

southeast asian contemporary

singapore 28 october 2007

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southeast asian contemporary

SINGAPORE

SUNDAY, 28 OCTOBER 2007



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southeast asian contemporary

Singapore, Sunday, 28 October 2007

Auction

Sunday, 28 October 2007

Starting at 10:00 am

Venue

Grand Copthorne Waterfront Hotel,
392 Havelock Road, Singapore 169663

Public Viewing

Thursday 25 October 10 am – 8 pm

Friday 26 October 10 am – 8 pm

Saturday 27 October 10 am – 2 pm

Grand Copthorne Waterfront Hotel,
392 Havelock Road, Singapore 169663



INTRODUCTION

There are many who would disagree with the idea of Southeast Asia as a geographical, economic political or cultural unit. For them, the region is just too diverse, and inchoate: a cacophony of different voices lacking an over-arching sense of unity.

However, it pays to remember that for centuries Chinese traders at least have referred to Southeast Asia as a coherent whole, calling it 'Nanhai' or the South Seas, a phrase evoking an image of promise, exotic and enticing: rich in minerals, aromatics, hardwood and spices. For them, the region's diversity and cosmopolitanism possessed a commonality in language, in food and in culture – a culture of syncretism and openness.

Over the ages, Southeast Asia's great entrepôts - Malacca, Sri Wijaya, Ayudhya and Haiphong have echoed with a host of different languages, reflecting their countless visitors – Chinese traders, Arabs from the Hadramaut, Indian textile merchants from Calicut and Baroda, Spanish and Portuguese adventurers, Bugis privateers and Malay seafarers.

While today the region has been divided into a slew of nation states under the ASEAN umbrella, the core historical reality is of riverine cities, rice plains, porous borders and interlocking identities.

Still, in terms of business and economics the region has certainly begun to hum with activity. Even though China and India have to a large extent stolen the limelight in recent years, Southeast Asia's 550 million consumers remain a potent market. Ten years of solid GDP growth at 5-6% combined with strong export-oriented industries has created a thriving middle class and a burgeoning business élite eager to acquire the trappings of the good life. Indeed most multinationals, ignoring national boundaries, approach the region as a unit. However, in order to comprehend the market, managers, like their predecessors from ancient times, need to learn about the different nuances in terms of culture, society and politics and in this respect art - more especially contemporary art - has become a way of entering the psyche of a nation or a region, exploring the innermost workings of a people as they cope with the challenges of globalisation, digitalization, democratisation, environmental degradation and transparency issues.

The shifting tides and the movement of peoples have meant that the region's cultures - animistic and folkloric at their core - have always had

the ability to absorb the foreign and the new. Religions have entered the region and been embraced - Hindu and Buddhist traditions from the subcontinent, Confucian thinking from the Middle Kingdom, Islam from across the Indian Ocean and Christianity from the Europeans.

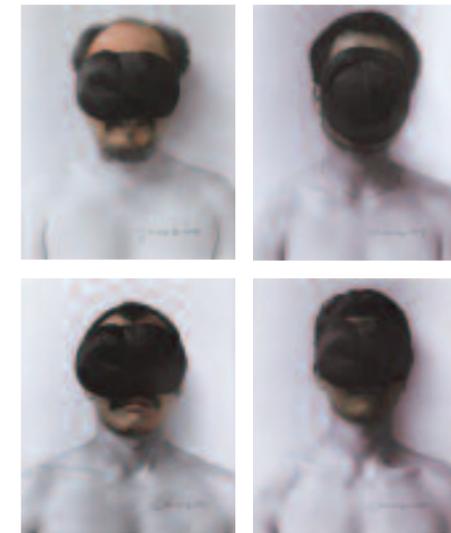
Indeed the cultural and civilizational brilliance of the region (and the rationale of much Southeast Asian contemporary art) lies in the way we have been able to make the foreign and the alien, familiar - shaping, for example, a localized Nusantara response to the great global faiths - witness the Nahdatul Ulama's sway in East Java, Bali's spirit-infused Hinduism and the Cao Dai and Hoa Hao sects of Vietnam's Mekong delta region or the El Shaddai sect in Philippines.

Similarly, foreign artifacts have in certain cases taken on a heightened significance once they enter the region. Ceramics from the kilns of Fujian, Annam and Sawankhalok from Central Thailand and textiles from India have become venerated objects, treasured by the peoples of Eastern archipelago. Even the most humble weavers from Sarawak, Laos or Palembang have appropriated ideas - things they've seen and heard - into their elegant *pua* and *ikat*, telling visual stories that link the present with the past and the future.

Given the wealth of sources, it is unsurprising that successive generations of artists have drawn from this rich pool of experience and tradition, shaped in turn by the vast historical events of the 20th century - the Second World War, the Japanese invasion, the collapse of the colonial powers and Independence, followed by the dizzying excitement of nationalism that intoxicated artists for many decades as they sought to achieve a sense of identity that was intrinsically Thai, Indonesian or Filipino.

With the advent of the new millennium and after decades of peace and at times hard-won prosperity, the region's artists have grown less enamoured of nationalistic causes. Disenchanted with political leaders and business élites, many of the region's best artists have returned to art-making in its purest form - exploring the personal impulses, memory, love and loss, behind their own creativity, drawing the universal from the particular.

2007 will go down in Southeast Asian art history as the year when the next generation of regional masters - Putu Sutawijaya, Handiwirman, Ahmad Zakii Anwar, Natee Utarit, Nyoman Masriadi and Nona Garcia



NINDITYO ADIPURNOMO
PORTRAIT OF JAVANESE MAN NY 19, 15, 9, 23

amongst others finally emerged from the shadows of their predecessors - Affandi, Hendra Gunawan, Thawan Duchanee, Latiff Mohidin and Arturo Luz. It is a coming of age and they are the standard bearers of their generation.

After years of trailing these creative giants both critically and commercially, the new wave of artists is finally upon us. They are the key players. Having grown up freed of the colonial yoke (not to mention the burdens of post-colonial thinking), this new phalanx of artists is avowedly Southeast Asian and proud of it. They are as happy with their Sony Playstations and iPods as they are sitting in a mosque or waiting outside a temple, because faith and religious practice remain at the core of Southeast Asian life.

Some artists are fascinated by technology and the changes it has brought with it. Still, artists like Louie Cordero, EddiE haRA and Eko Nugroho have managed to zigzag between their obsessions while remaining rooted in their cultures. Along with figures like Agus Suwage and Jose Legaspi they are exploring the outer limits of art practice and execution - challenging the notions of art, beauty and taboo.

In their wake come collectors, dealers, curators and art critics from across the globe. They are beginning to realise that Southeast Asia's burgeoning cultural centres such as Yogyakarta and Chiang Mai, with their artist-run spaces presided over by artists cum art mavens such as Kamin Lertchaiprasert, Nindityo Adipurnomo and Mella Jaarsma, are dynamic hot-spots where art hovers between tradition and experimentation.

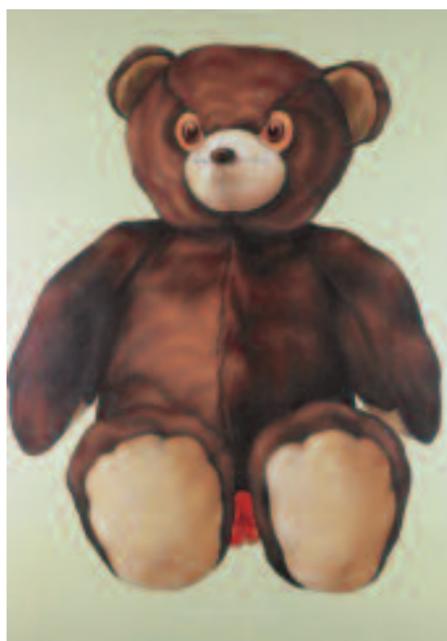
At the same time the region's artists have, much like their counterparts in New York, Berlin, Beijing and Sao Paulo, turned to new media - to photography, performance and installation work as they seek an aesthetic resolution of their personal concerns. Simryn Gill's elegantly cool and iconic photographs of people wearing fruits on their heads stand alongside Manit Sriwanichpoom's posed satirical portraits of the ultimate consumer fop, the Thai Pink Man, and Yee I-hann's highly evocative images of an other-worldly Sulu Sea.

However, in an age of YouTube, Air Asia, Giant hypermarts, Sharon Cuneta the Filipino soap opera diva, Tata Young the Thai popstar, AA Gym the Indonesian tele-evangelist preacher, the lines between entertainment and edification, seriousness and frivolity are breaking

down. The mass market is taking over and this is impacting on the arts, as can be seen in the manga-like simplicity of Bunga Jeruk's canvases, Kiko Escora's club scene portraits and Sudarna Putra's menacing teddy bears. In short there is a democratization of the arts, and whilst we have singled out some key marque names - the Jendela artists, Yunizar, Rudi Mantofani, Jumaldi Alfi, Handiwirman Saputra and Yusra Martunus, the Filipinas Nona Garcia, Geraldine Javier and Singapore's Jimmy Ong, there are countless other artists pushing at the edge of public attention.

What we have presented in this catalogue is merely the tip of the iceberg, and for me it is a signal honour to be in the position to herald in Southeast Asia's first ever Contemporary auction. A region of 550 million people is finally drawing the attention it deserves.

Valentine Willie



1 WAYAN SUDARNA PUTRA
TEDDY BEAR 1

INDONESIAN CONTEMPORARY ART (OVER THE PAST DECADE)

1997-1998 was a period of great upheaval and social unrest in Indonesia. Apart from the great economic crisis, the nation also witnessed horrific episodes of racial violence, violent political protests and the overthrowing of a brutal dictator. Ten years on and five presidents later, these changes have yet to lead to any remarkable transformations in Indonesia's socio-political conditions. The initial euphoria of freedom and democracy during Suharto's resignation has since subsided into Jakarta's stagnant waterways. The future remains uncertain without any promise of change; a wave of apathy blankets the nation.

Like their fellow countrymen, Indonesia's artists are still grappling with an irreconcilable past as they get on with the daily business of living. The most exciting Indonesian contemporary art made over the last decade has arisen from artists' instinctive need to reflect, introspect and give meaning to their lives within a contradictory and chaotic environment that seems devoid of progress. These works are a testament to the present struggle to survive within their current realities. They are a collection of visual documents on canvas, through objects and sculptures, installations, photographs and digital media.

Socio-political issues continue to drive the contemporary Indonesian voice. Agus Suwage's provocative and humorous self-portraits are an ongoing exploration into the contradictions and convergences in his

surroundings. The artist boldly appropriates popular cultural icons in his paintings to express his personal sense of displacement. Suwage's responses to life in a state of flux also extend to a wider universal level; they highlight the paradox of human nature, telling us violence and pain are inextricably linked to pleasure and joy.

There has been a growing diversity in artistic approaches since *Reformasi*. Ugo Untoro's passion for horses has led him to transform his beloved equine subjects into metaphors for Man's changing values and his relationship with his nature. Like Untoro, S. Teddy D. takes an equally unconventional approach using found objects and arbitrary motifs to express personal experiences or intellectual contemplations. Raw yet calculated, both the artists' work, although seemingly impulsive and crude with a particular brand of makeshift aesthetic, belie the witty and sensitive narratives of their worlds.

Mella Jaarsma, Arahmaini, and Melati Suryodarmo, through their conceptually-based works and performances addressing issues of identity and self, are influential figures who have gained a strong following and international acclaim over recent years. There is a newfound confidence amongst female voices: Astari Rasjid's paintings and multi-disciplinary work questions the way global lifestyles and consumerism has affected the contemporary Indonesian female identity; meanwhile Christine Ay Tjoe's silent declarations of transient and ineffable emotional experiences in line and colour communicate on a more intimate level.

Pioneering pop artist, EddiE haRA, continues to display his mischievous spirit through playful, fantastic, and child-like markings on canvas. The artist's unique signature and 'naughty' statements echo the truisms of tags and graffiti commonly scrawled along walls and public spaces around Indonesia's urban centres. His visual vocabulary, 'borrowed' from street art, comics and other graphic sources, has paved the way for younger artists whose work reference the current wave of underground comics, manga and animation such as Popok Tri Wahyudi and Eko Nugroho. This generation of artists also displays a strong global awareness, gleefully experimenting with digital technology and new media.

The Indonesian understanding of reality is informed by a sense of spirituality and mysticism. The *wayang* - its visual form, stories, and performance - accurately captures the seamless fusion of realism,

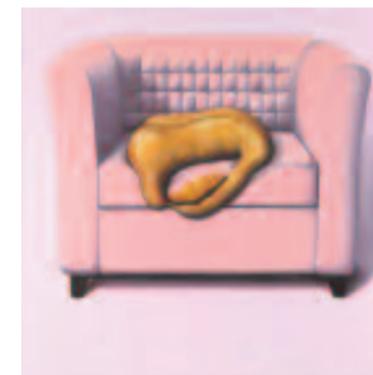
mysticism, myth, as well as the underlying values and codes incorporated within. This unique phenomenon is apparent in the works of Heri Dono, Entang Wiharso, Nasirun and Putu Sutawijaya among others.

The communal tradition known as *gotong-royong*, is a survival strategy adopted by a great majority of Indonesians. In this case, the boundaries between the private and the personal tend to become indistinct from the public and the communal. Nindityo Adipurnomo looks at the constraints and complexities of inherited social customs and mores. Tension arises from this complex struggle between the individual and the 'duty' of belonging to a community and the pressure of social hierarchies; its customs and value system override personal freedoms for the social order, demanding certain levels of submission.

Given Indonesia's multicultural and ethnically diverse population, the question of language and social communication can be contentious at times. The debate between what is prescribed, as dictated by the power centres, and the peripheral has led to a "rediscovery" of alternative modes of communication which are most significant and pertinent to one's immediate context. The Jendela group founded during the turbulent *Reformasi* period (1997-98), is a fellowship of five artists from West Sumatra living in Yogyakarta. Drawing on their Minangkabau heritage, language and aphorisms, they have differentiated themselves from a predominantly figurative-based and socio-politically driven Indonesian art context. They work in a distinctive visual symbolic language, using mark-making, still life and landscape forms to convey an array of concerns. As their works become increasingly popular, their particular visual strategy has been recognised as a 'style' - adopted and appropriated by artists from different contexts.

The abovementioned issues are glimpses into the complex surroundings that inform the development of contemporary Indonesian art. Through the best and most exciting works, we see an *élan vital* - to borrow a term from Henri Bergson about creative evolution, a nation in its every day struggle to survive.

Enin Supriyanto is a Jakarta-based art critic, curator and co-author of Indonesian Contemporary Art Now (2007). (Translated from Bahasa Indonesia by Nandita Solomon)



HANDIWRIRMAN SAPUTRA
POSE NO. 5: SOFA



AGUS SUWAGE
THE ART OF PUNISHMENT

THE MALAYSIAN CONTEMPORARY

Malaysia is the most overtly multi-ethnic of Southeast Asia's countries, bearing the advertising slogan "Malaysia, Truly Asia". Her population, made up primarily of Malay (who are the majority), Chinese, Indian and indigenous tribal peoples has made for a complex social, political and cultural environment, affording a wealth of material to her artists.

Achieving independence from the British in 1957, Malaysian modern art history is short, and reflective of the social developments that have taken place since, less an evolutionary discourse than a narrative of responses to the changing Malaysian experience.

Contemporary Malaysian art practice is characterised by diversity. Artists come from disparate backgrounds. A number of artists study abroad and come back to practice, straddling the lessons of their Western or Chinese training and more local concerns. Others have graduated from the few local institutions offering fine art, which tend to have a racial bias, or are self-taught.

Not particularly strong in its institutional infrastructure, Malaysia has a thriving domestic market, and a growing number of independent initiatives by artists and patrons to provide opportunities for exhibition and exchange. Notable artists' initiatives include Yayasan Kesenian Perak, the collaborative Matahati, and Rumah Air Panas, among several others. Major collections include those of Galeri Petronas and the National Art Gallery, while a burgeoning number of private galleries has encouraged a wide spectrum of collectors.

Painting remains dominant in the local scene, embracing disparate approaches – formalist, narrative, figurative, pop. The late Kok Yew Puah was a pioneer of Malaysian contemporary figurative painting, originating a brand of 'social realism' imbued with wit and warmth. Leading painters include Ahmad Zakii Anwar and Chong Siew Ying, who explore in different ways the spiritual and emotional potential of the human body, and Jalaini Abu Hassan ('Jai'), whose work is driven by process and material, at the same time engaging with local forms. There

are many young painters, represented here by Wong Perng Fey and Kow Leong Kiang.

Sculpture has proved a fruitful discipline, providing links to traditional Malay crafts, and also being malleable to local forms. Raja Shahrman is a *keris* (kris)-maker as well as a sculptor of great physical power. The young sculptor Abdul Multhalib Musa, meanwhile, explores the poetry of organic and abstract forms, using digital technology in his conceptualizing process.



WONG HOY CHEONG
CHRONICLES OF CRIME: LAST SUPPER



JALAINI ABU HASSAN
RAMBUTAN TOK DERIS

Surprisingly for a conservative society, Malaysia has seen the successful emergence of artists working with difficult, politicized material, often using 'alternative' media such as photography, digitally-manipulated images, video and installation. Wong Hoy Cheong has a strong local following but has also gained wide international recognition for his multi-disciplinary practice, tackling issues such as post-colonialism, migrancy, ethnicity, political injustice, and crime. Much-exposed younger artists Yee I-Lann and Nadiah Bamadhaj also work across media and make use of historical material, probing the social and political psyche of Malaysia and the region, although from different angles.

There are many levels of audience and practice in the Malaysian context. It is enriched by the range of agendas at play – the use of art to explore and assert cultural identity, to excavate and question readings of history to understand the current position, to react against social conditioning and propaganda.

Growing up but not born in Malaysia, celebrated artist Simryn Gill in her series *A Small Town at the Turn of the Century*, strikes

at the heart of a pivotal Malaysian issue, identity, in a society which cannot decide whether its multi-ethnicity is a gift or a burden. Malaysia is perhaps not just, as it claims, a microcosm of Asia, but also an example to a globalizing world, just as Gill's work can be seen to address issues of origin, classification and identity in any community.

Beverly Yong is Managing Director of Valentine Willie Fine Art, Kuala Lumpur, and writes regularly on art in Southeast Asia.

GAMBIT: AN INSIGHT INTO FILIPINO CONTEMPORARY ART

Whereas other recent regional surveys have been a mix of productions from canonized national 'masters', modernists, and a sprinkling of emergent voices, this Southeast Asian Contemporary sale tacitly puts forth the notion that Asia is contemporary and not some time-locked netherworld of exotica and ancient wisdom. Much of the Philippine works that are included here either tangentially or directly confront these matters, many giving a flippant shrug to such questions while seeing this persistent casting against type as par for the course. Here we find ourselves in the midst of an exercise that squarely faces *the contemporary*, marginally nodding to modernist backstories but certainly not so belaboredly problematizing *how we got to the contemporary* in the first place.

Logically, this contested locus of *the contemporary* in the Philippines can be seen as drawing its contours from imagined power shifts – between variably positioned gatekeepers – art historians exerting sway over exhibiting institutions, cultural bureaucrats wielding grant-giving power, indie art professionals in mobile existence, ragtag artist-run-spaces starting at the margins and crossing over to the mainstream. It is a recounting easily construed in terms of pitting history from above and from below, one that has seen the rise and fall of market luminaries as Juan Luna, Fernando Amorsolo, Anita Magsaysay Ho, all the way to the comparatively more recent to-do with Manuel Ocampo, Geraldine Javier, and Winner Jumalon. Put succinctly, it is a re-counting that specifically demonstrates the lively dynamics between validating agents (gallerists, critic-reviewers, curators, artist-impresarios, D-I-Y activists, and globetrotting dealers), the jostling for access to audiences and the means to influence how art is defined, experienced, and assigned value. Other narrative threads reveal how validation (either critical, commercial or in conjunction with each other) has served as prelude to both co-dependency and cycles of resistance.

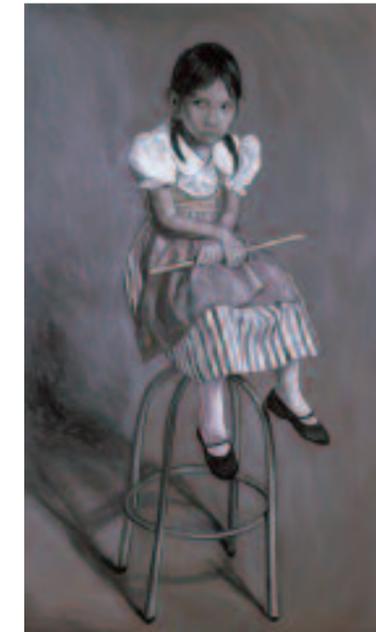
This particular juncture we find ourselves in illustrates how artists who struck out on their own in the '80s and '90s, making their own space to

create work and circulate (as is the case with Elmer Borlongon, Mark Justiniani, et al. of Salingpusa and eventually Sanggawa; then Wire Tuazon, Geraldine Javier, Yasmin Sison-Ching, Poklong Anading, Louie Cordero, etc. of the now defunct artist-run-spaces Surrounded by Water, Big Sky Mind, Future Prospects, etc.), eased their way from obscurity to public consciousness. The operative words then and seminally, today

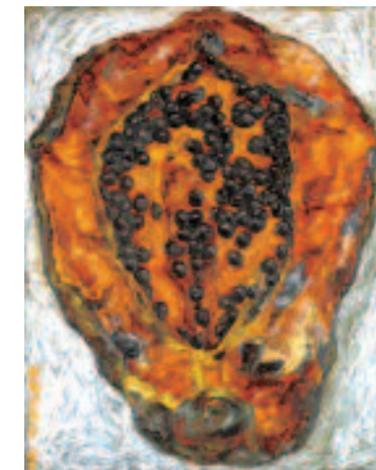
are ominously pre-fixed: *self-organization*, *self-empowerment*, et al. The cynical could just as easily look at these as euphemisms for self-promotion and crafting market niches, while possibly the less dismissive could read the turn of events in light of the rise of artistic agency amidst the pull of lurking co-optive forces. Either way, some 15-20 years down the line, we find that the then young turks have risen so dramatically fast in the local and increasingly global artworld that they well nigh could be hedging the autonomy of their early practice vis-à-vis the brand-snapping/trend-spotting/fetishizing tendencies of the art market. In alarming parallel to the fates of ailing National Artists, this younger set of image-crafters and object-makers, while still in their late 20s through 40s find themselves being hounded by über-aggressive collectors making ferocious bids for pieces supposedly relegated to artists' study collections and calendared exhibitions. It is ironically here that power in numbers makes for bittersweet success.

And yet there will always be creative *œuvres* that fall within the cracks of such a deceptively neat categorization – that is, there is the resiliently hermit practice visible in the tauntingly grotesque renderings of Jose Legaspi, the latently diasporic conceptual painting of Elaine Navas, and the relative wildcard figuration of Jaypee Samson. In as much as artistic validation comes in two palpable routes in the Philippines – that is through the market and critical venues such as competitions / awards / international representation (and we by no means deny there are interfaces here), we find very minimal

surprises in the current line-up. Thus we recall Alfredo Esquillo's and Nona Garcia's seminal victories at the Asean Art Awards, Rodel Tapaya's winning the Nokia Art Awards, and Ronald Ventura's, Poklong Anading's, and Maya Muñoz's triumphing at the Ateneo Art Awards. That validation mechanisms feed off each other is further evidenced in that many of the featured artists including Antipas Delotavo, Alfredo Esquillo Jr,



YASMIN SISON-CHING
LITTLE MOUSE SERIES: GIRL WITH A STICK



ELAINE NAVAS
OVERRIDE ANATOMY

Jonathan Olazo, Nona Garcia, Ronald Ventura, Kiko Escora, Wire Tuazon, Louie Cordero, Poklong Anading, Yasmin Sison-Ching and Lena Cobangbang are recipients of the Cultural Center of the Philippines Thirteen Artists Awards which arguably remains a prime state institutional nod. In as much as peopling the biennale/triennale circuit – there are the cases of Nunelucio Alvarado and the ubiquitous Manuel Ocampo.

Within the frames of this text, the contemporary is specifically associated with attempts to assert degrees of independence from the strictures of modernist infatuation with expressive genius, mythic originality, and unquestioned surrender to creative cliché. Over the past two and a quarter decades, ownership over such charged appellations as avant-garde, contemporary, and cutting-edge has turned into a virtual tug-of-war among impassioned as well as fence-sitting advocates of social realism and conceptualism. What these imagined polarities share is their unwitting complicity in re-making the centre – as feeders, de facto labs, or risk takers for otherwise conservative agents unwilling to take the plunge until a critical mass of taste arbiters weigh in. The buying temperament of this centre has swung in sync with the changing fates of political and cerebral productions globally, this to the chagrin of currently critically marginalized abstractionists and arguably, elder social realists.



JIMMY ONG
DUAL SELVES PORTRAIT

In as much as there is no facile way of sweeping every single art player into boxes that allow for fastfood art

appreciation, this text may be seen as only one of many parallel tales that continually need to be submitted to an audience disposed to re-reading and re-telling. As it stands, Philippine contemporary art's unfolding history remains so problematically written that it reads as if it is imaginably inked or incarnated in smudges, erasures and insertions/revisions that accounts such as this will inevitably be subject to.

Ultimately, the gambit is shared at both ends – by the makers of art and those who would see their acquisitive and/or critical choices affirmed in the long run.

Eileen Legaspi-Ramirez is an art writer and critic, Managing Editor of Pananaw: Philippine Journal of Visual Arts, and curatorial consultant at the Lopez Memorial Museum.

CONTEMPORARY ART AND THE MARKET IN SINGAPORE

The tango-tangle between the contemporary art field and the art market has been played out in the most exciting and unexpected ways in capital cities over the last decade. The electrifying performance of the international contemporary art market has inevitably shaped expectations of the Singapore and regional art markets. In Singapore, there is the broad anticipation that contemporary art can and will flex more muscle in upcoming auctions and a rising number of local galleries, dealers and consultants have picked up on and buttressed these sentiments.

However, tensions persist between the agendas of the market and the interests of contemporary art. Many alternative artists and their works resist the kind of basic commodification necessary for market representation, trading or consumption. Indeed, so much of 'alternative' art is marked by subverting or defying the status quo and by its mistrust of capitalist market structures. Artists such as Ye Shufang who has made

chocolate sculptures and 'collected' human breath, Suzann Victor who has used human hair, blood and crystal chandeliers, Lim Tzay Chuen who has employed pheromones, are just some instances of the deployment of unorthodox materials. Sound art has also entered the equation, with the first 24-hour sound art festival (Una Voce, 2005).

More improbable spaces for alternative art have surfaced including

undersides of bridges, car-park lots, toilets, cemeteries, disused army barracks as well as cyberspace. These spaces have been ideal venues for interfacing with trans-media art and performances but 'traditional' disciplines have encountered seismic shifts as well. Ceramic art, for instance, that typically prioritises functionality and protocol, has seen defiance from contemporary quarters – exemplified in the practice of Jason Lim. Lim, a trained ceramicist (who doubles up as one of Singapore's leading performance artists) recently constructed a 1500-piece ceramics chandelier for almost a year only to destroy it in a single gesture (Singapore Pavilion, Venice Biennale 2007). Traditional Chinese ink has also witnessed more verve and imagination as ink artists engage with 'biennale-styled' contexts - Henri Chen Kezhan and Tan Swie Hian have both represented Singapore at the Venice Biennale at various junctures as has Chua Ek Kay at the 5th Shenzhen International Ink Biennial. Similarly, Hong Sek Chern has re-defined the *shanshui* (mountain/water) landscape tradition in her depictions of the sprawling architecture of cities. Hong's imagery has been read as being

revealing the influence of existentialist philosophies and cinematic aesthetics.

Alternative sexual preferences, environmental causes and social activism emerged with a ferocity not seen since the woodblock printmakers and social realist artists of 1950s Singapore. These can be seen in the works of artists such as Jimmy Ong, Wong Shih Yaw, Tang Mun Kit, Tang Dawu, Amanda Heng and Lee Wen. Painting in Singapore – dominated in the 1980s by lyrical collage and modern abstraction – also showed distinctive shifts in style and attitude by the late 1980s. Influenced by the ideologies of art communes like The Artists Village (TAV), painting began explicitly to address social issues. The wave of highly expressionistic practices continues to wield influence as is evident in the works of Milenko Prvacki and Ian Woo – their paintings bearing an improvisatory quality and volatile energy (paint spurts, dribbles and stains on the canvas), while a figurative painter like Susie Wong probes the complex psychology and sensuality of urban subjects.

The dynamic relationship between the marketplace and 'resistant' expressions is no where better illustrated than in Vincent's Leow's 1992 performance of drinking his own urine as a protest-response to the predicament of local artists buying up each other's works as peer support – akin to consuming one's own urine. Leow's response to 'public' outrage was to package and distribute bottles of urine – underscoring his astute understanding of the mechanics of market consumption and its perverse interest in underground products.

The antagonism between the market and practice has also seen the rise of more permanent modes of documentation and registration. Photo and video documentation, sketches and drawings of ephemeral works have burgeoned and entered the market for consumption. The heated market for contemporary art has held out the promise that there would be more energetic bidding at forthcoming regional art auctions. Clearly, local gallerists have taken on more risks in featuring more boundary-pushing works with a growing number relishing a less mainstream roster of artists. Still, there remains a mixed verdict as to how far Singapore galleries and dealerships can go in nurturing



VINCENT LEOW
NEWATER

prospective collectors of such alternative art forms in this increasingly speculative segment of the art market.

Lindy Poh is a Singapore-based art writer, art consultant and curator for the Singapore Pavilion at the 52nd Venice Biennale 2007.

THAI CONTEMPORARY ART

Charm's a word that is often used to propagate the heart of Thailand and its people. At the frontier is Bangkok, one of

the most engaged spots in Asia. The city remains excessive. It is excessive in space, in potential networking, in modes of opportunities and in its sheer freedom to sprawl. Best of all, Bangkok offers its citizens, settled here by accident or by design, a free and easy atmosphere in which to live and work cheaply.

Bangkok is a mecca for artists wanting to explore new forms and strategies, and new ways of life. It has a vibrant and highly resourceful art community, which is already forging ahead to keep up with the

international art arena. Increased networking between curators, artists and foreign institutions also allows the scene to attempt to stimulate interest for the good of the public.

Ironically, it was an avalanching economic crisis throughout Southeast Asia exactly a decade ago in 1997 that shook up the Thai art community, paving the way for a new art progression in the new century. As one of the prime movers among Asian economies, enjoying exuberant growth and optimism in the mid 1990s, Thailand was the first to suffer from the crisis. It took many social and political reforms before stability eventually returned years later.

It was during this period that artists began to voice their concerns and displeasure through their works. Manit Sriwanichpoom's creation of the Pink Man began as a critique of a new feverish consumerism in Thai society; Pink Man, all tailored up in a pink suit, pushes a pink supermarket trolley and wanders quietly through busy financial areas. In further series, the artist has pressed the irony further by attempting to redress the excessive vulgarity in Thai society's garish consumerist desires.

Social and political criticism can also be seen in the



KAMIN LERTCHAIPRASERT
PAY ATTENTION TO THE DETAILS OF LOVE

works of artists such as Vasan Sittthiket, Sutee Kunavichayanont, and Niti Wattuya, amongst others, who, through paintings, installations and inter-disciplinary projects, question the effects of reaching modernization despite the underlying contradictions and perpetual inequality in their society.

Many artists constantly challenge themselves to seek new contemporary expressions within a context that continues to be dominated by traditional and neo-traditional artworks depicting imageries of indigenous cultures, religious devotion and the essence of 'Thai-ness'. Led by the late Montien Boonma (1953-2000), a generation of artists and cultural workers took Thai art to a whole new level of practice. These include Kamol Phaosavasdi, Kamin Lertchaiprasert, Michael Shaowanasai, Pinaree Sanpitak, Natee Uтарit, Araya Rasdjarmrearnsook, and Chatchai Puipia, among others.

Through the efforts of a freshly invigorated art community, audiences are probably used to new visual paradigms such as installations, contemporary photography, site-specific works and multi-disciplinary forms. The birth of alternative spaces such as Project 304 and About Studio/About Café provided a platform for the presentation of new media and expressions. More radically, alluding to Nicholas Bourriaud's theory of 'relational aesthetics', Rikrit Tiravanija and Surasi Kusolwong, through their multi-level projects, reach out to engage directly with the audience, transforming the conventional, usually passive viewing of art into an "experience". Art and life interact in a form of socialization, effectively advancing the democratization of contemporary art.

With each changing timeline comes a new wave of artists and fresh expressions and ideas. The constant re-examination of the significance of local characteristics, given the global attitudes that are ubiquitous nowadays, has led emerging Thai artists to create artworks that lean towards confronting self-identity, tending to view it with mixed feelings. Apichatpong Weerasethakul, Porntaweesak Rimsakul, Wit Pimkanchanapong and Thaweesak Srithongdee, to name a few, are among those working with non-traditional media, combining film and video with digital photography and web-based formats.

Regional interest in Thai contemporary art is flourishing both commercially and artistically. Two major exhibitions on Thai contemporary art have already been organized in Singapore while

private galleries in Malaysia, Hong Kong and China have also knocked on the doors of Thailand in search of Thai artists. With tremendous attention being given today to the development of Thai contemporary art by the state, the void to be filled urgently is, clearly, a long-term infrastructure to negotiate the relevance of art in Thai society.

Josef Ng is a Bangkok-based curator/consultant and writer.

CONTEMPORARY VIETNAMESE ART

1986 was a pivotal year for Vietnamese art when Viet Nam opened its doors to foreign trade with the Doi Moi policy. While the influx of moneyed investors focused on capital developments, scholars and other interested groups directed their attention to Viet Nam's cultural wealth. In proceeding years, older generation artists like Bui Xuan Phai (1920-1988) became highly prized and collected – although often

posthumously. On the other hand, their contemporary successors struggled with their careers, despite the epidemic emergence of commercial art galleries and shops in Vietnam. Nearly thirty years later and in the wake of China's art boom, stringent Vietnamese cultural policies have only slightly loosened on art practices, with the help of international interests and indirect intervention. In the meantime, local artists continue to subvert restrictions with innovative experimentation while pressing their way to the forefront as pre-eminent talents in the region.

The lineage of fine art in Viet Nam is varied, with the roots of contemporary art extending as far as rural craft. Although few materials and methodologies were passed on to contemporary art practices, these crafts' early economic and political value inadvertently prompted Viet Nam's beginnings in fine art. As early as the 13th Century, artisan guilds were established under the Tran Dynasty to produce profitable commodities. Because their value was eclipsed only by the region's agricultural resources, the colonial French in the late 19th Century created trade schools throughout Viet Nam to introduce new technologies and techniques for increased production. Over time, this trend of opening applied arts schools inspired the establishment of the Ecole Supérieure des Beaux-Arts de l'Indochine (now the Ha Noi Fine Art University), which concentrated on painting and sculpture. Only years later were other media, like lacquer and ceramics, added to the school's curriculum.

For almost two decades after the school's inception, modern art and its

progress advanced unhindered until the first Indochina War with the French (1946-1954), when art was directed by the government toward more nationalistic ends, through social realism. The same occurred during the American War (1959-1975), when artists were called to duty as soldiers or as artisans who supported the national war effort through map-drawing, illustrated documentation of the war, propaganda art and teaching younger artists about resistance through art. Although during this period, artists' groups such as the Viet Nam Fine Art Association (est. 1957) were established by the Vietnamese government to support its artists, art production adhered to stringent party line standards and necessities. Almost ten years later in 1966, a group of artists in Sai Gon established the Viet Nam Young Artists Association, which anticipated the growth of artist communities throughout Viet Nam seen after the passing of Doi Moi.

Presently, trends in contemporary art encompass the use of multimedia, digital technology and sound, amongst artists in Ha Noi, Hue and Ho Chi Minh City. Although it is often noted that Ha Noi is the cultural hub of Viet Nam with its prestigious Ha Noi Fine Arts University and robust network of supporting embassies and cultural centres, local artists have become more mobile, and their migrations between cities for collaborations, arts education programs and research are blurring divisions that once existed between the cities and their artists.

The significant works selected for this auction represent the first two generations of post-Doi Moi contemporary Vietnamese artists. The first generation group consists of Dang Xuan Hoa, Do Hoang Tuong, Tran Luong and Truong Tan, while the second generation is comprised of Hoang Duong Cam, Nguyen Minh Thanh and Nguyen Quang Huy. Although the former generation artists are nearly a decade older than the featured younger generation, their choice in medium, content and method are no less experimental than their younger peers. Most of the featured artists use multimedia within their oeuvre.

Two artists featured in this auction, Tran Luong and Dang Xuan Hoa, were members of the renowned "Gang of Five" collaborative. Founded in Ha Noi by some of the most successful early contemporary Vietnamese artists in Viet Nam, this group produced seminal works of contemporary art, which examined different perspectives of

Vietnamese realities. Although Tran Luong and Dang Xuan Hoa worked in the same collaborative, Tran Luong's subtle work reflects a highly naturalistic approach, experimenting with new approaches to representing nature. In contrast, Dang Xuan Hoa's brilliantly colorful paintings, reminiscent of Henri Matisse, give a glance into humble lives with modest portraiture and still life renderings of interiors on sparse, singular planes. Do Hoang Tuong worked in Sai Gon after graduating from the Sai Gon Fine Arts University, holding one of his earliest successful exhibitions in Paris. Often occupied with the social ills of developing Viet Nam, Do Hoang Tuong's images are sinister and existential. His model subjects are often on the brink of or over despair, as in his featured *Sleepless Night*. While Truong Tan's colleagues were

part of a collective effort to push Vietnamese art up to contemporary speed through general social observations, he was keenly focused on humanism and its relation to male identity and sexuality. Because sexuality, particularly homosexuality, was and is still not broadly discussed in Vietnam, much of Truong Tan's work was locally labeled for some time as aberrant and banned from exhibition until he became widely collected internationally for his edgy and brave depictions of what are seen as social taboos.



NGUYEN QUANG HUY
INDOCHINA GIRL #48

Of the younger generation in this auction, Nguyen Minh Thanh and Nguyen Quang Huy are more widely known for their paintings, although both experiment with installation, performance and video art. Long embracing concepts from his Buddhist studies, Nguyen Minh Thanh's paintings often use his own image not as a self-portrait, but as a highly personal depiction of true unity and harmony throughout humanity. Similarly, Nguyen Quang Huy examines how the image of an



DANG XUAN HOA
FLOWER OF LIFE

individual can capture the essence of a group. The portrait featured from his *Indochine Girl* series focuses strictly on the image of the Vietnamese woman, who he uses as a modern day icon to represent the strength and true foundation upon which Viet Nam is built. While these two young artists focus on what they believe to be universal constants, Hoang Duong Cam's highly variegated work dissects the fluctuating images in post-Doi Moi Vietnam, where Vietnamese traditions and traditional images are altered, combined and distorted by the importation of global culture and values.

*Christine Thuy-Anh Vu is the Director,
Mobilizing Arts and Education Initiative, Viet Nam*



MEETING THE GAZE

The portrait in Southeast Asia has a different history from that of its Western counterparts. The rendering of a likeness of specific persons is in certain Southeast Asian societies deemed taboo, or most commonly used to preserve the memory of the deceased.

Southeast Asian peoples, come slightly late to modernity, exist on an imagined periphery of global politics and culture; many have been colonized by Western powers. Historically, we have been 'depicted' by outsiders, regarded or studied as an exotic 'other'. Within the often multi-ethnic context of many regional societies, issues of self and identity can be pressing and/or problematic.

Contemporary artists use the template of portraiture - in drawing, painting, photography and to a lesser extent, sculpture - to exploit, address and redress existing taboos, the complex nature of identity and individual cultural histories, and the way in which that identity and cultural history has been stereotyped or made exotic by 'others' within and without our societies.

It is telling that the mask is a more prominent feature of our cultural practices than the portrait, and we see here that artists often adopt related strategies of disguise and projection to communicate the subtleties of identity and its meanings.

Lot 1

Manit Sriwanichpoom

(b. 1961)

ordinary/EXTRAORDINARY:
Earth, 5, Student, Born in Bangkok
2006

Gelatin silver print on warm tone paper,
ed. 8/15

60 x 50 cm

SGD 3,000 – 3,500

USD 2,000 – 2,333

LITERATURE

ordinary/EXTRAORDINARY: Manit Sriwanichpoom, Kathmandu Photo Gallery & Tang Contemporary Art, Bangkok 2006 (Illustrated in colour, cover).

Thermocline of Art: New Asian Waves Exhibition Catalogue, ZKM Museum of Art Karlsruhe (Illustrated in colour, pg 168).

Iola Lenzi, "The portraiture of Manit Sriwanichpoom", Asian Art newspaper, June/Summer issue 2007 (cover page).



Earth, 5, Student, Born in Bangkok belongs to a series of portraits *ordinary/EXTRAORDINARY* from 2006. Inspired by the faces Sriwanichpoom saw regularly around his studio, the impetus of this project was driven by the desire to get to know the people from around his immediate neighbourhood. The artist says, "I photograph them as the people that they were. I had no preconception, no prior expectations. I was just interested to get to know them."

This series of spare, black and white portraits lit from above marks a return to the conventions of photography: to the art of portraiture. It is pared-down and restrained compared to the generally more performative nature of Sriwanichpoom's work. In this particular portrait, the five-year-old subject, named Earth, holds the audience's gaze

with her sphinx-like presence. Her quiet mysterious allure compels us to pause, look, and see.

It is a subtle but powerful address of the concept of portrait photography of the Asian subject, referencing the traditional format of anthropological documentary photographs. The directness of this character, of "meeting the gaze" of the other, holds its ground as it looks out directly at the audience, boldly fighting off anonymity and exoticism. Manit Sriwanichpoom is Thailand's leading photographer. He participated in the 50th Venice Biennale (2003) and was included in *Blink 2002*, a showcase of 100 of the world's most exciting contemporary photographers.



Lot 2

Winner Jumalon

(b. 1984)

Soft Smothering Series 1, 2 & 3
2006

Oil on canvas

91 x 76 cm EACH; 91 x 228 cm (TRIPTYCH)

SGD 3,000 – 3,500

USD 2,000 – 2,333



Lot 3

Chong Siew Ying

(b. 1969)

Spring
2002

Oil on canvas

97 x 130 cm

SGD 4,000 – 4,500

USD 2,667 – 3,000



Lot 4

Kiko Escora

(b. 1970)

Untitled
2007

Charcoal on paper
122 x 114.5 cm

SGD 2,000 – 3,000
USD 1,333 – 2,000

Lot 5

Michael Shaowanasai

(b. 1964)

Portrait of a Man in Habits No. 1
2000

C-print, ed. 2/9
147.5 x 90 cm

SGD 5,000 – 7,000
USD 3,333 – 4,667

LITERATURE

Next Move: Contemporary Art From Thailand,
LaSalle-SIA College of the Arts, Singapore
2003 (Detail illustrated, pg 159).

Edges of the Earth, Hangzhou 2003.

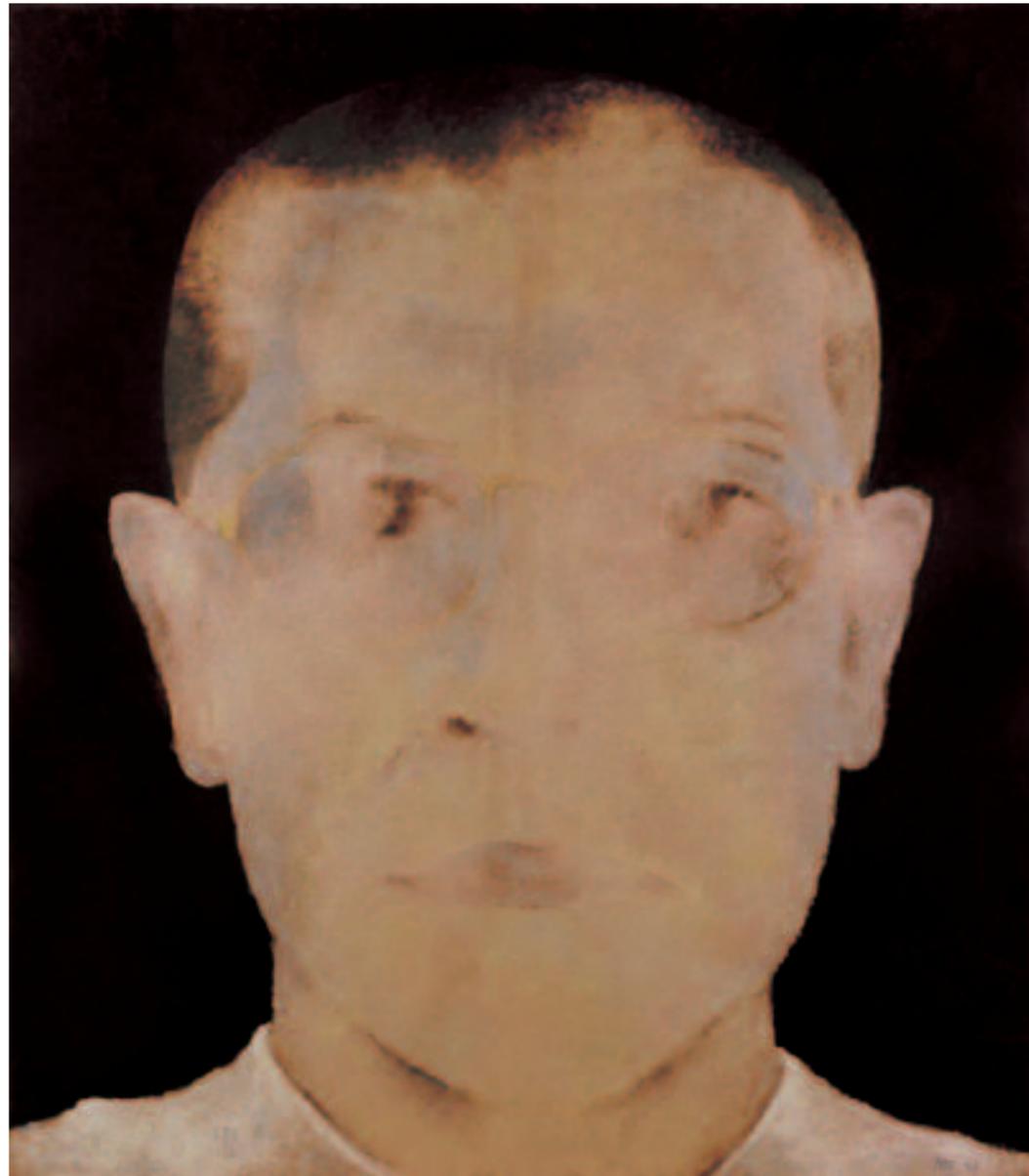
*No Worries!/Mai Pen Rai! Art From Australia
and Thailand*, Monash University Museum
of Art, Melbourne 2002 (Illustrated in colour,
cover).

Alien-(gener)-ation, Bangkok 2000.



Michael Shaowanasai is a multi-disciplinary artist who works across media such as performance art, photography, film and installations. Truly one of the pioneers in pushing experimental art in Thailand, the artist initially graduated from the school of Law in Chulalongkorn University, Thailand, and soon embarked upon his further studies in America, only to return to Bangkok in 1997 as one of the founding members of Project 304, a non-profit art space that has since ceased to exist. The artist usually works with gender issues, constantly challenging conventions that identify various archetypes in our society today. In many of his projects, he likes to play with preconceptions and role patterns in Asian culture - preferably in provocative ways. For instance, he presents himself as wife, ideological militant, war victim, sex partner, glamour girl and occasionally, himself as well. His

photographs always stir up public debates and more than once, have led to controversy. This photograph, *Portrait of a Man in Habits No. 1*, 2000, attained notoriety when attempts were made to have the work removed from the *Alien(ger)ation* exhibition, curated by Gridthiya Gaweewong and Apinan Poshyananda at Chulalongkorn University in 2000. Featuring the artist dressed as a Thai Buddhist Monk wearing women's make-up and holding a pink handkerchief, the work raises the pivotal issue of marginalization within religious institutions. Refusing to bow to public pressure, the two curators and the artist decided to create another piece, placing it directly under the original work, which remained in the gallery, rolled up and hidden from public view.



Lot 6

Niti Wattuya

(b. 1944)

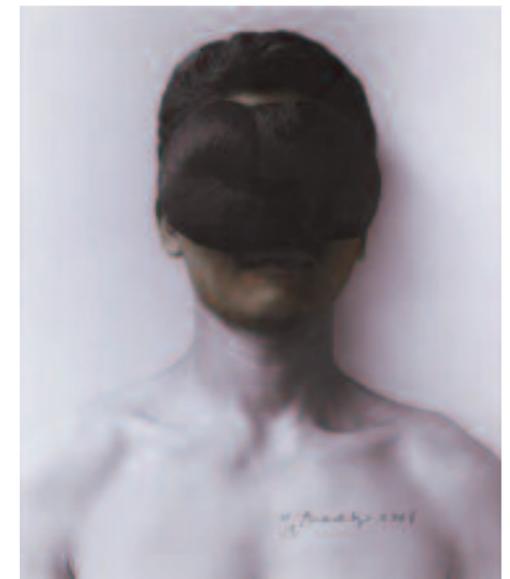
Self Portrait
1998

Oil on canvas
170 x 150 cm

SGD 15,000 – 18,000
USD 10,000 – 12,000

Gold is the primary focus in Niti Wattuya's *Self Portrait*. The repetitive layering of gold paint obliterates the artist's features, slowly erasing his identity layer by layer. There is an element of the performative in the artist's painting process, a deep and quiet meditative form of self-examination, as the artist reflects on his personal identity within the Thai context.

"Gold has long been a symbol of wealth, status, reverence and even merit for early civilisations. Even in this digital age, it remains a sign of affluence in Asia... In Thailand, gold leaves [sic] are stuck to Buddha images. But a groom may also offer it to the parents of his bride as part of a dowry. These associations are elemental in Niti Wattuya's subversive, almost destructive application of gold over-paint. Stippled on with a brush, the gold and silver veils have become a common metaphor in the artist's thematic progression, as well as creating exciting painterly interplays." (STEVEN PETTIFOR, FLAVOURS: THAI CONTEMPORARY ART, 2003, PG 119)



Lot 7

Nindityo Adipurnomo

(b. 1961)

Portrait of Javanese Man NY 19, 15, 9, 23
2004

Hand-coloured digital prints
on photographic paper,
set of 4, ed 2/3
60 x 40 cm EACH

SGD 3,000 – 4,000
USD 2,000 – 2,667

Nindityo Adipurnomo's work has always been informed by issues of Javanese culture, especially in exploring the form of the *konde*, a traditional hairpiece worn by Javanese women. By taking this element that is essentially about make-up and external adornment, he looks at the complexities involved in the creation, evolution and sustenance of inherited social customs.

Probing beyond physical documentation, Nindityo Adipurnomo's *Portraits of Javanese Men NY* are head shots of Javanese men whose identities are obscured as each of their faces is covered and hidden behind the different styles of the *konde*. The *konde*, intrinsic to Javanese culture, are loaded symbols of the complexities and constraints of inherited customs and mores. The tension in this work arises from the struggles between the individual personality and the "burden" of certain ritualized icons that signify our belonging to a community, as each man is rendered characterless and anonymous.



Lot 8
Nguyen Quang Huy
(b. 1971)

Indochina Girl #48
2006

Oil on canvas
100 x 100 cm

SGD 5,000 – 6,000
USD 3,333 – 4,000

Part of an extensive series, *Indochina Girl #48* is a composite portrait of women the artist knows, has met, seen in the media or imagined. The intimate portraits in this series are studies of Vietnamese women, a strong, venerable group the artists documents as having created and carried Viet Nam on their backs and in their arms as invaluable workers and nurturers. His ubiquitous use of the blue-grey motif throughout his works adds an otherworldly effect to its hazy air of nostalgia and melancholy recollections.



Lot 9
Kow Leong Kiang
(b. 1970)

Indulgence
2007

Oil on canvas
122 x 122 cm

SGD 6,000 – 7,000
USD 4,000 – 4,667

Lot 10

Simryn Gill

(b. 1959)

A Small Town at the Turn of the Century #2
1999-2000

C-print, ed. 3/5

91.4 x 91.4 cm

SGD 7,000 – 9,000

USD 4,667 – 6,000



Lot 11

Simryn Gill

(b. 1959)

A Small Town at the Turn of the Century #34
1999-2000

C-print, ed. 3/5

91.4 x 91.4 cm

SGD 7,000 – 9,000

USD 4,667 – 6,000



LITERATURE

Lee Weng Choy, 'Authenticity, Reflexivity, and Spectacle: or, the Rise of New Asia is Not the End of the World' (2004), in *Theory in Contemporary Art since 1985*, ed. Zoya Kocur and Simon Leung, London: Blackwell Publishing, 2005.

Ken Bolton, *Simryn Gill: A Small Town at the Turn of the Century*, Broadsheet (Contemporary Art Centre of South Australia) Volume 31, No. 4, 2002.

Ewen McDonald, *Biennale of Sydney: (The World May Be) Fantastic*, Sydney 2002.

Identiti, Inilah Kami/ Identities, Who We Are, National Art Gallery, Kuala Lumpur 2002 (*A Small Town at the Turn of the Century*, No. 34) (Illustrated in colour, cover).

John Barrett-Lennard, *A Small Town at the Turn of the Century*, PICA, Perth 2001.

A Small Town at the Turn of the Century, Kitakyushu: Centre for Contemporary Art 2000.

Simryn Gill's *A Small Town at the Turn of the Century* is a series of 39 photographs, taken in Port Dickson on the West Coast of Malaysia, where the artist grew up.

The head of each of Gill's subjects, photographed in different locales, is covered with local fruit. The "portraits" are intriguing, humorous and unsettling, referring perhaps not only to notions of exotic Asia, but also to ideas of local origin and ethnicity.

For the outsider, it is difficult to locate the site or identify the personages involved in these almost surreal tableaux: "the subject's identity is masked, or perhaps disguised. They are anonymous, uncertain figures from a dream, with the light of their eyes hidden, and yet they stand or sit comfortably, relaxed in their surrounding environment... The vegetal takeover of their bodies is complete, they seem rooted in place, taken over and fully naturalized." (JOHN BARRET LENNARD, "HERE AND NOW", SIMRYN GILL: A SMALL TOWN AT THE TURN OF THE CENTURY, PICA 2001).

For the local, however, the references are pungent – a Malaysian or Singaporean can imagine what it means to be a "durian-head" or a

(cont'd)

"coconut-head". The range of fruit types may make a humorous, redemptive reference to cultural and ethnic diversity.

Simryn Gill was born in Singapore in 1959. Working from Sydney and Malaysia, she has carved a broad practice that encompasses photography, text, installation and video, and an impressive career in the international field, participating in a large number of major exhibitions over the last twelve years. In 2006, she held a solo exhibition at London's Tate Modern, and a mini-retrospective at the Smithsonian's Arthur M Sackler Gallery in Washington, DC.

A Small Town at the Turn of the Century has toured to the Perth Institute of Contemporary Arts, Australian Centre for Contemporary Art, Melbourne and Roslyn Oxley9 Gallery, Sydney 2001, Contemporary Art Centre of South Australia, Adelaide 2002, and Wellington City Gallery, New Zealand 2003, and was also included in the 2002 Sydney Biennale, and *Identities, Who We Are*, National Art Gallery, Kuala Lumpur 2002.

THE CONTEMPORARY BODY

The body has proved to be one of the most versatile and expressive subjects for contemporary artists.

In Southeast Asia, an appreciation for the power and sensuality of the physical has never been entirely eclipsed, by colonist prudery, the hardening anonymity of modern urban living, or even the strictures of religious authorities in Islamicised societies.

The body as performance, as exemplified in very different ways by the work of Agus Suwage, Budi Kustarto and Melati Suryodarmo, is a familiar concept in Indonesia, where there is a strong tradition of dance and physical theatre and other performance. In Suwage's work, for example, his own body becomes a canvas expressing the comedy, tragedy, and pain of existence, or political criticism, or even to reference the work of performance artists and their influence.

The body as a vessel of spiritual energy, expressing the force of life, can be seen in Putu Sutawijaya's and also to an extent in Ahmad Zakii Anwar's work. At different ends of the aesthetic spectrum, we also have the monumental, muscular figuration of Thaweesak Srihongdee and I Nyoman Masriadi, or the equine existentialism of Ugo Untoro.



Lot 12

Jimmy Ong

(b. 1964)

Dual Selves Portrait

1995

Charcoal on paper

150 x 230 cm

SGD 15,000 – 25,000

USD 10,000 – 16,667

Lot 13

Ahmad Zakii Anwar

(b. 1955)

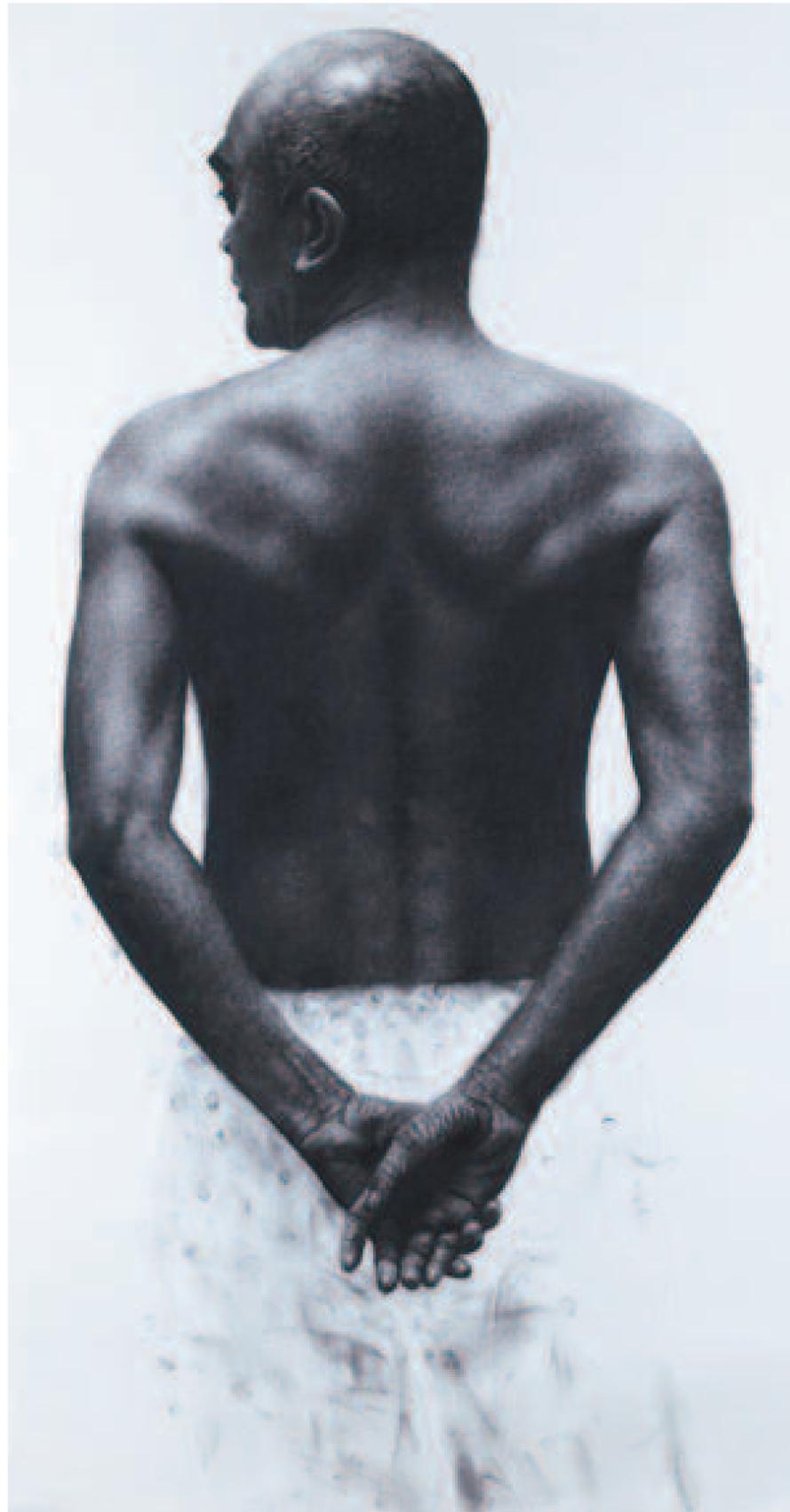
Standing Figure 7
2007

Charcoal on paper

153 x 79 cm

SGD 8,000 – 10,000

USD 5,333 – 6,667



Lot 14

F. Sigit Santoso

(b. 1964)

Bung Junjunglah
2004

Oil on canvas

140 x 100 cm

SGD 7,000 – 10,000

USD 4,667 – 6,667





Lot 15

Dang Xuan Hoa

(b. 1959)

Flower of Life
2003

Oil on canvas
150 x 300 cm

SGD 23,000 – 25,000

USD 15,333 – 16,667

Flower of Life is a visual cross-section of how nature and humans interact, as well as how individuals connect to one another. Typical of his depictions, Dang Xuan Hoa flattens his images to a single plane, removing any hierarchy of importance to subject, color and perspective in order to emphasize what they together evoke – a unique personal experience for the viewer. The prevailing minimalism also hints at the modesty and plainness of typical Vietnamese life.

Dang Xuan Hoa was a member of the “Gang of Five” collective which played a key role in bringing attention to contemporary Vietnamese art in the 1990s. His successful career has brought him to Barcelona, Havana, Holland, Hong Kong, London, New York and the USSR. He has also exhibited in the Singapore Art Museum, the Viet Nam National Fine Art Museum and institutions across the USA.



Lot 16

Do Hoang Tuong

(b. 1960)

Sleepless Night
2005

Oil and charcoal on canvas
120 x 90 cm

SGD 6,000 – 7,000

USD 4,000 – 4,667

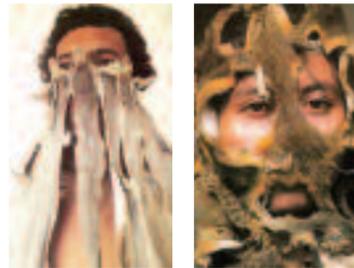
Concerned with how modernizing Viet Nam affects its members, particularly women, Do Hoang Tuong focuses on how globalization begets social ills in developing societies. In *Sleepless Night*, a woman lies awake in a catatonic and helpless state in the dark. Here, she lies on what Do calls “the bed of society”, where she is left vulnerable to unknown, external forces. The images from nightmares that keep her awake are generated from new gender and social problems that challenge her position as a modern woman with Vietnamese traditions and values.

Mella Jaarsma's cultural context is a unique one. Born in Emmerloord, the Netherlands in 1960, she has since lived and worked in Yogyakarta, Indonesia for the past 20 years. Looking at the idea of garments as symbolic and physical ways in which we negotiate group and personal identities, she creates elaborate costume installations out of animal skins, horns, cocoons, camouflage, hand-drawn batik and a variety of culturally loaded materials. Covering the body and leaving only the eyes exposed, are they shelter or prison, or both? She says, "... I try to find ways to open up dialogue, rather than work in a more confrontational way. I am not looking for symbols to make a meaningful artwork, but I am searching for a phenomenological reality, with images that speak for themselves, a reality that is an intriguing variety of cultural experiences".

"Shameless Gold (2002), comprising of 3 costumes made from naturally gold-coloured cocoons from caterpillars that live in avocado and cashew nut trees (*Cricula trifenestrata* helf), comments on material wealth and the extreme economic gaps within Indonesian society. It makes associations with the moneyed rich and their big fancy gold cars, ostentatious watches and adornment. As the rich are often politically influential, gold also implies corruption, greed and nepotism, the underbelly of the country's tangled political system. For the poor, or those from the lower classes, gold is seen as their only form of security. It is common practice among them to exchange their wages and earnings for gold, a liquid asset, in place of cash savings in the bank, which can be 'unreliable', as experienced during the 1997 economic crash when the value of the Rupiah plummeted." (ADELINE OOI, "TAKING COVER", DE MEE-LOPER/THE FOLLOWER, ARTOTEEK DEN HAAG, 2006)

Jaarsma's career has been varied and prolific – she has exhibited extensively throughout Asia and abroad, as well as created performances and other art projects. Some of her recent shows include De meeloper/the follower, a solo exhibition at Artoteek at The Hague, the Netherlands (2006); Fashion Accidentally at the Museum of Contemporary Art in Taipei (2007); Saigon Open City in Ho Chi Minh City, Vietnam (2006); Wherever we go, Spazio Oberdan, Milan, Italy (2006); Yokohama 2005: International Triennale for Contemporary Art, Japan (2005); and Go Inside, Tirana Biennale, Albania (2005).

She was artist-in-residence at Studio 106, Singapore and Rimbun Dahan, Malaysia in 2003 and 2004 respectively. She is also co-founder of one of Indonesia's most influential independent artist-run spaces, Cemeti Art House.



I Fry You 1 (snakes), 2000
I Fry You 2 (squirrels), 2000
I am Ethnic 1, 2001
SARAswati 1, 2000
 COLLECTION : SINGAPORE ART MUSEUM



Hi Inlander:
Frogskins, Chickenfeet, Fishskins,
Kangaroo Leather, 1998 - 1999
 COLLECTION : QUEENSLAND ART GALLERY



Lot 17

Mella Jaarsma

(b. 1960)

Moral Pointers Series: Shameless Gold I, II & III
 2002

Cricula trifenestrata helf cocoons, horn,
 gold thread

SIZE VARIABLE

(Each costume with accompanying set
 of 3 photographs)

SGD 18,000 – 20,000

USD 12,000 – 13,333

LITERATURE

Turner, Caroline (ed), *Art and Social Change: Contemporary Art in Asia and the Pacific*, Pandanus Books, Canberra 2005 (Illustrated in colour, pg 226).

Mella Jaarsma: *Moral Pointers*, Lontar Gallery, Jakarta 2002 (Illustrated in colour, pgs 8-9).

Lot 18

Melati Suryodarmo

(b. 1969)

The Useless Death #1
2006

Digital photography on Lambda print, ed. 5/7
60 x 90 cm

SGD 3,000 – 4,000

USD 2,000 – 2,667

LITERATURE

Loneliness in the Boundaries: Melati Suryodarmo,
Goethe Institut and Cemeti Art House, Jakarta
2006 (Illustrated in colour, cover)

"There are some permanent questions which follow my journey in life. They are not questions about who I am and where I am, but what this body can do and where this body can move to.

The Useless Death is a series of frozen images, of how it feels like when I walk along in daily life. As a foreigner, a stranger, no matter what I try to adapt, assimilate, I will remain the stranger.

This work highlights the beauty of being a stranger; when there is a confidence, things should be fine and beautiful. It's just that the confidence is not always there.

Sometimes I think of the endless challenges we face. It doesn't matter where you're from, who you are or where you are standing. Challenges meet us every step of the way and we must engage.

Change is a form of challenge. It happens in culture; nature's resistance is changing too. Human beings change constantly, every nanosecond; everything that breathes life changes.

The Useless Death #1 is my physical engagement with nature. The result is the contrast between what and how I am comfortable wearing a bright red dress and fancy golden shoes, against this winter landscape – the cold, the whiteness of it all, the snow, the silence.

To what extent can the exotic inhabit the present world? How would Western eyes perceive the East nowadays?

No matter the answers, I remain a single being within cultures, still looking for my place inside, still believing that my centre is where I am NOW."

Melati Suryodarmo, Germany 2007



Lot 19

Agus Suwage

(b. 1959)

Conversation Eyes
1999

Mixed media on canvas

100 x 100 cm

SGD 9,000 – 10,000

USD 6,000 – 6,667

Agus Suwage is one of Indonesia's most visible and influential contemporary artists. Using a series of ingenious visual ploys, Suwage turns the loaded connotations of self-portraiture on their head, taking on the pervasive Southeast Asian themes of identity and displacement. Adopting the concept of the self-portrait as an image not as seen but as represented, Suwage cleverly fuses together elements from a wide range of media in constructing his various alter-egos. He shape-shifts and slides, slipping in and out of characters on canvas, playing the tortured, the oppressor, the revered, the jester, the fool, the glut, the masochist. His references are eclectic and diverse; they range from pop icons to traditional motifs, from current affairs to photography, religion, music and more.

Framed within the image of the artist in his myriad guises are layers of socio-political commentary and a critique of human nature – how violence and pain are inextricably linked to pleasure and joy. His quiet statements often deliver stealthy blows, calculated moves designed to hit different notes on the emotional and intellectual scale. The personality behind each painting provides an insight into the artist's personality and inner thoughts, at times brazen, introspective or sharp with social satire. He is comfortable with displacement and paradox, the outcome of the convergences of his surroundings. This gives rise to a sense of the unexpected in his work, allowing him to be provocative yet cheeky, humorous but darkly so.

Agus Suwage is currently working and living with his wife and two children in Yogyakarta, Indonesia. Some of his recent exhibitions include I/CON, a solo exhibition at Nadi Gallery, Jakarta, Thermocone of Art: New Asian Waves in at the ZKM Museum of Contemporary Art in Karlsruhe, Germany (2007) and the Singapore Biennale (2006) where he collaborated with his artist wife Titarubi, and CP Biennale Urban/Culture in 2005.





Lot 20

Agus Suwage

(b. 1959)

The Art of Punishment
2004

Oil on canvas

150 x 200 cm

SGD 12,000 – 18,000

USD 8,000 – 12,000



Lot 21

Agus Suwage

(b. 1959)

Asking For More
2005

Oil on canvas

150 x 145 cm

SGD 11,000 – 14,000

USD 7,333 – 9,333



Lot 22

Ronald Ventura

(b. 1973)

Border
2007

Oil and graphite on canvas
152.5 x 183 cm

SGD 10,000 – 12,000

USD 6,667 – 8,000

Border (2007) by Ronald Ventura shows a girl trapped in or 'bordered' by a sheet of plastic. Alarming yet alluring, this work explores the blurring boundaries between two concepts, Illusions and Boundaries. Ventura is constantly experimenting with ways to disturb the relationship between the painting and its viewer. He says, "When you get right down to it, paintings are simply paint," the artist explains. "It is merely illusory, but at the same time you question reality with your painting... the paintings invite the viewers to conjure their own worlds, cluster up stories around them." Such is the power of Ventura's touch that it draws us into the painted world where our emotions get tangled up with the experience of looking, luring us into this enclosed space, provoking a sense of asphyxiation.



Lot 23

Budi Kustarto

(b. 1972)

Negative Series: Bag
2005

Acrylic on canvas
150 x 150 cm

SGD 10,000 – 15,000

USD 6,667 – 10,000



Lot 24

Budi Kustarto

(b. 1972)

Pengaduan (Complaint)
2006

Oil and acrylic on canvas
200 x 150 cm

SGD 12,500 – 15,000
USD 8,333 – 10,000



Lot 25

Thaweesak Srithongdee

(b. 1970)

Yaloi
2006

Acrylic on canvas
200 x 150 cm

SGD 6,000 – 8,000
USD 4,000 – 5,333

Lot 26

I Nyoman Masriadi

(b. 1973)

Manusia Batu (Mr. & Mrs. Universe)
2001-2002

Acrylic on canvas

225 x 125 cm (EACH); 225 x 250 cm (DIPTYCH)

SGD 35,000 – 50,000

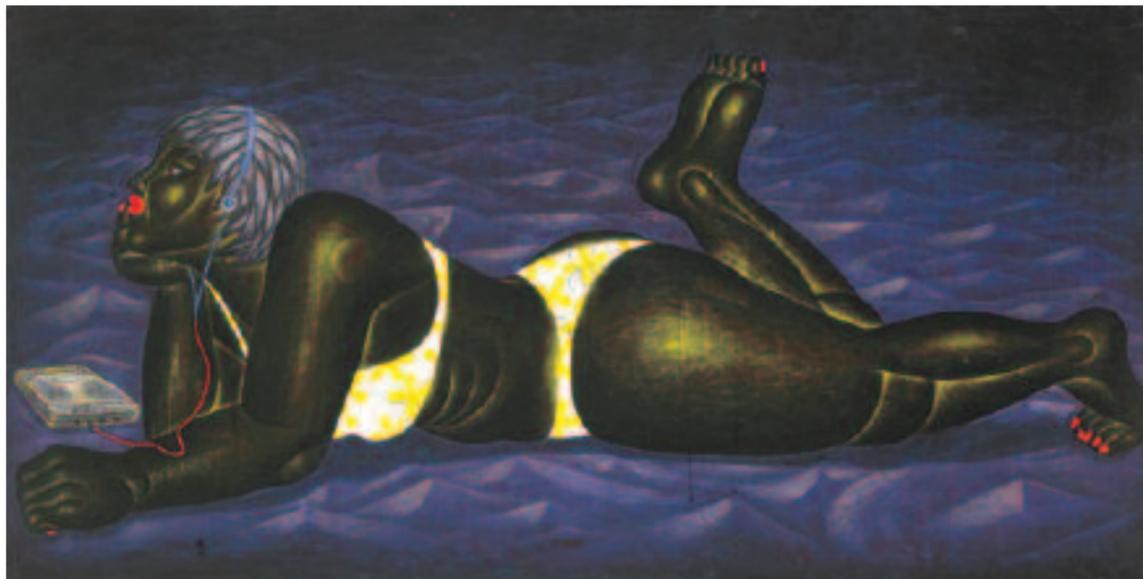
USD 23,333 – 33,333

I Nyoman Masriadi's paintings present human figures with highly exaggerated gestures that tend, as in cartoons, to the absurd and the fantastic. Masriadi's paintings are individual installations of episodes, with ordinary and stereotypical characters, plots and themes. He dresses up life's delicate and fragile moments with layers of brusque humour and irony.

The body perfect is a prevalent theme in the artist's work. *Manusia Batu* (Mr & Mrs Universe) (2001-2002) refers to the body-beautiful obsession in today's contemporary society. This awesome dark-skinned couple, with their toned and muscled physique are at once impressive and playful. They represent society's fixation with the macho, 'superhero' body, from mass media to fitness and bodybuilding clubs mushrooming everywhere.

Meanwhile, the triptych *Silent* (2001) refers to the aspirations and concerns of modern women. In this painting, the three ladies, mimicking the typical swimsuit model's pose, are reclining on their stomachs and listening to music through their earphones. The artist obliterates all feminine qualities from these three hefty bikini-clad ladies. He traces outlines around the women's bodies to suggest a tailor's or a plastic surgeon's markings, referring once again to the preoccupation with physical beauty.





Lot 27

I Nyoman Masriadi

(b. 1973)

Silent

2001

Acrylic on canvas

100 x 200 cm (EACH); 300 x 200 cm (TRIPTYCH)

SGD 60,000 – 90,000

USD 40,000 – 60,000



Lot 28

I Nyoman Masriadi

(b. 1973)

I Love You

2004

Acrylic on canvas

225 x 125 cm (EACH); 225 x 375 cm (TRIPTYCH)

SGD 60,000 – 80,000

USD 40,000 – 53,333





Lot 29

Putu Sutawijaya

(b. 1971)

Menunggu Bertanding
2004

Mixed media on canvas
140 x 140 cm

SGD 9,000 – 15,000

USD 6,000 – 10,000



Lot 30

Putu Sutawijaya

(b. 1971)

Gol Tanpa Batas
2004

Mixed media on canvas
140 x 140 cm

SGD 9,000 – 15,000

USD 6,000 – 10,000

Lot 31

Putu Sutawijaya

(b. 1971)

Selalu Hidup X
2005

Mixed media on canvas

140 x 120 cm

SGD 10,000 – 15,000

USD 6,667 – 10,000

The fiery rhythmic expressions of Balinese painter, Putu Sutawijaya, have become iconic in Indonesia's contemporary art scene. Unlike the common use of figuration in Indonesian art – often adopted to convey socio-political messages, Putu Sutawijaya's figures, usually faceless and unclothed, belong to the spiritual and expressionistic realm of his rich Indonesian cultural heritage.

Androgynous human figures in motion – dancing, flying, floating – or otherwise completely still in a pose of serene reflect the artist's interest in meditation, music, dance and movement. "Clothing conceals human expression and emotions", he says. While the facelessness of his figures "removes the racist element of Indonesian tradition where facial features and skin colour segment Indonesian cultural and racial groups. It is not what someone looks like that is important, but rather human expressions that are meant to apply across cultures". Putu's paintings suggest to the viewer that there is happiness, a freedom to express oneself, despite the chaotic and confused world in which he lives in, even if they may be brief personal moments.

Adapted from Ian Findlay Brown's "In Search of a Simple Life", Putu Sutawijaya @ Chouinard Gallery, Hong Kong 2002.



Lot 32

Raja Shahrizan

(b. 1967)

Langkah Segerak
2006

Metal

101 x 60 x 47 cm

SGD 8,000 – 9,000

USD 5,333 – 6,000

Langkah Segerak (2006), from the *Langkah Hulubalang* series is a fine example of precision in form and balance. Malaysian sculptor and *keris* (kris)-maker, Raja Shahrizan's primary medium is metal – favoured for its strength and grace. The sculpture is developed freehand; there are no technical drawings on paper. Under the master's forge, the infinite possibilities of this heavy material are fired and re-shaped into fluid ribbons of steel that allude to the human form. The result is an elegant 'army' of warriors that make up the series *Langkah Hulubalang* (2006), the artist's latest body of work.

The artist's journey over the past 15 years has been marked by his personal struggle with the challenge of addressing figuration, which he has resisted but is instinctively drawn to. Since his first series, *Killing Tools*, Raja Shahrizan has captivated art audiences with his powerful weapon-like sculptures; his subsequent dramatic series of magnificent warriors in *Gerak Tempur* sealed his position as one of the most exciting Malaysian contemporary sculptors. The *Langkah Hulubalang* series is inspired by Raja Shahrizan's obsessive research on the kris hilt (*hulu keris*). Early *hulu keris* were figurative like the original *jawa demam* style. The figurative forms slowly transgressed into bird-like forms as seen in the *pekaka* style and later moved towards abstraction as seen in the *jawa demam* hilt we know today.





Lot 33

Ugo Untoro

(b. 1970)

No More Mystery
2007

Oil on canvas

155 x 200 cm

SGD 8,000 – 12,000

USD 5,333 – 8,000



Lot 34

Susie Wong

(b. 1956)

Back
2006

Oil on canvas

93 x 93 cm

SGD 3,000 – 3,500

USD 2,000 – 2,333

Belonging to a series of paintings in which the artist focuses on parts of the body, *Back* (2006) by Susie Wong is less of a portrait of a specific individual than of the eccentricities of the human back. Taut, and marked with the subtle nuances of shade and texture that only human skin offers, the portrait was executed after several sittings by the subject, posed up close against a white wall and at different times of the day.

NEW STRATEGIES

Being a contemporary artist in Southeast Asia holds obvious challenges. Such artists work from the margins of a wide, busy contemporary art world, somewhere near the edge of a 'tradition' of international modernism and perhaps even an international post-modernism. They also work from within the context of their own local cultural references, societies, histories, aesthetics, and art discourses. Coming from the developing world but generally well-versed in the wider 'conversation' of modern and contemporary art, these artists stand on a border, thriving on the tension between what is expected and what it is possible for them to achieve, having to overcome their own exoticism without being accused of jumping on a larger bandwagon of existing ideas.

This section looks at the new strategists, mostly young emerging artists, whose primary concerns are artistic, engaging first with the material, formal, conceptual aspects of their practice.

The first four artists featured here have already become leaders among their generation, mid-career artists who are also key educators or mentors. Sakarin Krue-On, Jakapan Vilasineekul, Tran Luong and Jalaini Abu Hassan are four very different artists who have each harnessed the potential of culturally 'local' processes, materials and forms, creating in each case a distinctive aesthetic.

There is a wealth of new ideas, and also a precocious sophistication and sense of irony in the current generation of emerging artists. Painting remains a dominant practice in the region, and a number of artists address the problematics of painting, especially in the Philippines, which has the longest and most passionate history of formal art discourse.

Natee Utarit from Thailand takes the Western bull by its horns, consistently grappling with the readings of classicism, the iconic, and the beautiful, and their emotional as well as socio-political subtext.

In Indonesia, the dominance of socio-political art and its influence on style and aesthetics is beginning to make room for a new quieter revolution, led by the Jendela group and their exploration of the possibilities of visual language and new imagery in paintings and objects.

Lot 35

Sakarin Krue-On

(b. 1965)

Nang-Fah (Angel)

2007

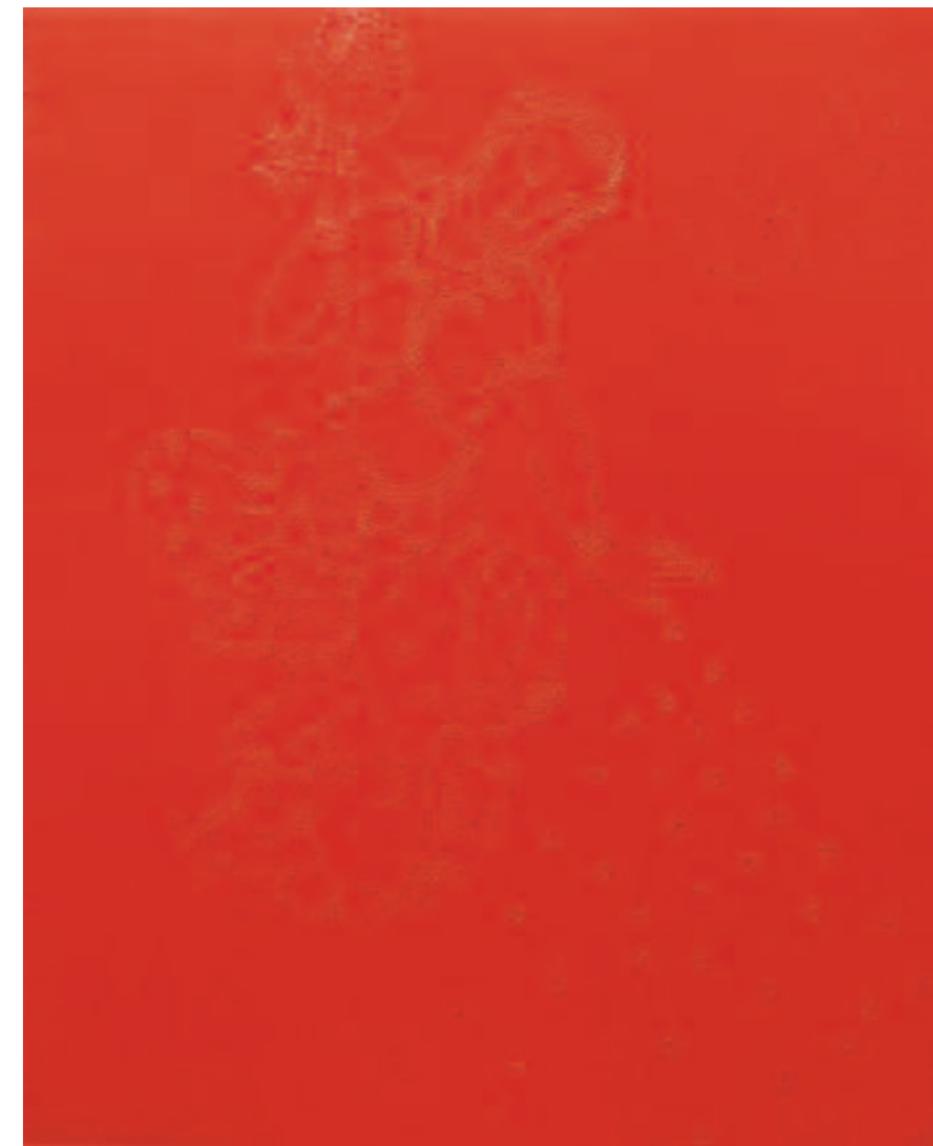
Acrylic gouache on canvas

200 x 150 cm

SGD 15,000 – 18,000

USD 10,000 – 12,000

DETAIL



Sakarin Krue-On gained considerable recognition in the Thai contemporary art scene with his first solo exhibition, *Temple* in 2000, an impressive site-specific mural installation at About Studio/About Café in Bangkok. Encompassing three tonal territories, the installation was mainly constructed from a traditional stenciling technique normally hidden in the initial mapping of a mural design. The artist discovered the technique while helping a friend paint a mural for a Buddhist prayer room. "As the mural progresses the original stencils are erased and this process of mapping out, replacement and erasure really interested me, especially in parallel to real life as well as Buddhist philosophy" (SAKARIN KRUE-ON IN STEVEN PETTIFOR, *FLAVOURS: THAI CONTEMPORARY ART*, 2003). Every part of the interior gave the visitors a chance to explore the spiritual density of ephemeral transience.

With this strong debut, the artist highlighted issues of the perception of traditional art practice in Thailand, deliberately trying to do

something with traditional iconic representation beyond what other artists had done before, seeking "the synthesis of more idealised, traditional art with contemporary media, themes, and a sense of pertinence about today's world and the global art arena." (AS ABOVE)

This painting, simply titled *Nang Fah*, meaning "angel" in Thai, adopts a similar principle on a more minimal scale, acting more as a decorative sanctification. A wash of deep red saturates the canvas while the figure is delineated by the artist's dotting technique. Krue-On's conscious re-invention and thereby, re-looking of traditional Thai motifs prevails, coming up with aesthetics that are carefully conceived and in the outcome, revelatory.

Lot 36

Jakapan Vilasineekul

(b. 1964)

The Ancestor
2005

Copper

38 x 222 cm; 40 x 50 cm

SGD 25,000 – 28,000

USD 16,667 – 18,667

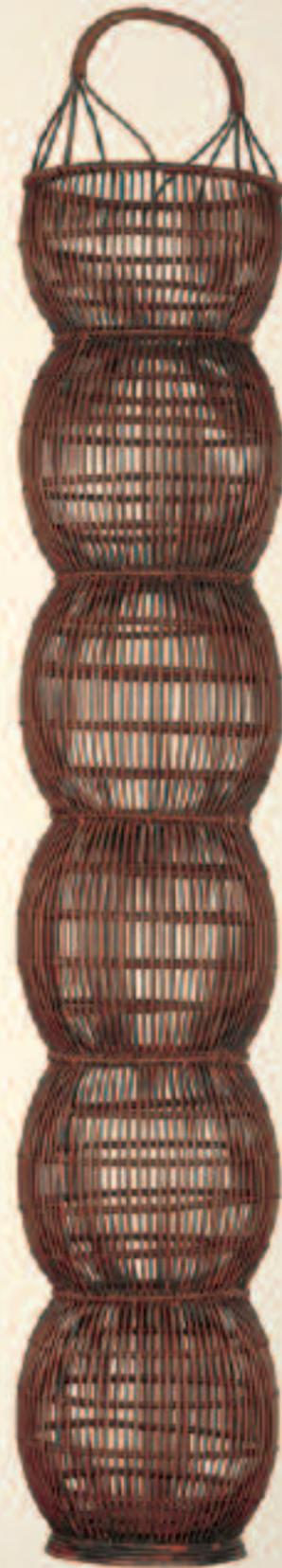
LITERATURE

Recent works by Jakapan Vilasineekul,
Numthong Gallery, Bangkok 2005 (Illustrated,
cover and illustrated in colour, pg 3).

Jakapan Vilasineekul is one of Thailand's leading sculptors. His approach to sculpture is holistic, concerned with its physical, intellectual and emotional values. Form and 'materiality' – the emotional and psychological quality of a particular material or medium, and 'dialogue' with the environment in which the sculpture is placed are particularly critical to his work.

Vilasineekul's sculptures stem from the everyday. His forms reference the objects around us – baskets, slippers, brushes, a charcoal stove, a canoe and its oars. He often refers to sculpture as *"the art of death"*, and relies on the power of analogy as he redefines and reinterprets existing forms. His works are often doppelgangers of real objects. *The Ancestor* (2005) consists of two forms: an object in the shape of a basket and the other, a tower made from duplications of the basket's base, stacked one on top of another. They are placed next to each other, as though in conversation. Vilasineekul calls this *"the conversation of being sculpture."*

Upon closer scrutiny, we notice the single 'basket' is in fact made from copper, which resembles the colour of a typical rattan basket. The weight and material of this new form changes the context in which we see the work. It seems the artist is asking us to reconsider this object, away from its familiar functional representation, as form; the stacked tower of 'bases' also begs re-interpretation. Through these subtle nuances and inventive manipulations, Vilasineekul shifts the typical meaning of objects as we know them, altering their context to inspire new stories about form.



Lot 37

Jalaini Abu Hassan

(b. 1963)

Rambutan Tok Deris
2000

Mixed media on paper

152.5 x 120 cm

SGD 6,000 – 8,000

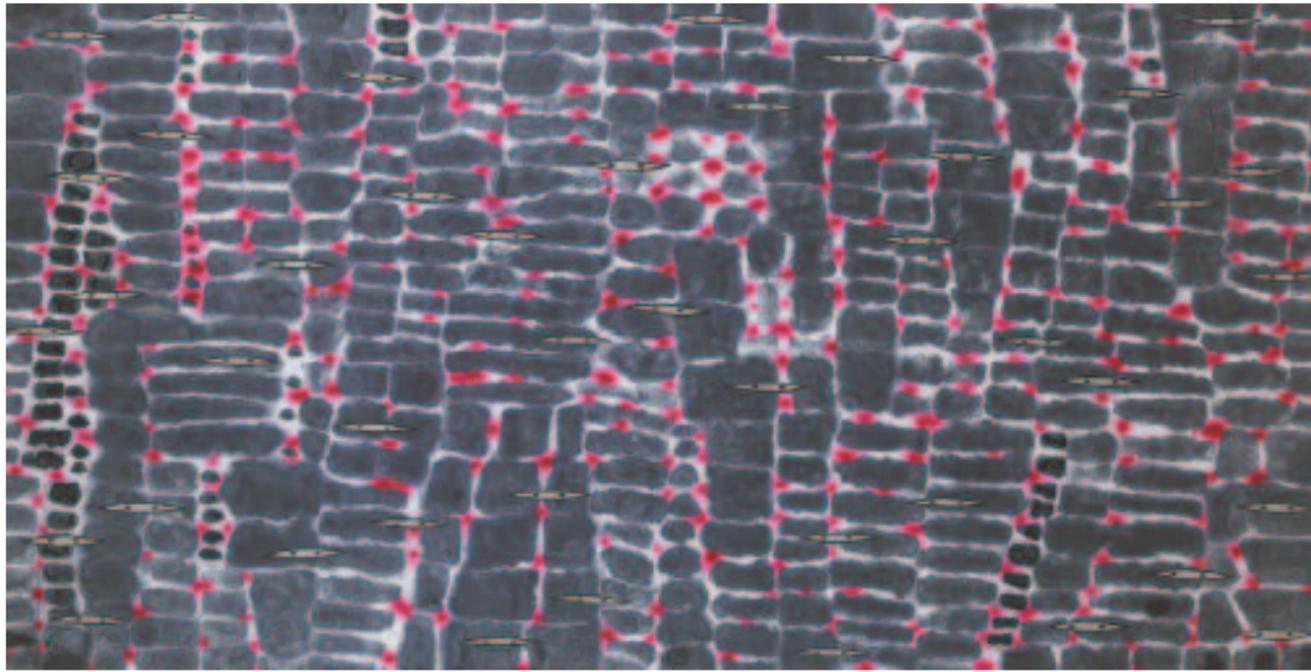
USD 4,000 – 5,333

LITERATURE

Jalak: Jalaini Abu Hassan, Valentine Willie
Fine Art, Kuala Lumpur, 2006 (Illustrated
in colour, pg 43).

With a strong commitment to drawing and painting, and the potential of raw materials, Jalaini Abu Hassan or "Jai" constantly pushes the formal and technical possibilities of both traditional and experimental media. *Rambutan Tok Deris* (2000) debuted at Jai's solo exhibition at Project Room, Barbara Greene Fine Art, New York in 2000. This work from his *Re-Found Object* series, a grouping of works on paper which we might describe as unravelled, floating still-lives. Using charcoal, acrylic and bitumen, working on a flat picture plane awash with richly burnished colours, the artist stretches the visual possibilities of his subjects by weaving objects such as local flowers and fronds, *bubu* – a traditional fish trap, urns and other kitchen vessels and a bunch of rambutan – the work's namesake, with texts, marks and textures in a vivid, intuitive mental map of seen objects. These objects hold cultural weight, and often have symbolic nuances – keys to personal memory, artefacts of daily life yesterday and today. It is a narrative alive with elements of traditional Malay and modern global culture, the natural and man-made environment, *kampung* and city life, the melting pot that is the Malaysian experience.





Lot 38

Tran Luong

(b. 1960)

Flowing
1997

Gouache on Poonah paper

70 x 137.5 cm

SGD 4,000 – 6,000

USD 2,667 – 4,000

One of the founding members of the “Gang of Five” who came to the fore of Vietnamese art in the 90s, Tran Luong is today a key figure in the regional contemporary scene, and a mentor to young and emerging Vietnamese artists. He works across media, in performance, public interventions, installation, photography and painting, always engaging with matters at the heart of Vietnamese experience – its daily life, society, environment and culture. He has helped to raise the profile of contemporary Vietnamese art in his participation at exhibitions such as the 2nd Fukuoka Asian Art Triennale 2002, Busan Biennale 2004 and Liverpool Biennale 2002, and solo performances and exhibitions in Europe, USA, Japan, Korea and Australia.

Many of Tran Luong’s early works, such as *Flowing* (1997) are highly organic in form and color, despite their stylized depictions of nature. These depictions represent the simplicity and organic order in nature as he had observed during his childhood in the countryside. Using the delicate surface of Giay Do, translated literally as ‘wind paper’, adds depth to the small ecosystem of life under fresh water as seen and depicted from above. While Tran Luong’s ephemeral images capture the stillness and vicissitudes of nature, they also represent the minimalist way of life for Vietnamese in the countryside.



Lot 39

Wong Perng Fey

(b. 1974)

July
1999

Oil on canvas

189 x 200 cm

SGD 5,000 – 7,000

USD 3,333 – 4,667

Lot 40

Yasmin Sison-Ching

(b. 1972)

Blackboard
2007

Oil on canvas
152 x 122 cm

SGD 2,000 – 3,000
USD 1,333 – 2,000

Yasmin Sison-Ching belongs to a generation of young Filipino artists who are carving out new territories in contemporary art-making. Through her conceptually oriented training at University of Philippines, she has acquired a preference for intellectual engagements in place of immediate emotional responses. Set within the solitary confines of a classroom, *Blackboard* from *The Punky Brewster Session* engages the viewer in a game of hide and seek. Sison-Ching covers up personalities whose photographs fill the pages of found fashion magazines, rendering them anonymous, cut out and erased from the pretty picture plane. Concealed behind a negative space, we are instinctively possessed by the urge to uncover the hidden image of a girl, an attempt to complete the missing link, to unravel its narrative with the little information at hand. The negation is harsh yet refers to a kind of safety, perhaps a mask or a screen to hide behind. However, these implications can be readily turned on their head to suggest a form of entrapment, a locking behind closed doors.



Lot 41

Nona Garcia

(b. 1978)

Ode to Wonderland
2007

Oil on canvas
122 x 152 cm

SGD 5,000 – 7,000
USD 3,333 – 4,667

Lot 42

Yasmin Sison-Ching

(b. 1972)

Little Mouse Series: Girl with a Stick
2007

Oil on canvas

152 x 91 cm

SGD 2,000 – 4,000

USD 1,333 – 2,667

Yasmin Sison-Ching's *Girl with a Stick* (2007) from the *Little Mouse Series*, is part of the artist's ongoing exploration into the inherent possibilities and malleability of memory. In this painting, we see a girl seated on a metal stool, defiantly looking away from the viewer, holding a stick on her lap. Despite the realistic depiction, the sombre setting suggests she belongs to another time and space, from "stories told to me when I was young", says the artist.

This work is a study of the transcending power of time and memory. The painting deftly betrays its true source (childhood), inspiration (fairytales) and attitude (innocence). The artist argues that one can reclaim this territory, if only through art, and that narrative is the enabling force in this process, settling the crooked past in place.



Lot 43

Elaine Navas

(b. 1964)

Overripe Anatomy
2007

Oil on canvas

152.5 x 122 cm

SGD 3,000 – 5,000

USD 2,000 – 3,333

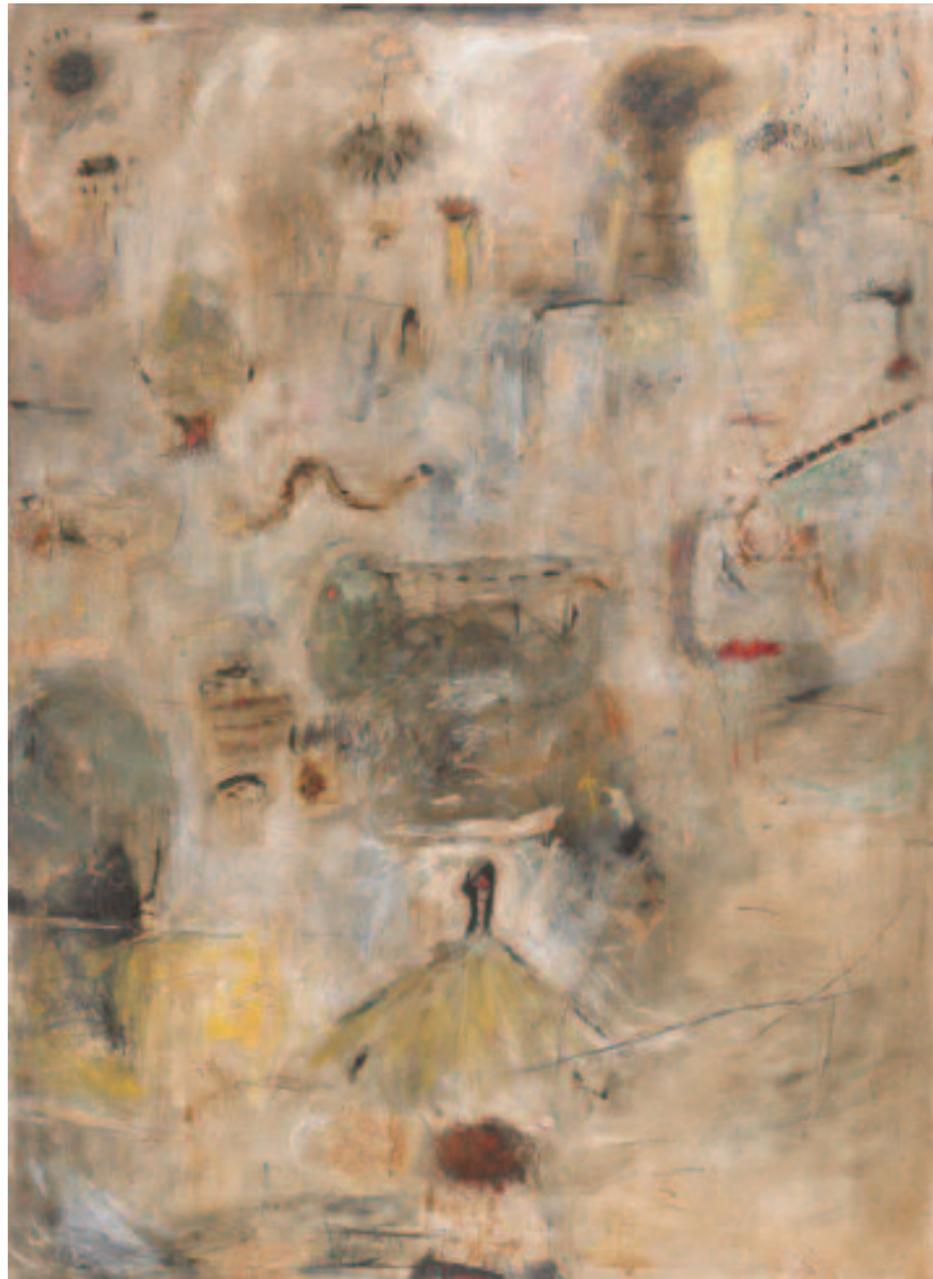
"This work depicts an overripe papaya. I bought this papaya from the wet market, brought it home, sliced it in half, and left it outside to rot. After a week or so, I took photos of it in its decomposing state. I based my painting on these photos as the papaya had become an object of beauty for me. There was a silence and at the same time, a strong energy that radiated from this object; I strive to capture these elements in my painting."

Elaine Navas' skillful use of colour and texture gives a powerful sensual life to still objects. Through her signature thick impasto layers of paint, her work leads viewers to consider painting beyond the subject matter but also its physical aspect, or 'materiality'. The richly textured oil paint, layered and crammed on top of one another, almost butter-like, records the history of the painting, of how it came to be.

Her paintings suggest an indefinable, hidden life within the object, and by extension, suggest the human relationship to objects around us: the way we invest meaning to objects and the way objects affect our psychological and emotional state.

The artist says, "I'd like to achieve a renewed inebriation or reawakening of the everyday. Paul Valery wrote that, 'Seeing is when you forget the name of what you are looking at.' I'd like this to happen when viewers see my work."





Lot 44

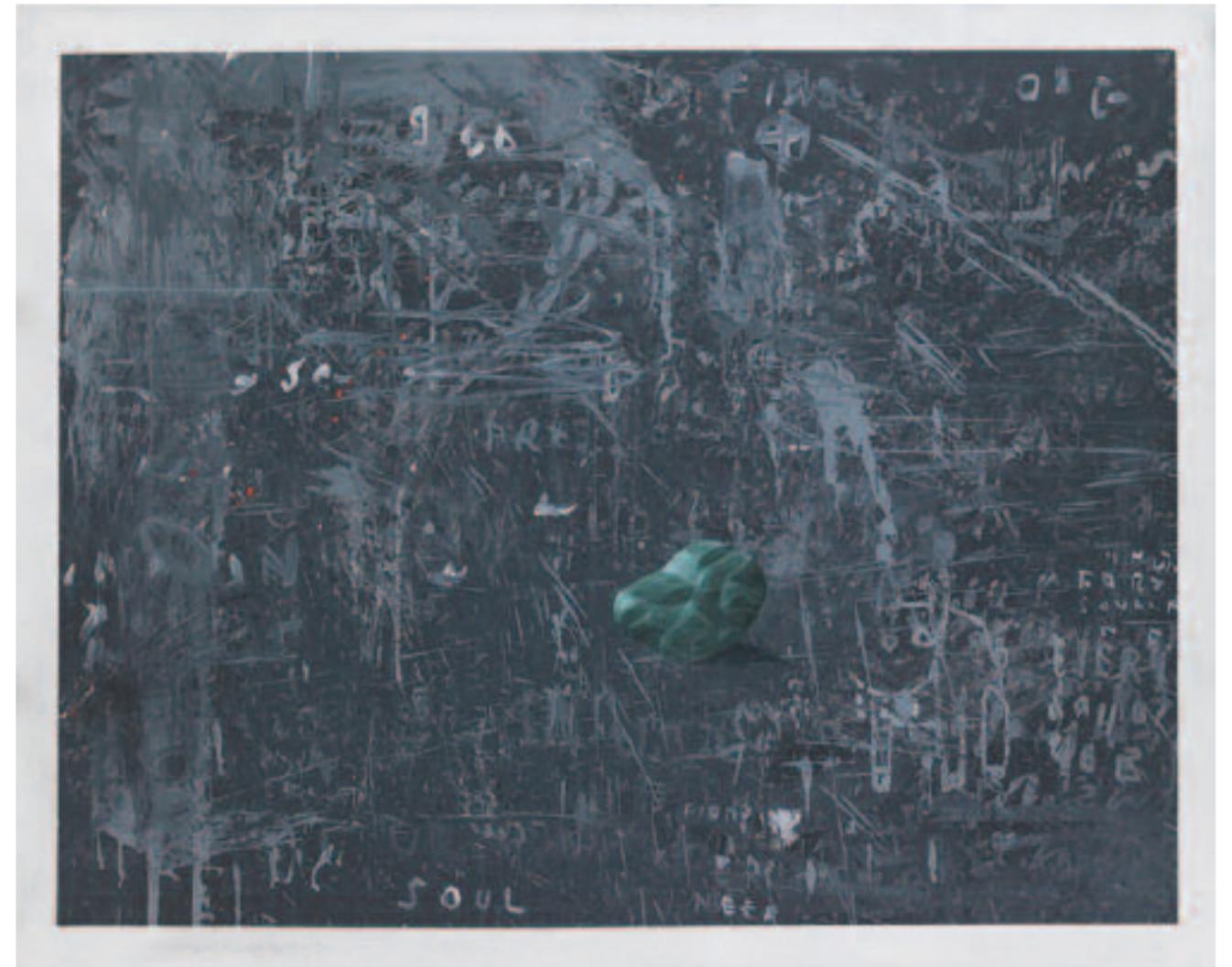
Handiwirman Saputra

(b. 1975)

Rusak Kepala Gula (Rotten Sugar Head)
1997

Mixed media on canvas
190 x 140 cm

SGD 12,000 – 15,000
USD 8,000 – 10,000



Lot 45

Jumaldi Alfi

(b. 1975)

Night Swimming
2007

Acrylic on canvas
100 x 120 cm

SGD 3,000 – 5,000
USD 2,000 – 3,333



Lot 46

Jumaldi Alfi

(b. 1975)

Colour Guide Series: Painting #02
2007

Acrylic on canvas

197 x 225 cm

SGD 10,000 – 14,000

USD 6,667 – 9,333



Lot 47

Rudi Mantofani

(b. 1973)

Green Fields
2003

Acrylic on canvas

145 x 145 cm

SGD 15,000 – 18,000

USD 10,000 – 12,000



Lot 48

Handiwirman Saputra

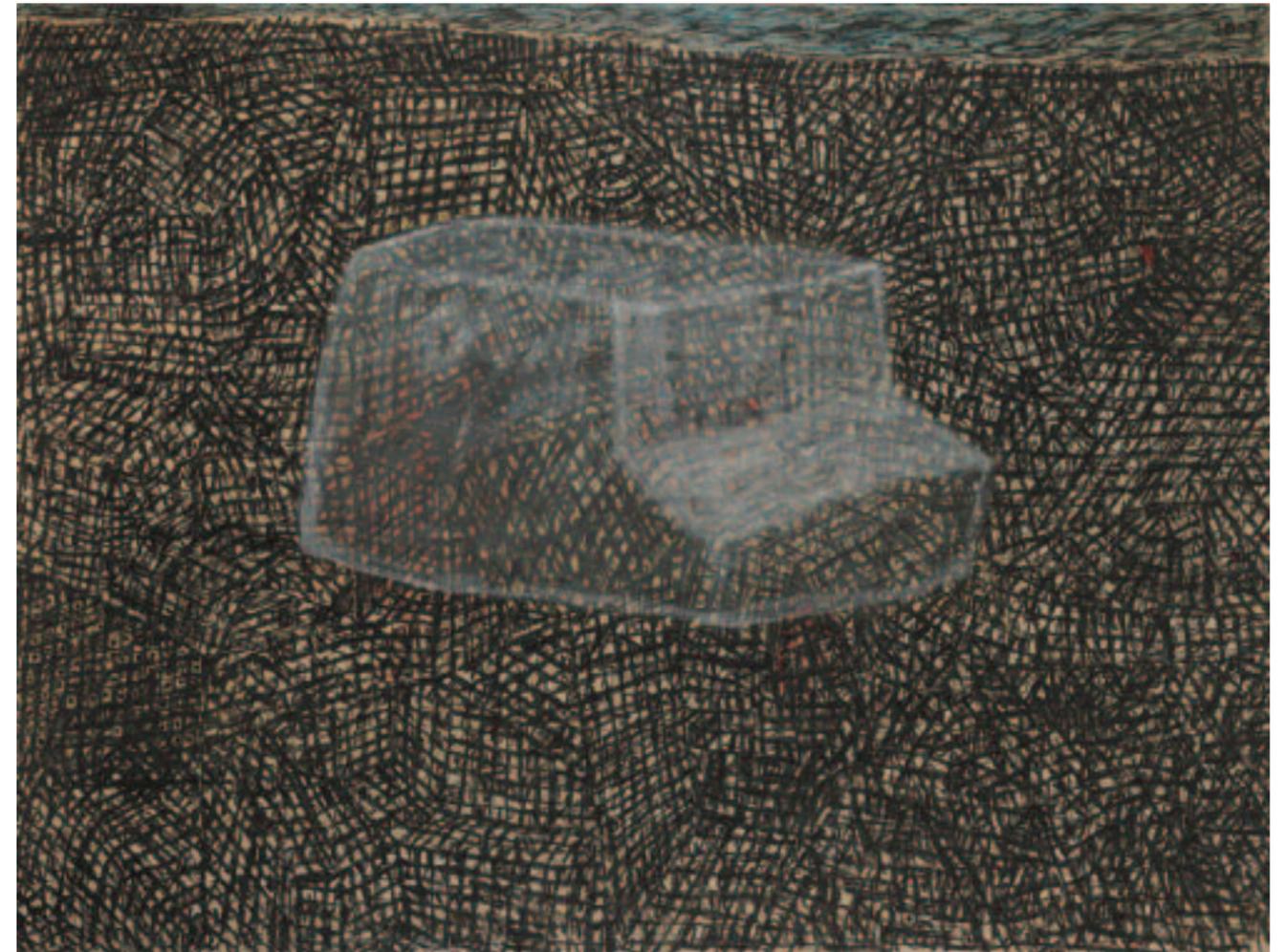
(b. 1975)

Pose No. 5: Sofa
2004

Acrylic on canvas
140 x 140 cm

SGD 30,000 – 50,000

USD 20,000 – 33,333



Lot 49

Yunizar

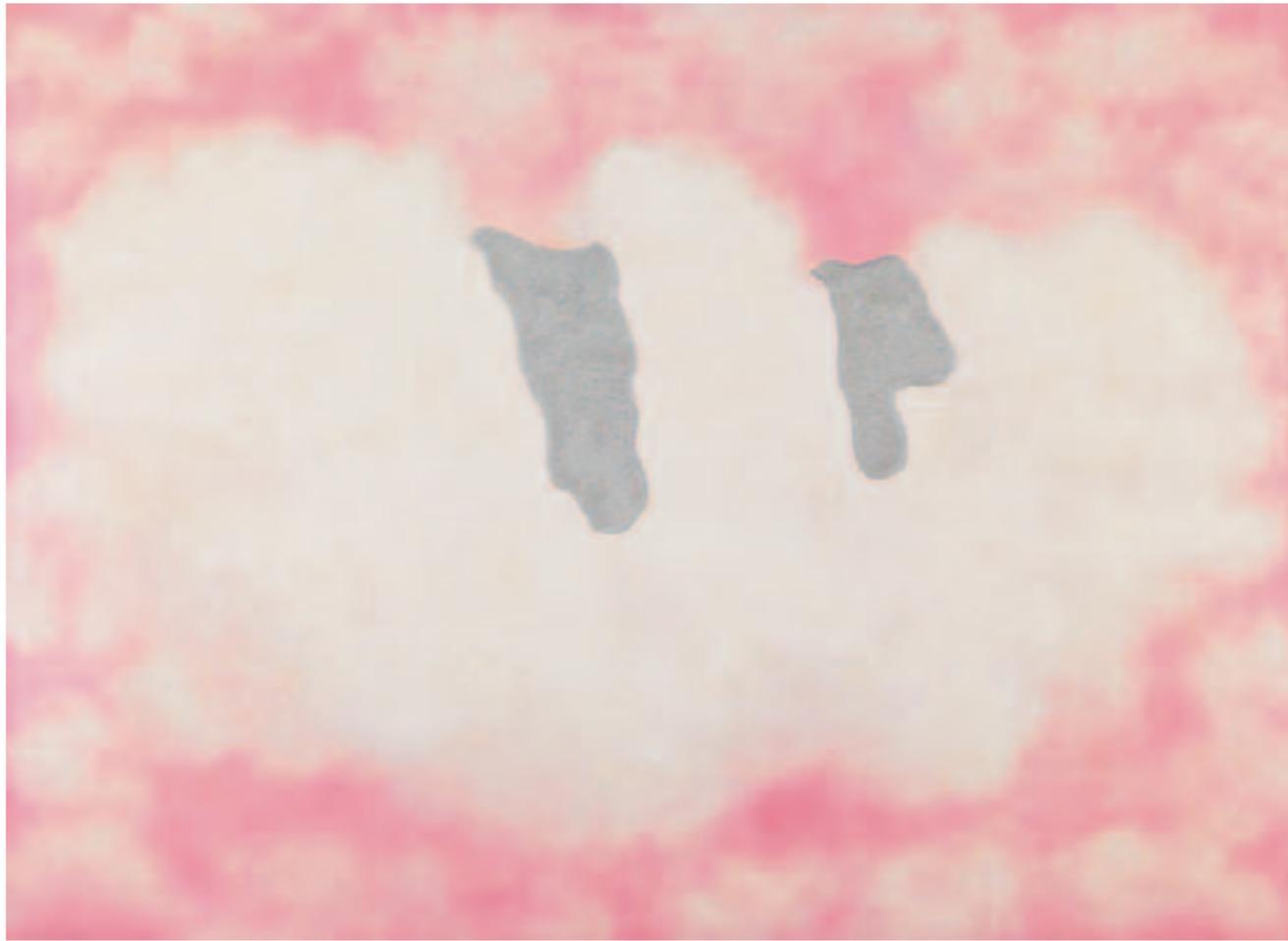
(b. 1971)

Untitled
2007

Oil on canvas
150 x 200 cm

SGD 15,000 – 20,000

USD 10,000 – 13,333



Lot 50

Yusra Martunus

(b. 1973)

04204 (Pink)

2004

Acrylic and automobile paint on canvas

145 x 200 cm

SGD 7,000 – 10,000

USD 4,667 – 6,667



Lot 51

S. Teddy D.

(b. 1970)

Dream

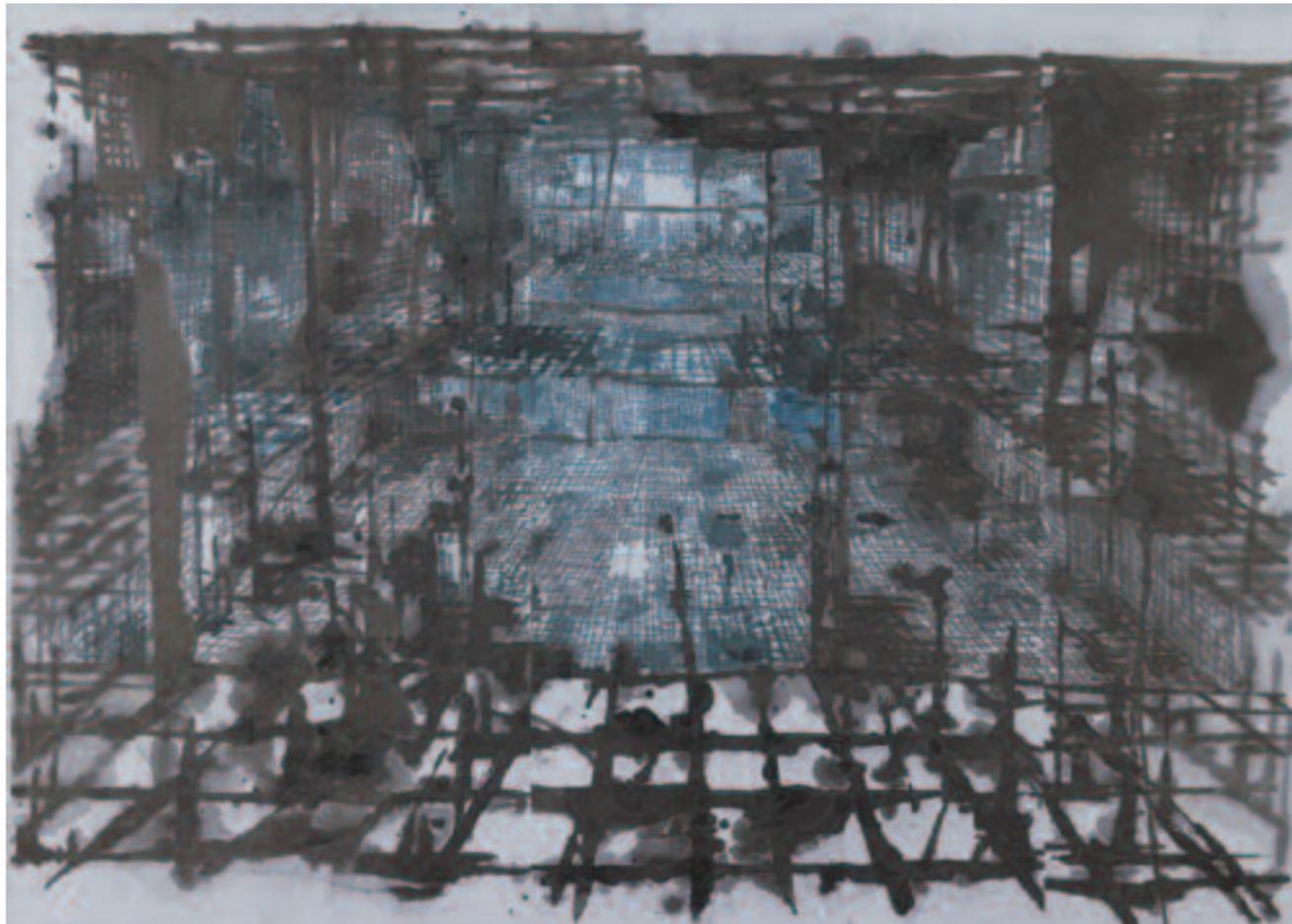
2003

Oil on canvas

145 x 100 cm

SGD 2,000 – 3,000

USD 1,333 – 2,000



Lot 52

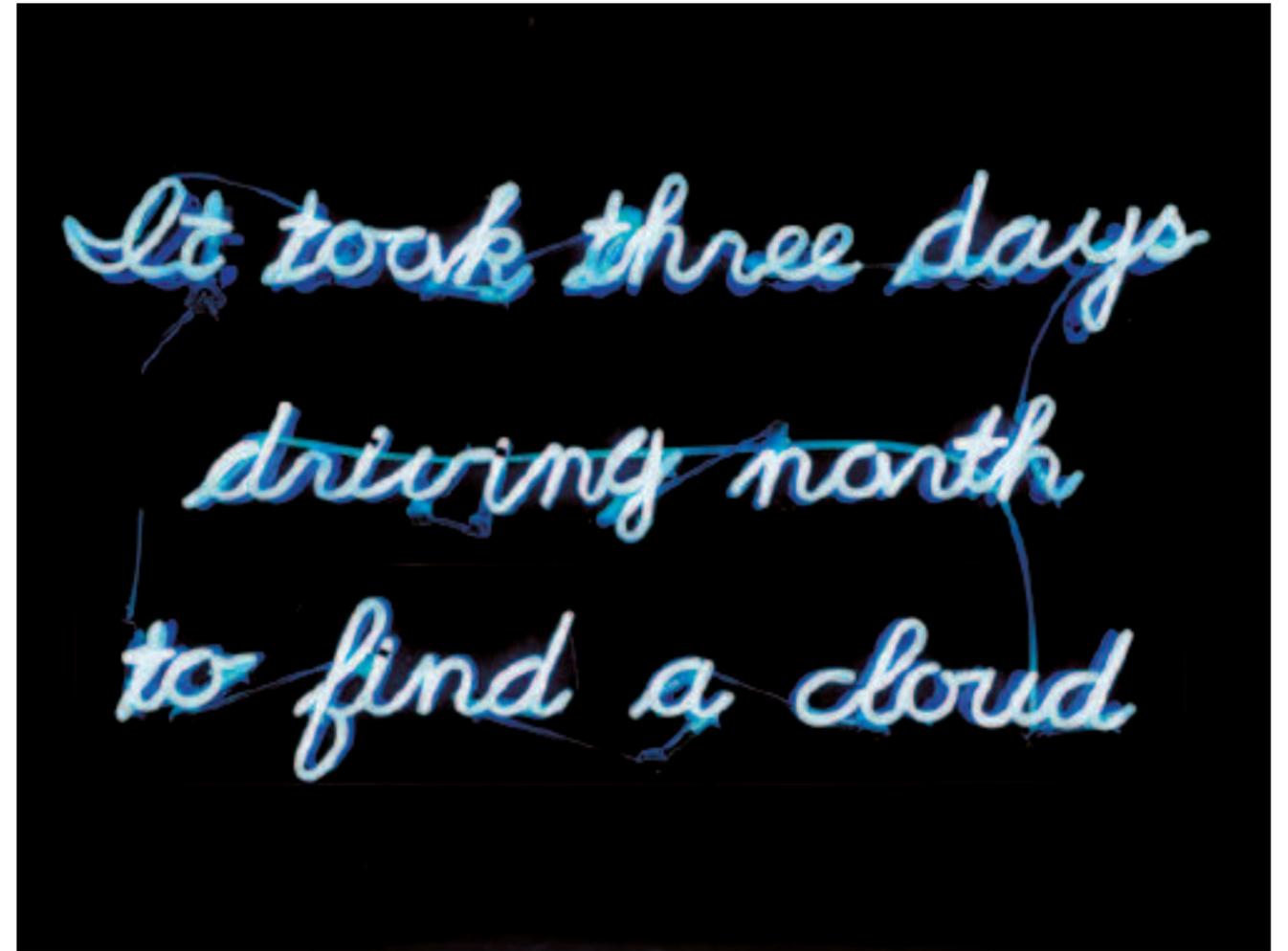
Hong Sek Chern
(b. 1967)

The Pool (Revisited)
2007

Chinese ink on paper
110 x 170 cm

SGD 5,000 – 7,000
USD 3,333 – 4,667

The Pool (Revisited) (2007) is characteristic of Hong Sek Chern's monumental ink paintings, which bear an almost apocalyptic quality in their interpretations of dramatic, sprawling architectural spaces in urban cities. More than just studies of such spaces – often laid out in grid format – these paintings operate on a metaphorical and philosophical level as well, suggesting the relationship between the human condition and the spaces we inhabit. Revitalising the tradition of *shanshui hua*, or landscape painting in Chinese brush and ink, Hong's paintings put forward images that mark contemporary times and locations.



Lot 53

Patricia Eustaquio
(b. 1978)

*It Took Three Days Driving North
to Find a Cloud*
2005

Neon light
66 x 114 cm

SGD 2,000 – 2,500
USD 1,333 – 1,667

It Took Three Days Driving North to Find a Cloud is drawn from Sylvia Plath's poem, 'Two Campers in Cloud Country'. "There is something about light and memory that I cannot explain; it is sublime like a David Caspar Friedrich, it creates a sense of longing, or nostalgia perhaps."

Although the text that Patricia Eustaquio has chosen for this work is a finished statement, the idea in itself is not finite; "there is a feeling of absence as the larger narrative it belongs to is unknown to us. A context is merely implied, but we have no idea what or where it is heading to", she says. It floats, intangible, like a cloud; the full meaning is lost, like fragments of memory suspended in space. The statement itself becomes a metaphor for other struggles and experiences we have, like the things and feelings we sometimes cannot get to.



Lot 54

Yuli Prayitno

(b. 1974)

Telinga-telinga, Mata-mata (Ears and Eyes)
2005

Polyester, resin, wood

220 x 85 x 4 cm

SGD 2,000 – 2,500

USD 1,333 – 1,667

Lot 55

Natee Utarit

(b. 1970)

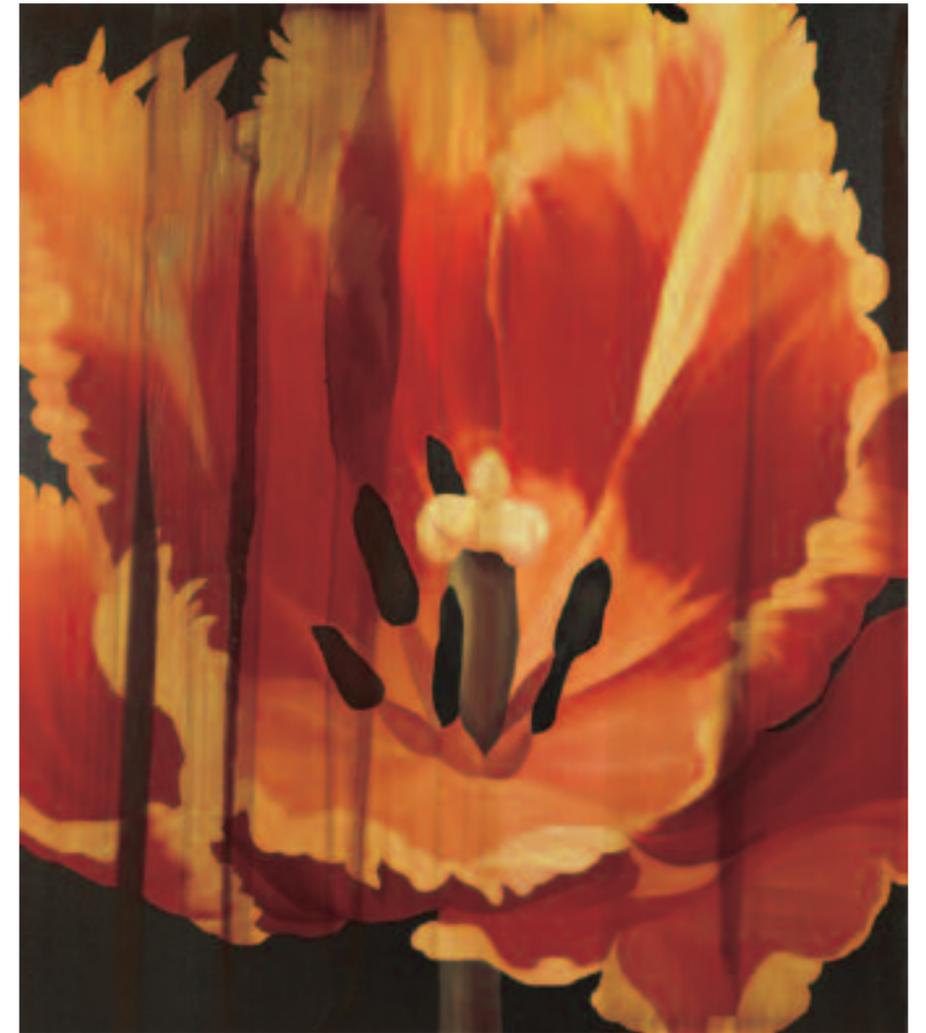
The Last Description of the Old Romantic
2005

Oil, enamel and woodstain on canvas

160 x 140 cm

SGD 16,000 – 18,000

USD 10,667 – 12,000



Natee Utarit is one of Thailand's emerging stars. Already considered one of the most exciting painters of his generation, Natee's has taken part in numerous group exhibitions and held ten solo exhibitions to date. He graduated from Silpakorn University with a BFA in Fine Art in 1992, majoring in painting, sculpture and graphic art. Although his work has moved through a variety of different styles and explored a number of subjects, he remains a consummate painter, and as such his main preoccupation is the problematics – the physical, intellectual and emotional values – of painting. Natee's paintings, whether of landscapes or icons of Western art, often overlaid with his signature veil-like, fluid glaze of enamel wash, seem to tease and challenge his viewers – are they being immersed in the painting object or the image painted?

"Illusion is everywhere, and it is certainly in painting, and although on a fundamental level, painting is one type of illusion, the complex content in which painting exists can, in fact, give rise to layer of different types of illusion. Sometimes we find that both the viewer and the painter himself are deceived by the illusion created by a painting. This, to me, is what is important 'within the work' and what the painter must be attentive to, and not just the interesting subject matter that is 'external' to the work."

Utarit has participated in Next Move, Earl Lu Gallery, LaSalle-SIA College of the Arts, Singapore 2003, ARS 01 at the Museum of Contemporary Art in Helsinki 2001, the Third Asia-Pacific Triennial of Contemporary Art in Queensland, Australia 1999 and Lines of Descent: The Family in Contemporary Asian Art organised by Queensland Art Gallery 1999.

Lot 56

Jason Lim

(b. 1966)

Seeds (Manganese)

2006

Burnished manganese clay, set of 5

APPROX. 20 x 10 x 10 cm EACH

SGD 2,000 – 2,500

USD 1,333 – 1,667

Singaporean ceramicist Jason Lim approaches his practice by 'unlearning' the conventions of ceramics. His conceptual and process-oriented approach challenges the traditions of this discipline and highlights the artist's preoccupation with materiality – the actual physical stuff objects and things are made of, and the performative potential within each object.

Seeds (Manganese) (2006), belongs to a grouping of works from the *Table Objects* series. *Table Objects* questions the tradition of still life within sculpture. While it has enjoyed a central position in painting, still life in sculpture has always been seen as a minor art form. It cannot be bent to heroic gestures, powerful polemics or excited sensation; but it lends itself to reflection, irony and quiet subversion.

The material, rare manganese clay, plays a central role in the development of *Seeds (Manganese)*. The artist pushes the limitation of this particular type of clay and fires the pieces beyond its recommended temperature. The surface sheen is drawn out by burnishing each piece using a metal spoon during its pre-fired stage, while the bronze-like metallic richness of the clay is the result of a firing technique called 'reduction'. The artist describes the process: "The kiln's atmosphere seeks out oxygen to enable it to burn, and since oxygen supply is restricted in the kiln, the atmosphere grabs whatever oxygen it can find. In the case of *Seeds*, the atmosphere seeks out oxygen from the chemical compound (metallic oxide) of the manganese clay, resulting in a metallic feel".



DETAIL



Lot 57

Lena Cobangbang

(b. 1976)

Untitled
2004

122 plastic name tags, found wool coat,
wooden hanger

SIZE VARIABLE

SGD 2,000 – 2,500

USD 1,333 – 1,667

LITERATURE

3 Young Contemporaries: Angki Purbandono, Sharon Chin and Lena Cobangbang, Valentine Willie Fine Art, Kuala Lumpur 2007 (Detail illustrated in colour).

Untitled incorporates a number of Lena Cobangbang's pet interests: lists, movies and nametags. Often described as obsessive-compulsive, Lena Cobangbang's work thrives on repetitions, developing habits relating to newfound interests from the everyday. "I have recently become fascinated with name tags, particularly the name tags being worn by the staff at a magazine shop I frequent – they were just black and very plain, almost like the plain black plastic tags one wears when in mourning." The work, composed of 122 nametags of movie titles beginning with the word "Man", is based on a list the artist has kept since high school. A flurry of text rushes to confront the eye. The original context of these movie titles has been displaced the instant they have been engraved on the black plastic nametags. There is an inconclusive nature about them, they are no longer just movie titles and have taken on a descriptive nature, conjuring new images in our minds.



Lot 58

Wire Tuazon

(b. 1973)

Into Great Silence
2007

Oil on canvas

183 x 122 cm

SGD 4,000 – 5,000

USD 2,667 – 3,333

Into Great Silence (2007) is a powerful and particularly resonant example of Wire Tuazon's work, which characteristically depicts familiar, contemporary images disrupted by a line of text that points towards and away from meaning. "I'm particularly interested in the power of images and manufactured reality. I'm fascinated by images that hold sacred truths on the diverse meanings and aspects of life and death," says the artist. Tuazon's works are ironic commentaries on the ever-expanding visual vocabulary that invades our contemporary environment. They expose society's clichéd understanding of the world, our tendency to immortalize even the smallest and most insignificant of pursuits, and our reliance on language to give meaning to the world. Unnerving, self-reflexive, resonant, Tuazon's painting coaxes the audience to reconsider what is 'real' and look deeper into the void and the intersection of things.





Lot 59

Poklong Anading

(b. 1978)

Anonymity Series
2006

Duratrans and lightboxes, set of 12, ed 1/20

18 x 12.5 cm (EACH);
APPROX. 18 x 150 cm (COMPLETE SET)

SGD 3,000 – 5,000

USD 2,000 – 3,333

Poklong Anading assumes the role of a street photographer who captures images of anonymous figures before they slip away into the city's background. Set against the textured streets of Cubao, a once wealthy middle-class neighbourhood of the 1960s and 1970s which many young artists now call home, Anading's subjects were asked to hold up a mirror against their faces during the shoot. As the camera's flash pops, the reflected light is captured, obscuring each participant's face.

Each portrait radiates light, playful shimmers on the well-understood photographic process where light transforms into image on paper. It gives the viewer a sensation of calm, isolation, encourages the viewer to get closer and study the visual textures of this photographed space. Yet a gap in this narrative remains, permanently masked by the flash of reflected light, an inhabited silence full of tension. The void created by the reflected light will forever leave the viewer to question the identity of each subject.

The *Anonymity Series* won the Grand Prize at the Ateneo University Art Awards in 2006.



Lot 60

Abdul Multhalib Musa

(b. 1976)

Criss-cross 4
2005

Mild steel

78 x 78 cm

SGD 2,000 – 3,000

USD 1,333 – 2,000



Lot 61

Tawatchai Puntusawasdi

(b. 1971)

The First Pole
2005

Engraving on slate

85 x 61 cm

SGD 4,000 – 5,000

USD 2,667 – 3,333

LITERATURE

Flat Perception by Tawatchai Puntusawasdi, Numthong Gallery, Bangkok 2005 (Illustrated in colour).

Tawatchai Puntusawasdi's austere, philosophical practice is concerned with principles of form and perception, and by extension probes our basic understanding of how we live, hear music, read poetry and look at art. He turns around our assumptions about how we see three-dimensional and two-dimensional objects in simple yet monumental sculptural statements and subtle, complex drawings on slate about the construction of houses and objects.

"Puntusawasdi's series of drawings on slate boards nostalgically recall a Thai past. The works represent the artist's return to his childhood, when slate boards were used instead of paper... Drawings on slate board (where drawing and writing can be easily erased and replaced) revive the traditional spirit of Thai craftsmanship, and allude to old Thai manuscripts and the knowledge that, gradually, is vanishing." (SUTEE KUNAVICHAYANONT, "THE PRESENCE OF FORM AND IMAGE", ZONES OF CONTACT, BIENNALE OF SYDNEY 2006)

In *The First Pole*, Vinayaka, or Ganesha, Lord of Wisdom and Success, is depicted with an ancient Thai text giving astrological guidance for good proportions and auspicious dates for the building of a house, an equivalent of our more familiar feng shui practices.





Lot 62

Gusmen Heriadi

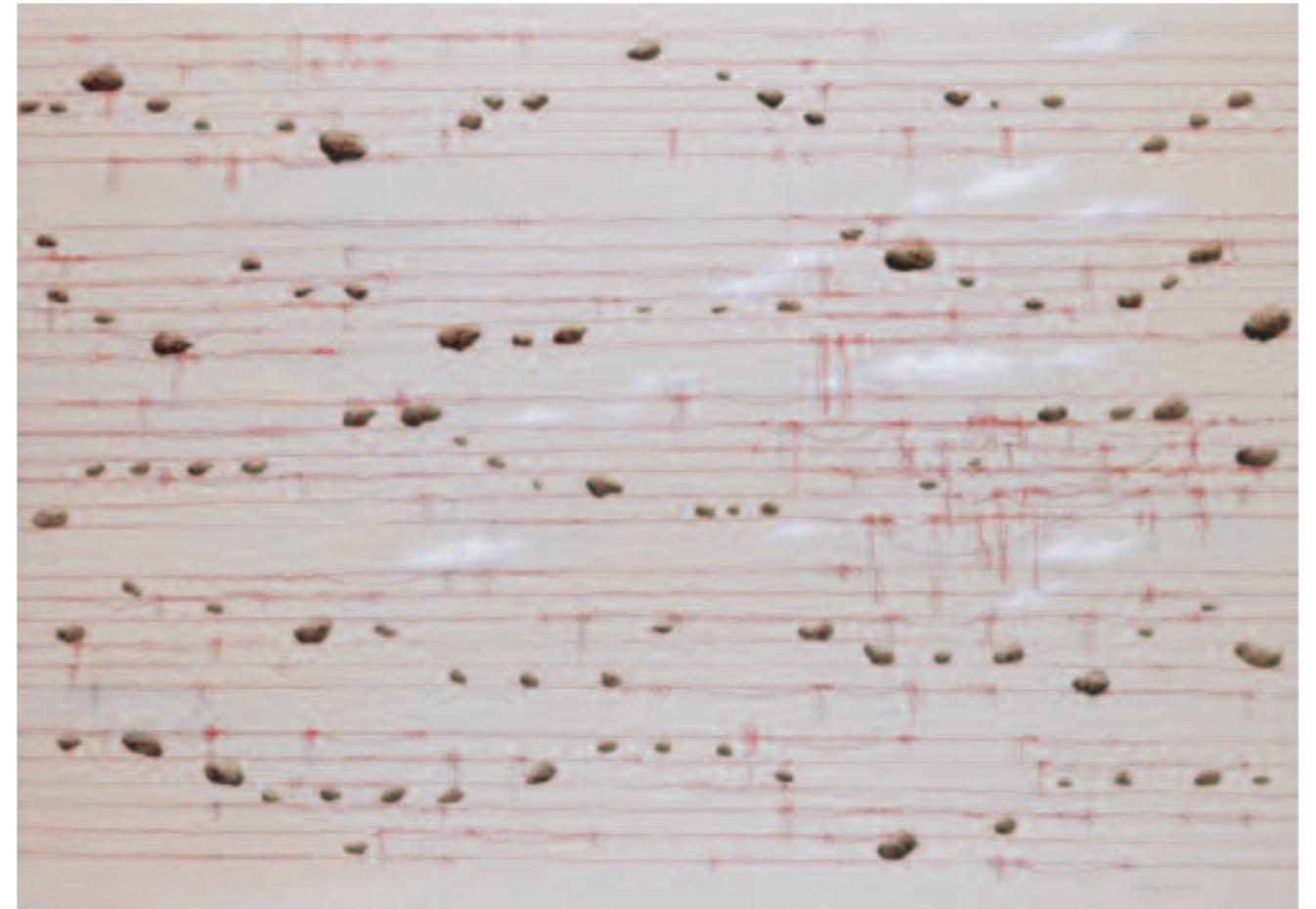
(b. 1974)

01: Transisi = Masalah (Transition = Problems)
2007

Acrylic on canvas
140 x 160 cm

SGD 3,000 – 5,000

USD 2,000 – 3,333



Lot 63

Tommy Wondra

(b. 1980)

Seperti Nada
2007

Acrylic on canvas
140 x 200 cm

SGD 2,000 – 4,000

USD 1,333 – 2,667



Lot 64

Hoang Duong Cam

(b. 1974)

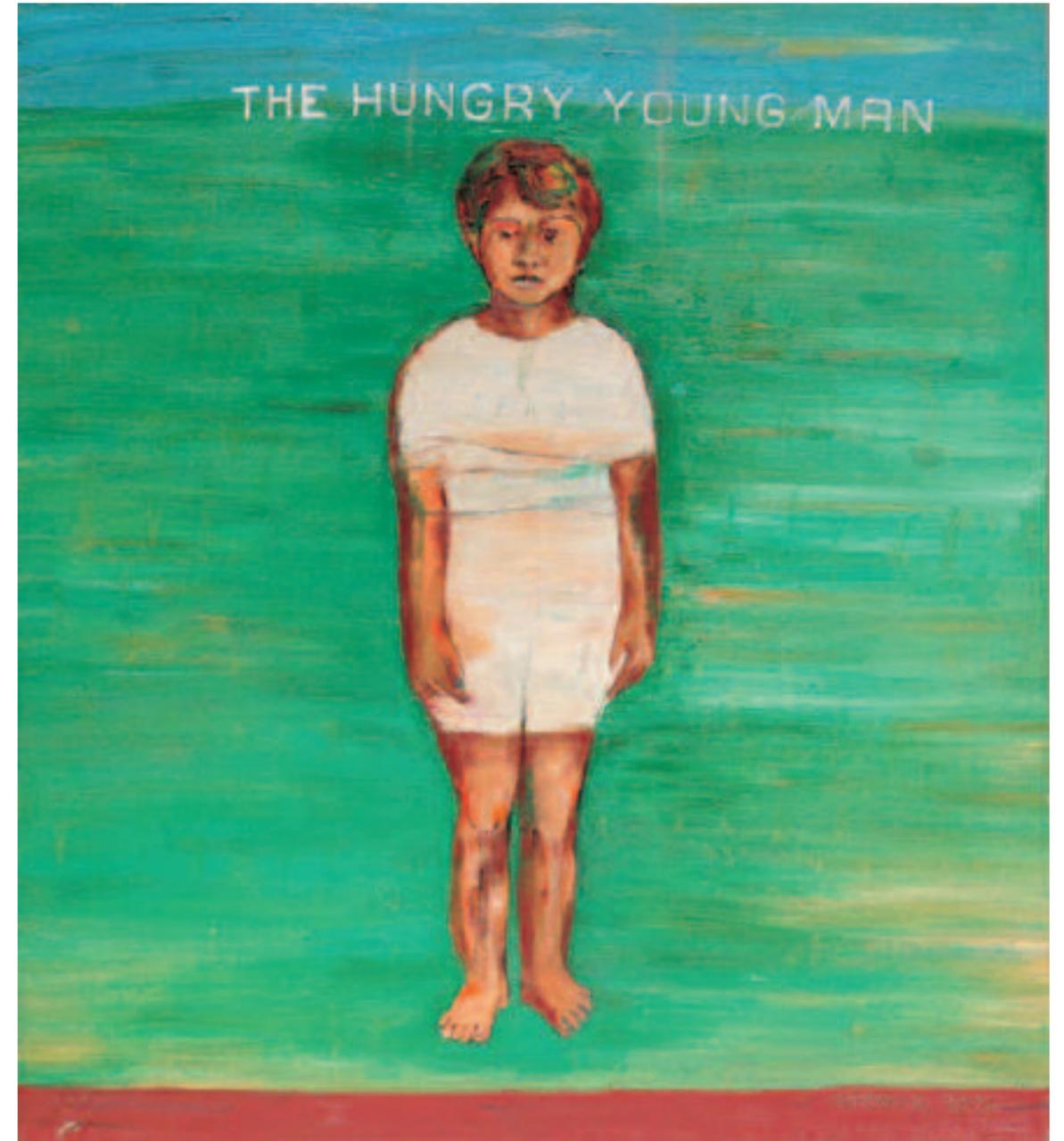
Clap in the Middle of the Field
2007

Acrylic on canvas
145 x 120 cm

SGD 6,000 – 7,000

USD 4,000 – 4,667

Clap in the Middle of the Field comes from Hoang Duong Cam's latest painting series, *Rebirth*, which examines divided lives and parallel universes. He depicts his experience as a cosmopolitan university graduate slipping back into rural life. This atavistic switch is not perceived as lowly, but a quantum leap into another world where he can be a completely different person. This play on place and identity is also an examination of the stark disparity between poverty and wealth in Viet Nam and how it can create dividing universes such as those Hoang Duong Cam creates.



Lot 65

S. Teddy D.

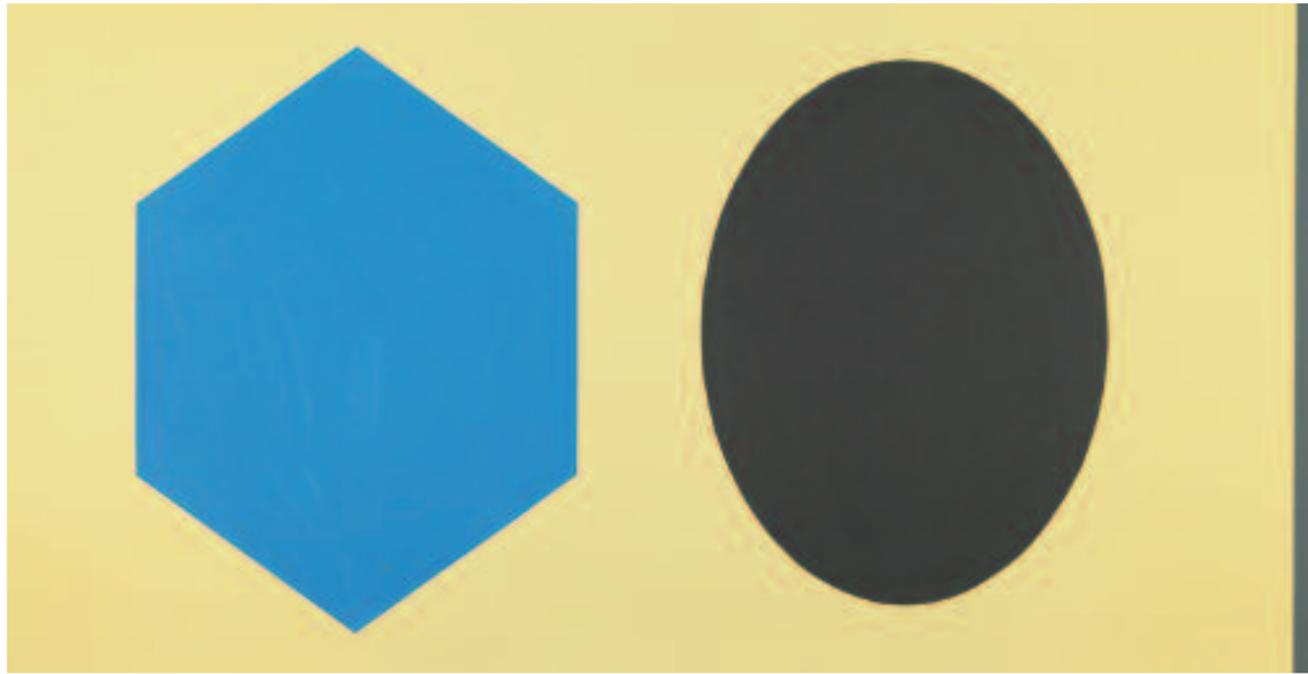
(b. 1970)

The Hungry Young Man
2006

Acrylic and oil on canvas
180 x 120 cm

SGD 4,500 – 6,000

USD 3,000 – 4,000



Lot 66

Jonathan Olazo

(b. 1969)

The Truth is Still in the Beautiful 4
2007

Acrylic on canvas

122 x 244 cm

SGD 2,000 – 3,000

USD 1,333 – 2,000



Lot 67

Ian Woo

(b. 1967)

Love You and it Hurts Me to Take You There
2005

Oil on canvas

180 x 160 cm

SGD 8,000 – 10,000

USD 5,333 – 6,667

Ian Woo's early paintings were marked by expressive, gestural brushwork and a distinctive treatment of pictorial spaces. His later compositions have explored inventive structures that incorporated typography and texts. Woo's works are often underpinned by strong intellectual frameworks and a cerebral character. A leading artist in contemporary abstract painting in Singapore, Woo is an undisputed colourist whose root influences are in music, film and literary sources, Woo is noted for conveying momentum and playing with opacity and translucency in his compositions.



Lot 68

Christine Ay Tjoe

(b. 1973)

Senjata Menari (Dancing Weapon)

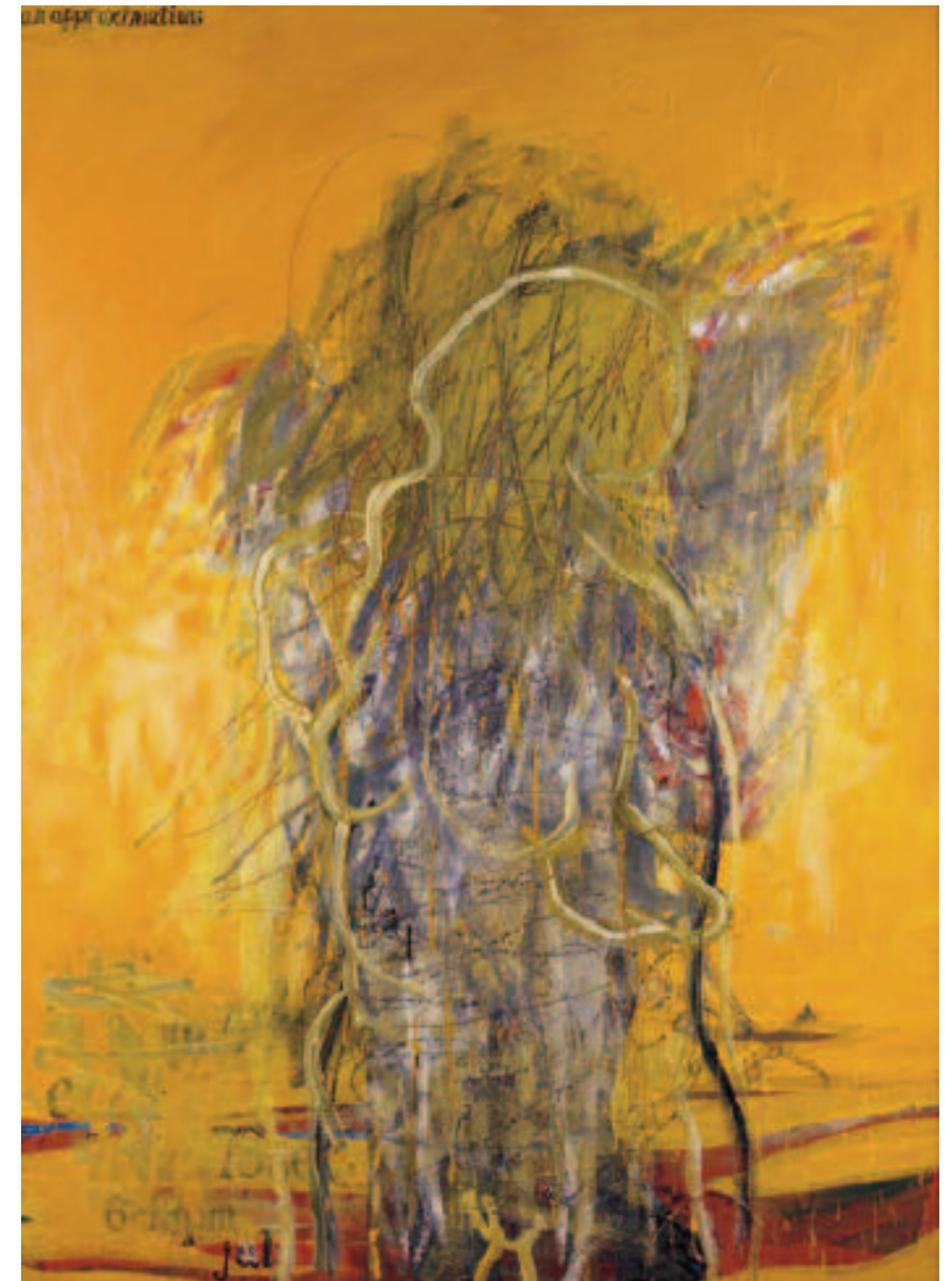
2001

Mixed media on canvas

80 x 70 cm

SGD 4,000 – 5,000

USD 2,667 – 3,333



Lot 69

Maya Muñoz

(b. 1972)

An Approximation of Rage

2006

Acrylic on canvas

176 x 138 cm

SGD 4,000 – 5,000

USD 2,667 – 3,333



Lot 70

Maya Muñoz

(b. 1972)

Mystic Banquet

2005

Acrylic on board

94 x 115 cm (EACH); 94 x 230 cm (DIPTYCH)

SGD 2,500 – 3,000

USD 1,667 – 2,000



Lot 71

Natthawut Sing-thong

(b. 1978)

Grey Toilet, Banana, Line of Trees, from the Viewpoint of Someone Lying Upside Down

2002

Crayon, pastel and chalk on Sa paper

230 x 180 cm

SGD 4,500 – 5,000

USD 3,000 – 3,333

HISTORY, SOCIETY, PROTEST

The bodies politic of Southeast Asia are often seen to be corrupt and impenetrable. Especially in communities where poverty is rampant and the wealth gap unnerving, or societies dogged by corrupt politics and unjust governance, artists do protest, as activists and/or through their work. Suharto's and Marcos' regimes unwittingly sparked a wave of heavily politicized, often raw but articulate anti-establishment art in the first case, and powerful, angry social realism in the latter.

The complexity of the region in terms of both its political histor(ies), and current geo-politics, and the effects of this on contemporary identity and experience, has prompted artists to excavate and seek fresh and critical readings of such material. The challenge inherent in such work has also since the 80s and 90s led artists to explore alternative approaches and media such as photography, found images, video and installation.



Lot 72

Putu Sutawijaya

(b. 1971)

Silent Road
2007

Mixed media on canvas
200 x 300 cm

SGD 25,000 – 30,000

USD 16,667 – 20,000

Silent Road belongs to Putu Sutawijaya's recent body of work. Set in Angkor Wat, this painting marks a new transition in the artist's development as he moves away from his signature androgynous bodies in motion to depict landscape and architecture. Inspired by the splendour of Angkor Wat during his trip to Cambodia in 2006, the artist has also painted the majestic Borobudur and other temples in Central Java since his return. Figures in this painting are no longer representations of the self – expressions of freedom, alienation or dislocation; they belong to the broader framework of society or community echoing the practice of *pelelintangan* – the coming together of individuals in the spirit of solidarity – drawn from the artist's Balinese heritage.

Lot 73

Manuel Ocampo

(b. 1965)

Untitled
1991

Oil paint on wood door

188 x 73 cm

SGD 26,000 – 28,000

USD 17,333 – 18,667



Lot 74

Alfredo Esquillo Jr.

(b. 1972)

Tanggulan (Sanctuary)
1996

Oil on wood

181.5 x 80 cm

SGD 8,000 – 12,000

USD 5,333 – 8,000

Tanggulan or its English translation, 'Sanctuary', (1996) is an archetypal work by Alfredo Esquillo Jr. It belongs to a series of twelve paintings, informally known as 'labyrinth paintings', developed by the artist between 1996 to 1998. Esquillo employs the labyrinth as a metaphor to discuss Filipino society's neurotic reliance on Faith as salvation. Each painting acts as a chapter in an epic narrative, focusing on different scenes within the overcrowded labyrinth. Here the iconic Crucifixion becomes an allegory of society's despair and deprivation. The painting conveys the trial and suffering of the Everyman, 'crucified' by abject poverty, violence and continual socio-political injustice. He is condemned, neglected, mocked and left to die.

One of the region's finest young painters, Esquillo has won audiences and fellow artists over with his exquisite realist touch and fine attention to detail, reminiscent of Spanish *retablos*. His brushwork is precise and deftly controlled, transforming paint into a multitude of textures and forms, from the grainy surface of old church walls to threadbare cotton worn with time.

Tanggulan (Sanctuary) was included in the exhibition 98: Cien Anos Despues (One Hundred Years After) curated by Kevin Powers, which toured to the Cultural Center of the Philippines, Manila (Philippines), Museo de Arte de Ponce (Puerto Rico), Parque Morro Cabana de La Habana (Cuba) and Museo Extremeno E Iberoamericano de Arte Contemporaneo (MEIAC) de Badajoz (Spain) between 1998 and 1999.



Yee I-Lann is fast becoming one of the most visible regional artists on the international scene.

Yee's visual vocabulary is extensive – drawn from shared histories, popular culture, urban landscapes and everyday objects. She handles this vocabulary with a deft virtuosity, skipping across traditional and invented media to create work that is at once poignant, poetic, nostalgic, humorous and engaged. She was selected for the 3rd Asia Pacific Triennial at Queensland Art Gallery, Australia in 1999. She covered the roof of Singapore's Esplanade in decorative linoleum as part of its inaugural exhibition in 2002, and her *Buy Me* handbag installation attracted much attention at ARCO '02, Madrid. In 2003, she developed *Horizon*, a series of digitally manipulated photographs exploring Malaysia's position at the end of the Mahathir era, which was shown at The National Gallery of Victoria, Melbourne at *Contemporary Commonwealth*.

In *Sulu Stories* (2005), Yee has created a glorious narrative of the Sulu Sea region, the great maritime crossroads that lies between her native Malaysia and the Philippines.



DETAIL

The Landmark is the finale of the series. In this image, Yee has used a 1926/1932 photograph by an American naval officer of members of a native tribe in the southern Philippines near Jolo. Hundreds of tribes and over 100 dialects were found in the Philippines. In the sea and on the shoreline are scattered tourist objects in bottles – vinta boats, prao, sapit, salisipan, lepa-lepa, jungkong – all of these are seafaring vessels used by the 'natives'. "*The vinta is the traditional symbol of the province, a fitting conceptual representation of the strategic options available to the province, it signifies the province's vehicle to development*". In the bottom right corner there is a price tag from Landmark, a well-known departmental store in the Philippines. So the work's first impact is to face us with the image of 'natives', creating a formidable fence along the coast, but its references to ideas of indigenosity, the

guarding of and appropriation of identities, land rights and sovereignty, go deeper, relating a much less than clear picture than what we first see.

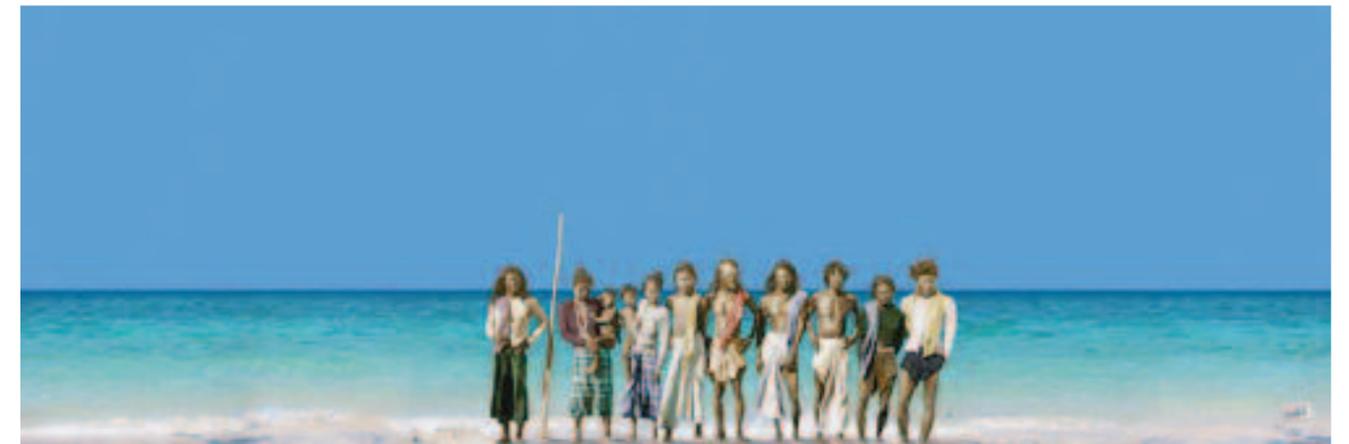
Sulu Stories traveled to Australia (RMIT Gallery, Melbourne; Australian Centre of Photography, Sydney) and Southeast Asia (Kuala Lumpur, Manila, Hanoi and Jakarta) and

Germany (ifa, Berlin & Stuttgart) as part of a major exchange project initiated by the Goethe Institute, and has been to the Noorderlicht Photofestival 2006 in the Netherlands, Thermocline of Art: New Asian Waves at the ZKM Museum of Contemporary Art in Karlsruhe, Germany in June 2007 and New Nature at the Govett-Brewster Art Gallery in New Zealand in May 2007. It was included in the 1st Singapore Biennale, 2006, and has been collected by the Mori Art Museum in Japan. It was also documented in C Photo Magazine published by the Ivory Press, 2007.

The work The Landmark makes use of an original photograph by Lieutenant Leonard Johnson, USCG&GS. Credited to: Family of Captain Robert A Earle, C&GS. Publication of the National Oceanic and Atmospheric Administration NOAA Central Library.

"The sea for a millennia brought with it empires, traders from every corner of the world and yet the peoples of Sulu ride the currents and hold their frontiers. The sea is the constant backdrop to the hundreds of stories I encountered, the subjects tantalizing: pirates, slaves, opium, M16s, priests, wars, kidnappings, *Tau Taus*, typhoons, shipwrecks, Boogey men and Sultans."

Yee collected images on trips to Palawan and Sandakan, taking photographs of the Sulu Sea, and trawling through the archives of the Philippines and Sabah in East Malaysia. *Sulu Stories* comprises 13 works digitally constructed using these images, touching on the archaeological, historical, political and cultural past of the Sulu islands.



Lot 75

Yee I-Lann

(b. 1971)

Sulu Stories: The Landmark
2005

Digital print on Kodak Professional paper,
ed. 8/8

61 x 183 cm

SGD 3,000 – 5,000

USD 2,000 – 3,333

LITERATURE

Thermocline of Art: New Asian Waves Exhibition Catalogue, Center for Art and Media Karlsruhe (ZKM), Hatje Cantz Verlag, Germany 2007 (Illustrated in colour, pg 141)

AMPost Magazine, October 2006, issue 34, Art Map Limited, Hong Kong (Illustrated in colour, cover)

Asian Art News, Vol 17, No. 4, July/August 2007 (Illustrated in colour, pg 14)

Roberts, Bryony, "German Museum celebrates 10th year with Mammoth Survey", Art Asia Pacific, No. 54, July/Aug 2007 (Illustrated in colour, pg 46)

"The Flexible Image", Art India, Volume XII, Issue 1, Quarter 1, 2007.

Lot 76

Nunelucio Alvarado

(b. 1950)

Paarak
2003

Oil on canvas
183 x 122 cm

SGD 9,000 – 10,000

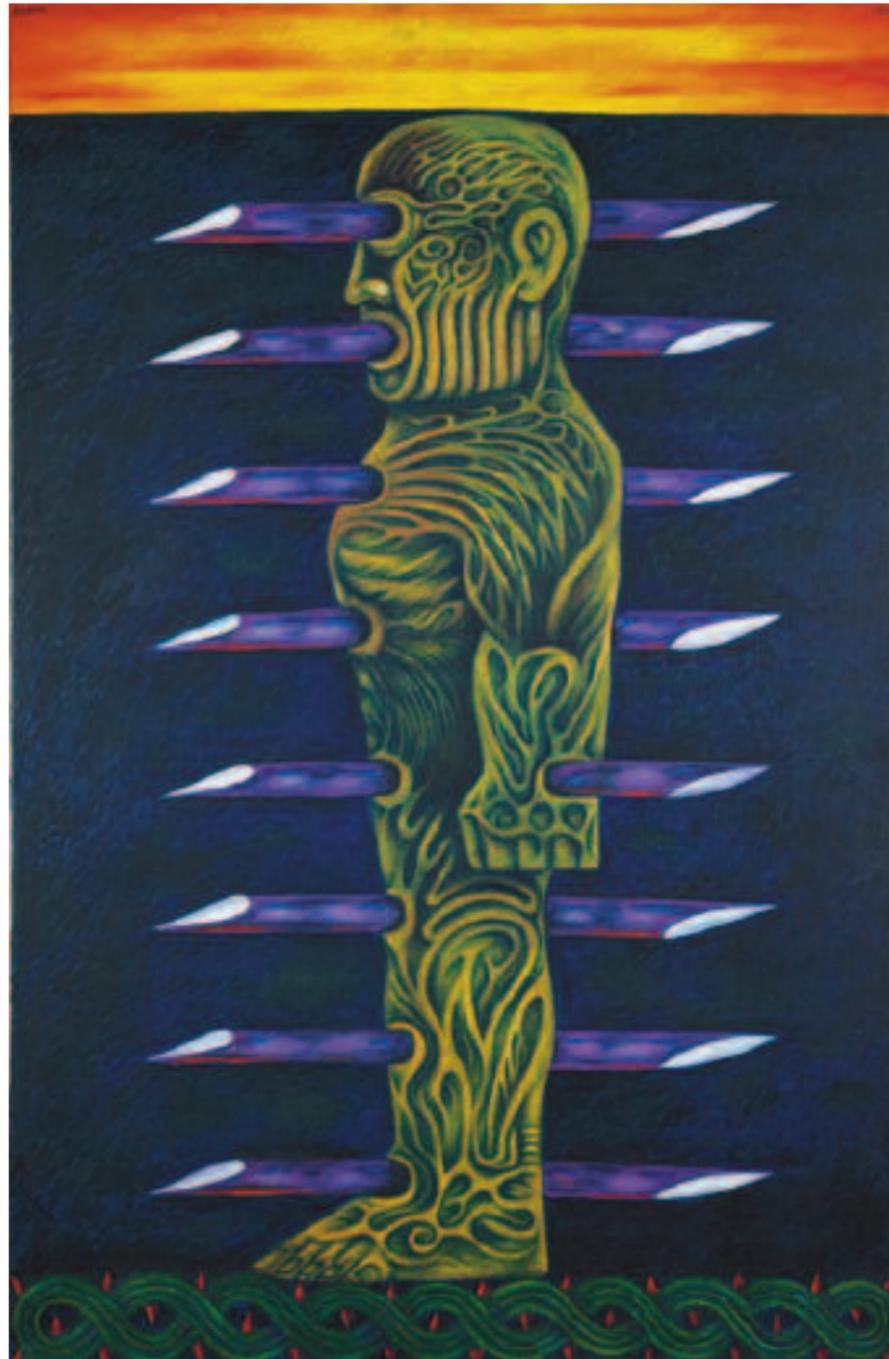
USD 6,000 – 6,667

Nunelucio Alvarado is from the Philippine island province of Negros. For over thirty years his work has addressed the plight of the plantation workers and their families in the sugarcane industry which controls the life of the province, among other major problems and issues inherent in Filipino society.

His approach is distinctive from the more classical social realism familiar in Filipino art from the 70s and 80s, in its deliberate stylization, drawing on folk art and animism.

"Alvarado overpowers by radical means, re-forming and transforming natural appearance to a surreal degree to match the violence of his themes.... Over the years, he has developed a symbolic/surreal imagery built around the sugarcane, the crop which serves as both source of livelihood and scourge of the peasant class."

(EMMANUEL TORRES, THE PHILIPPINE STAR .
OCTOBER 9, 2000)



Lot 77

Vasan Sitthiket

(b. 1957)

A Bastard is in Power. Suckers. Follow Me!
2004

Woodcut on paper and board

200 x 87.5 cm (EACH); 200 x 175 cm (DIPTYCH)

SGD 10,000 – 12,000

USD 6,667 – 8,000

LITERATURE

The Truth is Elsewhere, Numthong Gallery,
Bangkok 2004 (Illustrated in colour).

Pettifor, Steven, "Vasan Sitthiket at Numthong
Gallery" *Asian Art News*, vol 4, no. 4 July/Aug
2004 (Illustrated in colour, pg 76).

Lot 78

Agung Kurniawan

(b. 1968)

Souvenirs a la Third World
1999

Box and object

104 x 55 x 41 cm

SGD 2,500 – 3,000

USD 1,667 – 2,000

LITERATURE

Bollansee, Marc and Enin Supriyanto
Indonesian Contemporary Art Now, SNP
Editions, Singapore 2007 (illustrated in colour,
pg 58).

AWAS! Recent Art from Indonesia, Cemeti Art
Foundation, Yogyakarta 1999 (illustrated in
colour, pg 28).

*OUTLET: Yogyakarta dalam peta seni rupa
kontemporer Indonesia* (Yogyakarta within the
contemporary Indonesian art scene), Cemeti
Art Foundation, Yogyakarta 2001 (illustrated
in colour, pg 71).



INSTALLATION SHOT

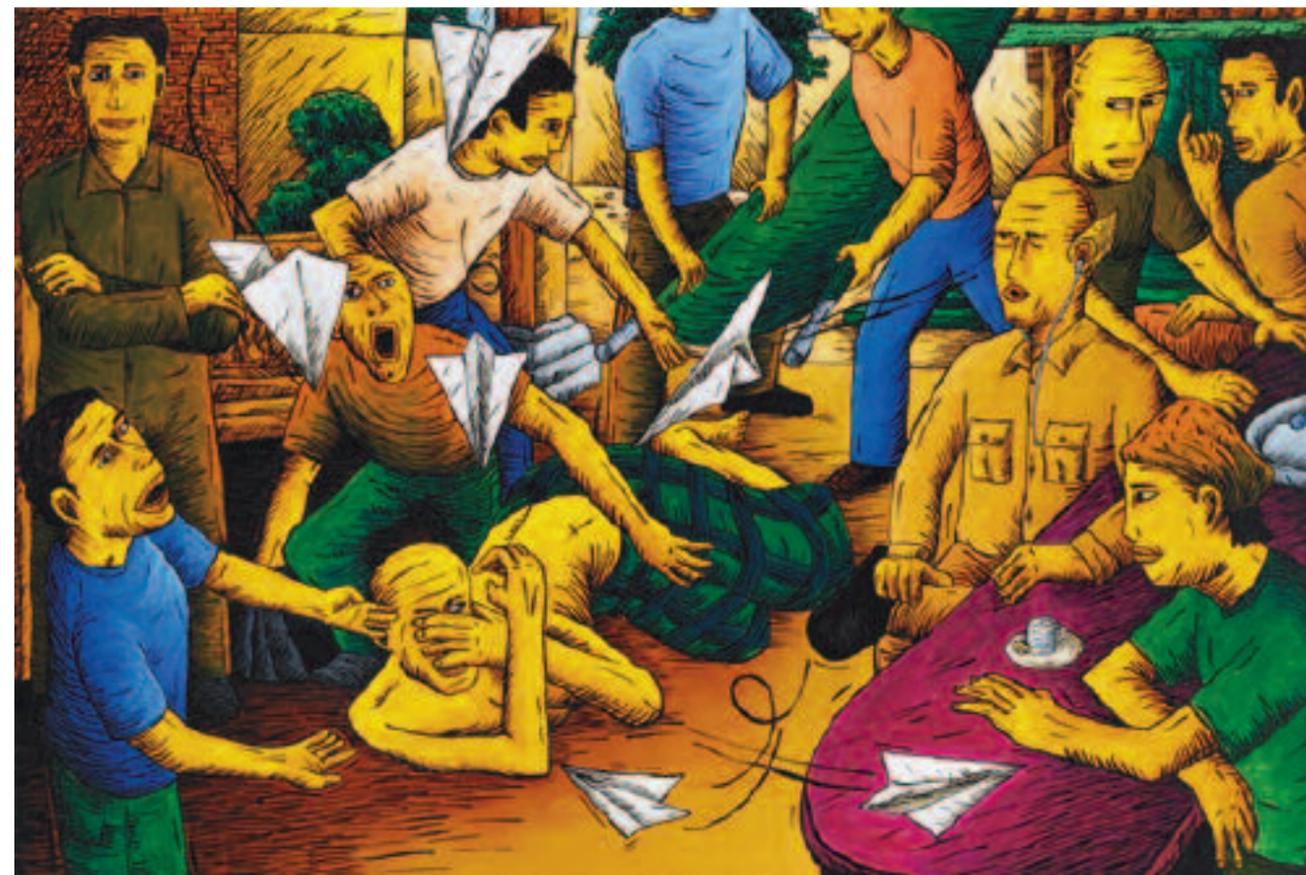
Agung Kurniawan's works – primarily charcoal and pastel on paper, as well as prints – make socio-political commentaries on violence and oppression. He borrows motifs from religious tableaux and iconic graphic sources, appropriating these popular images for witty yet disturbing critiques of Indonesia's New Order regime.

Souvenirs a la Third World (1997-1999), from the post-*Reformasi* period, is an installation comprising 10 *warung* or food vending carts. On each *warung*, the artist has placed a colourful bust or comic-like figurine such as

Superman with Pinocchio's nose, or in this case, a clown-like soldier, to represent different 'characters' or stereotypes in society.

This installation was part of *AWAS! Recent Art from Indonesia*, a major touring exhibition featuring 14 Indonesian artists organized by Cemeti Art Foundation. The exhibition opened in Museum Benteng Vredeburg, Yogyakarta in 1999 and travelled to 5 major spaces in Australia in 2000: Australian Centre for Contemporary Art in Melbourne, the Contemporary Art Space in Canberra, the Ivan Dougherty Gallery in

Sydney, the Cairns Regional Gallery and Wollongong University Gallery. The exhibition moved to Japan: Hiroshima City Museum of Contemporary Art and Hokkaido Asakawa Museum of Contemporary Art. The installation was also shown in the Netherlands at W 139 Amsterdam, and in Germany at Ludwig Forum for International Art in Aachen and Pruess & Ochs Gallery, Asian Fine Arts, Berlin, Germany in 2002.



Lot 79

Popok Tri Wahyudi

(b. 1973)

Korban Yang Bahagia (Happy Victims)
2006

Acrylic on canvas

94 x 142 cm

SGD 1,500 – 2,000

USD 1,000 – 1,333

Lot 80

Kamin Lertchaiprasert

(b. 1964)

Sitting 2004: 26-3-04. Pay Attention to the Details of Love
2004

Wood sculpture; woodblock print on handmade paper

SCULPTURE: 118 x 32 cm

PRINT: 128 x 65 cm

SGD 13,000 – 15,000

USD 8,667 – 10,000

LITERATURE

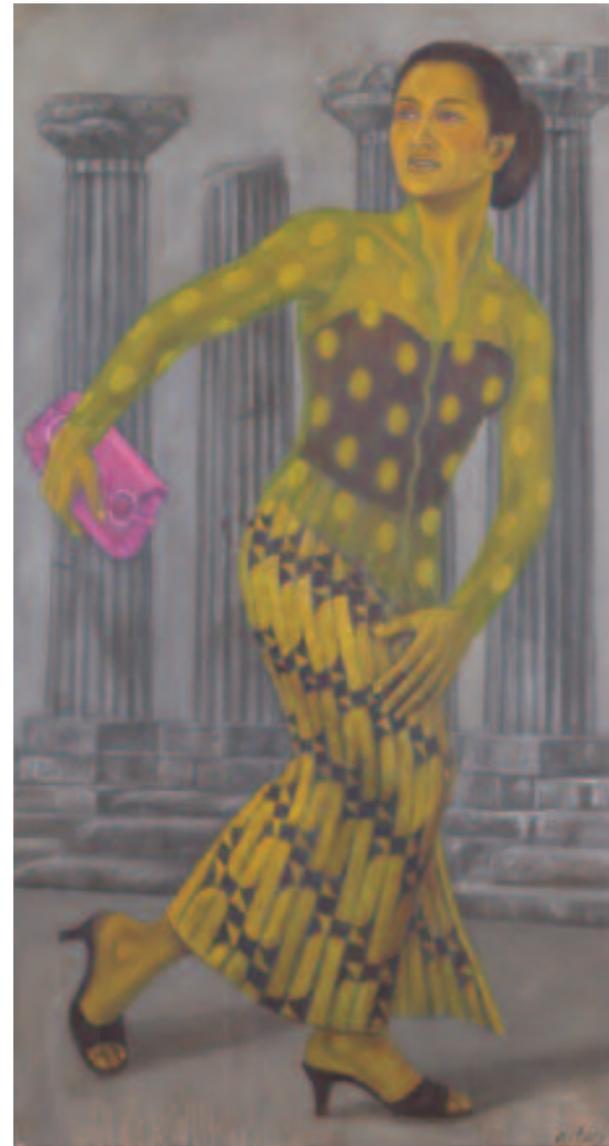
Sitting 2004, Numthong Gallery, Bangkok 2004 (Illustrated in colour).

Named as “Young Artist of the Year” in 1987 by Silpakorn University, Kamin Lertchaiprasert went on to become one of the few Southeast Asian artists invited to the 50th Venice Biennale 2003. The impetus of Lertchaiprasert’s work lies in his questioning of the role of art in society. Profoundly influenced by the philosophy of Daoism and Buddhism, this led him to seek answers in monkhood for a period of time in 1990. His art is closely related to his lived experience. Drawing on personal history, ideas and beliefs, his artistic process weaves his philosophy and practice to a degree where art and life become inseparable.

Sitting 2004 was inspired by the charcoal drawings the artist made after his meditation sessions every day, during 2004. They record the artist’s response to the circumstances of each day – his personal experience and emotions, his thoughts and contemplations. Each ‘day’ is presented in the form of a woodcut print on handmade paper and a wooden sculpture – according to the artist, the character of two-dimensional work and three-dimensional work, may bring different inflections to the viewer’s reading. The figures are seated in contemplation, and the given title refers to the date and subject of the meditation.

Sitting 2004 toured to Valentine Willie Fine Art in Kuala Lumpur, Bangkok University Gallery and Art-U Room in Tokyo. At the end of Kamin Lertchaiprasert’s long personal and spiritual journey, are artworks and words that are worthwhile for everyone to look and ponder upon...sitting.





Lot 81

Astari Rasjid

(b. 1953)

Sporting Girls
2004

Mixed media on canvas

150 x 80 cm (EACH);
150 x 160 cm (DIPTYCH)

SGD 7,000 – 10,000

USD 4,667 – 6,667

LITERATURE

Marc Bollandsee and Enin Supriyanto, *Indonesian Contemporary Art Now*, Singapore Times Publishing, 2007 (Illustrated in colour, pg 129).

Carlo Bianpoen, Farah Wardani and Wulan Dirgantoro, *Indonesian Women Artists: The curtain opens*, Yayasan Seni Rupa Indonesia, 2007 (Illustrated in colour, pg 58).

Sporting Girls (2004) by Astari Rasjid questions the role of women in contemporary Indonesian society. Originally created for an exhibition at the Olympic Games in Athens in 2004, this painting is a humorous take on the inherent competitive nature of Javanese women, the changing

definition of beauty, and the image of femininity and empowerment. By juxtaposing two differing images of women, one fashionable and the other sporty, the work highlights two forms of competition: social (keeping up appearances) and the athletic kind. Fashionable and wealthy in her form-fitting traditional *kebaya* and perfectly coiffed hair, the woman on the right is reminiscent of a beauty queen from the 40s and 50s. Replacing her *kebaya* and heels for sports apparatus and sneakers, the woman on the left has become the model of an athlete. Holding the disco bolus, fit and toned, she is the epitome of strength and power, the woman of today.

Lot 82

Antipas Delotavo

(b. 1954)

Inaasam-asam (Covet)
2005

Oil on canvas

101.5 x 76 cm

SGD 4,000 – 5,000

USD 2,667 – 3,333



Socio-political conditions in the Philippines during the 1970s gave rise to passionate discourse which included strong artistic responses to suffering and injustice. It was also a time in which many artists dreamt of the nirvana of a classless society, although decades later, they have come to see that this will never become a reality.

Antipas Delotavo is one of the Philippines' most respected Social Realist artists. Since his early paintings, he has masterfully explored the visual poetics of class struggle. "*Social realism is a relevant homegrown art in the Philippines. It has been inspired by clashes of classes. But more importantly, it allows an inward-looking attitude*", says the artist.

Over two decades on, Delotavo continues to express the plights and prejudices of his country. This exercise of painting has become a form

of personal exorcism of its demons and ills. *Inaasam-asam* (2005) or its English translation, "Covet" is filled with ghostlike figures of men and women on the street. They float on air, they intrude quietly, moving listlessly against the glass window, while the lush colours of art objects and furniture in the foreground delineate the cozy interior of a rich person's household. The viewer is drawn into the painting, unconsciously looking in (at the painting) and out (on to the street), where the poor people are looking in, with the transfixed gaze of the outsider. For the artist, this continuous social discourse on canvas has become the perfect medium for self-reflection and eventually, self-liberation.

Adapted from Barbara Mae Dacanay "Delotavo, ever loyal to Social Realism," Antipas Delotavo: Gayak, a solo exhibition at The Drawing Room, Manila, 2005



Lot 83

Jaypee Samson

(b. 1985)

Dalawa Sa Bagong Pag-asa Ng Bayan (Two New Hopes for the Nation)
2005

Oil on canvas

182 x 182 cm

SGD 3,000 – 5,000

USD 2,000 – 3,333

PHILIP MORRIS PHILIPPINES ART AWARDS 2005, TOP 30 FINAL SELECTION.



Lot 84

Kok Yew Puah

(1947-1999)

Untitled (Musicians)
1998

Acrylic on canvas

122 x 122 cm

SGD 8,000 – 11,000

USD 5,333 – 7,333

Kok Yew Puah's most important contribution has been to find an accurate and powerful expression for the visual reality of the Malaysia in which he lived. He forged a particular brand of realism with which he created some of the most intelligent and authentic images of modern Malaysian life to date. In this sense, Kok Yew Puah was a pioneer in Malaysian figuration, capturing urban life during the rapid changes of the 1980s to 1990s in a vision that was multi-ethnic and full of hope without pretension.

Lot 85

Sapto Sugiyo Utomo

(b. 1971)

Keluarga Bahagia (Happy Family)
2005

Oil on canvas
200 x 150 cm

SGD 4,000 – 5,000
USD 2,667 – 3,333

LITERATURE

Golden Palette Art Exhibition, 2005 (Galeri Pasar Seni Ancol Jakarta, August 26 – Sept 4, 2005).

LARAS, November 2005 (illustrated in color).

Media Indonesia, Sunday, September 4, 2005 (illustrated in color).

Suara Pembaharuan, Saturday, September 3, 2005 (illustrated in color).

The term "K.B" is very familiar in Indonesian society, standing for "*keluarga Berencana*", the term used since Suharto's era to describe the government's Family Planning drive to encourage people to limit themselves to two children per family, a boy and a girl.

In reality this is not the case as Indonesians continue to have large families and it appears that they are happy despite living in less than better conditions. The stack of cardboard boxes as depicted here by Sapto Sugiyo Utomo, is a critical, ironic take of the situation. "K.B." here stands also for "*Keluarga Bahagia*", or "Happy Family".

This painting won first prize in the Golden Palette Competition in 2005. Sapto Sugiyo Utomo was also a first-prize winner at the Indofood Art Awards 2002 and Jakarta Art Awards 2006.



Lot 86

Tisna Sanjaya

(b. 1958)

Anarki Sistem
2007

Mixed media on canvas and board
150 x 130 cm

SGD 4,000 – 5,000
USD 2,667 – 3,333



Lot 87

FX Harsono

(b. 1949)

Luput (Missed)
2006

Acrylic on canvas
150 x 150 cm

SGD 5,000 – 8,000

USD 3,333 – 5,333

LITERATURE

FX Harsono: Titik Nyeri/Point of Pain,
Langgeng Icon Gallery, Jakarta 2007
(Illustrated in colour, pg 70).



Lot 88

Wong Hoy Cheong

(b. 1960)

Chronicles of Crime: Last Supper
2006

Digital photography on Kodak Professional
paper, ed. 2/8

84 x 120 cm

SGD 3,000 – 4,000

USD 2,000 – 2,667

LITERATURE

Wong Hoy Cheong: Bound for Glory, Valentine
Willie Fine Art, Kuala Lumpur (Illustrated in
colour, pg 8).

Born in Penang in 1960, Wong Hoy Cheong is a member of the first Post-Independence generation of Malaysian artists. He has been a vital part of the Malaysian arts community, as teacher, critic, curator, writer and artist, while also exhibiting extensively internationally.

To date, Wong Hoy Cheong's work has been characterised by its engagement with history, or more accurately, the forces and phenomena which have shaped and continue to shape our reading of history. An investigation which began with Malaysia's own post-colonial situation, its migrant history, its socio-political makeup, its crises of identity, has in more recent years explored the idea of intervening in other histories, often in site-specific projects – imagining an Austrian colonial past under a Malaysian empire, reviving the memory of Muslim traders entering China through the port of Guangzhou. His practice cuts across drawing, installation, video/photography and theatre/performance. His art has been called "mischievous" – at once seductive and ironic.

Last Supper is part of a series of staged photographs, *Chronicles of Crime*, which plays off cinematic stylizations of criminal violence using famous local murderers and victims, making references as broad as film noir, Bollywood and Hong Kong action movies. Scrutinising our fascination with crime and

violence, it also probes the "psycho-social fabric" of Malaysia and, by extension, a wider contemporary reality in which an excess of information, and the breaking of taboos, have led to some loss of moral bearings. In this photograph, a notorious Malaysian Chinese gangster sits at his last meal, famously reported in the press to consist of Kentucky Fried Chicken and *won ton* noodles. The theatricality of the scene – its spareness, the powerful lighting effects, the clear reference to Leonardo Da Vinci's *Last Supper* (the positioning of the prisoner's hands are in precise reverse to that of Da Vinci's Christ's), in relation to its subject, creates a disturbance, provoking in us a mixed sense of pathos, humour, compassion, and horror.

Last Supper was also the title of a lithograph by Wong Hoy Cheong based on the same subject, which formed part of the Asian Contemporary Art in Print portfolio produced by Asia Society and the Singapore Tyler Print Institute in 2006, highlighting the work of ten major artists from Asia.

Born in Malaysia in 1968, Nadiah Bamadhaj's work attempts to uncover processes by which collective memories are lost or obscured, only to be replaced with new ones. She questions who places them there, and how these come to be naturalized. She has used video, drawing, installation, sculpture and photography, always underpinning her fine aesthetic sensibilities with intellectual rigor and in-depth research.

A series of nine images, *147 Tahun Merdeka* (147 Years of Independence) was developed from discussions with Malaysian activist Tian Chua. This body of work imagines what Malaysia's institutions would be like 100 years from the time of its conception in 2004.

The series looks primarily at Malaysia's racialised political and economic system, and how this reflects upon education, history, culture, and gender. It is based on the fact that a city's landscape can be used to communicate ideology and propaganda. Malaysia's ethnic divisions remain a thorny issue, and can be seen to maintain political economic racial segregation, and overall control, by the ruling elite. Certain state architectural projects over the recent decades have begun to represent this racialisation. At times it has omitted its own constructed 'categories' in favour of one 'race' over another. State architecture of the future potentially holds none of the plurality of the people it represents, but an imagined society of constructed races.

To represent these institutions Nadiah Bamadhaj and Tian Chua appropriated architecture and infrastructure around Kuala Lumpur to illustrate their ideas.

"Nadiah Bamadhaj's works have been for the most part overlined by a political skin, but her recent projects and concerns are finding new directions. Architecture has been prominent, with her morphing of unlikely architectural types in even more unlikely settings. Her works have a beautiful subtlety that may be lost to the un-keen observer, but a delight of discovery for those who take the time." – JOSELINA CRUZ

147 Tahun Merdeka Series debuted as part of Batu Bata Tanah Air (Building Block of Homeland) Installation at Cemeti Art House, Yogyakarta in 2004. It was later shown at Reka Art Space in Kuala Lumpur 2005 and was also part of Building Conversations: Michael Lee and Nadiah Bamadhaj at Singapore Art Museum, 2007.

Putrajaya, 2007, is a larger, re-worked version of the smaller image from the original series, and is printed as an independent edition.



PALACE OF JUSTICE, PUTRAJAYA, MALAYSIA



Lot 89

Nadiah Bamadhaj (in collaboration with Tian Chua)

(b. 1968)

147 Tahun Merdeka Series: Putrajaya
2007

Digital print on Kodak Endura paper, ed 1/4

70.5 x 240 cm

SGD 3,000 – 4,000

USD 2,000 – 2,667

NIGHTMARE AND FANTASY

Dreaming, laughing, screaming. The realm of the imagination is an important "playground" for contemporary Southeast Asian artists. The region's rich folklore and mythology, and continuing rituals and performances, are rife with the fantastic, the grotesque and the frightening, often linked closely to the world of dreams, but also to the horrors of real cruelty and battles fought.

Working with this imaginative interface, contemporary artists can enjoy a sort of continuity with their traditional past, re-inventing and re-invigorating their approach to relate to contemporary experience. Often the agony of personal suffering extends to the nightmare of suffering for a wider community; the use of the grotesque can reflect, viscerally, the corruption and injustices felt to haunt whole societies.



Lot 90

Entang Wiharso

(b. 1967)

Self Portrait
1997

Oil on canvas
145 x 120 cm

SGD 5,000 – 8,000

USD 3,333 – 5,333

LITERATURE

Common Grounds: A Glimpse of Indonesian Contemporary Art, Galeri Nasional Indonesia, Jakarta 2007 (Illustrated in colour, pg 20).

Lot 91

Heri Dono

(b. 1960)

Catching a Hawk
2003-04

Acrylic, collage on canvas

143 x 143 cm

SGD 21,000 – 25,000

USD 14,000 – 16,667

LITERATURE

Hendro Wiyanto, *Heri Dono: Who's Afraid of Donosaurus?* Solo Exhibition at The National Gallery of Indonesia, Nadi Gallery, Jakarta 2004 (illustrated in colour, pg 20).

Hendro Wiyanto, *Heri Dono*, Nadi Gallery, Jakarta, 2004 (illustrated in colour, pg 220).

Heri Dono has been a leading figure in Indonesian art since the early 1980s. He was trained by *wayang kulit* master, Sukasman, and was inspired by the traditional art form and its ability to canvas contemporary social ideas through painting, theatre, dance and music. *Wayang kulit* – shadow puppet theatre – is present in all of Heri Dono's work either implicitly or directly. While its traditional form is only limited to expressing themes from classical texts – Mahabharata and Ramayana, the artist adopts the medium as his core element, taking its metaphorical ability to new territories of social and political comment by combining Indonesian traditions, beliefs and motifs, with Western aesthetic principles, narratives and popular culture.

"The art that I create is not merely an exploration in creative aesthetics. I also endeavor to awaken a new awareness in my audience through an interactive process. In the process of creating a work of art, I often use traditional elements. My audience is often intimately familiar with these elements. However, these elements are not placed in the structure defined by traditional patrons of the arts. Rather, these elements are used because they are more capable of representing a dialectical local expression and of communicating the individual perceptions of the artist. In this regard, tradition and the traditional arts are not something to be preserved in a museum. Rather, I believe they are capable of being developed and created."

His multi-disciplinary work employs performance, puppets, text, music, sound and mechanical devices to create environments and kinetic sculptures. Through his expressive personal style, he often uses elements of the grotesque to question political institutions and to comment on the human condition.

In 2000, Heri Dono became the first artist to be featured in the Asian Contemporary Artist Series organized by Japan Foundation Asian Center. His exhibition *Heri Dono: Dancing Demons and Drunken Deities* was curated by Dr. Apinan Poshyananda.



Lot 92

Jose Legaspi

(b. 1959)

Untitled
2007

Pastel on paper
100 x 70 cm

SGD 4,000 – 5,000

USD 2,667 – 3,333

LITERATURE

Erwin Romulo, "Terror is a Man", *Rogue Magazine*, August 2007, Volume 1, Issue 2 (Illustrated in colour, pg 112).

Filipino artist Jose Legaspi once planned a medical career. His university education in the Philippines included biology and zoology. This scientific background is evident in the detachment with which Legaspi presents his images of violence and horror.

There are several sources for Legaspi's images, such as disturbing childhood memories, his vexed relationship with his family; the Filipino fascination with the gruesome details of Christ's crucifixion and the martyrdom of the Saints; daily realities of poverty, corruption and violence.

Untitled (2007) belongs to Legaspi's latest investigation into the disquietude of his personal past. He returns to pastel on paper, the medium used during his childhood years and "what I am most comfortable with", says the artist. This latest series of work opts for 'simpler' compositions. The pictorial space is occupied by a lone figure, carefully executed with refined, life-like details. We see the artist's haunting portrait of his mother, confrontational, yet filled with tenderness and pity, evoking the dualism of love and hate. The act of making these images, the repeated depiction of paternal ogre and maternal martyr is the artist's ritual exorcism of a long-held anguish and the demons that haunt him.



Lot 93

Vincent Leow

(b. 1961)

NeWater
2002-03

Oil on canvas
120 x 120 cm

SGD 9,000 – 11,000

USD 6,000 – 7,333

One of the most striking image-makers and absorbing visual story-tellers in Singapore, Vincent Leow is a pivotal figure in Singapore's alternative contemporary art scene. Extending to painting, sculpture, installation, performance and multi-media, and drawing from diverse sources, Leow's practice is exemplary of 'post-modern' sensibilities. *NeWater* marks a significant phase in the artist's development in which Leow appropriates imagery and references from numerous sources, including social and political episodes and popular culture. Paintings from this period characteristically present the viewer with multiple possible plots and cryptic clues, supplied by the artist's deployment of different emblems, motifs and symbols.



Lot 94

Didik Nurhadi

(b. 1972)

Harga Diri

1999

Acrylic on canvas

145 x 190 cm

SGD 5,000 – 8,000

USD 3,333 – 5,333

PHILIP MORRIS INDONESIAN ART AWARDS 1999, FINAL SELECTION.



Lot 95

Didik Nurhadi

(b. 1972)

Selingkuh (Affair)

1999

Acrylic on canvas

120 x 140 cm

SGD 3,000 – 5,000

USD 2,000 – 3,333



Lot 96

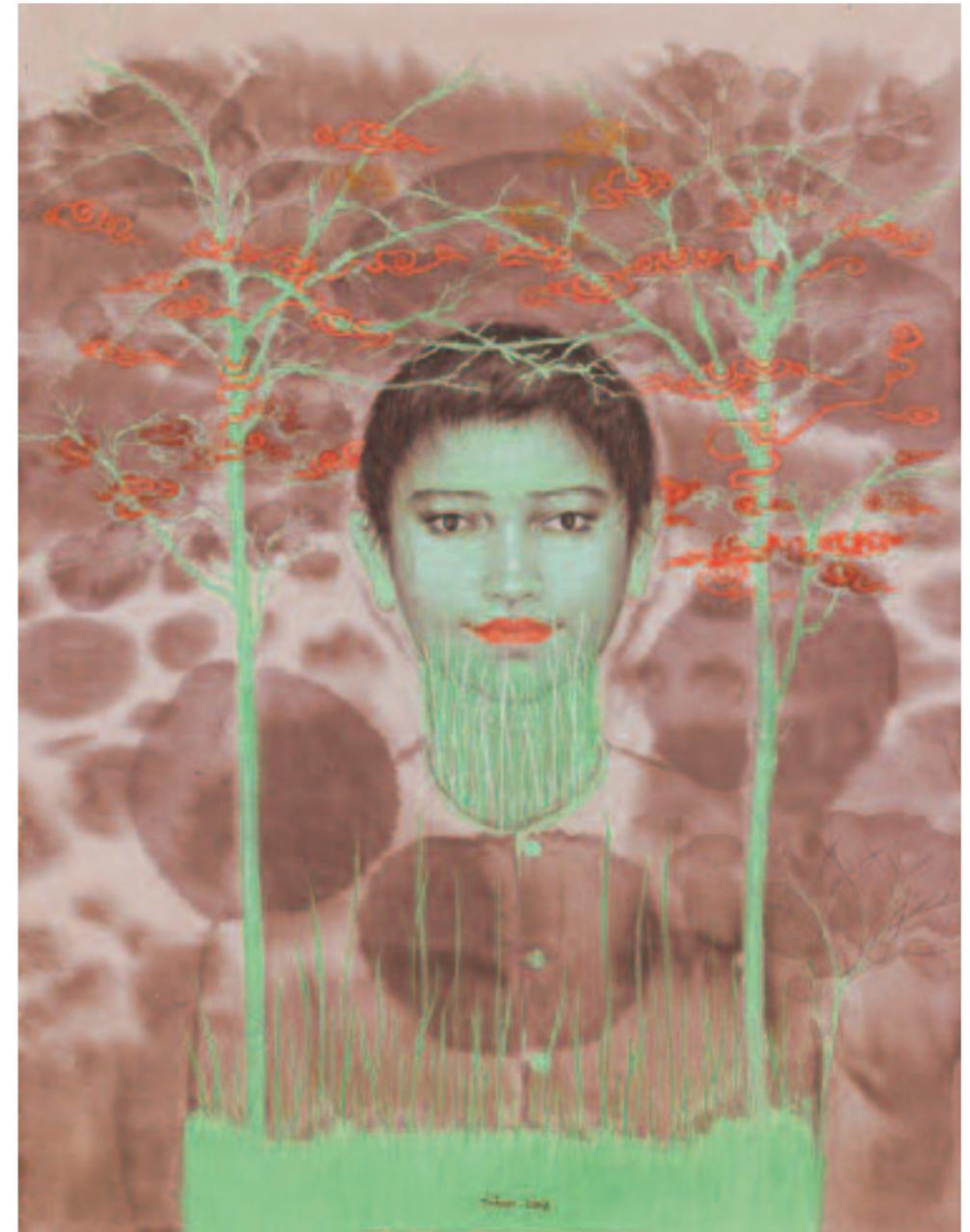
Rodel Tapaya-Garcia

(b. 1980)

Pedro and the Witch
2007

Acrylic on canvas
152.5 x 122 cm

SGD 2,500 – 3,000
USD 1,667 – 2,000



Lot 97

Nguyen Minh Thanh

(b. 1971)

Nature Boy
2007

Gouache on Do paper
80 x 60 cm

SGD 4,000 – 4,500
USD 2,667 – 3,000

Meditation, introspection, peace and unity are common threads that connect Nguyen Minh Thanh's hauntingly enigmatic works. While the single human in his paintings, such as in *Nature Boy*, appear to be self-portraits, they are depictions of the unity of humanity and the order and transcendence we can potentially achieve as a harmonious, single body. Consequently, unique faces of different people or the fact that he uses his own are not as important as the concept of concord it emanates. The use of natural images, particularly of roots, depicts unity between the earthly and ethereal.



Lot 98

Truong Tan

(b. 1963)

Passing Through Time
2004-2007

Lacquer
80 x 100 cm

SGD 8,500 – 10,000
USD 5,667 – 6,667

It is very rare that males are primary subjects in contemporary Vietnamese art. Truong Tan's work, however, as seen in *Passing Through Time*, delves into the heart of the male condition and identity. His paintings are often seen by his colleagues as sexually-charged and inappropriate, because of their depictions – no matter how subtle – of platonic, romantic or sexual relations between men. However, largely among the younger generation, he is highly regarded as an intrepid risk-taker and free-thinker in a society where publicly voicing opinions is still stifled. While sexuality may be a frequent topic, it is not proffered for shock-value, but examined as a mirror reflecting human power dynamics, emotions, and spirituality.

Passing Through Time follows Man through his physical and spiritual evolution from beast to higher being. While Truong Tan is interested in depicting how individuals relate to and associate with one another, he also focuses on the individual as an autonomous, evolving and perhaps devolving entity. This, too, references the weight he places upon freedom, the responsibility of choice, individuality and how individualism can coincide with and separate from the collective. While widely exhibited and honored, Truong Tan maintains his laurels through his socially challenging discussions of and dissections into Vietnamese male identity, self-honesty and accountability to oneself and one's beloved.



Lot 99

Ugo Untoro

(b. 1970)

Genesis II
2006

Acrylic on canvas
200 x 155 cm

SGD 8,000 – 12,000
USD 5,333 – 8,000



Lot 100

Edo Pillu

(b. 1969)

Genesis
2000

Mixed media on canvas
135 x 110 cm

SGD 3,000 – 5,000
USD 2,000 – 3,333



Lot 101

Fernando Escora

(b. 1971)

Waiting for a Miracle
1977

Pen and Ink on canvas
82.5 x 161 cm

SGD 3,000 – 4,000
USD 2,000 – 2,667



POP

In parts of Bangkok or Manila or Singapore where one can't see the buildings for the billboards and posters, it can seem like advertising *is* culture in urban Southeast Asia. In reality, popular culture in the region is a much more independent creature – constantly evolving, streetwise, ridiculous, and hybrid. Artists embrace the surprises, inconsistencies and the excitement of popular phenomena, as much as they disdain or criticise the consumerism which often feeds them.



Lot 102

Bunga Jeruk

(b. 1972)

Love & Hope
2007

Oil on canvas
130 x 130 cm

SGD 4,500 – 6,000

USD 3,000 – 4,000



Lot 103

Manit Sriwanichpoom

(b. 1961)

La Vie en Pink No. 1 (Olympia)
2004

C-print, ed. 2/10

80 x 99 cm

SGD 4,000 – 5,000

USD 2,667 – 3,333

LITERATURE

Beijing Pink, Highland Gallery, Beijing
2006 (Illustrated in colour, pg 54).

Manit Sriwanichpoom's Pink Man was originally conceived before the Asian economic crisis of 1997. He has now become a recognizable fixture, a neon light on the contemporary art landscape. Sriwanichpoom photographs Pink Man in his fluorescent pink suit (played by artist-poet Sompong Thawee) as he wanders the streets of Bangkok, voracious with his matching pink shopping cart or pink balloons. But there is also Golfing Pink Man, Socialist Pink Man, Pink Man the Siamese Intellectual, Pink Man in Paradise – looking somewhat lost and diminished in post-bombing Bali.

Arguably Sriwanichpoom's most distinctive creation, Pink Man turns an ironic, cheeky yet

potent gaze upon a global society obsessed with material consumption.

La Vie En Pink No. 1 (Olympia) marks Pink Man's journey to Europe. Set in Paris, this photograph casts a mischievous wink at Manet's *Olympia* (1863) as the artist recreates a photographic version of this iconic painting. Sriwanichpoom shifts the context of this tableau, replacing the maid with Pink Man. Pink Man stands in her place, offering the courtesan a bouquet of flowers, presumably a gift to express his affection. Could it be that Pink Man has finally been hit by Cupid's arrow?



Lot 104

Louie Cordero

(b. 1978)

Nomadic Sanctions
2005

Acrylic on canvas

122 x 122 cm

SGD 3,000 – 5,000

USD 2,000 – 3,333

Loud, witty, audacious, *Nomadic Sanctions* (2005) by Louie Cordero epitomizes some of the contradictions in global perceptions of Asian culture – seductive, wildly exotic and yet very 'now'. Cordero's grasp on contemporary culture meshes urban street-wise savvy with the cosmopolitan. It stands on a unique threshold between street art and fine art, irreverently combining disparate graphic sources, heavily influenced by a distinct brand

of pinoy (Filipino) pop and Western media. Since 2004, Cordero has been actively showing in the Philippines as well as the United States, participating in group as well as two-man exhibitions (with artists such as Robert Gutierrez and Heyd Fontenont) in New York City, San Francisco and Los Angeles mainly. His most recent solo exhibition, *Delubyo* was held at Giant Robots, Los Angeles in July 2007.

Lot 105

Eko Nugroho

(b. 1977)

The Dark Glory
2007

Embroidery

260 x 147 cm

SGD 6,000 – 8,000

USD 4,000 – 5,333

Eko Nugroho is one of the most exciting young stars in contemporary Indonesian art. Since his first solo Bercerobong at Cemeti Art House in 2002, the artist's career has spanned a large number of exhibitions locally as well as abroad, namely in Southeast Asia, Australia, Japan and Europe. Some of the noted international shows he has participated in recently include the 5th Asia-Pacific Triennial of Contemporary Art at Queensland Art Gallery, Australia 2006, Dirty Yoga, Taipei Biennale in Taiwan 2006 and recently Wind From the East at Kiasma Museum of Contemporary Art in Helsinki, Finland.

Eko Nugroho's comic-inspired work is "a storytelling journey with different audiences at different sites". He works across disciplines, from murals and paintings to drawings, book projects, animation, and most recently large-scale embroideries. "The idea to make embroideries began from the badges on uniforms of soldiers, police, boy scouts and so on; I thought, 'why not make them larger'? After all, embroidery is a form of sewing, and sewing is a way of drawing, where lines are 'drawn' through thread and needle".

Often working with thick dark outlines, his graphic technique and imagery reflect Indonesia's media-rich and politically-charged environment. His part man-part machine characters often communicate bizarre, ironic and at times provocative statements in thought balloons or speech bubbles saying, for instance, "please shoot me from the back."

Eko Nugroho is also the founder of the popular Daging Tumbuh, an independent comic published bi-annually since 2000 with of a loose collective of friendly collaborators.



DETAIL





Lot 106

Eddie haRA

(b. 1957)

Mickey's Dead
2004

Ink and acrylic on canvas

140 x 100 cm

SGD 3,000 – 5,000

USD 2,000 – 3,333



Lot 107

Eddie haRA

(b. 1957)

Asshole Has No Friends
2005

Acrylic on canvas

100 x 120 cm

SGD 3,000 – 5,000

USD 2,000 – 3,333



Lot 108

I Wayan Sudarna Putra

(b. 1976)

Teddy Bear 1
2005

Oil on canvas
200 x 140 cm

SGD 2,000 – 3,000
USD 1,333 – 2,000

INDEX OF ARTISTS AND BIOGRAPHIES

ABDUL MULTHALIB MUSA (b. 1976, Malaysia)

is one of Malaysia's leading young sculptors. Originally trained in Architecture, first in MARA Institute of Technology (now known as UiTM) and later Royal Melbourne Institute of Technology (RMIT), Multhalib's sculptures, mostly in steel, are renowned for their sleek finishing and streamlined forms. He has participated in numerous shows, local and abroad, namely in Australia, Japan and Singapore. He won 2nd Prize at the 6th Oita Asian Sculpture Exhibition & Open Competition; the National Art Gallery of Malaysia Young Contemporaries Awards in 2002 and an Honourable Mention at the Philip Morris ASEAN Art Awards in 2003. In 2004, Multhalib received the Australian High Commission Visual Arts Residency Award to go to Sydney.

AGUNG KURNIAWAN (b. 1968, Indonesia)

studied archeology at Gajah Mada University and graphic arts at the Indonesian Art Institute (ISI) in Yogyakarta. Since the early 1990s, Kurniawan's works – primarily charcoal and pastel on paper, as well as prints – make socio-political commentaries on violence and oppression. An influential figure in the contemporary art scene, Kurniawan also writes, curates, organizes numerous art events in Yogyakarta. He has exhibited widely around Indonesia, and abroad in Awas! Recent Art From Indonesia which toured Japan, Australia and Europe (2000-2002), and on Singapore and the Netherlands. He is one of the founding members of Cemeti Art Foundation, now known as Indonesian Visual Art Archive and the co-owner of Kedai Kebun Forum, one of Yogyakarta's most active independent art spaces. His works are in the collections of Singapore Art Museum, Queensland Art Gallery, KLM and Deutsche Bank (Jakarta).

AGUS SUWAGE (b. 1959, Indonesia)

is one of Indonesia's leading contemporary artists. Trained in Graphic Design at Bandung's Institute of Technology (ITB), he worked as a graphic designer before becoming an artist. His career spans across Asia and Europe, from local solo exhibitions to international group shows. Some of his most recent international shows include ZKM Thermocone of Art: New Asian Waves in Germany (2007); the 1st Singapore Biennale (2006); CP Biennale in Jakarta (2005), 7th Yogyakarta Biennale and Gwangju Biennale: Man + Space (2000).

Lot 60

Lot 78

Lots 19, 20, 21

AHMAD ZAKII ANWAR (b. 1955, Malaysia)

was trained as a graphic designer at the School of Art and Design, MARA Institute of Technology. The creative mind behind some of the most memorable advertising images we have seen in the region, his design sensibilities and spiritual and philosophical interests combined with his deft handling of paint contribute to a sophisticated and stylish body of work that has made him one of the most successful of contemporary regional painters. Zakii's work has been exhibited in Kuala Lumpur, Singapore, Hong Kong, Manila, Bangkok, Jakarta, Beijing, Perth, Fukuoka and the UK.

ALFREDO ESQUILLO, JR. (b. 1972, Philippines)

graduated as a painting major from the University of Santo Tomas, Manila in 1993. Artist residencies he has been invited to include the Vermont Studio Center (USA) and the Fukuoka Asian Art Museum (Japan). He was the first prize winner of the ASEAN Art Awards in Jakarta, Indonesia in 1995 and the Cultural Center of the Philippines Thirteen Artists Award in 2000. Some of the noted exhibitions Esquillo has participated in include Under Construction: New Dimensions of Asian Art in Tokyo, Japan (2003), The American Effect: Whitney Museum of American Art in New York, USA (2003), and Identities Versus Globalisation?: Positions of Contemporary Art, which toured to Chiang Mai and Bangkok in Thailand as well as Berlin-Dahlem, Germany (2004-2005).

ANTIPAS DELOTAVO (b. 1954, Philippines)

studied at the University of San Agustin, Iloilo City and majored in Fine Arts at the Philippine Women's University College of Fine Arts and Music in Manila. He is one of the most important members of the Kaisahan group, Philippines leading Social Realist painters. Some of the noted exhibitions Delotavo has participated include Critic's Choice (1979), Travelling Exhibit of Concerned Artists of the Philippines in Sydney, Melbourne, Canberra and Adelaide (1984); The 14th Asian International Art Exhibition in Fukuoka Asian Art Museum, Japan (1999); and Identities versus Globalization? at the Chiang Mai Museum in Thailand (2003). In 1990, his achievement in the visual arts was recognized with the conferment of the Cultural Center of the Philippines Thirteen Artists Award and he was also selected to paint the official portrait of then Philippine President Corazon Aquino. He has been mentioned in numerous publications such as A Century of Realism in Philippine Art and Protest/Revolutionary in the Philippines: 1970-1990.

Lot 13

Lot 74

Lot 82

ASTARI RASJID (b. 1953, Indonesia)

studied Fashion Design at the Lucy Clayton School of Fashion in London before pursuing a career in painting. She trained at the University of Minnesota, USA, studying Advanced Painting and later attended a painting course at the Royal College of Art, London. Since then she has participated in numerous exhibitions in Indonesia and abroad, from Paris to Rome and New York, Hong Kong and Beijing.

BUDI KUSTARTO (b. 1972, Indonesia)

studied sculpture at the Indonesian Art Institute (ISI) in Yogyakarta. One of Indonesia's emerging names, Kustarto has been actively participating in exhibitions locally and across Southeast Asia. Some of his recent exhibitions include Hetero: Green a solo exhibition Galeri Semarang (2006) and international group exhibitions such as Equatorial Heat at Sichuan Art Museum, China (2005) and Urban/Culture: CP Biennale (2005) and CP Open Biennale (2003).

BUNGA JERUK (b. 1972, Indonesia)

Born in Solo, Bunga Jeruk is one of the leading names among Indonesia's community of women artists. Since graduating from the Indonesian Art Institute (ISI) in Yogyakarta in 1996, Bunga has gone on to participate in numerous exhibitions locally and internationally. Her work was part of the travelling exhibition Awas! Recent Art From Indonesia which toured to Japan, Australia, The Netherlands and Germany from 2000-2002; Reformasi: Contemporary Indonesian Artists Post-1998, at Sculpture Square Singapore (2004) and Jakarta Biennale XII (2006). She received the Asian Cultural Council (ACC) Grant to participate in the International Studio and Curatorial Programme (ISCP) at the Elizabeth Foundation, New York in 2002.

CHONG SIEW YING (b. 1969, Malaysia)

After studying at a local art college, she left Malaysia and enrolled at L'Ecole des Beaux-Arts in Versailles, France in 1991. After graduating, she studied and taught at international printmaking centre Atelier 63 in Paris, while working as an artist and exhibiting in the city. She returned to Malaysia in 1998, holding her first solo show in Kuala Lumpur that year. She was artist-in-residence at Rimbun Dahan in 1999 and at the Vermont Studio Centre in the United States in 2001. The artist's career has spanned a large number of solo and group exhibitions in Malaysia, as well as across Asia, Australia, Europe and the USA. Today she is based in Paris and Kuala Lumpur.

Lot 81

Lots 23, 24

Lot 102

Lot 3

CHRISTINE AY TJOE
(b. 1973, Indonesia)

majored in Graphic Art at Bandung Institute of Technology (ITB). She has charmed art audiences with her sensitive rendering on canvas and dry point on paper. Her career has spanned numerous exhibitions around Indonesia as well as group shows in France, Germany, New York, Singapore, Hong Kong and Beijing. She was one of the top 5 finalists at the Philip Morris Indonesian Art Awards in 2001. In 2004, Ay Tjoe received a scholarship in Stiftung Kunsterldorf Schoeppingen, Germany.

DANG XUAN HOA
(b. 1959, Viet Nam)

Dang Xuan Hoa was born in Nam Dinh, outside of Ha Noi. After graduating from the Ha Noi Fine Arts College, his successful career has included solo exhibitions in Vietnam, Europe and the USA, and participation at the 3rd Havana Biennial (1989), Weather Report (Europe/Asia, 1995), An Ocean Apart (Smithsonian travelling exhibition in USA, 1995) and other projects in Barcelona, the Netherlands, Hong Kong, Singapore, London, New York and the USSR. A founding member of the renowned "Gang of Five" collective, he continues his separate art practice in Ha Noi.

DIDIK NURHADI
(b. 1972, Indonesia)

graduated from the Indonesian Art Institute (ISI) in Yogyakarta. He has participated in numerous shows in Indonesia since the early 1990s including solo exhibitions in Kedai Kebun and Bentara Budaya in Yogyakarta.

DO HOANG TUONG
(b.1960, Viet Nam)

is a graduate of the Ho Chi Minh Fine Arts University. His prolific and innovative career has taken his works to places such as Denmark, Kuala Lumpur, Paris, Manila, Singapore and Tokyo. His works have been collected or honored at the Ho Chi Minh City Fine Art Museum, Singapore Art Museum, Pusan Metropolitan Art Museum, Malaysian National Art Gallery, Fujita Vente Art Museum in Tokyo and Metropolitan Museum of Manila. Do Hoang Tuong currently resides and works in Ho Chi Minh City.

Eddie haRA
(b. 1957, Indonesia)

is one of Indonesia's pioneering pop artists. He initially trained at the Indonesian Art Institute (ISI) in Yogyakarta and completed his art education at the Akademie voor Beeldende Kunst Enschede (AKI) in the Netherlands in 1990. Since then, Eddie has been dividing his time between Indonesia and Europe, with solo shows in France, Switzerland, Germany and the Netherlands. His work was part of the international travelling show *Awas!* Recent Art from Indonesia (2000-2002) organized by Cemeti Art Foundation.

Lot 68

EDO PILLU
(b. 1969, Indonesia)

graduated from the Indonesian Art Institute (ISI) in the early 1990s. He has been actively participating in group shows in Indonesia. Pillu was a finalist at the Windsor and Newton Indonesian Art Award 1999 and at the Philip Morris Indonesian Art Awards 2000.

Lot 15

EKO NUGROHO
(b. 1977, Indonesia)

works and lives with his wife and two daughters in Yogyakarta. Since his first solo Bercerobong at Cemeti Art House in 2002, the artist's career has spanned a large number of solo and group exhibitions locally as well as around Southeast Asia, Australia, Japan and Europe. Among some of the noted international shows he has participated in recently include the 5th Asia-Pacific Triennial of Contemporary Art at Queensland Art Gallery, Australia (2006); Dirty Yoga, Taipei Biennale in Taiwan (2006) and recently "Wind From the East at Kiasma Museum of Contemporary Art in Helsinki, Finland. Eko is also the founder of Daging Tumbuh, an independent comic project published bi-annually since 2000.

ELAINE ROBERTO-NAVAS
(b. 1964, Philippines)

is a Fine Arts graduate of the University of the Philippines and also a Psychology major from the Ateneo de Manila University. Navas won the Juror's Choice Awards at the Art Association of the Philippines in 1994. She exhibits frequently in Manila and Singapore.

Lot 16

ENTANG WIHARSO
(b. 1967, Indonesia)

majored in Painting at the Indonesian Art Institute (ISI) in Yogyakarta. Since graduating in 1994, his career has grown from local solo and group shows to include international exhibitions in USA, Asia and Europe. Some of Wiharso's most recent shows include: Wind From the East at KIASMA, Finland (2007) as well as Puppet Blues, a solo exhibition at the Western Michigan University in USA, and Jakarta Biennale XIII (2006).

F. SIGIT SANTOSO
(b. 1964, Indonesia)

graduated from the Indonesian Art Institute (ISI) in Yogyakarta in the early 1990s. Since then he has exhibited extensively in Jakarta and Yogyakarta as well as Singapore. Santoso was one of the top 10 nominees at the Philip Morris Indonesian Art Awards in 1994 and won Best Work at Yogyakarta Biennale IV in the same year.

Lot 100

FERNANDO ESCORA
(b.1971, Philippines)

graduated from the University of the Philippines with a Bachelor's degree in Fine Arts (1995). He taught printmaking at the Philippine High School for the Arts. Escora's preference for the graphic medium is evident in his drawings, meticulously rendered in linear strokes. He exhibits regularly in the Philippines and Singapore.

Lot 105

FX HARSONO
(b. 1949, Indonesia)

is one of Indonesia's most seminal and respected artists. He is a leading light in the development of contemporary Indonesian art, renowned for his powerful socio-political commentaries in response to the New Order era through installations, object based works – using ready-mades and performance. Harsono was part of the Gerakan Seni Rupa Baru (New Art Movement), which introduced new modes of thinking and approach in artmaking. His latest solo exhibition Titik Nyeri (Point of Pain) was held at Galeri Langgeng in Jakarta, in April 2007. Harsono was part of Telah Terbit exhibition, an important review of Social Realism in Southeast Asia at the Singapore Art Museum (2006).

Lot 43

GUSMEN HERIADI
(b. 1974, Indonesia)

is from Pariaman, West Sumatra. He graduated from the Indonesian Art Institute (ISI) in Yogyakarta in 2005 and has exhibited extensively around Indonesia, mainly in Jakarta, Yogyakarta, Semarang and Bali. He was one of the finalists at Philip Morris Indonesian Art Awards in 1998 and 2000. Gusmen Heriadi also works as illustrator at Tabloid Alternatif Pualiggoubat Mentawai in West Sumatra.

Lot 90

HANDIWIRMAN SAPUTRA
(b. 1975, Indonesia)

is comfortable switching between two- and three-dimensional work. An adept painter and sculptor, the artist's world revolves around objects – as form, symbols or metaphors – carefully selected to convey a silent narrative. Playful yet disquieting, Handiwirman's paintings stretch the possibilities of traditional still-life painting. He has exhibited widely on his own and as a member of the Jendela Group in important group shows around Indonesia. His recent international outing was at the 1st Singapore Biennale 2006.

Lot 14

HERI DONO
(b. 1960, Indonesia)

is one of Indonesia's leading artists. He trained at the Indonesian Art Institute (ISI) and also studied shadow puppetry with Sukasman in Yogyakarta. Apart from numerous local solo and group shows, Dono's career has spanned a large number of international exhibitions namely the 50th Venice Biennale (2003); Yokohama

Lot 101

International Triennale of Contemporary Art and Floating Chimeras, Edsvik Konst Och Kultur in Sweden (2001); Shanghai Biennale and 7th Havana Biennale and 12 ASEAN Artists at the National Art Gallery in Malaysia (2000) as well as Cities on the Move in Vienna, Bordeaux, Copenhagen and London (1997-1999).

HOANG DUONG CAM
(b. 1974, Viet Nam)

Lot 64

Hoang Duong Cam's emergent and ambitious career has led him to create work with the Mogas Station collaborative for the 1st Singapore Biennale in 2006. Apart from local exhibitions, his work can also be found in Buenos Aires, Korea and the Cayman Islands. Outside of his practice, he was also the co-founder of Vietnam Visual Arts, a non-profit online resource for contemporary art. A native-born Hanoian, he is a graduate of the Ha Noi Fine Art University and has moved his practice to Ho Chi Minh City.

HONG SEK CHERN
(b. 1967, Singapore)

Lot 52

Pushing boundaries in the Chinese ink tradition, Hong Sek Chern has gone beyond *shanshui* (mountain/water) landscape subjects to interpret the landscapes of urban life, with its construction sites, abandoned spaces and express highways. Interfacing traditional Chinese brush discipline with contemporary interests and expression, Hong represented Singapore in the 25th Sao Paolo Biennale. With a Masters of Art (Goldsmiths College UK, 1998) & MA in Southeast Asian Studies (NUS, Singapore), Hong is a Young Artist Awardee (2000), a President's Young Talent recipient in 2001, and Grand Prize Winner of the UOB Painting of the Year 2007.

I NYOMAN MASRIADI
(b. 1973, Indonesia)

Lots 26, 27, 28

studied at the Indonesian Art Institute (ISI) Yogyakarta but left without graduating. He later joined Sanggar Dewata studio in Bali. In 1997 he was awarded the prize for Best Painting at Dies Natalis ISI Yogyakarta. Some of his recent group exhibitions include "Masa Kini" at Artoteek Den Haag and Centrum Beeldende Kunst, Dordrecht in the Netherlands (1999), Figur di Abad Baru, Edwin's Gallery, Jakarta (2000), Bersatu dalam Rasa, Edwin's Gallery, Jakarta (2002) and Beauty and Terror, Galerie Loft, Paris (2005).

I WAYAN SUDARNA PUTRA
(b. 1976, Indonesia)

Lot 108

enrolled at the Indonesia Art Institute (ISI) Yogyakarta in 1994. His first exhibition in 1995 was held by Sanggar Dewata Indonesia in Nyoman Gunarsa Museum and Taman Budaya Yogyakarta. This young Balinese artist has held several exhibitions in Yogyakarta, Bali and Jakarta. In 1999 he was one of the top 10 finalists at the Philip Morris Indonesian Art Awards and won Best Artist in Pratista Affandi Adi Karya.

IAN WOO
(b. 1967, Singapore)

A leading artist in contemporary abstract painting in Singapore, Ian Woo is a noted colorist who effectively combines the improvisatory with the cerebral in his works. A recipient of the President's Young Talent award (2001), Woo has developed structurally more complex compositions over the years, incorporating text and typography in his paintings. A graduate of Kent Institute of Art & Design (UK, 1995), with an MA from Winchester School of Art (UK/Barcelona, 1996) and a Fine Art Doctorate from RMIT (Australia, 2006), Woo has worked on significant public art pieces and his works are in numerous public and corporate collections.

JAKAPAN VILASINEEKUL
(b. 1964, Thailand)

received his BA from Silpakorn University in 1987 and later went to Germany to study at Die Staatliche Akademie der Bildenden Künste in Karlsruhe, returning to Thailand during the mid 1990s. Vilasineekul is one of the leading sculptors in Thailand, he has participated in a number of important local and international exhibitions, namely the 2nd Asia Pacific Triennial of Contemporary Art at Queensland Art Gallery, Australia (1996); 36 Ideas from Asia: Contemporary Southeast Asian Art, a travelling show in Germany (2002-2003) and 15 TRACKS: Contemporary Southeast Asian Art exhibited at Tama Art University and Fukuoka Asian Art Museum in Japan (2002-2003).

JALAINI ABU HASSAN or "Jai"
(b. 1963, Malaysia)

took his BA in Fine art at MARA Institute of Technology in 1985, was awarded a Malaysian Federal Scholarship to the UK, where he gained his MA from London's Slade School of Art. In 1994 he then went on to take his MFA at New York's Pratt Institute, graduating in 1994. A leading contemporary painter in Malaysia, and an influential teacher, Jai has exhibited in Malaysia, Singapore, the USA, the UK and also in Spain and Iraq, most recently representing Malaysia at the European Association of Fine Art 50th Anniversary Exhibition in Abbey-Pruem, Germany.

JASON LIM
(b. 1966, Singapore)

Dubbed 'Singapore's most exciting ceramicist' by the Business Times in 2004, Jason Lim has grown from strength to strength since graduating from St. Martin's College of Art & Design (UK, 1992). Unusually combining the traditional form of ceramics with cutting edge performance art, Lim is a key figure in contemporary art events, showing at the Korea Ceramics Biennale (2007) and the Singapore Pavilion at the 52nd Venice Biennale (2007), and has been invited for notable art residencies in USA, Asia and Europe. His works are in the Singapore Art

Lot 67

Museum and several corporate, private and public collections.

JAYPEE SAMSON
(b. 1985, Philippines)

Lot 83

is the protege of Filipino master Solano Cruz. This young painter's hyper-realist canvases are stories of acquaintances and neighbours from his hometown, Antipolo. This promising young painter has won a number of local awards, including three Grand Prizes at the Metrobank Art Award, Visual Art National Competition of PLDT-DPC Telephone Directory Cover in 2004 and 2005 GSIS Painting Competition in Student Category. In 2006 Samson received Third Place for the Shell National Student's Art Competition, Oil Painting category.

Lot 36

JIMMY ONG
(b. 1964, Singapore)

Lot 12

One of the few Singapore artists to employ charcoal predominantly in his practice, New York-based Jimmy Ong is noted for rendering figures, landscapes and still-life subjects in large-scale drawings. His provocative nudes, often executed expressively and viscerally, mark the rare instance of depicting alternative sexual orientations in Singapore art. Many of his pieces make references to allegories and unusually, often suggest underlying violence, intense sensuality and power dynamics. Bearing influences from western art training (in Italy and USA) and Chinese calligraphy traditions, Ong's works are found in many public and private collections including the Singapore Art Museum.

Lot 37

JONATHAN OLAZO
(b.1969, Philippines)

Lot 66

majored in Painting at the University of the Philippines. Recognized as one of Manila's most daring young artists, versatile and unafraid of experimentation, he constantly challenges and pushes the boundaries of his own artistic practice, agilely moving between disciplines from painting to installations to drawing and print-making. He has exhibited widely with some of Manila's most prominent galleries and institutions and has participated in group shows around Asia, namely in Hong Kong and Japan, as well as New York. In 1994, he was awarded the prestigious Thirteen Artists Award.

Lot 56

JOSE LEGASPI
(b. 1959, Philippines)

Lot 92

majored in biology and zoology before becoming an artist. Legaspi has exhibited widely in the Philippines as well as Hong Kong and USA. Some of the noted exhibitions he has participated in include the 8th Istanbul Biennale in Turkey (2003), 4th Asia-Pacific Triennial of Contemporary Art at Queensland Art Gallery (2002) and 15 TRACKS: Contemporary Southeast Asian Art exhibited at Tama Art University and Fukuoka Asian Art Museum in Japan (2002-2003).

<p>JUMALDI ALFI <i>(b. 1975, Indonesia)</i></p> <p>approaches his paintings according to themes. They reflect the artist's wide range of interests, from Buddhism to Greek mythology to music. Meditative, evocative and moody, Alfi's works combine form with mark-making – doodles, scribbles and other drawing devices. Like his fellow Jendela group members, Alfi has exhibited widely around Indonesia as well as in group shows in Hong Kong, Paris, Singapore and Shanghai. He has also held a number of solo exhibitions in Singapore and Jakarta in the past several years.</p>	<p>Lots 45, 46</p>	<p>KOW LEONG KIANG <i>(b. 1970, Malaysia)</i></p> <p>has garnered much attention and success since winning the Grand Prize at the Philip Morris ASEAN Art Awards in 1998. His depictions of nostalgic rural scenes of east coast Malaysia are captured through a masterful feather-light rendering. In 2004 he was an artist-in-residence at the Vermont Studio Centre in the USA.</p>	<p>Lot 9</p>	<p>MANIT SRIWANICHPOOM <i>(b.1961, Thailand)</i></p> <p>is one of Thailand's leading photographers. His work has appeared in a number of prominent international exhibitions around the world such as Cities on the Move, curated by Hou Hanru and Hans Ulrich-Olbrist, which toured to Austria, France, Finland, Thailand and the UK (1997-1999); Asian Traffic in Sydney, Singapore, Shanghai, Shenzhen (2004-2006) as well as Bangkok: Bangkok in Belgium and Spain (2005). In 2003, he participated in the 50th Venice Biennale, representing Thailand. Sriwanichpoom was included in Blink 2002, a showcase of 100 of the world's most exciting contemporary photographers. He is the 2007 recipient of the prestigious Higashikawa Overseas Photographer Award in Japan.</p>	<p>Lots 1, 103</p>	<p>NGUYEN MINH THANH <i>(b. 1971, Viet Nam)</i></p> <p>is a leading artist among the younger generation of Vietnamese artists. He is an active supporter of emerging artists through his curatorial and educational initiatives. Born in Ha Noi, he was a graduate of the Ha Noi Fine Arts College in 1996. Outside of his paintings, his well-received performance and installation pieces have been shown at the Third Asia Pacific Triennial at Queensland Art Gallery, Australia (1999) and at the Fukuoka Asian Art Museum in Japan. Nguyen Minh Thanh's works are privately collected in Australia, Bermuda, France, Germany, Holland, Thailand and the United States. He has been an honored recipient of the Vietnamese and Swedish Culture Foundation Grant, Visiting Arts/Delfina International Fellowship and ACC scholarship for residencies in Tokyo and New York.</p>
<p>KAMIN LERTCHAIPRASERT <i>(b. 1964, Thailand)</i></p> <p>was trained at the College of Fine Arts, Bangkok from 1978-81 and received a BFA in Printmaking from Silpakorn University Bangkok in 1987 while pursuing a personal interest in photography. Upon completing his degree, Kamin spent several years working between Bangkok and New York until his permanent return to Thailand in 1992. Working in a wide range of media such as drawing, etching, painting, photography and with installation art, Lertchaiprasert has been exhibiting actively in Thailand since the early 1990's with 10 solo exhibitions thus far at Visual Dhamma Gallery, Chiang Mai University, The National Gallery, Bangkok and Rama IX Art Museum Foundation. He participated in the 2nd Second Asia-Pacific Triennial of Contemporary Art in Queensland, Australia in 1996 and represented Thailand at the 50th Venice Biennale in 2003. He is one of the founders of the Land Foundation with Rirkrit Tiravanija.</p>	<p>Lot 80</p>	<p>LENA COBANGBANG <i>(b. 1976, Philippines)</i></p> <p>graduated from the University of the Philippines (UP) with a degree in Fine Arts. Apart from making art, Cobangbang writes, was once a vocalist of an indie-band, and is also involved with the independent film-making circle doubling as production designer. She also works an art administrator and is one of the founding members of Surrounded By Water (SBW), an artist collective in Manila. Aside from the numerous projects initiated by Surrounded By Water at their space from 1998-2003, Cobangbang has participated in a number of important focus exhibitions on emerging Filipino artists either as a member of Surrounded By Water (SBW) or individually in Manila's major institutions such as Lopez Memorial Museum, Jorge Vargas Museum, Ayala Museum and The Cultural Center of the Philippines. Her 2005 solo exhibition, All That Heaven Allows, at Finale Art File was nominated for the 3rd Ateneo Art Award in 2006. In the same year, Cobangbang received the prestigious Cultural Center of the Philippines (CCP) Thirteen Artists Award.</p>	<p>Lot 57</p>	<p>MANUEL OCAMPO <i>(b. 1965, Philippines)</i></p> <p>Internationally renowned Manuel Ocampo was hailed "one of the important young artists to have emerged from Los Angeles in the last decade". A political allegorist, his works are reminiscent of folk paintings, blending high and low culture, academic and popular, the sacred and secular, image and text, supercharging canvases with a blatant disregard for stylistic and idiomatic consistency. Gutsy, bold and filled to the brim with socio-political critique and a perverse take on religious themes, he has perfected the art of the alchemist – "transforming horror into exquisite beauty, history into art, purgatory into salvation."</p>	<p>Lot 18</p>	<p>NGUYEN QUANG HUY <i>(b. 1971, Viet Nam)</i></p> <p>Early in his career, Nguyen Quang Huy's work was exhibited in Germany and at the German Embassy, which led to an international career with exhibitions abroad in Bangkok, Finland, Germany, the Netherlands, Singapore, Paris, Tokyo, San Francisco and Sydney. His work has been recognized with honorable grants and residences from the Vietnamese and Swedish Culture Foundation, Pacific Bridge Gallery in Oakland, Casula Powerhouse Art Center in Sydney and Artist Unlimited in Germany. Nguyen Quang Huy is a graduate of the Ha Noi Fine Art University and resides in Ha Noi with his family.</p>
<p>KIKO ESCORA <i>(b. 1970, Philippines)</i></p> <p>is one of the most popular names in the Philippines contemporary art world. Set amidst the modish cosmopolitan scene, his drawings in charcoal are often portraits of characters in his social milieu, expressing the pressures of urban living: angst, loneliness and ennui. His career has spanned numerous solo and group exhibitions locally and abroad, namely Singapore, Malaysia, Taiwan, Korea and France. He was a recipient of the Cultural Center of the Philippines Thirteen Artists Award in 2003.</p>	<p>Lot 4</p>	<p>LOUIE CORDERO <i>(b. 1978, Philippines)</i></p> <p>majored in Painting at University of the Philippines College of Fine Art. His work stands on a unique threshold between street art and fine art, irreverently combining disparate graphic sources, heavily influenced by a distinct brand of <i>pinoy</i> (Filipino) pop and Western media. Since 2004, Cordero has been actively showing in the United States, participating in group as well as two-man exhibitions (with artists such as Robert Gutierrez and Heyd Fontenont) in New York City, San Francisco and Los Angeles mainly. His most recent solo exhibition, Delubyo was held at Giant Robots, Los Angeles in July 2007. Cordero was recipient of the Cultural Center of the Philippines Thirteen Artists Award in 2006.</p>	<p>Lot 104</p>	<p>MAYA MUNOZ <i>(b. 1972, Philippines)</i></p> <p>was a former student at the San Jose University at Silicon Valley, California, USA, majoring in painting and three-dimensional space design. The kaleidoscope of subjects and inspirations in her paintings originate from her time travelling around the Philippines, her homeland which she missed for 20 years until 2001. She has exhibited widely in the Philippines, participating in group shows and solo exhibitions around Manila. She was one of the 3 winners of the Ateneo Art Award in 2006.</p>	<p>Lot 17</p>	<p>NINDITYO ADIPURNOMO <i>(b. 1961, Indonesia)</i></p> <p>Born in Semarang, Nindityo Adipurnomo trained at the Indonesian Art Institute (ISI) in Yogyakarta and State Academy of Fine Arts in the Netherlands. Since then, he has participated in several international exhibitions, including the 2nd Asia-Pacific Triennial (1996), Contemporary Art in Asia: Traditions/Tensions (a touring exhibition to New York, Vancouver and major urban centers in Asia, 1996-1997), and Fukuoka Asian Art Triennial II (2002). He is also co-founder of Cemeti Art House, which has been a driving force in the Indonesian art community since its inception in 1988.</p>
<p>KOK YEW PUAH <i>(1947-1999, Malaysia)</i></p> <p>forged a particular brand of realism with which he created some of the most intelligent and authentic images of modern Malaysian life to date. After studying painting and print-making at the Victorian College of the Arts in Melbourne, he left art during the 70s for a long hiatus to manage his family's foodstuffs business, making a return to the art world in the 1980s. His works have been collected by Singapore Art Museum, National Art Gallery, Malaysia and Bank Negara, Malaysia.</p>	<p>Lot 84</p>	<p>MELATI SURYODARMO <i>(b. 1969, Indonesia)</i></p> <p>Germany-based Melati Suryodarmo is best known for her performance work and the videos and photographs that derive from her performances. She graduated from the Hochschule fuer Bildende Kuenste, Braunschweig in Germany where she studied under iconic performance artist Marina Abramovic who has been fearlessly experimenting with different techniques and media in performance since the early 1980s. Some of the recent international exhibitions and performance festivals she has participated in include Erotic Body at Venice Biennale Dance Festival, Italy (2007); Wind from the East - Perspectives on Asian Contemporary Art at Museum of Contemporary Art, KIASMA, Finland (2007); Loneliness in the Boundaries, a solo exhibition at Cemeti Art House, Yogyakarta, Indonesia (2006); International Performance Festival Salzau, Schloss Salzau, Germany (2005) ; "7a*11d, International Performance Art Festival in Toronto, Canada (2004); Recycling the Future at the 50th Venice Biennale in Italy (2003).</p>	<p>Lot 73</p>	<p>MELLA JAARMSMA <i>(b. 1960, the Netherlands)</i></p> <p>Mella Jaarsma has lived and worked in Yogyakarta, Indonesia for the past 20 years. Looking at the idea of garments as symbolic and physical ways in which we negotiate group and personal identities, she creates elaborate costume installations out of animal skins, horns, cocoons, camouflage, hand-drawn batik and a variety of culturally loaded materials. Some of her recent shows include De meeloper/ the follower, a solo exhibition at Artoteek at The Hague, The Netherlands (2006); Fashion Accidentally at the Museum of Contemporary Art in Taipei (2007); Saigon Open City in Ho Chi Minh City, Vietnam (2006); Wherever we go Spazio Oberdan, Milan, Italy (2006); Yokohama 2005: International Triennale for Contemporary Art, Japan (2005) and Go Inside, Tirana Biennale, Albania (2005). She was artist-in-residence at Studio 106, Singapore and Rimbun Dahan, Malaysia in 2003 and 2004 respectively. She is also co-founder of one of Indonesia's most influential galleries, Cemeti Art House.</p>	<p>Lot 55</p>	<p>NATEE UTARIT <i>(b. 1970, Thailand)</i></p> <p>graduated from Silpakorn University with a BFA in Fine Art in 1992, majoring in painting, sculpture and graphic art. He has exhibited widely around Southeast Asia holding regular solo exhibitions in Bangkok, Kuala Lumpur and Singapore.. Natee has participated in ARS 01 in Helsinki (2001) and the Third Asia-Pacific Triennial of Contemporary Art in Queensland, Australia in 1999. Utarit's work is in public collections such as Queensland Art Gallery Australia, Singapore Art Museum, LaSalle SIA College of the Arts Singapore, Fine Art Museum of Ho Chi Minh City, Vietnam and Canvas Foundation in Amsterdam, the Netherlands. He has also worked on public commissions such as the Metropolitan Hotel in Bangkok.</p>
<p>NATTHAWUT SING-THONG <i>(b. 1978, Thailand)</i></p> <p>studied at the Faculty of Fine Arts, Chiangmai University and graduated in 2003 with a Bachelor in Fine Arts. He has had two solo exhibitions, Recent Works (2004) and A Black Horse in the New Moon Night (2005) at Numthong Gallery, and another solo The Moon at Bangkok University Gallery (2005). His paintings are inspired by the movement of material and the imaginative potential of the form of things.</p>	<p>Lot 71</p>	<p>MICHAEL SHAOWANASAI <i>(b. 1964, Thailand)</i></p> <p>is perhaps Thailand's most provocative and openly gay artist and actor. He graduated from the School of Law at Chulalongkorn University before pursuing a Bachelors in Fine Art at San Francisco Art Institute in 1994 and a Masters in Fine Art from the Art Institute of Chicago. He is a founding member of Project 304, a Bangkok based contemporary art group. He has held solo exhibitions at Open Art Space in Bangkok, Fujikawa Gallery in Osaka, Gallery 4A in Sydney and Ottawa Art Gallery. Among his more provocative works are <i>Welcome to My Land ... Come and Taste the</i></p>	<p>Lot 5</p>	<p>Lot 89</p>	<p>Lot 8</p>	<p>Lot 7</p>

NITI WATTUYA*(b. 1944, Thailand)*

A self-taught artist, Niti Wattuya began sketching at a young age. Growing up beside the Chao Phraya River, the river has been great inspiration to him in his four decades of painting. He has participated in local and international exhibitions such as Change and Modernism in Thai Art (1991) at Canberra's Contemporary Art Space, Australia, the Gwangju Biennale (2000), Ancient Voices (2003) at Numthong Gallery, Bangkok, Thailand. Besides painting, Niti Wattuya writes poetry and observations relating to his life and thoughts on art. He has written four books. He currently lives and works in Ayutthaya, Thailand.

NONA M. GARCIA*(b. 1978, Philippines)*

won the Grand Prize at the Philip Morris Asean Art Awards in 2000. Trained in Fine Art at the University of the Philippines (UP), her work often deals with memory, commemorating the past, as well as the notions of absence and presence. Nona has also worked in the performing arts as a set designer for a number of dance performances namely the UP Dance Company and Myra Beltran's Dance Forum. She was a recipient of the Cultural Centre of The Philippines (CCP) Thirteen Artists Awards 2003.

NUNELUCIO ALVARADO*(b. 1950, Philippines)*

studied painting at the University of the Philippines College of Fine Arts and Advertising at the La Consolacion College School of Architecture and Fine Arts in Bacolod City. He is one of the most respected artists from the Negros Islands and has won numerous awards including the Cultural Center of the Philippines Thirteen Artist Award (1992) as well as the Grand Prize at the Philip Morris Philippine Art Awards (1997 & 1999). He has also participated in a number of important shows including the 1st Asia-Pacific Triennial of Contemporary Asian Art at Queensland Art Gallery (1992); Modernity and Beyond, Singapore Art Museum's inaugural exhibition (1993) and Art In Southeast Asia: Glimpses Into the Future at the Museum of Contemporary Art in Tokyo (1997). Alvarado is a member of Bacolod-based Black Artists in Asia as well as founder of Pamilya Pintura & Pintor Kulapol and the Association of Sagay Artists.

PATRICIA EUSTAQUIO*(b. 1978, Philippines)*

graduated magna cum laude from the University of Philippines College of Fine Art in 2001 and received the UPCFA's Dominador Castañeda Award for Best Thesis. A practicing artist as well as a fashion designer, Eustaquio's multi-disciplinary conceptually based work – often combining painting with ready-made objects and sculpture – are sensual and

Lot 6

deeply feminine. Her work draws inspiration from memory, music and literature and the experience of the everyday. Eustaquio has exhibited widely in the Philippines. Her first solo exhibition was held at the Ayala Museum in 2003, followed by Swine, her second solo at Green Papaya Art Projects in 2004. Patricia Eustaquio is also the President of the Young Designers Guild of the Philippines.

POPOK TRI WAHYUDI*(b. 1973, Indonesia)*

Acerbic, pop and refreshingly witty, Popok Tri Wahyudi's work is vocal and bold, raising satirical comments on the country's current social and political situation, and voicing concern about the structure of strength and power in the lives of Indonesians. Inspired by local comics and the urban landscape, he has gained a reputation for himself as one of the emerging forces of the contemporary Indonesian art scene. He is one of the founding members of Apotik Komik, the group responsible for the Public Comic Art Project titled Sakit Berlanjut where a series of cardboard figures drawn with Indian ink were nailed along the walls in the city of Yogyakarta in July, 1999.

Lot 41**PUTU SUTAWIJAYA***(b. 1971, Indonesia)*

was born in Bali, and pursued his studies at the Art Faculty of the Indonesian Art Institute (ISI), Yogyakarta, graduating in 1998. Since then he has been producing contemporary works from his studio in Yogyakarta and Bali. The artist is the recipient of the Philip Morris Top 10 Asean Artists Award (1999) and the Best Fine Art Award from the Indonesian Art Institute, Yogyakarta at the 11th Dies Nathalis. Putu Sutawijaya's works have been exhibited throughout Indonesia. His paintings have also been shown in London, Basel, Chicago, Shanghai, Beijing, Hong Kong, Singapore and Kuala Lumpur.

RAJA SHAHRIMAN RAJA AZIDDIN*(b. 1967, Malaysia)*

is one of Malaysia's most exciting contemporary sculptors. A graduate of Mara Institute of Technology, he works mainly in metal and is also a trained *keris* maker. He has represented Malaysia in major international exhibitions. These include the 2nd Asia Pacific Triennial in Queensland Art Gallery, Australia (1996) and Rupa Malaysia at the School of Oriental and African Studies in London, UK (1998).

Lot 53**RONALD "POKLONG" ANADING***(b. 1978, Philippines)*

was trained in the University of the Philippines College of Fine Art. His process-oriented and video art projects reflect, respond to and underscore contemporary Filipino experiences and reactions to the vicissitudes of the everyday. He has exhibited widely in Manila and Asia, including in the Gwangju Biennale (2002), and has won many

prizes for experimental video. He is associated with several of Manila's independent art initiatives such as Future Prospects and Big Sky Mind. In 2006, Anading received the Cultural Center of the Philippines (CCP) Thirteen Artists Award. In the same year, he won of the prestigious 2006 Ateneo University Art Award and also received a Sydney Residency Grant and an invitation to exhibit from The Cross Art Projects, a leading Australian alternative art space.

Lot 79**RODEL TAPAYA-GARCIA***(b. 1980, Philippines)*

is a graduate of the College of Fine Art of the University of the Philippines. Tapaya has also taken intensive studies at the Parsons School of Design in New York and the University of Art and Design in Helsinki, Finland. His unique style and humorous interpretation of life has made him a fast rising favorite among collectors. He was the recipient of the grand prize of the Nokia Art Awards as well as the Shell National Students Art Competition in 2001.

Lot 96**RONALD VENTURA***(b. 1973, Philippines)*

graduated from University of Santo Tomas Philippines. Since his first solo exhibition in 2001, the artist has attracted attention for his magnificent ivory-skinned nudes set against urban decay. The artist's career has spanned a large number of solo exhibitions and group shows in the Philippines and abroad including the Asian International Art Exhibition at Fukuoka Asian Art Museum (2004) and the International Biennial Print and Drawing Exhibit in Taipei (1999). He was awarded the Cultural Center of the Philippines (CCP) Thirteen Artists Award in 2003.

Lot 22**RUDI MANTOFANI***(b. 1973, Indonesia)*

is a sculptor and painter. While his sculptures are focused on form and scale and the metaphorical, his paintings revolve around landscape. They provide new interpretations to the grand tradition of landscape painting, constantly challenging the genre through daring visual ploys – such as flattening the pictorial space through heavy repetitions; mischievously pushing and pulling the pictorial space. A member of the Jendela group, he has held solo exhibitions in Hong Kong and Jakarta and also exhibited widely in group shows in Indonesia and around the region.

Lot 47**S. TEDDY D.***(b. 1970, Indonesia)*

trained at the Indonesian Art Institute (ISI) in Yogyakarta. One of the leading artists of his generation, he has garnered acclaim through his witty multi-disciplinary works. He has participated in important international group shows such as the 3rd Asia-Pacific Triennale of Contemporary Art in Brisbane, Australia

Lots 51, 65

(1999); AWAS! Recent Art from Indonesia which travelled to major institutions in Australia, Japan, the Netherlands and Germany (1999-2002); Under Construction: A New Dimension of Asian Art in Tokyo, Japan (2003) Equatorial Heat, Sichuan Art Museum (2004) and most recently Thermocline: New Waves in Asian Art at ZKM in Germany (2007).

SAKARIN KRUE-ON*(b. 1965, Thailand)*

is Director of the Thai Art Department at Silpakorn University in Bangkok. Trained as a traditional mural painter, he works across different disciplines from installations, to video, sculptures and murals, fusing traditional motifs from mural painting with contemporary images. His work was one of the highlights at Documenta 12 in Kassel this year. In 2003, Krue-on represented Thailand at the 50th Venice Biennale.

Lot 35**SAPTO SUGIYO UTOMO***(b. 1971, Indonesia)*

was born in Kendal, Central Java. He graduated from IKIP Semarang majoring in Fine Art. He is an Indonesian contemporary artist who is particularly adept at the super-realist approach to painting. He has held two solo exhibitions since 1999, including Syair Pengantin in Jakarta. He won the Golden Palette painting competition 2005, and also won first prize at the Indofood Art Awards 2002 and Jakarta Art Awards 2006.

Lot 85**SIMRYN GILL***(b. 1959, Singapore)*

Simryn Gill grew up in Malaysia and was educated in India and the UK. She has exhibited widely internationally including Documenta 12, Kassel (2007), Liverpool Biennale (2006), Singapore Biennale (2006), 2^o Bienal Internacional de Arte Contemporáneo de Sevilla (2006), XXVI Bienal de São Paulo (2004), Biennale of Sydney (2002), Flight Patterns, MOCA Los Angeles (2000), 3rd Asia Pacific Triennial (1999), 5th Istanbul Biennial (1997), Cities on the Move (traveling show, 1997-1999), and Transculture, Venice Biennale (1995), among other significant exhibitions. In 2006 she held solo exhibitions at the Tate Modern, London, and the Smithsonian's Arthur M Sackler Gallery, and in 2005 and 2002 at the Art Gallery of New South Wales, Sydney. The artist now works from Sydney and Malaysia.

Lots 10, 11**SUSIE WONG***(b. 1956, Singapore)*

One of Singapore's distinctive contemporary painters in the figurative and representational genre, Susie Wong is noted for her portraits and depictions of urban spaces that evoke mood and atmosphere. Marked by restraint and thoughtfulness, and her sensitivity to light and colour, Wong's paintings also manifest her interests in contemporary social issues. With an MA in Fine Art (LaSalle College of Fine Arts), Wong moved from a legal

background into the fine art field, establishing a sound reputation as an artist, critic, writer and curator.

TAWATCHAI PUNTUSAWASDI*(b. 1971, Thailand)*

Since his debut solo show in 1996, Tawatchai Puntusawasdi has been exploring the relationships between two- and three-dimensional objects and visual perception. His recent solo exhibitions include Flat Perception at Numthong Gallery, Bangkok (2005); DIM at Chulalongkorn Art (2003); "A Village among Mountains at Chiang Mai Art Museum (2001), which explores how perspective changes when ideas are transferred from the drawing board to models, as well as a series of slate drawings of dwellings and Thai icons. In 2003, Puntusawasdi was selected to represent Thailand at the 50th Venice Biennale in 2003. He also exhibited in Zones of Contact, Biennale of Sydney in 2006.

Lot 61**THAWEEESAK SRITHONGDEE***(b. 1970, Thailand)*

graduated with a Masters in Fine Art from Silapakorn University. He is known for his pop-erotic painting and has participated in several group exhibitions in Thailand. He has held solo shows in the Netherlands (2000), Germany (2000), the United Kingdom (2001) and Singapore (2001, 2003, 2004). He received a residency award at the Fukuoka Asian Art Museum, Japan in 2005 and participated in the Fukuoka Triennale in the same year. His work is part of the Singapore Art Museum and Fukuoka Asian Art Museum collections.

Lot 25**TISNA SANJAYA***(b. 1958, Indonesia)*

received a BA in 1994, and an MA in 1998, from the Freikunst HBK in Braunschweig, Germany. He teaches at the Bandung Institute of Technology and is a central figure in the Bandung art scene. Working across disciplines, his etchings and lithographs are dense with images drawn from traditional Sundanese theater and western art. Tisna's work comments on current socio-political developments in Indonesia. In 2003, he was selected to represent Indonesia at the 50th Venice Biennale. His work is in the public collections of the Museum of Contemporary Art, Tokyo, Japan; Singapore Art Museum; and Fukuoka Asian Art Museum, Japan, among others. Tisna Sanjaya currently lives and works in Bandung, Indonesia.

Lot 86**TOMMY WONDRA***(b. 1980, Indonesia)*

was born in Bukit Tinggi, Sumatra and trained at the Indonesian Art Institute (ISI) in Yogyakarta. Since graduation he has been actively participating in group shows in Yogyakarta and Jakarta. He won an Honourable Mention at the Philip Morris Indonesian Art Awards in 2000. His most recent exhibition was a two man show with Gusmen Heriadi at Edwin's Gallery.

Lot 63**TRAN LUONG***(b. 1960, Viet Nam)*

Tran Luong's multi disciplinary work is exhibited internationally. While he is known for his highly-collected work as one of the founding members of the "Gang of Five," Tran Luong is also known known today as a talented curator, performance artist, educator and mentor to young emerging artists. A graduate of the Ha Noi Fine Arts University, he continues to broaden his network of international artists in order to create a supportive foundation for the arts in Viet Nam. He currently sits on the peer panel of Arts Network Asia, a group of independent artists and art activists supporting artist collaborations and developing arts management skills in Asia. In addition to his international work, he is an active curatorial consultant for the Hanoi-based Goethe Institute, L'Espace French Cultural Center and British Council. He has exhibited at the 2nd Fukuoka Asian Art Triennale 2002, Busan Biennale 2004 and Liverpool Biennale 2002, and held solo performances and exhibitions in Europe, USA, Japan, Korea and Australia.

Lot 38**TRUONG TAN***(b. 1963, Viet Nam)*

Considered a brazen maverick among his colleagues for his often homosexually-oriented work, Truong Tan pushed the envelope for the representation of male personal identity in early Vietnamese contemporary art when other artists were struggling to create art in a highly restrictive social-political environment. Born in Hanoi, Truong Tan graduated from the Hanoi Fine Arts College in 1998, and later became a lecturer there when the school became the Hanoi Fine Art University. Overall, his oeuvre is not scandalously explicit, but enough to cause public protests. His work has travelled to the United States, France, Germany, the Netherlands, Japan, England and Thailand. He is collected internationally and has been invited to the Liverpool Biennale 2002; House of World Culture, Berlin; Museum for Lackunst in Munster, Germany; Museum Boijmans Van Beueningan, Rotterdam, the Netherlands and Fujita Art Museum, Tokyo.

Lot 98**UGO UNTORO***(b. 1970, Indonesia)*

graduated from the Indonesian Art Institute (ISI) in Yogyakarta. One of Indonesia's key contemporary artists, Untoro has participated in numerous group and solo exhibitions around Indonesia. His most recent solo exhibition, Poem of Blood was held at the National Gallery of Indonesia (Galeri Nasional Indonesia) in April 2007. Untoro was one of the five Juror's Choice winners at the 1998 Philip Morris Indonesian Art Awards.

Lots 33, 99

VASAN SITTHIKET*(b. 1957, Thailand)*

is Thailand's most active and well-known artist-poet-activist. Since his first exhibition in 1984, Vasan has experimented with various media such as oils, tempera painting, sculpture, woodwork, video and installations. Notorious for his outspoken views and social-political commentaries, Vasan's métier lies in his performances where he combines brushwork songs, with poetry and political satire commenting on social degradation of the traditional values of Thai society and their obsession with material wealth. Some of his most popular works include *Farmers are Farmers* made in 1998 as well as *What's In Our Head* – perhaps his most radical work thus far; featuring 49 enormous wooden puppets lifted from supine positions on the floor and ritually strung up from nooses on the roof to represent Thailand's then Prime Minister, Chuan Leekpai and his cabinet ministers.

VINCENT LEOW*(b. 1961, Singapore)*

One of the most striking image-makers and absorbing visual story-tellers in Singapore, Vincent Leow is a pivotal figure in Singapore's alternative contemporary art scene. Extending to painting, sculpture, installation, performance and multi-media, and drawing from diverse sources, Leow's practice is exemplary of 'post-modern' sensibilities. A graduate of the Maryland Institute (MA; USA, 1991) with a Doctorate in Fine Art from RMIT (Australia, 2005), Leow was selected for the Singapore Pavilion at the 52nd Venice Biennale 2007. An early member of the vanguard artist commune The Artists Village, Leow later founded the leading alternative art space Plastique Kinetic Worms (PKW).

WINNER JUMALON*(b. 1984, Philippines)*

graduated from University of Philippines College of Fine Arts and was one of the top 5 finalists at the Philip Morris ASEAN Art Awards Competition (2005). Since graduation, Winner has participated in a number of group exhibitions locally and has begun exhibiting around Southeast Asia. He has had two overseas solo exhibitions - in Kuala Lumpur, Malaysia (2006) and Jakarta, Indonesia (2007).

WIRE ROMMEL TUAZON*(b.1973, Philippines)*

graduated from the University of the Philippines with a Bachelor's degree in Fine Art (1999). He is one of the founders of the artist collective and now defunct artist run space Surrounded by Water (1998-2004). One of the leading young painters of his generation, his career has spanned numerous exhibitions either as a solo artist or as part of the SBW collective. Some of the noted international shows Tuazon has participated in include Under Construction in Tokyo (2002), and Pain & Pleasure at 24 HR Art in

Lot 77

Darwin (2003). He received the Cultural Center of the Philippines Thirteen Artists Award in 2003 and the Japan Foundation Asia Center Residency Project at Ashiya City Museum of Art (Japan) in 2001.

WONG HOY CHEONG*(b. 1960, Malaysia)*

is a member of the first Post-Independence generation of Malaysian artists. He studied abroad, returning from the USA in 1987 with a BA in English Literature from Brandeis, an MA in Education from Harvard and an MA in Fine Arts from U Mass, Amherst. He has exhibited widely in Asia, Australia and Europe, as well as within Malaysia. He has recently participated in the 10th Istanbul Biennale (2007), and the 3rd Guangzhou Triennale (2005). In 2003 he was invited take part in the 50th Venice Biennale, where his RE:LOOKING video and installation was met with critical acclaim. He has also participated in Liverpool Biennial 2004, ARS 01 (Kiasma Museum of Contemporary Art, Helsinki, 2001), Gwangju Biennale (2000), Cities on the Move (traveling exhibition, 1997-1999), Fukuoka Triennial (1999) and the 2nd Asia Pacific Triennial (1996). International acclaim notwithstanding, he has been a vital part of the Malaysian arts community, as teacher, critic, curator, writer and artist. In 2004, a major retrospective of his work, spanning the last 20 years, was held at the National Art Gallery of Malaysia. He currently divides his time between Kuala Lumpur and his studio at Kuala Kubu Baru, Selangor.

Lot 93**WONG PERNG FEY***(b. 1974, Malaysia)*

Wong Perng Fey's chosen subject is the Malaysian landscape. The process of his painting forms an emotional bridge between man and his surroundings, exploring questions of belonging, memory, inhabitation, change and permanence. He has exhibited several remarkably sensitive bodies of work, and continues to probe the language of painting to find new powerful interpretations of his subject. Graduating from the Malaysian Institute of Art in 1998 on scholarship, this young artist has begun to make his mark in the Malaysian context, and his works have been collected by Malaysia's National Art Gallery and Galeri Petronas.

Lot 58**YASMIN B. SISON-CHING***(b. 1972, Philippines)*

holds a degree in Humanities as well as a degree in Fine Art from the University of Philippines (UP). One of the founding members of Surrounded By Water, she has been exhibiting in Manila since the mid 90's and her works have traveled to a number of exhibitions in Singapore and the region over the past couple of years. Much of her work 'intervenes' into a given image to alter its original identity and reveal new meanings. She received the Cultural Center of the Philippines (CCP) Thirteen Artists Awards in 2006.

Lot 88**Lot 42****YEE I-LANN***(b. 1971, Malaysia)*

was one of the youngest participants of the 3rd Asia Pacific Triennial of Contemporary Art in Brisbane, Australia in 1999. She received her BA in Visual Arts from the University of South Australia, Adelaide and studied painting at Central St. Martins School of Arts in London. Most recently she has participated in Thermocone of Art: New Asian Waves at ZKM Arts and Media Centre, Karlsruhe, Germany (2007), New Nature, Govett-Brewster Gallery, Auckland, the Singapore Biennale (2006), Noordlicht Photofestival: Another Asia, Netherlands (2006), and Contemporary Commonwealth at the National Gallery of Victoria, Melbourne (2006).

YULI PRAYITNO*(b. 1974, Indonesia)*

Born in Bandung, Yuli Prayitno trained at the Indonesian Art Institute (ISI) in Yogyakarta. He is one of the most interesting young artists working with sculpture and has participated in numerous exhibitions in Jakarta and Yogyakarta. Along with Handiwirman Saputra, Prayitno was recently commissioned to create works for the recently opened Novotel Bandung.

YUNIZAR*(b. 1971, Indonesia)*

is a rising star in the region. He has held a number of solo exhibitions in major galleries in Hong Kong, Singapore and Indonesia and exhibits widely together with other members of the Jendela Group in shows around Indonesia and recently in Kuala Lumpur. His works are charming in their childlike simplicity, relying on mark-making, doodles and organic forms. At times raw and intense, and in others playful and carefree, Yunizar's paintings reflect the artist's fascination with nature's forces, the Earth and human activity.

YUSRA MARTUNUS*(b. 1973, Indonesia)*

enjoys exploring the nature of materials he works with. Like his fellow Jendela group members, he is comfortable working with a wide range of media, from painting to objects and installations. He is primarily concerned with the "materiality" or narrative potential of the artist's material, challenging conventional perception by manipulating and transforming the material's immediate qualities to express a different range of emotional texture and meaning.

Lot 75**Lot 54****Lot 49****Lot 50****CONDITIONS OF BUSINESS****FOR BUYER AND SELLER**

The conditions set out below and all other terms, conditions and notices use in this auction organized by BOROBUDUR AUCTION PTE. LTD. (here in after referred to as the "Borobudur").

I. DEFINITIONS

- a. 'bidder' means person who carries out bids in the auction.
- b. 'Borobudur's commission' means the commission payable to Borobudur by the seller at agreed rates.
- c. 'buyer' means person who makes the highest bid in the auction accepted by auctioneer.
- d. 'buyer's premium' means the commission on the 'hammer price' of each lot sold payable to 'Borobudur' by a 'buyer' at the following rates: 20% on the first Singapore Dollar 500,000. of the hammer price, and at a rate of 12% on the amount by which the hammer price exceeds Singapore Dollar 500,000.
- e. 'expenses' mean every and all Borobudur's charges and expenses including but not limited to legal expenses, charges and expenses for insurance, catalogue, and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting 'buyer'.
- f. 'hammer price' means the price at which a lot is knocked down by the auctioneer.
- g. 'net sale proceeds' means the 'hammer price' of the lot sold to the extent received by Borobudur in cleared funds, less 'Borobudur's commission' and 'expenses'.
- h. 'pre-sale estimates' are intended as a guide for 'bidder'. All lots, depending on the degree of competition, can realize prices either above or below the pre-sale estimates.
- i. 'reserve price' means the confidential minimum price determine between the vendor and Borobudur.
- j. 'seller' means the owner or the person in possession of the lot consigned.
- k. 'total amount due' means the 'hammer price' altogether with the 'buyer's premium', and any charges, fees, interest, taxes, 'expenses' due from a 'buyer' or defaulting 'buyer'.

II. GENERAL CONDITIONS:

- a. Bidding is carried out in Singapore Dollar. 'buyer' should not rely on currency converter as a substitute for the Singapore Dollar bidding. Under no circumstances will Borobudur be liable for any exchange rate movements.
- b. Our sale takes place on our own premises or premises over which we have control for the sale.
- c. All properties in this catalog are sold "AS IS" with all faults and imperfections and errors of description in accordance with the Condition of business for buyer and seller.
- d. Borobudur does not make or give, nor has any person in the employment of Borobudur, any authority to make or give, any representation or warranty.
- e. Borobudur's capacity: Borobudur acts as an agent for the 'seller'. Any concluded contract of sale is made directly between the 'seller' and the 'buyer' through Borobudur. In case of dispute between buyer and seller, Borobudur is not liable for the payment of the lot in dispute.
- f. Borobudur acts as agent for the "seller", therefore Borobudur is entitled to bid on behalf of the seller up to the amount of the reserve price.
- g. Borobudur is not responsible for any faults or defects in any lot or the correctness of :
 - any statement as to the authorship
 - origin
 - date and age of the Lot
 - attribution
 - genuineness
 - provenance and conditions of any Lot
 - representations, written or oral and including those in any catalogue
 - report, commentary or valuation in relations to any aspect or quality.
- h. Borobudur does not provide any representation or warranties as to whether any lot is subject to any export/ import restrictions. Borobudur is not responsible for any liability arising from any failure to complete or submit required export/import manifest, list or documentation.
- i. If Borobudur request, each of the 'buyer', the 'seller' and any 'bidder' at auction must agree to provide (in a form acceptable to Borobudur) written confirmation of their name, permanent address, proof of identity and creditworthiness.
- j. Items made for of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of

age or value, may require a license or certificate prior to exportation and require additional licenses or certificates upon importation to any country outside Indonesia. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain as import license or certificate in another country, and vice versa. Borobudur suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation.

III. BEFORE THE AUCTION

- a. 'buyer' should note that descriptions of item are not warranties and that each lot is sold "AS IS", with all faults and imperfections and errors of descriptions. Borobudur cannot and does not undertake full due diligence on every item sold. 'buyer' are strongly advised to inspect and investigate personally any item in which they are interested, before the auction take place. 'buyer' undertakes to rely on 'buyer's own judgment as to whether a lot accords with its description and shall not rely on any illustration on Borobudur's catalog. Condition reports are usually available on request.
- b. Borobudur will determine the 'reserve price' for each lot.
- c. 'buyer' should register as the 'bidder' on the scheduled date.

IV. AT THE AUCTION

- a. Borobudur has the right at its absolute and sole discretion to refuse admission to its premises to any person and to refuse any bid.
- b. Agent on behalf of an identified third party acceptable to Borobudur, bidding on behalf of 'buyer', will be jointly and severally liable for all obligations arising from the bid.
- c. Bids may be executed in person by paddle during the auction, in writing prior to the sale or by telephone:
 - (i) To bid in person at the auction or to bid by proxy with power of attorney legalized by notary, buyer' will need to register or and collect a numbered paddle before the auction begins; or
 - (ii) Absentee bidder has to fill the attached bidding form for the Borobudur to execute the bid on behalf the absentee bidder. "Buy" and unlimited bids will not be accepted. In the event of identical bids, the earliest bid received will take precedence. This service is free and confidential. To ensure satisfactory service to 'bidder'; Borobudur must receive the 'bidder's confirmation at least 24 hour prior to the auction, or;

(iii) 'bidder' can bid by telephone. Borobudur has a right to record the conversation. This service must be confirmed in written instruction at least 24 hours before the auction and under no circumstances will Borobudur be liable to either the 'seller' or any 'bidder' as a result of failure to do so.

- d. 'buyer' will be announced by the fall of the auctioneer's hammer.
- e. Borobudur has the absolute right to determine the 'buyer' of the auction.
- f. Striking of the auctioneer's hammer marks the acceptance of the highest bid and the conclusion of a contract of sale between the 'seller' and the 'buyer'. Auctioneer has the sole discretion at anytime to refuse any bids, to withdraw any lots, to re-offer any lots for sale (including after the fall of hammer) if auctioneer believes that may be an error or dispute and takes such other action as he thinks reasonably fits.

V. AFTER THE AUCTION

- a. Payment must be made within 7 calendar days of the sale. This applies even if the buyer wishes to export the lot and an export license is (or may be) required. Payment should preferably be made by telegraphic transfer directly to : Borobudur's nominated account as per our invoice. Payment will not be deemed to have been made until Borobudur is in receipt of cash or cleared funds. Credit cards and traveler's cheques are not accepted.
- b. 'buyer' shall always remain liable for the 'total amount due' and 'buyer' shall not acquire title to the lot sold until 'buyer' have made payment in full of the 'total amount due' in respect of that lot and Borobudur has applied such payment to the lot.
- c. Any money received from 'buyer' shall be applied in order of the oldest debt owned by 'buyer' to Borobudur or the oldest purchase made by 'buyer' at Borobudur having regard to the date of sale and the number of the lot.
- d. If the 'buyer' fails to pay the 'total amount due' in good cleared funds within the time required above, Borobudur shall be entitled in its absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to Borobudur by Law) to:
- charge interest at 1 % per month as Borobudur shall reasonable decide;
 - hold defaulting buyer liable for the 'total amount due' and to commence legal proceedings for its recovery, together with interest, legal fees and costs to the fullest extent permitted under applicable law;
 - cancel the sale;

- re-sell the lot publicly or privately on such terms as Borobudur shall think fit;
 - if the re-sale should result in a lower price than the original 'hammer price' obtained, Borobudur and the 'seller' shall be entitled to claim the balance from 'buyer' together with any costs incurred in connection with 'buyer's' failure to make payment.
 - if the re-sale should result in a higher price than the original 'hammer price' obtained, the surplus shall be paid to the 'seller'. In such case, 'buyer' waives any claim which 'buyer' may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable.
 - pay 'seller' an amount up to the 'net sale proceeds' payable in respect of the amount bid by the defaulting 'buyer';
 - set off against any amounts which Borobudur may owe the 'buyer' in any other transactions, the outstanding amount remaining unpaid by the 'buyer';
 - reject any future auction any bids made by or on behalf of the 'buyer' or to obtain a deposit from the 'buyer' before accepting any bids;
 - exercise a lien over any of 'buyer's' lot in which is in Borobudur possession for any reason until payment of all outstanding amounts due to Borobudur has been made in full;
 - insure, remove, and store the lot either at our premises or elsewhere at 'buyer's' sole risk and expense.
 - take such other action as Borobudur deem necessary or appropriate.
- e. The risk of the lot will immediately passed to 'buyer':
- the time 'buyer' collects the lot purchased; or
 - the time that 'buyer' pays to Borobudur the 'total amount due' for the lot; or
 - 7 calendar days after the day of the sale 'buyer' shall be solely responsible for insuring the lot purchased from the time risk passes to 'buyer'.
- f. Borobudur provides insurance cover for maximum of 7 calendar days after the sale. If purchases are not collected within 7 calendar days after the sale, Borobudur shall arrange storage at the 'buyer's' expense.

- g. Collection:
- Lots will be released to 'buyer' or his/her authorized representative when full and cleared payment has been received by Borobudur.
 - It is the 'buyer's' responsibility to collect purchases at Borobudur's office no later than 7 calendar days after the day of the sale, at 'buyer's' own expenses.
- The condition mentioned above will be effective if the 'buyer' has delivered the proof of full payment to Borobudur.
- h. The shipping, transportation, packing and handling of lots is entirely at 'buyer's' risk and expenses and Borobudur shall not under in any circumstances, be responsible for any acts or omissions of the packers or shippers.
- i. No part of this publication may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanic, photocopying, recording or otherwise without the prior written permission of Borobudur.

VI. CONDITIONS MAINLY CONCERNING SELLER

- 'seller' warrants to Borobudur and 'buyer' that:
 - 'seller' is the true owner of the lot, or is properly authorized to sell the lot by the true owner
 - 'seller' is able to and shall transfer possession to the 'buyer' good and marketable title to the lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
 - 'seller' provided Borobudur with all information concerning the provenance of the lot.
 - Descriptions given to Borobudur in relation to the lot is accurate and not misleading;
 - There are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law and no restrictions on Borobudur's rights to reproduce photographs or other images of the lot).
- 'seller' agrees that Borobudur has sole and absolute discretion as to:
 - the way in which lot may be combined or divided into lot for sale.
 - the way in which any lot is described and illustrated in the catalogue or any condition report;
 - the date and place of the auctions.

- d. the manner in which any sale is conducted.
- Withdrawal of lots by 'seller':
 - if 'seller' chooses to withdraw lot from the sale after the earlier of :
 - 'seller' written agreement to sell the lot with Borobudur and
 - 60 calendar days before the day of the auction, 'seller' will be liable to pay Borobudur of 'withdrawal fee'
 - if 'seller' withdraws lot before that time there is no 'withdrawal fee' payable.

- Withdrawal of lots by Borobudur
Borobudur may withdraw a lot from sale without any liability if :
 - Borobudur believes that there is any doubt as to its authenticity or attribution or
 - any of the 'seller' representation or warranties are inaccurate in any way or
 - Borobudur considers the lot to be of insufficient sale value or the lot suffers from lost or damage so that it is not in the state in which it was when Borobudur agrees to sell it or
 - the auction at which it was proposed to sell the lot is postponed for any reason.

- Withdrawal fee
If the lot is withdrawn by Borobudur because of the circumstances described in chapter VI. 4. a, b, c, or d then 'seller' shall not be charged a 'withdrawal fee' and the lot shall be returned to 'seller' at 'seller's' expense. If the lot is withdrawn by Borobudur for any other reason, 'seller' shall pay Borobudur a 'withdrawal fee' plus 'expenses'.

The 'withdrawal fee' shall be equal to the sum of the 'Borobudur's commission' and the 'buyer's premium' and shall be calculated as if the withdrawn lot has sold at the 'reserve'.

Borobudur is not obligated to withdraw any lot from sale or to return it to the 'seller' unless 'seller' has paid Borobudur the withdrawal fee.

- Reserve
All lots should have a confidential reserved price agreed upon signing of contract. Borobudur shall be entitled to sell the lot below the reserve and for that, Borobudur shall pay 'seller' the sale proceeds which 'seller' would have received if the lot had been sold at the reserve.

- Bidding at sale
'seller' may not bid for its own lot. Although we shall be entitled to bid on your behalf up to the amount of the reserve, but 'seller' shall not permit any other person to bid your property on your behalf. If 'seller' should bid or instruct someone else to bid on its own lot, Borobudur may treat 'seller' as 'buyer'. In those circumstances, 'seller' shall pay Borobudur a sum representing the total of the 'Borobudur's commission', the 'buyer's premium' and all 'expenses' incurred in connection with the sale of the lot. Borobudur shall be entitled to exercise a lien over the lot until 'seller' paid the sum in full.
- Payment of net sale proceeds
Borobudur shall pay 'seller' the 'net sale proceed' less any amount that 'seller' owes Borobudur within 30 calendar days of receipt of cleared fund from 'buyer'.

- Rescission
Where Borobudur is satisfied that the lot is counterfeit, Borobudur shall rescind the sale and notified 'seller' of such rescission. 'seller' is obligated to return to Borobudur any 'net sale proceed' previously paid by Borobudur to 'seller' in connection with the lot and shall reimburse Borobudur for any 'expenses' incurred in connection with the rescinded sale within 7 calendar days from the date Borobudur sent rescission of sale notice to seller.

- Non-payment by the buyer
Borobudur is under no obligation to enforce payment by any 'buyer' nor to undertake legal proceedings to recover such payment. Borobudur has absolute discretion to take and enforce any of the remedies for non-payment as stated in chapter V d above.

- Post-auction sales
If any lot fails to sell at auction, Borobudur shall be entitled for a period of 7 calendar days following the auction to sell the lot for a price that is not lower than the reserve price.

- Unsold Lot
If any lot fails to sell at auction, Borobudur shall send a 'seller' a notice to the address given in relevant lot receipt form. If such lot has not been sold privately pursuant to Chapter VI.12 above, 'seller' shall consign the lot for re-sale or collect the lot.

If 'seller' fails either to consign or collect the lot within 7 calendar days of the auction, Borobudur shall, in its sole discretion, be entitled to:

- store the lot at an independent storage facility at 'seller's' risk and 'expense';
- re-offer the lot for sale at public auction with a reserve no less than fifty percent (50%) of the original reserve;

In the event of such re-sale, Borobudur shall be entitled to deduct from the 'hammer price' the 'Borobudur's commission' on the re-sale plus 'expenses'. Borobudur reserves the right to charge 'seller' on Borobudur's reasonable legal and administrative costs incurred.

VII. LAW AND JURISDICTION

The rights and obligations of the parties with respect to this Condition of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Singapore Law. For our benefit, the Buyer hereby submits to the exclusive jurisdiction of the Singapore Law.

VIII. NOTICES

- All notices, requests, claims and other matters shall be made in writing and shall be delivered to the address below with registered mail or courier

BOROBUDUR AUCTION PTE. LTD.

10, Ubi Crescent # 5-39,
Ubi Techpark Lobby C
Singapore 408564
Phone : +65 6745 6066
Fax : +65 6745 6466

- Notice is considered received within 3 calendar days after the date of delivery if the notice is sent through a courier and 3 calendar days after the Delivery if the notice is sent through facsimile and the sender has received confirmation.

IX. SEVERABILITY

In the event that any provision of this Notice and Explanation shall prove to be invalid, null and void, illegal or unenforceable by law, as long as such provision does not affect, cancel or cause the other provisions in this Notice and Explanations become invalid, thus all other provisions will remain valid and binding.

WRITTEN BIDS FORM

To allow time for processing, written bids should be received at least 24 hours before the sale begins. Borobudur will confirm all bids received by return call or fax. If you have not received our confirmation within one business day, please contact us at :
Phone : +65 6745 6066, Fax : +65 6745 6466.

1. I hereby confirm that I have read and will abide by all the terms and conditions stated in the Conditions of Business for Buyer and Seller of Borobudur Auction Pte Ltd.

2. I hereby confirm that I have examined the item's conditions and accepted as it is. Any damage visible or invisible including the authenticity of the paintings and the certificate will be my own responsibility or risk. In the case I become the successful bidder, I will release all my rights to file lawsuit or to replace upon that after my bid has been legalized.

3. I hereby release Borobudur from any responsibility or liability for failure to perform bidding by telephone due to limitation of telephone line of other technical failures and from failures to which otherwise enable me to participate in the bidding. In such case, I agree to use the highest bidder price stated as my reserved price.

4. I understand that if my bid successful, the purchase price payable will be the sum of hammer price and a buyer's premium of 20% on the first Singapore Dollar 500,000. of the hammer price, and at a rate of 12% on the first Singapore Dollar 500,000. of the hammer price, and at a rate of on the amount by which the hammer price exceeds Singapore Dollar 500,000.

5. I hereby accept full responsibility for the truth of the content of the bidding form written or prepared by my authorized person which included the price and the payment settlement.

BOROBUDUR

Singapore Auction, Sunday, 28 October 2007
Grand Copthorne Waterfront Hotel,
392 Havelock Road, Singapore 169663

Date : _____

Name : _____

Address : _____

Tel No. : _____ Fax No. : _____

Client's No. : _____

Paddle No. : _____

BANK REFERENCES

Bank & Branch : _____

Account # : _____

Contact Name : _____

Tel No. : _____ Fax No. : _____

Mobile No. : _____

OTHER REFERENCES

Name : _____

Address : _____

Tel No. : _____ Fax No. : _____

Signed _____

(we must have your signature to execute this bid)

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

Lot Number	Lot Description	Top Limit of Bid (SGD) (excluding buyer's premium)

TELEPHONE BIDS FORM

To allow time for processing, telephone bids should be received at least 24 hours before the sale begins. Borobudur will confirm all bids received by return call or fax. If you have not received our confirmation within one business day, please contact us at :
Phone : +65 6745 6066, Fax : +65 6745 6466.

1. I hereby confirm that I have read and will abide by all the terms and conditions stated in the Conditions of Business for Buyer and Seller of Borobudur Auction Pte Ltd.

2. I hereby confirm that I have examined the item's conditions and accepted as it is. Any damage visible or invisible including the authenticity of the paintings and the certificate will be my own responsibility or risk. In the case I become the successful bidder, I will release all my rights to file lawsuit or to replace upon that after my bid has been legalized.

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Date : _____

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Account # : _____

Contact Name : _____

Tel No. : _____ Fax No. : _____

Mobile No. : _____

OTHER REFERENCES

Name : _____

Address : _____

Tel No. : _____ Fax No. : _____

Signed _____

(we must have your signature to execute this bid)

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

Lot Number	Lot Description

cut here

cut here

CHINESE CONTEMPORARY AND MODERN ART



Mao Xuhui, 毛旭輝 (b. 1956)
Scissors and Plastic Bags, mixed media on canvas, 109 x 109 cm
SGD 90,000 – 120,000 (USD 60,000 – 80,000)



Chu Tehchun, 朱德群 (b. 1919)
Errant En Flamboyant, oil on canvas, 73 x 60 cm
SGD 100,000 – 150,000 (USD 66,667 – 100,000)



Wu Guanzhong, 吳冠中 (b. 1919)
Village, oil on board, 31 x 38 cm
SGD 400,000 – 500,000 (USD 266,667 – 333,334)



Ju Ming, 朱銘 (b. 1938)
Tai Chi, bronze, 121 x 78 x 58 cm
SGD 230,000 – 300,000 (USD 153,334 – 200,000)



FINE JEWELRY AND WATCHES



Natural Sapphire Kashmir Ring
Cabochon 10.21 carats

Natural Ruby and Diamond Ring
"pigeons' blood" 5.01 carats



Patek Philippe 5070R Rose Gold



Patek Philippe 5960P



For further information and queries,
please kindly contact
Mr. John Andreas
mobile : +65 97 31 32 41
+62 816 92 92 92
email : john@bssjkt.com

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Chinese Contemporary and Modern Art

Auction : Sunday, 28 October 2007, starting at 04:00 PM

Public Viewing : Thursday - Friday, 25 - 26 October 2007, 10 AM - 8 PM
Saturday, 27 October 2007, 10 AM - 2 PM

Venue : GRAND COPTHORNE WATERFRONT Hotel, 392 Havelock Road, Singapore 169663

www.borobudurauction.com

Fine Jewelry and Watches

Auction : Saturday, 27 October 2007, starting at 10:00 AM

Public Viewing : Thursday - Friday, 25 - 26 October 2007, 10 AM - 8 PM
Saturday, 27 October 2007, 10 AM - 2 PM

Venue : GRAND COPTHORNE WATERFRONT Hotel, 392 Havelock Road, Singapore 169663

www.borobudurauction.com

SOUTHEAST ASIAN FINE ART

Auction : Sunday, 28 October 2007, Starting at 01.30 PM
Grand Copthorne Waterfront Hotel, 392 Havelock Road, Singapore 169663



Alfandi (1907 - 1990), *Duck Farmer*, oil on canvas, 160 x 102 cm
Estimate : SGD 150,000 - 200,000 (USD 100,000 - 133,334)



Le Pho (1907 - 2001), *Nativity*, oil on silk laid on paper, 59 x 45 cm
Estimate : SGD 300,000 - 400,000 (USD 133,334 - 200,000)



For further information and queries,
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email : john@bssjkt.com

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VALENTINE
WILLIE
fine ART

www.vwfa.net

Valentine Willie Fine Art was founded in 1996 as a pioneer consultancy for modern and contemporary Southeast Asian art, by lawyer and collector Valentine Willie. In March 1997 we opened our gallery in Bangsar Baru, Kuala Lumpur, Malaysia.

Since opening, the gallery has organised several major exhibitions. In 1996, *Of Migrants and Rubber Trees*, an exhibition of drawings and installations by leading contemporary Malaysian artist Wong Hoy Cheong at the Creative Centre of the National Art Gallery in Kuala Lumpur; and *Imagining the Contemporary Body*, an exhibition of figurative art from the Philippines, Singapore and Malaysia at Galeri Petronas. In 1997, *Re-GRUP - 30 Years On*, a collective exhibition of the development of seven major figures in the history of Malaysian abstract expressionist art; and *ASEAN Masterworks* for the ASEAN Secretariat, an unprecedented selection of major works from nine ASEAN countries.

From 2000 to 2002, we organised a landmark survey of contemporary Filipino art entitled *Faith + The City*, including over forty artists, touring core institutions in Singapore, Kuala Lumpur, Penang, Bangkok and Manila. In 2004, we toured Chang Fee Ming: *Mekong* to major spaces in Kuala Lumpur, Chiangmai and Jakarta, and put together an important review, *Wong Hoy Cheong* at the National Art Gallery in Kuala Lumpur. In 2005, we were engaged as consultants to Tenaga Nasional Berhad to help consolidate and create an exhibition space for their heritage collection of Malaysian art.

In June 2001, we opened a gallery at The Chedi, Ubud, Bali, where we showcased Balinese, Indonesian and Southeast Asian contemporary art. In Bali, we now run a residency for regional artists. Participants have included Ben Cabrera from the Philippines and Manit Sriwanichpoom from Thailand. We also run a residency for visiting regional artists to our Kuala Lumpur gallery. Further afield, we participated by invitation in the Cutting Edge section of ARCO in Madrid in 2002, and Melbourne Art Fair in 2006; meanwhile we take part regularly in Singapore's yearly Contemporary Asian Art Fair.

We run on average fourteen gallery exhibitions a year, aside from offsite projects. Our yearly gallery programme is intended to present to the public a wide range of artistic practice, at once nurturing the

local art scene and working towards a truly regional awareness of contemporary art. Solo exhibitions for established and young artists share a schedule with shows curated around themes and issues, both in our main exhibition space and our annexe. Apart from exhibitions, we keep a wide selection of historically important paintings and studies, works by Southeast Asian masters such as Latiff Mohidin, Onib Olmedo, Ang Kiukok and Thawan Duchanee, and regional contemporary artists, both painters and new media artists.

Our Resource Room houses a reference library of art books, magazines and catalogues with a focus on Asian contemporary art which is open to the public, as part of our agenda to gather and share information and news on regional and international practice. We regularly produce catalogues with our exhibitions, and more substantial publications for major projects, and hold talks by artists and curators from time to time.

Malaysian artists we represent include: Anurendra Jegadeva, Askandar Unglehart, Nadiyah Bamadhaj, Chang Fee Ming, Chong Siew Ying, Jalaini Abu Hassan, Kow Leong Kiang, Noor Mahnun Mohamed, Redza Piyadasa, Kok Yew Puah (the estate of), Nirmala Dutt Shanmughalingam, Wong Hoy Cheong, Wong Perng Fey and Yee I-Lann. Regional and international artists we exhibit include Arahmaiani, Mella Jaarsma, Eko Nugroho, Agus Suwage and Titarubi (Indonesia), Manit Sriwanichpoom, Kamin Lertchaiprasert, Natee Utarit, and Natthawut Sing-thong (Thailand), Geraldine Javier (Philippines), Tang Da Wu (Singapore), Emil Goh and Lindy Lee (Australia), among others.

We have collaborated with major institutions such as the National Art Gallery and Galeri Petronas in Kuala Lumpur, Universiti Sains Malaysia in Penang, the Metropolitan Museum of Art in Manila, Chulalongkorn University in Bangkok, Chiangmai University Art Museum, the National Gallery in Jakarta, Earl Lu Gallery at LASALLE-SIA College of the Arts in Singapore, Gallery 4A in Sydney and the Organisation for Visual Arts in the UK; as well as key initiatives like *The Substation* in Singapore, *Green Papaya Art Projects* and *Surrounded by Water* in Manila, and *Cemeti Art House* in Yogyakarta.

This collaboration with Borobudur Auction House marks an important step in our ambition to reach a wider and enduring audience for southeast asian contemporary art.

Southeast Asian Fine Art

Auction : Sunday, 28 October 2007, starting at 01:30 PM

Public Viewing : Thursday - Friday, 25 - 26 October 2007, 10 AM - 8 PM
Saturday, 27 October 2007, 10 AM - 2 PM

Venue : GRAND COPTHORNE WATERFRONT Hotel, 392 Havelock Road, Singapore 169663

www.borobudurauction.com