanda Kunto Prabowo
CEO & CO FOUNDER
E syanda@sidharta.co



Amir Sidharta
CO FOUNDER
E amir@sidharta.co

ART DEPARTMENT



Vera Wati
FINE ART AUCTION
E vera@sidharta.co



Desi Linda Sari
FUTURE VINTAGE &
COLLECTIBLES AUCTION
E desi@sidharta.co



Ahmad Bukhori
ART COLLECTION COORDINATOR
E buki@sidharta.co



Adinda Maharani Jaelani
ACCOUNTING
E adinda@sidharta.co

GENERAL AFFAIRS



Dwi Asih Setyawati
GENERAL AFFAIRS
E titik@sidharta.co



Dedi Mulyadi
STORAGE & DELIVERY
ADMINISTRATION
E dedi@sidharta.co

