

**BEAT
BID**
Auction

SIDHarta
AUCTIONEER



Uji Handoko Eko Saputro (Hahan), *Rise of The Dark Prince*

LIVE AUCTION

Sunday, March 8, 2026

Starting at 14.00 WIB

Media Partner:

INDOARUNOW

ONLINE BIDDING

starts on Saturday, February 28, 2026



BEAT BID AUCTION

LIVE AUCTION

Sunday, March 8, 2026

Starting at 14.00 WIB

VIEWING

March 6 - 7, 2026

@11.00 - 18.00 WIB

or by appointment

VENUE

Jakarta Art Hub

Wisma Geha 3rd Floor

Jl. Timor no. 25 Menteng

Jakarta 10350, Indonesia

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

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

REGISTRATION &

Inquiry:

m: +62 816 1041 46

wa: +62 813 1255 5543

Instagram: **@beatbidauction**

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.

Media Partner:

INDOARUNOW



MESSAGE FROM THE CEO OF BEAT BID

Dear Art Lovers & Collectors,

Welcome to **Beat Bid** at The Jakarta Art Hub.

Beat Bid is our newly established auction platform dedicated exclusively to contemporary Indonesian art, powered by **Sidharta Auctioneer**. In this edition, we present a carefully curated selection of works created between 2009–2019, spanning a diverse range of media and visual approaches that reflect the dynamism of Indonesia's contemporary scene.

Featuring 14 lots by prominent contemporary artists including **Angki Purbandono, Arkiv Vilmansa, Agung Prabowo "Agugn", Bestrizal (Besta), Eddie Hara, Eddy Susanto, Mariam Sofrina, Mella Jaarsma, Oky Rey Montha, Restu Taufik Akbar, Uji Handoko Eko Saputro (Hahan), and Wedhar Riyadi**, this auction highlights artists whose consistency, commitment, and strong collectors following continue to shape the current artistic landscape. Each artist contributes a distinct perspective, reflecting the depth of contemporary Indonesian art today.

We invite you to experience the works firsthand during our preview exhibition at RUBANAH Gallery from March 6–7, 2026. Condition reports are available upon request. Please note that a 22% buyer's premium will be applied to the hammer price. Payments may be made via bank transfer or credit card.

We also extend our sincere appreciation to **INDOARTNOW** as our media partner for supporting this initiative.

Join us for this special edition and discover the pulse of contemporary Indonesian art through **Beat Bid**.

Happy bidding!

Syanda Kunto
CEO
Beat Bid



HOW TO BID ONLINE

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

Website Instructions



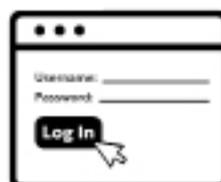
Navigate to this address on your browser
www.sidharta-auctioneer.com

1



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

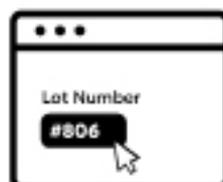
2



Create Account
and Log In

3

Bidding Instructions



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

1



Click *Place Bid*

2



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

3

Important Information

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

For Further Assistance Please Contact:

+62 8131255543

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REGISTRATION FORM
BEAT BID AUCTION
MARCH 8, 2026

Paddle Number:

Registration Number:

I wish to place the following bids for the following auction on March 8, 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 Beat Bid 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. I Authorize Sidharta Auctioneer to send invoice, via email: _____

Signature: _____ Date: _____



FORMULIR REGISTRASI
BEAT BID AUCTION
8 MARET 2026

Paddle Number:
Registration Number:

Saya mendaftarkan untuk berpartisipasi dalam Lelang BEAT BID tanggal 8 Maret 2026. Saya memahami bahwa setiap nomor lot yang saya minati dalam Lelang Beat Bid ini sesuai dengan Syarat dan Ketentuan untuk Pembeli yang tertera pada website kami. 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 Lelang Beat Bid 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.

Nama Bank : _____ **Cabang :** _____

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

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

BIDS

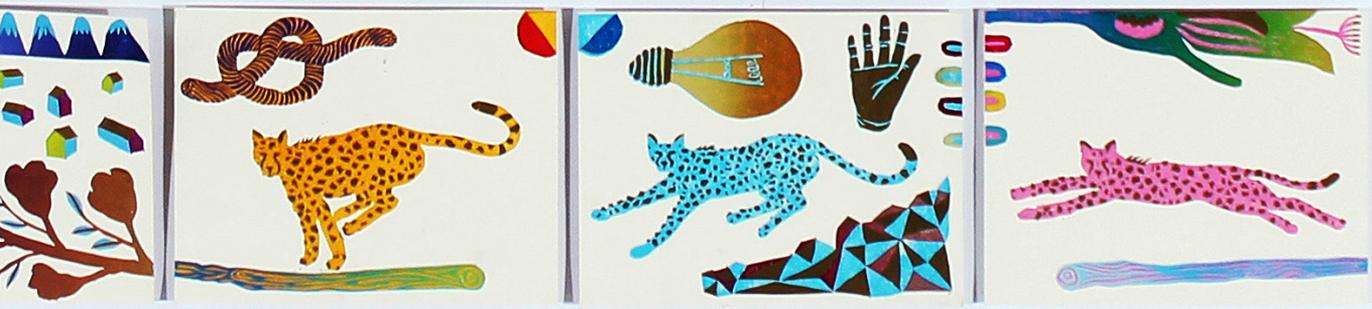
Nomor Lot	Judul	Batas Atas Penawaran
_____	_____	_____
_____	_____	_____
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_____	_____	_____

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

Tanda Tangan: _____ Tanggal: _____



BEAT BID 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 perhour, so for example, **14 lots should take about 30 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!

Beat Bid













MIMPI YANG TERBANG BY BESTRIZAL (BESTA)

Lot #201

Besta Bestrizal is an Indonesian artist renowned for his mastery of charcoal as a medium and revolves around the themes of humanity, science and art.

Bestrizal's photo-realist approach is grounded in photography where he constructs scenarios that are then processed as digital images that are later manipulated and embellished with elements that enable the artist to further present his moral and personal message. This work, "Mimpi Yang Terbang", is part of the artist's solo show in 2011 with the title "Changes". This show marked a significant moment in his career, showcasing his transition toward his signature hyper-detailed, monochromatic style using charcoal on various mediums. Besta was a finalist for the Indonesian Art Award in 2010 and exhibited at the 14th Jakarta Biennale in 2011–12. In 2014, he also participated in a group exhibition at the Museum of Contemporary Art of Rome.

This work depicts a boy seen from behind, possibly modeled after the artist's youngest son. The shirtless figure suggests vulnerability and humanity. The angel wings, a recurring motif in his oeuvres, are composed of letters and symbols, pointing to ideas of language, words, and knowledge as sources of power, evoking a human aspiration toward freedom. The dark, muted background and dramatic lighting create a somber, introspective atmosphere, often associated with transformation, identity, and power.

201

Bestrizal (Besta) | (b. Padang. W. Sumatra, 1973)

Mimpi Yang Terbang | 2011

charcoal on mosaica board | 82 x 102 cm

Rp 35 - 52.500.000



THE PENGUIN

BY ANGKI PURBANDONO

Lot #202

Angki Purbandono is an optimist. In 2012, when the Indonesian artist spent longer-than-expected time in a prison in Yogyakarta, he was eventually permitted to set up a studio and continue his practice within the prison compound. Among the tools he was allowed was a scanner. He then began to explore more intensively the art of scannography, a medium he had been familiar with since 2005, using materials he found inside the compound. During this period, he also initiated a prison art program, and works produced through the initiative were later exhibited in *The Swimmers* at Mizuma Gallery. While not being part of *The Swimmers* exhibition, *The Penguin* artwork shares the same visual identity and methodology.

Purbandono is a co-founder of MES56, a loosely organized photographers' collective established in Yogyakarta in 2002 in reaction to conventional notions of salon portraiture and street photography in Indonesian photography. He pushes this resistance further by rejecting the camera altogether, instead using scanners to create his signature "scan-art."

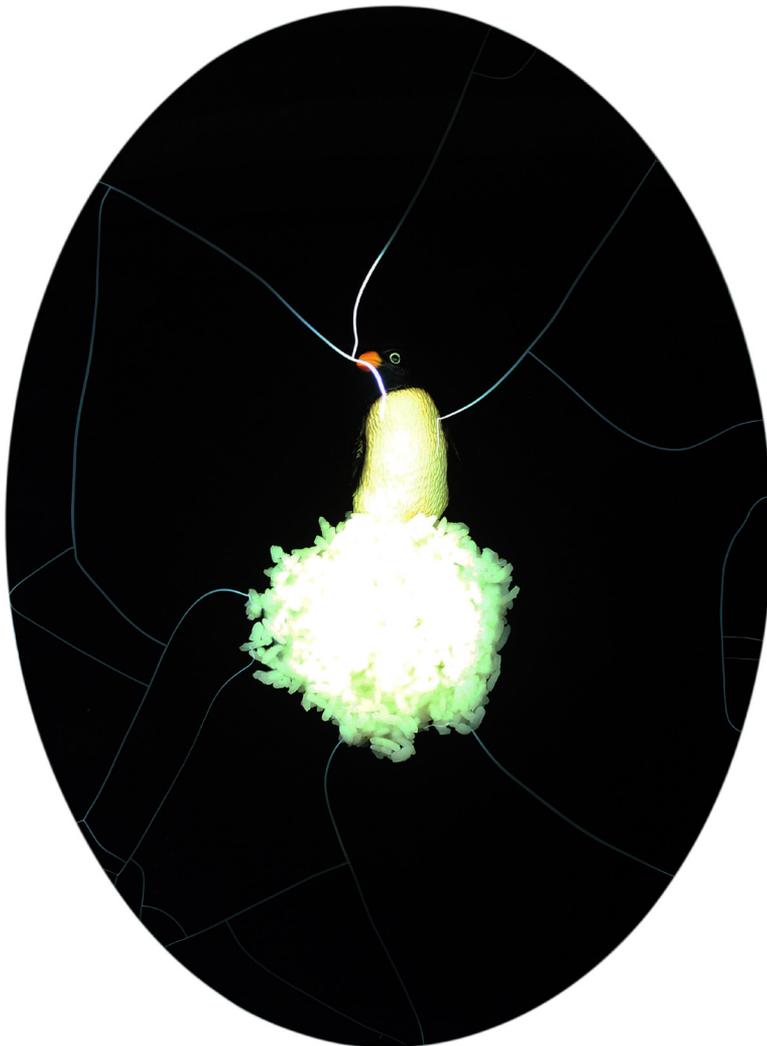
202

Angki Purbandono | (b. Kendal, C. Java, 1971)

The Penguin | 2012

scanography print on acrylic, light box installation | 120 x 100 cm

Rp 40 - 60.000.000



UNDER PRESSURE

BY OKY REY MONTHA

Lot #203

Oky Rey Montha, better known as Kyre, creates works heavily influenced by cartoons and comics. Combined with his illustrative approach, these influences situate his practice within pop surrealism, where he explores personal symbolism, spirituality, and visual fantasy.

According to Jim Supangkat, like comics, where facial lines convey not only emotion but also character, Kyre emphasizes expressive faces to build narrative. His works often feature stylized depictions of himself, partner, and surrounding through which he recounts darker chapters of his life. The pressure and manipulation of lines in these faces reveal psychological depth and emotional intensity.

In this painting, the central figure—Kyre—represents the artist, his family, friends, and environment. Another recurring character is the rabbit. As curator Suwarno Wisetrotomo notes, the core story reflects Kyre's childhood and adolescence in North Sumatra, where, as the eldest child, he grew up under strict parental expectations. Tasked with responsibility and hard work, much of his time was spent caring for his siblings' rabbits and handling household duties. A banner reading "Struggle" as well as the title "Under Pressure" beneath the figure underscores this experience.

This work is part of his solo exhibition *Kyrelogy*—a play on "Kyre" and "-logy," meaning "the study of." The term encapsulates an exploration of his personal universe, symbolic language, and creative philosophy, expressed through vibrant pop surrealist imagery addressing identity, social dynamics, and spirituality.

203

Oky Rey Montha | (b. Yogyakarta, 1986)

Under Pressure | 2010

acrylic and spray paint on canvas | 200 x 150 cm

Rp 50 - 75.000.000



THE HEARTBREAKER

BY WEDHAR RIYADI

Lot #204

Wedhar Riyadi is part of a group of Indonesian artists whose work is strongly influenced by the era of change, which saw the fall of the Suharto regime, the subsequent transition to democracy, and an increasing influx of popular culture in local entertainment. The impact of the socio-political changes found expression in his work, which appropriates and draws upon various forms of mass media to create surreal, absurdist worlds. His wide-ranging practice encompasses drawings, paintings, murals, sculptures and illustration on various forms of medium.

This painting is one of the artist's earlier works which draws from his background as a graphic artist and has long been influenced by popular art such as comics, posters and magazines.

The figure is rendered in a distinct style influenced by comic characters, with the word "Heartbreak" inscribed on his waistband and wristband. Posed as a boxer, the title *The Heartbreaker* functions as a visual pun. A heart symbol adorns his left eye, reinforcing the recurring heart motif also seen in his *Jennie Series*, which features similarly stylized characters with anatomically detailed hearts. The presence of combat sports imagery in this work further anticipates his later depiction of a Bruce Lee figure in the *Indonesian Eye* exhibition in 2011.

204

Wedhar Riyadi | (b. Yogyakarta, 1980)

Heart Break | 2010 | acrylics on canvas | 110 x 80 cm

Rp 40 - 60.000.000



MAGICAL FOR(REST) PEACEFUL PHASE

BY RESTU TAUFIK AKBAR

Lot #205

This painting is one of Restu's explorations into expressing the transcendental in his practice. Exhibited alongside others in the same series in a solo exhibition titled *Lucidity* at ROH Projects, Restu seeks to create a gateway for audiences to experience nature's mysticism.

Using strong, layered enamel colours combined with white stripes of paint suggesting light to produce an effect in which the colours themselves appear to swirl, wrinkle, and surrender to gravity—to the force of nature—the work, while formally distinct from the European Romantic era painters, seeks to evoke a similar sense of sublime. The artist combines transcendentalist philosophy with his own experience of being immersed in nature, as well as his spiritual beliefs.

For him, to “rest” is to return to the human natural state, a oneness with nature, hence the word *Forest* in this series is conceived as a compound of “for rest.” For the artist, a human being, especially an artist, is neither the body nor the space it inhabits, nor directly nature itself; rather, the artist is an experiencing being.

The “magical” element is not necessarily something supernatural, but rather something out of the ordinary. The light source in the painting is intended to depict the moment when, as if being lost in a forest, the fear of being overwhelmed by nature transforms into awe as light passes through. Created during his formative years, around the time he enrolled in art school, this artwork remains an important mark in the development of his oeuvre.

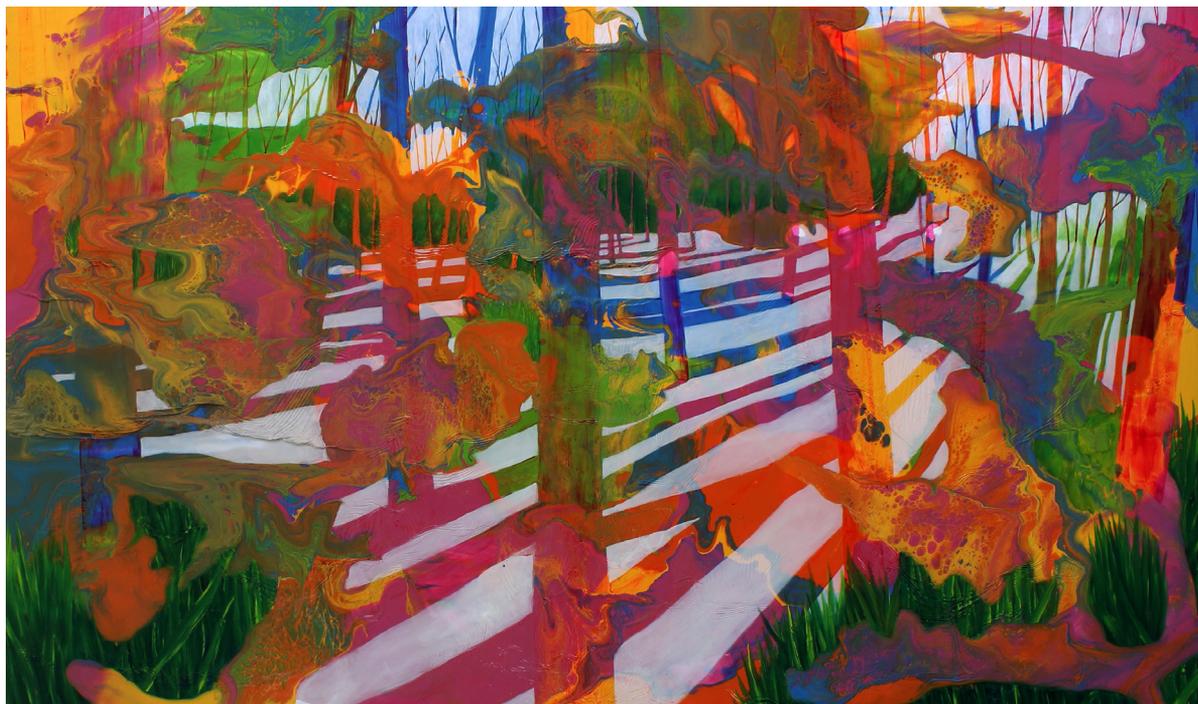
205

Restu Taufik Akbar | (b. Bandung, W. Java, 1990)

Magical For(rest) Peaceful Phase | 2015

enamel and oil on canvas | 120 x 200 cm

Rp 50 - 75.000.000



FLOWER COMPOSITION #1

BY ARKIV VILMANSA

Lot #206

In Arkiv Vilmansa's paintings lives a fantastical blur. Chaotic yet serene, where colour, abstraction, and faint familiarity collide. In this liminal space between the real and the surreal, Arkiv Vilmansa weaves a rhythmic, chromatic turbulence that invites viewers to question perception itself: is it real, or imagined?

An Indonesian contemporary artist trained as an architect, Arkiv is known for his art toys, cartoon-inspired paintings defined by bold outlines, flat forms, and vibrant colours. Influenced by street art, toys, fashion, nature, and subculture, with childhood memories as his anchor, he balances structural discipline with raw, liberating expression.

This painting, created around the period of his "Wounderland" exhibition series across the United States and Southeast Asia, does not depict literal tropical flora and landscapes but rather their remembered sensations. Curvaceous lines and luscious hues move across the canvas in a rhythm that is felt rather than heard.

Continuing to develop his signature imagery, Arkiv features fresh subject matters; flowers that transform into mystical faunas or abstract lines.

206

Arkiv Vilmansa | (b. Bandung, W. Java, 1979)

Flower Composition #1 | 2012 | acrylics on canvas | 120 x 150 cm

Rp 70 - 105.000.000



THE CROWD

BY AGUNG PRABOWO “AGUGN”

Lot #207

Since graduating from the Graphic Art major at the Faculty of Art and Design, ITB, the artist has explored various printmaking techniques, primarily linocut. He has committed himself to pushing the boundaries of printmaking by incorporating both analog and digital processes. Fear, nature, and ancient Indonesian arts have been central driving forces in his practice, through which he critiques anthropomorphic perspectives.

This piece was created the year after his first solo exhibition, *Natural Mystic*, and was later exhibited in the group show *Subject Matter: A Locus of Collectivism* at Art:1 Gallery in 2013, curated by Asmudjo Jono Irianto. Tasked with responding to and expanding on the mundane theme of “Sapu” (eng: Broom), Agung refused to present a literal depiction of the object. Instead, he treated it as a “rhetorical code that appears metaphorically.” The resulting work is a complex collage of vibrant, colorful illustrations depicting various figures, animals, and abstract forms, while the two central humanoid figures are posed holding bunches of root and twigs. The artist often employs universal objects and figures to foster imagination and explore their interconnectedness.

207

Agung Prabowo "Agugn" | (b. Bandung, W. Java, 1985)
Crowd | 2013 | linocut print on paper, ed. 2/3 | 135 x 135 cm
Rp 30 - 40.000.000



RISE OF THE DARK PRINCE

BY UJI 'HAHAN' HANDOKO EKO SAPUTRO

Lot #208

Adhering to his persistent inquisition into the tensions between 'high' and 'low' art, as well as the art history canon and the art market, Uji "Hahan" Handoko Eko Saputro traces the movement and shifting recognition of Southeast Asian art on the global stage through the figure of Raden Saleh as the "Dark Prince." A play on words referencing both his characterisation as a Javanese prince entering high society circles, his physical appearance during the era of colonization, as well as the notion of a "dark horse:" an entity whose background is unknown yet unexpectedly succeeds.

Aptly exhibited at the ASEAN Gallery, this work features at its centre a crumpled Raden Saleh poster, taken from a photograph by Simon Kentgens of a Raden Saleh book launch brochure by Dr. Werner Kraus at Goethe Institut. The promotional page was found reused as an economic rice wrapper. This witty object reflects a real incident: while cleaning a cellar, a French family discovered a Raden Saleh painting, which was subsequently auctioned. A sequence of increasingly higher bids ultimately set an auction record of €7.2 million in 2018.

Right beside Saleh's figure in Hahan's painting appears a Buraq, the mystical creature said to move at an unfathomable, illogical speed, representing the unpredictability of value in the art market. Surrounded by symbols of luxury and auction culture, the painting depicts the art world's constant quest for value—securing legitimacy both in monetary terms and in recognition within the canon. The background features a checkered PNG or Photoshop transparency grid, suggesting that invisible 'editing' forces are always at play, both in the past and present: Raden Saleh's characterisation in Europe in the past, and the ongoing journey for his recognition Today.

208

Uji Handoko Eko Saputro (Hahan) | (b. Kebumen, C. Java, 1983)
Rise of The Dark Prince | 2019 | acrylics on canvas | 180 x 200 cm
Rp 150 - 225.000.000



THE ARABIC OLD TESTAMENT OF DURER BY EDDY SUSANTO

Lot #209

This painting is a distinctive work within the Albrecht Dürer woodcut and engraving appropriation series by Eddy Susanto, now one of the artist's most recognizable bodies of work. In later pieces from the Dürer series, Susanto transforms the outlines of biblical scenes into Javanese Carakan script. In this particular painting—appropriated from *The Seven Angels with the Trumpet* from *The Apocalypse* (also known as *The Opening of the Seventh Seal and the Eagle Crying “Woe”*) by Albrecht Dürer—the Old Testament text is rendered in Arabic script. In the earlier phase of the series, Susanto experimented with multiple lexicons, including Gregorian, Chinese, and, in this instance, Arabic.

In Java, the use of Arab Pegon script—popularized with the arrival of Islam—served both religious instruction and the vernacular adaptation of Arabic writing for local use. Its presence in this work is particularly resonant, as Dürer's *Apocalypse* reflected late 15th-century European anxieties over Ottoman expansion, which fueled apocalyptic fears.

Through Susanto's reinterpretation of Dürer, Javanese script history, and the historical tensions of Dürer's era, the painting can be read as a meditation on how different societies negotiate the arrival of new cultural and religious influences.

209

Eddy Susanto | (b. Yogyakarta, 1975)

The Arabic Old Testament of Durer | 2011

acrylic and drawing pen on canvas | 280 x 200 cm

Rp 150 - 225.000.000



FRONTIER I & II

BY MELLA JAARSMA

Lot #210 & 211

The Frontier series, including a performance piece in 2012 and several works developed in 2011, was inspired by Peranakan culture. The Peranakans in Indonesia cultivated a distinct culture, one that is more than a mere addition of individual elements from the three main ethnicities—Chinese, Indonesian, and Dutch. The paintings reflect the essence of this culture, in which different colours and linear elements are stitched into one. While in Frontier II the body and face are more obscured, in Frontier I the naked flesh takes centre stage.

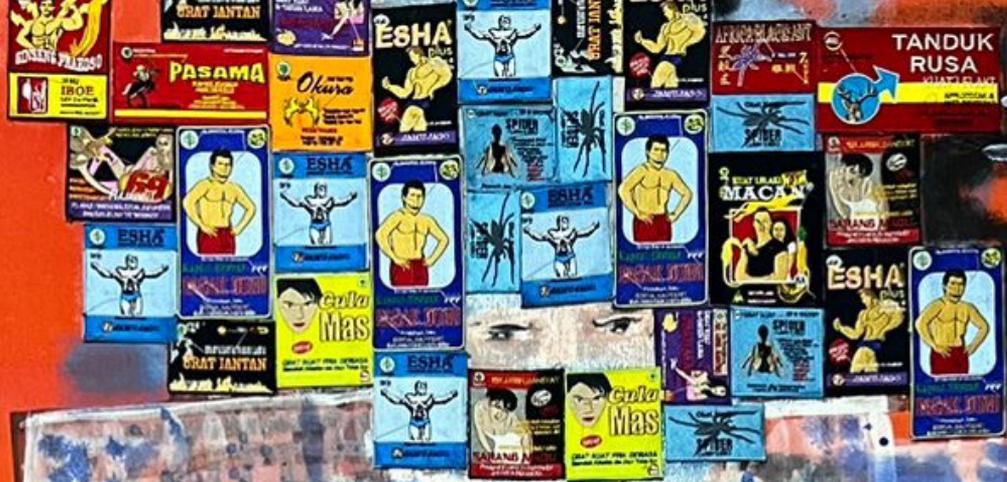
Generations of Peranakans have passed through different, often difficult, political situations in Indonesia, while the culture itself has gradually eroded, raising concerns that what may remain is only its aestheticised, stereotyped, and exoticised version.

Through her work, Mella Jaarsma questions origins and actively deconstructs identities by producing renewable ones. She presents identity as a transient invention—an impermanent structure or a changeable façade—thus provoking viewers to reflect on how positions and identities, both within groups and within individuals, can be reversed depending on their surroundings.

210

Mella Jaarsma | (b. Emmeloord, Netherlands, 1960)
Frontier I | 2011 | acrylics on canvas | 200 x 100 cm
Rp 80 - 120.000.000





211

Mella Jaarsma | (b. Emmeloord, Netherlands, 1960)
Frontier II | 2011 | acrylics on canvas | 200 x 100 cm
Rp 80 - 120.000.000



06.15 AM

BY MARIAM SOFRINA

Lot #212

This painting is part of Mariam Sofrina's solo exhibition *The Archetypal Landscape*, a body of six works in which each title denotes a specific time of day or month of the year.

Mariam Sofrina's photorealist paintings offer a visual space that slows perception and restores the experience of depth and silence. Rather than simply replicating photographic reality, her works create a visual threshold that shifts perception from mere sight to reflective affect. One of the most striking aspects of her cityscapes is the absence of human figures; yet instead of appearing abandoned, the spaces feel fresh—like the quiet atmosphere of early morning.

While using photographs as references, Sofrina captures or subtly alters precise moments so that the mood evokes cool, temperate weather, removed from the busy hubbub of Bandung. Seemingly ordinary subjects—soft sunlight and long shadows, a quiet street in a dense urban neighborhood, overhead cables—generate visual tension and a subtle sense of the uncanny. Without human presence, the city itself emerges as the subject.

The viewer is gently shifted from visual familiarity into a state of emptiness tinged with nostalgia. The scene reflects the ongoing transformation of a typical Southeast Asian city—memory versus progress—initially resembling a documentary photograph that captures a poetic urban moment. The realization that the image is not a photograph but a manually and patiently executed painting, with barely visible traces of gesture, deepens its quiet intensity.

212

Mariam Sofrina | (b. 1983)

06.15 AM | 2013 | oil on canvas | 104 x 104 cm

Rp 80 - 120.000.000



SWEET DREAM MY BELOVED DARLING BOYS

BY EDDIE HARA

Lot #213

Eddie Hara's exuberantly colorful, layered paintings are strongly inspired by street art, comics, and elements of Art Brut and outsider art, ranging from folk to pop culture. Featuring childlike drawings interwoven with imaginary creatures—from nautical monsters to robots—Hara's works often comment on the social realities of everyday life around him.

Following his first trip to Switzerland in 1984, Hara stayed for three months and was deeply inspired by his first encounters with renowned European artworks in museums. He was particularly drawn to the works of Paul Klee and Miró. In 1989, he traveled to Holland intending to write a study on Lucebert, a member of the COBRA group. However, he became more interested in studying at a Dutch art academy and never met Lucebert.

In 1997, Hara decided to move to Switzerland, not only because of the connections he had established through residencies and earlier visits, but also to experience a society he felt might be less rigid and normative than his Javanese milieu, and to join his wife, a Swiss librarian.

This particular painting features dripping paint techniques and overlapping forms. At first glance, the characters appear cute and childlike, yet the composition suggests an undercurrent of chaos. Repeating motifs blur the boundaries between human, animal, and machine. The color palette—limited to black, white, red, blue, and pink—differs from his typically more densely colored works.

The inscription, "Sweet Dream My Beloved Daring Boys," sounds tender yet becomes layered when read alongside the imagery. The artist explains that the work reflects his experience of balancing his roles as artist and father, while his wife worked two jobs and often attended late meetings. He recalls that it became his responsibility to put his two young children to bed, reading them Swiss-German tales until they fell asleep, before continuing his night by watching the news.

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Eddie Hara | (b. Salatiga, C. Java, 1957)

Sweet Dream My Beloved Darling Boys | 2009

acrylics on canvas | 150 x 150 cm

Rp 95 - 140.000.000



THE HAPPY LOVE VICTIMS #1

BY EDDIE HARA

Lot #214

The Happy Love Victims #1 is an artwork by the Basel-based Indonesian artist EddiE haRA, exhibited in his solo presentation Carnival of the FUNtastic (2011) at Nadi Gallery, Jakarta. The piece is one of only two works in this series created in the form of a light box, while Happy Love Victims #3 is a screenprint on acrylic.

While mixed-medium, volumetric, and 3D artworks have been part of the artist's oeuvre since his time at ASRI Yogyakarta, the residency in West Jakarta that EddiE underwent prior to this exhibition enabled him to utilize new, in his words, "Industrial Folk Art" mediums such as various metal plates and higher-tech process.

This solo exhibition marks EddiE's move towards darker, more sarcastic themes, which is palpable, as inferred in the artwork's title as well as in the abundant depiction of skulls. The shift in tone parallels the increasing chaos and mayhem in the world that the artist perceives as "tattered." However, as much as this exhibition features the duality in which the artist inhabits—being influenced by the "flat" visuals of outsider artists and subcultures while also practicing beyond them as a formally trained artist—the themes also reflect a constant tension between his concern for current society and the jovialness within his inevitably sunny disposition.

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Eddie Hara | (b. Padang. W. Sumatra, 1973)

The Happy Love Victims 1 | 2011

galvanized steel, polyurethane paint, acrylic sheet,
film sticker, light box installation | 100 x 200 x 10 cm
Rp 110 - 165.000.000





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