



LARASATI
auctioneers

MODERN SOUTHEAST ASIAN ART

15 March 2025

白鳥の群
水鳥の群
水鳥の群





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Dear,
Dusita Jura
Bali

MODERN SOUTHEAST ASIAN ART

AUCTION

SATURDAY, 15 MARCH 2025

starting from 3.30 pm (Singapore) | 2.30 pm (Jakarta)

PREVIEW

Friday, 14 March 2025 (11 am - 7 pm)

Saturday, 15 March 2025 (11 am - 3 pm)

VENUE

ROYAL PLAZA ON SCOTTS

Scotts Suites, Level 2

25 Scotts Road, Singapore 228220

SALE NUMBER

SPA 062 "ANNIVERSARIES 8060"

The sale will be conducted in English.

Bidding is carried out in Singapore Dollars.

This sale is subject to LARASATI's Conditions of Business as printed in our catalogue and stated on our website.

IMPORTANT NOTICE:

Kindly note that the Auctioneer will conduct the auction LIVE in the Sale Room. However, if you are unable to attend the event, you are encouraged to register for phone bidding or putting absentee/written bid. You can also register to participate live on www.invaluable.com.

FOR THIS PARTICULAR SALE, ONE LARASATI ARTS WILL NOT CHARGE AN ADDITIONAL ON-LINE COMMISSION. PREMIUM IS 22% ON FINAL HAMMER PRICE

LARASATI
SINGAPORE

AUCTION INQUIRIES

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GUIDE FOR PROSPECTIVE BUYERS

Buying at Auction

The following pages are designed to give you useful information on how to buy at **One Larasati Arts Pte Ltd** - herein referred to as **LARASATI** - fine art auction.

A buyer's premium is payable by the buyer of each lot at rate of 22% of the hammer price of the lot. Upon signing the Bidder Registration Form, all Bidder are legally bound to all terms and conditions as printed in the catalog and other supplements of them provided at registration.

Bidding by Internet LIVE Auctions

For LIVE Auctions, the Company does not provide in-house real-time bidding service. However, bids may be placed through the Internet Bid System provided by INVALUABLE (hereinafter referred to as the "Real-Time Internet Bidding"). Any person who intends to participate must register through INVALUABLE as the appointed third party company for Real-Time Internet Bidding and is bound to the INVALUABLE's Terms and Conditions of the sale. Please note that for this "particular" sale, no surcharge of 5% will be charged on top of 22% buyer's premium.

1. BEFORE THE AUCTION

Pre-sale Estimates

The pre-sale estimates in US\$ serves only as a guideline and do not represent the exact equivalent of estimates in S\$, as the sale will be conducted in Singapore Dollars (S\$ 1 = US\$ 0.75). Any bid between the high and the low pre-sale estimates would, in our opinion, offer a fair chance of success. However, all lots, depending on the degree of competition, can realise prices either above or below the pre-sale estimates.

Reserves

The reserve is the minimum price the seller is willing to accept below which the lot will not be sold.

Condition of Lots

Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, Larasati may provide condition reports. The absence of reference to the condition of a lot in the catalog description does not imply that the lot is free from faults or imperfections.

2. THE AUCTION

Conditions of Business

The Auction is governed by the Conditions of Business printed in this catalog. These Conditions of Business apply to all aspects of the relationship between Larasati and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom, any additional information in the form of handouts or attachments to Bidder Registration Form, Absentee Bid Form or by way of announcement made by the auctioneer.

Bidding at Auction

Bids will be executed via Invaluable, by telephone or in writing prior to the sale or by telephone. All auctions are conducted in Singapore Dollars. Auction speeds vary, but usually average between 40 - 50 lots per hour.

Consecutive and Responsive Bidding

The Auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The Auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot.

Bidding Increments

Bidding generally opens below the low estimates and advances in the following increments:

S\$ 500	to	S\$ 1,000	by	S\$ 50
S\$ 1,000	to	S\$ 2,000	by	S\$ 100
S\$ 2,000	to	S\$ 3,000	by	S\$ 200
S\$ 3,000	to	S\$ 5,000	by	S\$ 200
				or S\$ 200 - 500 - 800
S\$ 5,000	to	S\$ 10,000	by	S\$ 500
S\$ 10,000	to	S\$ 20,000	by	S\$ 1,000
S\$ 20,000	to	S\$ 30,000	by	S\$ 2,000
S\$ 30,000	to	S\$ 50,000	by	S\$ 2,000
				or S\$ 2,000 - 5,000 - 8,000
S\$ 50,000	to	S\$ 100,000	by	S\$ 5,000
S\$ 100,000	to	S\$ 200,000	by	S\$ 10,000
S\$ 200,000			up by	Auctioneer's direction

However, the auctioneer may change the increments during the course of the auction at his or her discretion.

Absentee / Written Bids

We will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalog. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids and the reserves. In the event of identical bids, the earliest bid received will take precedence. Always indicate a "top limit"- the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted.

Telephoned absentee bids must be confirmed before the sale by letter. Email: info@larasati.com. The telephone number during viewing and auction days: +62 811 116 5778.

To ensure satisfactory service to bidders, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone

If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of S\$ 4,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. We also suggest that you have a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Bilingual staff are available to execute bids for you.

Successful Bids

The fall of the auctioneer's hammer indicates the final bid. The auctioneer will call out and record the name or "paddle" number of the buyer, if your written bid is successful, you will be notified immediately after the sale by post. Bidding may be reopened at the auctioneer's discretion.

Currency Conversion

Bidding is carried out in Singapore Dollars, but Larasati may provide a currency conversion board in the saleroom for the convenience of bidders. Please note that figures shown in foreign currencies are only approximates and do not represent exact exchange rates. Payment will be requested in Singapore Dollars.

3. AFTER THE AUCTION

Payment

Payment must be made within seven calendar days of the sale by telegraphic transfer to Larasati's account as stated in the invoice.

Collection

Lots will be released to you or your authorized representative when full and cleared payment has been received by Larasati.

Items retained will be covered by our insurance from the date of sale for a period of seven days or, if by then the goods have been collected, to the time of collection. After seven days or from the time of collection, whichever is the earlier, the lot will be entirely at the buyer's risk.

Storage and Insurance

All purchases will initially be held for collection at the saleroom at no charge. Larasati provides insurance cover for a maximum of seven days after the sale. If purchases are not collected within the time stated in the catalog, they will be deposited in the warehouse and charges will be incurred.

Packing and Handling

We shall use all reasonable effort to take care when handling and packing a purchased lot but remind the buyer that after seven days or from the time of collection, the lot is entirely at the buyer's risk.

Shipping

Shipping can also be arranged on your behalf. You can also instruct the shipper of your choice, either immediately after the sale, if you are attending or in writing on the instruction form sent with our invoice.

Bidders Details

(Complete the details of the person who will be bidding in the Auction Room. When making a bid, prospective buyers will be accepting personal liability, unless it has been agreed in writing before the sale, that a bidder is acting as agent on behalf of a third party acceptable to LARASATI)

Family Name : _____ Given Name : _____

Address : _____ Postcode : _____

IC/Pasport No. : _____ Mobile No. : _____

Office phone No. : _____ Home phone No. : _____ email: _____

*Please provide your copy of ID

BANK REFERENCES :

Name of Bank & Branch : _____

Account No. : _____ Contact Name : _____

Tel No. : _____

Credit Card No. : _____ Type / Expire Date : _____

OTHER REFERENCES :

Name : _____ Tel No. : _____

Address : _____

Please register me for the following session :

LARASATI - Modern Southeast Asian Art (Saturday, 15 March 2025)

- I hereby agree to be bound by Larasati's conditions of business, other supplements of them provided at the registration and notices announced by auctioneer or posted in the saleroom by way of notice that govern purchases at the above mentioned sale.
- I authorise Larasati to request bank references relating to the account(s) specified by me in the above.

Signature : _____ Date : _____

Bidders are reminded that the purchase price payable by the successful bidder shall be the aggregate of the final bid and a premium of 22% of the hammer price of each lot together with any goods and service tax chargeable thereon (**when applicable**). Please note that a late charge is specified in the Conditions of Business in each catalogue and is subject to change without separate notice.

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MODERN SOUTHEAST ASIAN ART

LIVE STREAMING

Saturday, 15 March 2025
starting at 3.30 pm (Singapore) | 2.30 pm (Jakarta)

LOT 901 - 921



901

LE MAYEUR DE MERPRES, ADRIEN JEAN

(1880 - 1958, Belgian)

Vue de Naples (View of Naples, Italy)

dessin au crayon signé et situé - black chalk on paper
20 x 26 cm; signed on lower right

S\$ 1,200 - 2,200

US\$ 894 - 1,640

Pick up point: Singapore



902

LE MAYEUR DE MERPRES, ADRIEN JEAN

(1880 - 1958, Belgian)

Scène de marché (Scene of Le Marche, Paris)

dessin au crayon - black chalk on paper
20 x 27 cm; signed on lower left

S\$ 1,200 - 2,200
US\$ 894 - 1,640

Pick up point: Singapore



Le Marche, Paris (present day)



903

HOFKER, WILLEM GERARD

(1902 - 1981, Dutch)

Marcus-Turm Rothenborg, Germany

executed in 1967; mixed media on paper; 29.5 x 39 cm
signed, titled and dated 1967 lower left; framed by the artist

S\$ 1,600 - 2,600

US\$ 1,192 - 1,938

Provenance:

- Bought from the artist at an exhibition in Bloemendaal
- Zeeuws Veilinghuis, Middelburg, Netherlands, November 20, 2024

Pick up point: Singapore



Marcus-Turm Rothenborg, Germany





904

SEN PAO

(b. 1949, Indonesian)

Medicine Man, Bali

Painted in 1982; oil on canvas; 60 x 50 cm
signed and dated on lower left

S\$ 700 - 1,200

US\$ 521 - 894

Pick up point: Singapore



905

MULYADI WIRJO SOEDARMO

(b. 1938, Indonesian)

Pemudi Young Lady

Painted in 1964; oil on canvas; 66 x 56 cm
signed and dated on middle left

S\$ 600 - 1,000

US\$ 447 - 745

Pick up point: Jakarta



906

DONALD FRIEND

(1915 - 1989, Australian)

Summer

lithograph ed. 11/35; 30 x 38 cm
numbered, titled and signed on lower margin

S\$ 450 - 750
US\$ 335 - 558

Pick up point: Singapore



907

DONALD FRIEND

(1915 - 1989, Australian)

Deer

executed in 1975; ink, watercolour and gouache on paper laid on masonite board
48 x 63 cm; signed on lower right

S\$ 5,000 - 7,000

US\$ 3,728 - 5,219

Provenance:

Purchased directly from the artist by the present owners in 1975

Pick up point: Singapore



908

ARIE SMIT

(1916 - 2016, Dutch Indonesian)

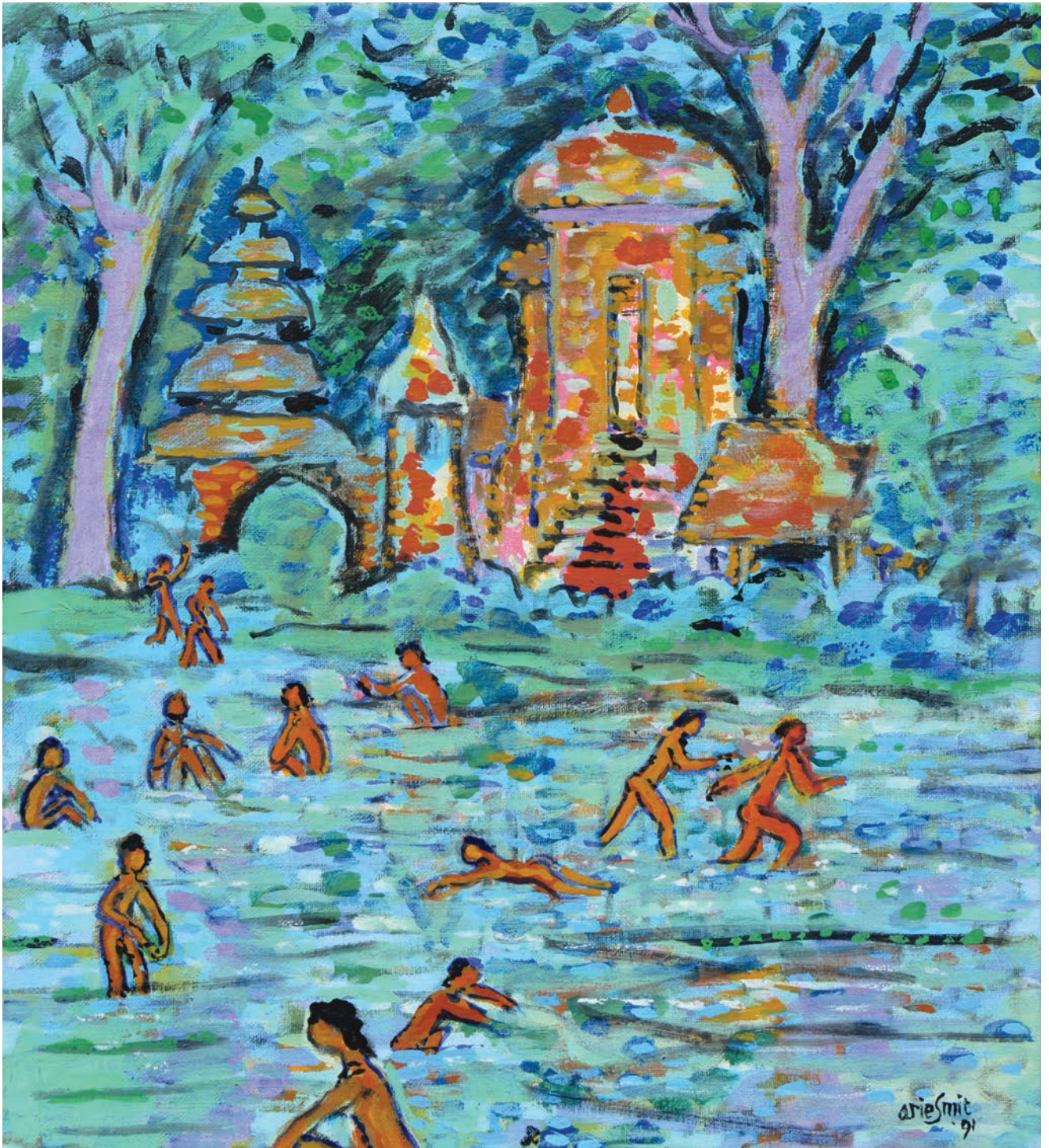
Rice Fields

Painted in 1981; acrylics on canvas; 30 x 25 cm
Signed and dated on lower left
Inscribed and signed on the reverse

S\$ 2,000 - 3,000
US\$ 1,491 - 2,236

Provenance: Purchased directly from the artist by the present owner

Pick up point: Singapore



909

ARIE SMIT

(1916 - 2016, Dutch Indonesian)

Temple by the Beach

Painted in 1992; oil on canvas; 42 x 38 cm
signed and dated on lower right

S\$ 5,300 - 6,300
US\$ 3,948 - 4,693

Provenance: Collection of Mr. Roel Smit, family of the artist

Pick up point: Singapore



910

DULLAH

(1919 - 1996, Indonesian)

Sister's Love

Painted in 1976; oil on canvas; 60 x 50 cm
signed and dated on lower left

S\$ 2,800 - 3,800
US\$ 2,087 - 2,833

Pick up point: Singapore



911

DULLAH

(1919 - 1996, Indonesian)

Daydreaming

oil on canvas; 60 x 50 cm
signed on lower right

S\$ 3,000 - 5,000

US\$ 2,236 - 3,728

Pick up point: Singapore

Hendra Gunawan

One of the greats of Indonesian Modernism, Hendra Gunawan was *persona non grata* when he was released from Kebon Waru prison in 1978 after 13 years inside. He had been imprisoned for his membership of Lembaga Kebudayaan Rakyat (LEKRA), a nationalist social and cultural movement associated with the Indonesian Communist Party (PKI). Dr Lukas Mangindaan gave him shelter and the many paintings that he was gifted resulted in one of the great collections of Hendra's works. *Dayung Batu dan Rindu* is one of those works.

Translating as 'Stone Paddle and Longing', we see a scene of a woman, a mother-figure, breastfeeding two children, with a third child standing to her side on the back of a man lying prone with his head upon the woman's lap. She in turn grooms his hair. The stone paddle of the title is scratched out against the cranberry red ground. Hendra's expressive use of colour suggests heightened emotion, an intense magical realism within which the *wayang kulit*-inspired figures perform. The role of the woman is arch-nurturer, a trope that Hendra continually revisited in his celebration of everyday life. His version of genre scene, however, are always shot-through with a suggestion of other desires.

Is the 'longing' of the title referring to the children's deep pleasure at their intimacy with the mother-figure, or is it the man who longs for her? Perhaps it is the woman herself who longs for something else. A paddle made of stone does little to provide transport, so perhaps the stone paddle suggest that she is forever stuck providing the multi-tasking role of carer and falling into the prison of self-sacrifice. Hendra's own memories of his mother informed his representations of women as nurturer, and his women often breastfeed or perform grooming rituals. This particular work carries immense historical and emotional weight. The friendship between Gunawan and Mangindaan adds a personal dimension to the painting, making it more than just a work of art—it becomes a relic of personal and national history. Furthermore, as an artwork created in the later stages of Gunawan's life, it encapsulates his mature style, reflecting years of artistic evolution and personal struggle. The current lot is comparable in size, content and composition to *Women and Children by the Beach* (undated), which sold at **Sotheby's Hong Kong on 31 March 2019 for a premium-inclusive HKD10.98 million/ US\$1.398 million.**

Biography

Born into a poor family in Bandung, West Java, Hendra received no formal training but began to paint scenery for a local theatre troupe. The artistic networks of the period leading up to the Second World War are significant in the story of Indonesian Modernism. Hendra was one of the study group known as the Kelompok Lima (Group of Five) artists in Bandung from 1935, alongside Affandi, Barli, Sudharso and Wadhi. After the war he and his fellow artist Sudjana Kerton joined the Sanggar Pelukis Rakyat (People's Artists' Studio), founded in 1947 in Yogyakarta, Central Java.

Hendra had his first solo exhibition at the Indonesian National Committee Building, Yogyakarta, in 1946, at the point when, in the aftermath of the war, the Netherlands began its military attempt to regain its former colony. It was another decade before he had a second solo show at a pavilion of the Hotel Des Indes, Jakarta. After his imprisonment he moved to Bali, where he died in 1983.

Long revered as a key figure of Indonesian Modernism, Hendra's profile has risen further in recent years. Last year (2024) his work *My Family*, 1968, was sponsored by the National Gallery of Singapore to be exhibited at the Venice Biennale. His work was also featured at the MACAN Museum, Jakarta, in 2023 and the *Revolusi* exhibition at the Rijksmuseum, Amsterdam, in 2022.

Viv Lawes

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912

HENDRA GUNAWAN

(1918 - 1983, Indonesian)

Dayung Batu dan Rindu

Painted in 1979; oil on canvas; 112 x 161 cm
titled, signed and dated on lower left

S\$ 110,000 - 160,000

US\$ 82,016 - 119,296

Provenance:

- From the collection of Dr. Lukas Mangindaan.
- Anonymous Sale, Sotheby's Singapore, 30 September 2001, Lot 99.
- Private collection, Asia.

Pick up point: Singapore

Sudjana Kerton

When Sudjana Kerton (1922-1994) returned from over 25 years of living in the West to his native Indonesia in 1976, he found himself an artistic outsider in a way that may be familiar to many who have returned home after a long exodus – reminiscent of Raden Saleh's (c1811-1880) return from Europe in 1851. Out of kilter with the young Indonesian artists graduating from the art schools of Yogyakarta and Bandung, and the thrust of the conceptualism and material experimentation of the *Gerakan Seni Rupa Baru* (New Art Movement), Kerton held onto his means of expression through figuration and painting. He resisted the call to abstraction, mixed media or dematerialisation of the art object. He was redolent of his generation of modern masters and Indonesian nationalists – the world of his friends and colleagues Sudjojono, Hendra and Affandi – and still had more to say about everyday life, the street, and cameo moments that he resurrected from drawings, memories, and the visible world that he once again was able to observe at first hand.

His presence has been resurrected in recent decades as the lacuna that resulted from his years overseas has been partially closed with references in academic research and representation in international exhibitions. As far back as 1994, Julie Ewington commented in her review of The First Queensland Art Gallery Asia-Pacific Triennial of Contemporary Art that Kerton's two works in the exhibition were not enough to represent an artist of his calibre – “such a lively and influential Indonesian painter.”¹

Like his modernist colleague Hendra Gunawan, Kerton painted snatched moments. Familiar to generations of children in Indonesia, *Balloon Seller*, 1984, captures the moment the seller inflates a red balloon as children gather round in joy. This is living heritage, one that many Indonesians from all backgrounds can recall:

When we were kids we'd always wait for the balloon seller. Balloons are cheap, affordable for all. Even if you come from a rich family you still love to buy balloons. They would come in the afternoon, every day, shouting 'balon, balon', going to every street and around schools for the children to hear.²

Sellers in today's kampongs have helium to inflate their balloons but there is resonance even to a 21st century audience; Kerton captures the ultimate simplicity of joyful entertainment brought to the street by nothing more than a man peddling his wares.

Mencari Kutu, or *Picking Lice*, comes from the same period. Painted in 1985, it again shows a scene that would have been widely seen, particularly in Indonesian villages where people would groom each other rather than going to a hair salon. Kerton is not the only Indonesian artist to do this, with the oil painting *Delousing* by Hendra from 1954 standing as a well-documented example.³ It also links indirectly to genre scene painting from much earlier periods in European art, as seen in work by Dutch artists such as Pieter de Hooch, who painted the Rijksmuseum favourite, *A Mother's Duty* in c.1658-1660.⁴

One of Kerton's trademark motifs is cats, and in both paintings we see a stray typical of the street cats that abound in the physical environment of working people's lives. While a dog is more of a status symbol as an animal that has to be purchased and licensed, a cat signifies ordinary working people. Kerton uses this signifier as a social indicator but also a realist take on scenes that he observed. However, he makes no attempt to make mimetic works. Imagination is the tool he uses to get close to reality. In an interview with Astri Wright, he made this clear:

1 Julie Ewington, 'Exhibitions', *Art and Asia Pacific*, Vol 1, Iss.2, 1 April 1994, p.12.

2 Daniel Komala, interview 19.2.25.

3 Claire Holt, *Art in Indonesia*, Plate 167, p.222. Referenced by Astri Wright, *Soul, Spirit, and Mountain*, p.190, footnote 13. The painting is in the Presidential Collection, Jakarta.

4 In the collection of the Amsterdam Museum, on loan to the Rijksmuseum.

In my work, I am not looking for anatomy – I am looking for expression. Of course, you must study! Psychology...people's everyday life...and you must *think*. Just like making bread – you work it over before you bake it. Then the result will be more beautiful than external reality...Say a painter wants to paint a beautiful flower which he saw outside. But someone says: 'It doesn't look like the real flower.' But of course! *He* made that flower, not from nature, but from his *mind*.⁵

Balloon Seller and *Picking Lice* are a pair of scenes that capture the essence of everyday life and are representative of his later career after returning to Indonesia. They are a close-up example of the type of anecdotal detail seen in teeming variety in *Village Life*, 1981, which stands as the current auction record for Kerton (**sold at Sotheby's Hong Kong in 2014 for a premium-inclusive HKD11m/ US\$1.418m**). Whether pertaining to traditional Indonesian performative art forms, as seen in *Wayang Golek*, 1982 (**sold for HKD4.925m/ US\$627,449 at Christie's Hong Kong in 2019**), or ceremonies like *Nyawer* (Traditional Sundanese Wedding), 1988 (**sold for SGD 719,000/ US\$462,619 at Borobudur Fine Art, Singapore in 2014**), or a wry nod to what he observed as an ex-pat in New York in *Punk Rock*, 1984 (**sold for HK\$ 2.68m/ US\$345,452 at Sotheby's Hong Kong in 2014**), Kerton was a 20th century observer of life who brought a degree of levity to his expressive artworks.⁶

The good-humoured edge seen in the compositions of his later career was a long way from where he started. Born in 1922, Kerton worked as an illustrator and journalist at the *Patriot* military magazine and *Orientasi*, where he worked on stories of both political importance and the everyday.⁷ When sketching as a war artist and portraitist for these publications, he was obliged to work very quickly, and so brought the animator's sense of the essence to his work. His early works rarely survive, having been created during the Japanese occupation of Indonesia and the Dutch attempts to regain control from 1945 to 1949. He lived in Yogyakarta during the latter period, and co-founded with Hendra, Affandi and others the *Pelukis Rakyat* (Frontline Painters) in 1945.⁸ Recording President Sukarno's leadership, his decades of life overseas and formal art training began once the conflict with the Dutch had ended.

Leaving Indonesia in 1950, he went to study in Holland on a Dutch government scholarship established as part of the STICUSA (Foundation for Cultural Cooperation between Indonesia and Holland) initiative. After further travel in Paris, he migrated to the United States and went on to take up a scholarship at the Art Students' League in New York.⁹ A trip to Mexico in 1963 and seeing the work of Diego Rivera and Rufina Tamayo resulted in changes that could be seen from then onwards, with the reduction of form and brightening of the palette. He left the United States in 1976 and lived the rest of his life at the house and studio he built in a remote, mountainous site outside Bandung.

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⁵ Astri Wright, *Soul, Spirit, and Mountain*, 1994, p.193.

⁶ Artprice. Data for Sudjana Kerton (1922-1994). Accessed 3 March 2025. <http://www.artprice.com/>.

⁷ *Ibid.* p.186.

⁸ *Ibid.* p.184.

⁹ *Ibid.* p.188.



913

KERTON, SUDJANA

(1922-1994, Indonesian)

Mencari Kutu (Picking Lice)

Painted in 1985; oil on canvas; 96 x 66 cm
signed and dated on lower right

S\$ 75,000 - 100,000

US\$ 55,920 - 74,560

Literature:

Rizki Akhmad Zaelani, Louise Kerton, Astri Wright, "Nationalism and Its Transformations", Jakarta, 1996. Illustrated in color, p. 117

Provenance:

- Modern & Contemporary Southeast Asian Art, 4 April 2016, Sotheby's Hong Kong, lot 430.
- Private Collection, Asia

Pick up point: Singapore





914

KERTON, SUDJANA

(1922-1994, Indonesian)

Balloon Seller

Painted in 1984; oil on canvas; 94 x 64.5 cm
signed and dated on lower right

S\$ 85,000 - 120,000

US\$ 63,376 - 89,472

Provenance:

- 20th Century & Contemporary Art, 24 November 2019, Christie's Hong Kong, lot 221
- Private Collection, Asia

Pick up point: Singapore





915

SIEW HOCK MENG

(b. 1942, Singaporean)

Still Life With Fruits

Painted in 2000; oil on canvas panel; 40 x 50 cm
dated and signed (lower right)

S\$ 2,200 - 3,200
US\$ 1,639 - 2,384

Pick up point: Singapore



916

SIEW HOCK MENG

(b. 1942, Singaporean)

Bamboo Pelangi, Ubud

Painted in 2008; oil on canvas panel; 41 x 51 cm
dated and signed on lower left

S\$ 2,800 - 3,800

US\$ 2,087 - 2,833

Provenance: Previously in the private collection of Bamboo Gallery, Bali

Pick up point: Singapore



The Bamboo Pelangi Villas in Ubud, Bali, presently



The Pelangi Suite at the Bamboo Villas



917

CHEN CHENG MEI

(1927 - 2020, Singaporean)

Singapore River

Painted in 1985; oil on canvas; 59.5 x 78 cm
signed at lower left

S\$ 8,000 - 12,000

US\$ 5,960 - 8,940

Exhibition:

Jole de Vivre, CHEN CHENG MEI, Nanyang Academy of Fine Arts (Singapore),
20 February - 23 March 2017

Literature: Jole de Vivre, CHEN CHENG MEI, illustrated in the exhibition catalogue, p. 38

Pick up point: Singapore

Tay Bak Koi

Unusual subject matter and an impressive scale respectively of two works by Tay Bak Koi, *Still Life with Bottles and Fruit Platter* and *Riverside House and Boats*, make them stand apart from more typical works by this Singaporean artist known for his paintings of buffalo, the Singapore River, fishing villages, urban landscapes and *kampongs*.

The combination of realism with a poetic vision marks his style, but he experimented with different approaches throughout his career. At the age of 25 he was absorbing the international influences that can be seen in the biomorphic forms, flattened space and overlapping geometry of *Still Life with Bottles and Fruit Platter*. His 1960s works are marked by heavy dark outlines that hover between calligraphic ink painting and Dubuffet-like geometry, but this still life is lighter. The ivory paper pushes through the green, blue, yellow and red watercolour in the odd negative outline of bottle and fruit, through the reserved grid against the green foreground and background. This compression of plane to the surface is further abstracted by the sketchy black grid superimposed over the whole surface, making the whole a satisfying example of formal play. Last appearing on the market in 2014 (**Christie's Hong Kong, HKD106,250/ US\$13,700 premium-inclusive**), it is a timely offering that marks the 20th anniversary of Tay's passing.

Tay transports a delightful imaginary to an observed scene in *Riverside House and Boats*, applying a restrained version of the elliptical sweeps that describe the forms of his celebrated and quintessentially minimalised buffalo to the built environment. The abstraction of white for the water through which his scratchy boatmen punt, which is picked up in some of the houses' roofs, is balanced by the terracotta, ochres and browns of the houses. The tiny touch of clear blue applied amongst the jumble of houses nearest the river, and the solid and outlined circle of piercing red on two boats, bring moisture and heat respectively to the scene in the most subtle but significant manner. It is a masterful touch. This oil painting also last came to the market in 2014 and stands as one of the highest prices seen for the artist (**Christie's Hong Kong, HKD350,000/ US\$45,000**). It is comparable in its formal qualities to the 1983 oil, *Fishing Village Scenery*, which was again last sold in 2014 (**33 Auction, SGD60,000/ US\$48,000 premium-inclusive**).

Biography

Graduating from the Nanyang Academy of Fine Arts in 1957, the majority of Tay's solo exhibitions took place in Singapore and Malaysia, but included a show in Melbourne in 1975. He participated in group exhibitions internationally, including the Hong Kong, Australia, Japan, the UK, Germany and United States.

Viv Lawes

Consultant Lecturer, Sotheby's Institute of Art
Course Leader, University of the Arts London
Senior Lecturer, City & Guilds of London Art School



918

TAY BAK KOI

(1939 - 2005, Singaporean)

Still Life with Bottles & Fruit Platter

executed in 1965; watercolour & acrylic on paper; 51 x 61 cm
signed and dated on lower right

S\$ 5,500 - 8,500
US\$ 4,100 - 6,337

Provenance:

- Asian 20th Century, 25 May 2014, Christie's Hong Kong, lot 330
- Private Collection, Asia

Pick up point: Singapore



919

TAY BAK KOI

(1939 - 2005, Singaporean)

Riverside House & Boats

oil on canvas; 78.5 x 127.5 cm
signed on lower right

S\$ 35,000 - 50,000
US\$ 26,096 - 37,280

Provenance:

- Asian 20th Century, 25 May 2014, Christie's Hong Kong, lot 324
- Private Collection, Asia

Pick up point: Singapore

Shi Hu (Stone Tiger)

Shi Hu's painting, in terms of material and technique, marks him as both an international artist and an ink painter in the Chinese tradition. In *Untitled* he applies the Chinese ink *Mogu* ('boneless') technique, in which the outline is absent, overlaying it with a lyrical calligraphic line both solid and scratched-out. His fascination with pictographs and their relationship to folk art can be seen in the simplification of form. Shi started to move from the Five Tints of ink colour to engage with polychromy in the early 1990s when he absorbed modernist and abstract Western idioms, and this can be seen in the drenched, layered, block-like applications of colour that coexist with the ink painting techniques in *Untitled*.

In terms of motifs, Shi Hu consistently favours the figure, both human and animal, within themes that include mythologies, states of emotion, and concepts of being. Frequently embracing sexuality within figurative works, in *Untitled* we see a state of union between the two bodies of the protagonists. Ecstatic display is expressed through the literal motif but the dominance of the grid-like structure limits movement; instead, energy is signified by facial expression and the potency of colour.

This work, executed around 2008 to 2012, is striking in its similarity of technique and warm palette to *Heaven*, the 2017 ink and colour on paper artwork sold at Sotheby's Hong Kong on 11 November, 2024. The latter achieved the second-highest price for a work by Shi Hu, with a premium-inclusive price of **HKD 7,800,000/ US\$1 million**. Works on paper by Shi Hu are the most prevalent and sought after in his practice, which also included oils on canvas, reflecting the art historical significance of ink painting in Chinese art production and collecting.

Biography

Born in Hebei Province, China, Shi Hu's career exemplified the fusion between fine art and craft practices. He first studied at the Beijing School of Arts and Crafts, where he later taught, and then the Zhejiang Fine Arts Institute. Working with ivory as a carver as well as mastering lacquer techniques from the late 1960s, he applied his graphic design skills to his role as art director of the People's Fine Arts Publishing House in Beijing. It was only after a tour of Africa in 1978, during which time he visited 13 different countries and subsequently published his sketches from the trip, that he took the leap to become a full-time professional artist.

From the mid-80s onwards he exhibited widely, with solo shows that included major showings at the National Art Museum of China, Beijing; the Shenzhen Art Museum; The Cultural Affairs Bureau in Macau; the National Museum of Indonesia, Jakarta; the Yangtze River Gallery, Toronto, Canada; and the Chinese Chamber of Commerce in Singapore. He also participated in group shows in the United States. Spending significant periods of time in Macau and Guangdong province, he was sponsored for a visit to Bali to paint in 2000.

The close interaction between literature and painting in Chinese traditional practice is evident in Shi Hu's work as a writer and poet. He published a series of metaphysical essays in 1996 – the same year that he became the Chair of the Society of Chinese Artists Worldwide – and collections of his poems and paintings were published in the last two decades of his life.

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920

SHI HU (STONE TIGER)

(1942 - 2023, Chinese)

Untitled

executed in ca. 2008 - 2012; ink and colour on paper; 144 x 75 cm
signed in chinese and stamped with artist's seal on lower right

S\$ 35,000 - 50,000
US\$ 26,096 - 37,280

Provenance: Acquired directly from family of the artist.

Pick up point: Singapore

Chen Wen Hsi “Harmony in Motion”

Singaporean modern master **Chen Wen Hsi (1906–1991)** was a visionary artist who played a crucial role in shaping modern Southeast Asian art. His painting *Hérons and Ducks* (ink on paper, 107 x 104 cm) exemplifies his masterful ability to blend **traditional Chinese ink techniques with modernist abstraction**, creating a dynamic yet harmonious composition that reflects his deep reverence for nature and artistic innovation.

At first glance, *Hérons and Ducks* captivates with its fluid, spontaneous brushwork, characteristic of the **xieyi (freehand brushwork)** style in Chinese painting. Chen’s mastery of ink manipulation is evident in the contrast between delicate, expressive strokes that form the birds’ graceful bodies and the bold, abstracted lines suggesting movement in their natural habitat. The **balance between precision and spontaneity** enhances the visual rhythm, evoking a sense of effortless grace.

Chen’s keen observation of wildlife, especially birds, is a hallmark of his work. He often kept live birds in his home to study their anatomy and movements, which allowed him to **capture their essence rather than just their physical forms**. Heron is one of Chen Wen Hsi’s most iconic subjects besides gibbons and squirrels. In this piece, the herons stand tall and poised, while the ducks, rendered with softer, rounded strokes, bring a sense of playfulness. This contrast not only highlights the diversity of nature but also embodies the balance of yin and yang—graceful stillness versus energetic motion.

Beyond its aesthetic brilliance, *Hérons and Ducks* carries symbolic meaning. In traditional Chinese culture, **herons symbolize strength, purity, and wisdom, while ducks are often associated with harmony and companionship**. By juxtaposing these birds in one composition, Chen creates a visual metaphor for **coexistence, adaptability, and the delicate equilibrium found in nature**—an idea deeply resonant in both art and life.

This thematic brilliance translates into **high market demand** for his bird paintings, particularly those featuring herons. A noteworthy example is Chen’s **large 98 x 194 cm ink painting of herons**, which achieved a **staggering hammer price of HKD 3,000,000 (USD 386,699) or HKD 3,540,000 (USD 456,305) with Buyer’s Premium at Poly Auction Hong Kong in October 2014**. This record-breaking sale underscores the **investment potential** in Chen’s works, solidifying his legacy in the international art market.

Chen Wen Hsi’s innovative fusion of classical Chinese techniques with modernist influences helped define the **Nanyang style**, a distinct Southeast Asian art movement that blended Eastern and Western artistic philosophies. In *Hérons and Ducks*, he reaffirms his position as a pioneering artist who **transcended tradition to create a timeless, evocative masterpiece**.

This work stands as a testament to **Chen Wen Hsi’s artistic brilliance and deep understanding of nature**, offering viewers not just a scene of birds in motion, but a meditation on **harmony, balance, and the enduring power of ink painting in modern art**.



921

CHEN WEN HSI

(1906-1991, Singaporean)

Herons and Ducks

ink on paper; 104 x 107 cm
signed in Chinese characters on upper right

S\$ 48,000 - 68,000
US\$ 35,778 - 50,700

Provenance: From the collection of Mr. Philip Ng

Pick up point: Singapore



五八五



CONDITIONS OF BUSINESS FOR BUYERS

We hereby inform all those participating in the auction, that it shall be held subject to the following conditions and that anyone taking part in it, hereby accepts these conditions as applicable.

Larasati as agent

As auctioneer, One Larasati Arts Pte Ltd here-in referred to as Larasati acts as agent for the Seller. Unless otherwise agreed, sales of goods at this auction result in contracts made between the seller, through our agency, with the buyer.

Definitions of terms used in these conditions

In the conditions set out below, some terms are used regularly that need explanation. They are as follows:

- the "Buyer" means the person with highest bid accepted by the auctioneer;
- a "Lot" means any item deposited with us for sale at auction and, in particular, the item or items described against any lot number in any catalog;
- the "Hammer Price" means the charge payable by the auctioneer in relation to a lot;
- the "Buyer's Premium" means the charge payable by the buyer as a percentage of the hammer price;
- the "Reserve" means the amount below which we agree with the Seller that the lot cannot be sold;
- "Forgery" means a lot constituting an imitation originally conceived and executed as a whole with a fraudulent intention to deceive as to authorship, origin, age, period, culture or source where the correct description as to such matters is not reflected by the description in the catalog and which at the date of the auction had a value materially less than it would have had if it had been in accordance with the description in the catalog. Accordingly, no lot shall be capable of being a forgery by reason of any damage and/or restoration work of any kind (including repainting);
- the "Insured Value" means the amount that Larasati in its absolute discretion from time to time shall consider to be the value for which a lot should be covered by insurance (whether or not insurance is arranged by us).

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Prospective buyers are strongly advised to examine personally any goods in which they are interested, before the auction takes place. Condition reports are usually available on request.

Larasati is not responsible for any faults or defects in any lot or the correctness of:

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- date and age of the lot;
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selling price of any lot are merely statements of opinion given in good faith, and are not to be relied on as statements of definitive fact. Catalog illustrations are for guidance only, and should not be relied on either to determine the tone or colour of any item or to reveal imperfections. Estimates of the selling price should not be relied on as a statement that this price is either the price at which the lot will sell or its value for any other purpose.

Many items are of an age or nature which precludes their being in perfect condition and some descriptions in the catalog or given by way of condition report make reference to damage and/or restoration. We provide this information for guidance only and the absence of such reference does not imply that an item is free from defects or restoration nor does the reference to particular defects imply the absence of any others.

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Buyers are responsible for satisfying themselves concerning the condition of the goods and the matters referred to in the catalog description.

AT THE SALE

Refusal of admission

Our sale takes place on our own premises or premises over which we have control for the sale, and we have the right, exercisable at our complete discretion, to refuse admission to the premises or attendance at the auction.

Registration before bidding

Every prospective buyer must complete and sign a registration form and provide identification before making a bid at auction. Prospective buyers should be aware that we usually require buyers to undergo a credit check.

Bidding as Principal

When making a bid, prospective buyer will be accepting personal liability, unless it has been agreed in writing, at the time of registration, that a bidder is acting as agent on behalf of a third party acceptable to us.

Commission Bids

If a prospective buyer gives us instructions to bid on his behalf, by using the form printed after the catalog entries, we shall use reasonable efforts to do so, provided these instructions are received not later than 24 hours before the sale. Bids should be placed in Singapore Dollars. Bids placed in other currencies will be converted to Singapore Dollars using the one month forward rate of exchange quoted to us by UOB Singapore at opening on the date of the auction and the Singapore Dollars figure may be subject to rounding. The buyer's invoice will be in Singapore Dollars and we shall not be liable to the buyer for any loss suffered as a result of exchange rate movements after the date of the sale. If we receive commission bids on a particular lot for identical amounts, and at auction these bids are the highest bids for the lot, it will be sold to the person whose bid was received first. Commission bids are undertaken subject to other commitments at the time of the sale, and the conduct of the sale may be such that we are unable to bid as requested. Since this is undertaken as a free service to prospective buyers on the terms stated, we cannot accept liability for failure to make a commission bid. Prospective buyers should therefore always attend personally if they wish to be certain of bidding.

Telephone Bids

If prospective buyers make arrangements with us not less than 24 hours before the sale, we shall use reasonable efforts to contact the bidders to enable them to participate in bidding by telephone, but under no circumstances will we be liable to either the seller or any prospective buyer as a result of failure to do so.

Bidding by Internet LIVE Auctions

For LIVE Auctions, the Company does not provide in-house real-time bidding service. However, bids may be placed through the Internet Bid System provided by INVALUABLE (hereinafter referred to as the "Real-Time Internet Bidding"). Any person who intends to participate must register through INVALUABLE as the appointed third party company for Real-Time Internet Bidding and is bound to the INVALUABLE's Terms and Conditions of the sale. Please note that for this "particular" sale, no surcharge of 5% will be charged on top of 22% buyer's premium.

Currency Converter

At this auction, a currency converter may be operated, based on the one month forward rates of exchange quoted to us by UOB Singapore at opening on the date of the auction. Bidding will however take place in Singapore Dollars. The currency converter is not always reliable, and errors may occur beyond our control either in the accuracy of the lot number displayed on the converter, or the foreign currency equivalent of Singapore Dollars bids.

We shall not be liable to the buyer for any loss suffered as a result of the buyer following the currency converter, rather than the Singapore Dollars bidding.

Video images

At this auction there will be a video screen. Mistakes may occur in its operation, and we cannot be liable to the buyer regarding either the correspondence of the image to the lot being sold or the quality of the image as a reproduction of the original.

The auctioneer's discretion

The auctioneer has the right at his absolute discretion to refuse any bid, to advance the bidding in such manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, to put an item up for bidding again.

Successful bid

Subject to the auctioneer's discretion, the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer.

AFTER THE SALE

Buyer's Premium

In addition to the hammer price, the buyer must pay us the buyer's premium at a rate of 22% of the hammer price of the lot and transport/shipping charges.

Payment

Following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made and then pay the full amount due (comprising the hammer price and the buyer's premium) within seven days after the date of the sale.

The buyer will not acquire title to the lot until all amounts due to us have been paid to us, even in circumstances where we have released the lot to the buyer.

Collection of Purchases

Unless we specifically agree to the contrary, we shall retain items sold until all amounts due to us, or to Larasati or to any of its other subsidiaries, have been paid in full. Items retained will be covered by our insurance from the date of the sale for a period of seven days or, if by then the goods have been collected, to the time of collection. After seven days or from the time of collection, whichever is the earlier, the lot will be entirely at the buyer's risk.

Packing and handling

We shall use all reasonable efforts to take care when handling and packing a purchased lot but remind the buyer that after seven days or from the time of collection, the lot is entirely at the buyer's risk.

Remedies for non-payment or failure to collect purchases

If the buyer fails to make payment within seven days, we shall be entitled to exercise one or more of the following rights or remedies:

- to charge interest at a rate per annum not exceeding UOB Singapore base rate plus 4 per cent on the full amount due to the extent it remains unpaid for more than seven days after the date of the sale;
- to exercise a lien on any of the buyer's property which may be in our possession for any purpose and, following 14 days' notice to the buyer of the amount outstanding and remaining unpaid, arrange the sale of such property and apply the proceeds in discharge of the amount outstanding to us;
- where several amounts are owed by the buyer to us, or to Larasati, or to any of its other subsidiaries, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction whether or not the buyer so directs;
- to reject at any future auction any bids made by the buyer or on his behalf or obtain a deposit from the buyer before accepting any bids;

If the buyer fails to make payment within 45 working days, we shall in addition be entitled to exercise any one or more of the following remedies:

- to issue proceedings on behalf of the seller against the buyer to recover the full amount due, together with the costs of such proceedings on a full indemnity basis and with interest, charged at 4% per annum above UOB Singapore base rate;
- to cancel the sale of the lot or any other item sold to the buyer at the same auction;
- to arrange a resale of the lot publicly or privately, and, if this results in a lower price being obtained, claim the balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment.

Failure to collect

Where purchases are not collected within seven days after the sale, whether or not payment has been made, we shall arrange storage at the buyer's expense, and only release the items purchased after payment has been made in full of storage, removal, insurance and any other costs incurred, together with payment of all other amounts due to us.

Forgeries

If within 6 (six) months of the date of the auction the Buyer satisfies us that the Lot is a Forgery, with the condition that claim must be accompanied with satisfactory evidence in the form of a written opinion of at least 3 (three) independent experts with knowledge on the related property, confirming that the lot is a forgery, then:

- (i) If the Buyer at that time has not yet paid the full amount due, we shall have the right to cancel the sale and/or.
- (ii) If the Buyer has paid the full amount and if we have at the time not paid the seller the whole or part of the full amount due to the seller, then we will refund to the Buyer the purchase price of the lot and/or.
- (iii) If the Buyer had paid the full amount and if we at that time had also paid the Seller the whole or part of the full amount due, then the Seller must refund to us, on demand, the total amount paid. We shall then refund the total amount received from the Seller to the Buyer plus any balance due to the Buyer to pay back the full purchase price of the lot. The Buyer does not reserve the right to claim any interests on the purchase price paid by the Buyer. In the latter case we shall exercise a lien over any property of the Seller under our control as security for the amount due.

We reserve the right to seek for further expert opinion. There will be no refund if there is a conflict of opinion among the related experts. Larasati is not responsible for any faults or defects in any lot, including the genuineness of the work.



<input type="checkbox"/> Written Bid
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Date
15 March 2025

Sale Code
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Please bid on my behalf at the above sale for the following lot(s) up to the price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves if any.

I agree to comply with the conditions of business and notices as printed in the catalog. I understand that if my bid is successful, I am liable to pay for the lot(s) I have bid at the hammer price plus 22% premium.

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In order to avoid delay in clearing purchases, buyers who are unknown to us are advised to make arrangements for payment before the sale or for satisfactory references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

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I hereby agree to be bound by One Larasati Arts's conditions of business, other supplements of them provided at the registration and notices announced by auctioneer or posted in the saleroom by way of notice that govern purchases at the above mentioned sale.

Signed (we must have your signature to execute this bid)

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Lot No.	Catalog / Description	Top limit of Bid in S\$, not including the buyer's premium
		S\$
		S\$
		S\$
		S\$
		S\$
		S\$
		S\$

(please print or type)

Lot No.	Catalog / Description	Top limit of Bid in S\$, not including the buyer's premium
		S\$
		S\$
		S\$
		S\$
		S\$
		S\$
		S\$

(Bid is per lot number as listed in the catalog)

GUIDE FOR ABSENTEE BIDDERS

Absentee Bids

If you are unable to attend the auction in person, and wish to place bids, you may give Larasati Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note : Larasati offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Larasati will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter.

Email: info@larasati.com.

Using the Absentee Bid Form

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Bids must be placed in the same order as the lot numbers appear in the catalog.

Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

Successful Bids

A successful bidder will receive an invoice detailing his or her purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

INDEX OF ARTIST

the number following the name of the artists indicates lot numbers

Arie Smit	908,909	Sen Pao	904
Chen Cheng Mei	917	Shi Hu (Stone Tiger)	920
Chen Wen Hsi	921	Siew Hock Meng	915,916
Donald Friend	906,907	Tay bak Koi	918,919
Dullah	910,911		
Hendra Gunawan	912		
Hofker, Willem	903		
Kerton, Sudjana	913,914		
Le Mayeur de Merpres, Adrien Jean	901,902		
Mulyadi Wirjo Soedarmo	905		

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