

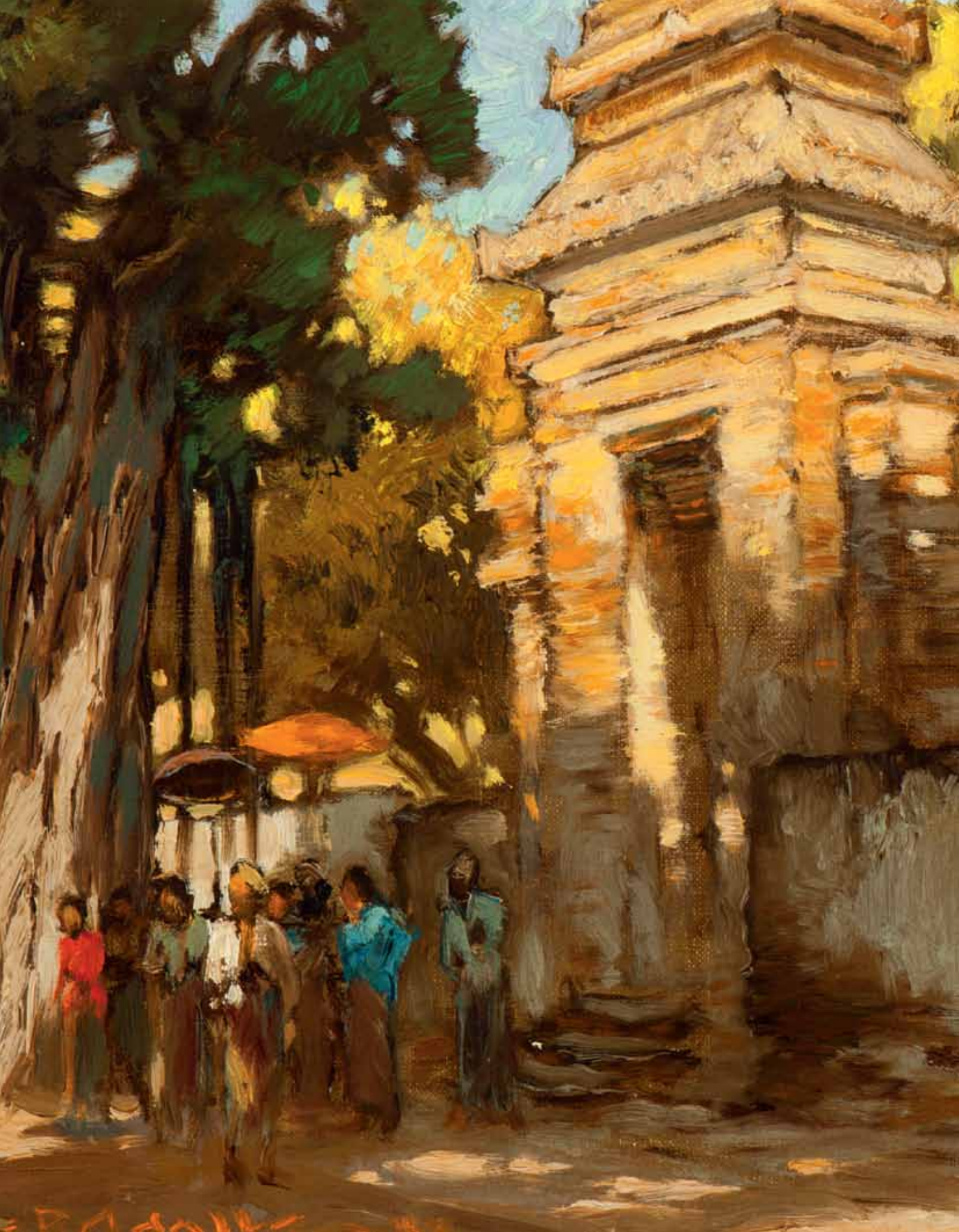


**Modern & Contemporary Art**

**LARASATI**  
SINGAPORE

**Sunday, 5 July 2015**







## IMPORTANT NOTICE

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WE ACCEPT NO RESPONSIBILITY SHOULD CURRENCY EXCHANGE FLUCTUATIONS CAUSE MAJOR DIFFERENCES IN VALUES THAT HAVE BEEN QUOTED IN THIS CATALOG.

THIS SALE HAS BEEN ORGANIZED IN CLOSE COOPERATION BETWEEN LARASATI AND ARTS AND ANTIQUE GROUP.

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# Modern & Contemporary Art

## AUCTION

Sunday, 5 July 2015  
starting at 2:30 pm

at

**SINGAPORE MARRIOTT TANG PLAZA HOTEL**  
Legacy Suite, Level 2  
320 Orchard Road, Singapore

## VIEWING

Friday - Saturday, 3 - 4 July 2015 (11 am - 7 pm)  
Sunday, 5 July 2015 (11 am - 1 pm)

at

**ONE EAST ASIA ARTSPACE**  
Thong Teck Building  
15 Scotts Road #09-03, Singapore

## Sale Code

In sending written bids or making enquiries, this sale should be referred to as “PURA”

The sale will be conducted in English. Bidding is carried out in Singapore Dollars. Please note that all US Dollar estimates are for reference only. US\$ 1 = S\$ 1.34

All sales are subject to the conditions printed in catalog and the buyer's attention is drawn to this information.

**LARASATI**  
SINGAPORE

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**ONE EAST ASIA**  
International Art Management

in collaboration with:



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[www.larasati.com](http://www.larasati.com)

# GUIDE FOR PROSPECTIVE BUYERS

## Buying at Auction

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

## Buyer's Premium

A buyer's premium is payable by the buyer of each lot at a rate of 22% of the hammer price of the lot. GST at the appropriate rate is payable on the hammer price and premium. These charges are explained in detail under Larasati's charges and GST at the back of this catalog.

## 1. BEFORE THE AUCTION

### Pre-sale Estimates

The pre-sale estimates are intended as a guide for prospective buyers. 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 or by way of announcement made by the auctioneer.

### Bidding at Auction

Bids may be executed in person by paddle during the auction, 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.

### Bidding in Person

To bid in person at the auction, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required.

The paddle is used to indicate your bids to the auctioneer during the sale. Should you be the successful buyer of any lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss please inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

### Absentee / Written Bids

If you cannot attend the auction, 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, the reserves and Larasati's commission. 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 or fax. Fax number for bids only: **+65 6737 1859**.

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 and may be made by telegraphic transfer direct to Larasati Muse Investments Pte. Ltd.'s account at Hongkong and Shanghai Bank Corporation, Tanglin Branch, Singapore 229571. acct. No. 143-420180-001. Please include your name, Larasati's account number and invoice number with your instructions to your bank.

Payment can also be made in Singapore Dollars cash, Singapore Dollars banker's drafts (drawn on a recognized Singapore bank). Although personal and company cheques are accepted, you are advised that property will not be released until such cheques have cleared.

### 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.

Sale Number: _____	Paddle Number: _____
Sale Date: _____	Client Number: _____

## BIDDER REGISTRATION FORM

(INVOICES CANNOT BE CHANGED ONCE THEY HAVE BEEN PRINTED)

### 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/Pager No. : \_\_\_\_\_

Office phone No. : \_\_\_\_\_ Home phone No. : \_\_\_\_\_ Fax No. : \_\_\_\_\_ email: \_\_\_\_\_

### BANK REFERENCES :

Name of Bank & Branch : \_\_\_\_\_

Account No. : \_\_\_\_\_ Contact Name : \_\_\_\_\_

Tel No. : \_\_\_\_\_ Fax No. : \_\_\_\_\_

Credit Card No. : \_\_\_\_\_ Type / Expire Date : \_\_\_\_\_

### OTHER REFERENCES :

Name : \_\_\_\_\_ Address : \_\_\_\_\_

Tel No. : \_\_\_\_\_ Fax No. : \_\_\_\_\_

Please register me for the following session :  LARASATI - Modern & Contemporary Art (Singapore, 5 July 2015)

- I have read the conditions of business and notices printed in the sale catalog and agree to be bound by them.
- I agree to be bound by notices announced by auctioneer or posted in the sale room by the way of notice.
- I authorise Larasati to request bank references relating to the account(s) specified by me in the above.
- I authorise Larasati to fax invoices to (fax) : \_\_\_\_\_ Signature \_\_\_\_\_

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. Please note that a late charge is specified in the Conditions of Business in each catalogue and is subject to change without separate notice.

PAYMENT FOR PURCHASE CAN BE MADE IN CASH, BANK TRANSFER OR CHEQUE IN FAVOUR OF LARASATI. GOODS CAN BE COLLECTED ONLY WHEN PAYMENT HAS CLEARED. LARASATI DOES NOT ACCEPT CREDIT CARDS AS PAYMENT FOR PURCHASE. AFTER THE HAMMER IS DOWN, LARASATI WILL NOT ACCEPT CANCELLATION.

### LARASATI Correspondence address :

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**Front Cover:**

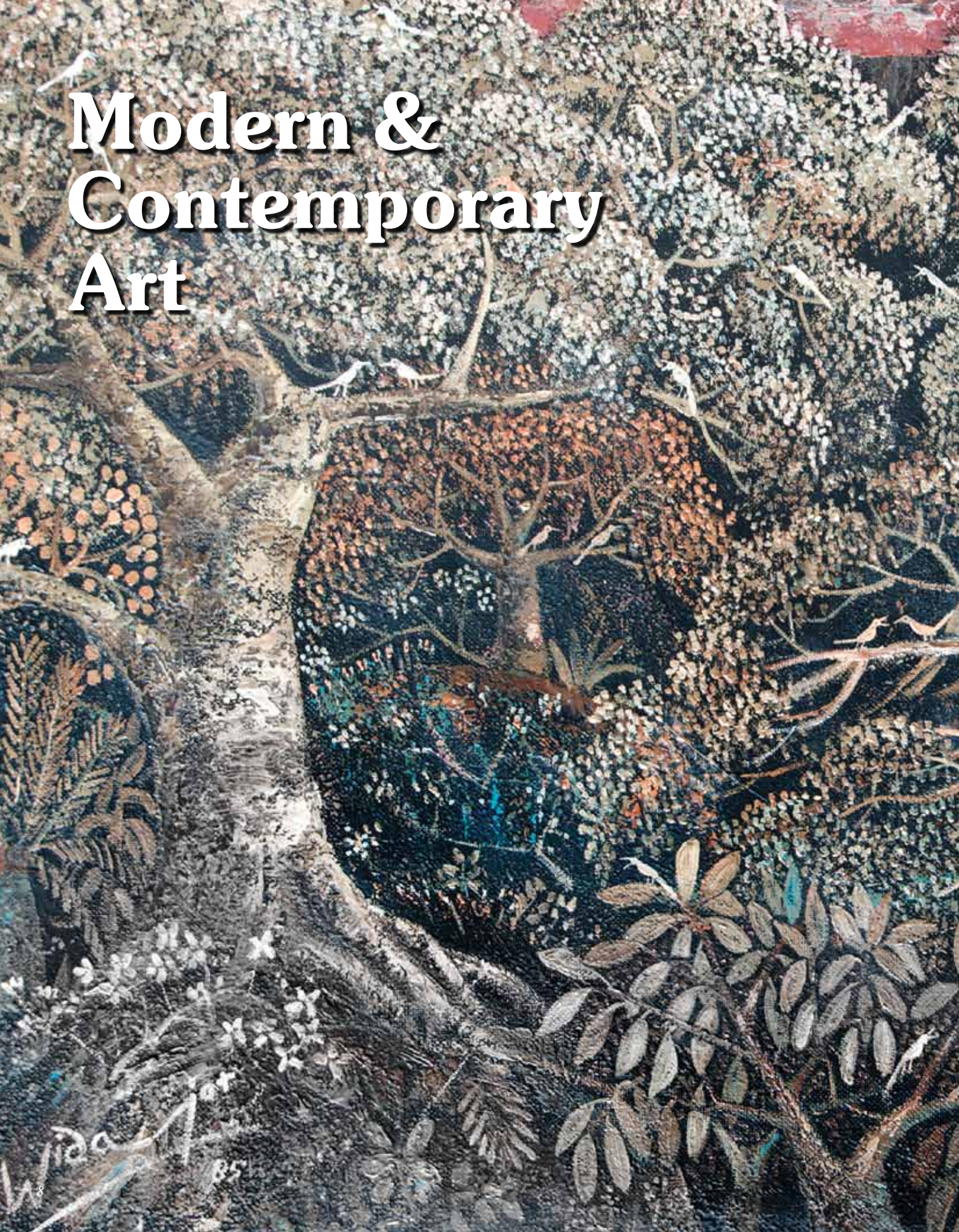
lot 49, Jeremias Elizalde Navarro, *Ratih's Offering* (1989), oil on canvas

**Back Cover:**

lot 29, Nguyen Gia Tri, *In the Garden*, lacquer



# Modern & Contemporary Art





SINGAPORE MARRIOTT  
TANG PLAZA HOTEL

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Sunday, 5 July 2015  
starting at 2:30 pm

**LOT 1 - 50**

*Indo-European Paintings*





1

## POORTENAR, JAN CHRISTIAAN

(Amsterdam, The Netherlands, 1886 - Narden, The Netherlands, 1958)

### a. Templepoorje, Bali

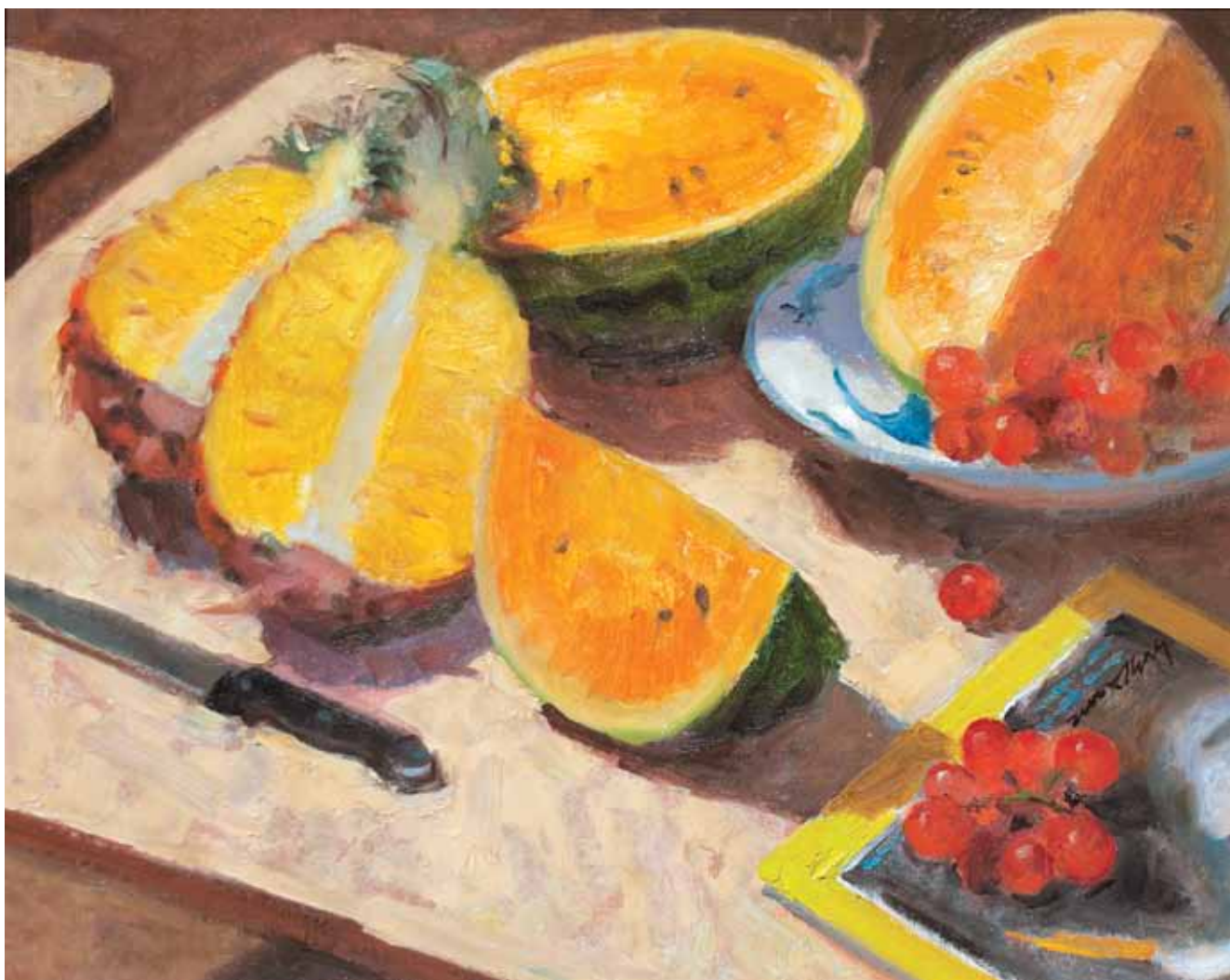
ca 1922 - 1929; etching; plate 20 x 15 cm  
signed (lower right)

### b. Javanese Landscape

etching; 20 x 15 cm

**S\$ 300 - 400**

**US\$ 222 - 296**



2

## SIEW HOCK MENG

(b. Malaysia, 1942)

### Still Life With Fruits

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

**S\$ 1,200 - 1,700**

**US\$ 888 - 1,258**



3

## SIEW HOCK MENG

(b. Malaysia, 1942)

### Still Life With Bottles

2001; oil on canvas panel; 40 x 50 cm  
dated and signed (lower right)

**S\$ 1,200 - 1,700**

**US\$ 888 - 1,258**



4

## VAN DER DOES, WILLEM JAN PIETER

(Rotterdam, The Netherlands, 1889 - Zeist, The Netherlands, 1966)

### Kalimas, Surabaya

oil on board; 40 x 60 cm

signed (lower right)

#### **PROVENANCE**

Private Collection, the Netherlands

**S\$ 1,500 - 2,000**

**US\$ 1,110 - 1,480**





5

## VAN DER DOES, WILLEM JAN PIETER

(Rotterdam, The Netherlands, 1889 - Zeist, The Netherlands, 1966)

### At Pasar, Lawang

oil on board; 40 x 60 cm  
signed (lower right)

#### PROVENANCE

Private Collection, the Netherlands

**S\$ 1,500 - 2,000**

**US\$ 1,110 - 1,480**



6

## BONNET, JOHAN RUDOLF

(Amsterdam, The Netherlands 1895 - Laren, The Netherlands, 1978)

### Peace-Roos

1967; crayon on paper; 53.2 x 37.4 cm  
signed, titled, and dated (upper left)

#### PROVENANCE

Private Collection, Belgium

**S\$ 3,000 - 4,000**

**US\$ 2,220 - 2,960**



7

## HOFKER, WILLEM GERARD

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

### By Lugano

1950; conte crayon and gouache on coloured paper  
30.5 x 42.2 cm; signed, titled, and dated (lower right),  
titled and signed on the reverse

### LITERATURE

S. Hofker & G. Orsini, *Willem Gerard Hofker*, Uitgeverij de Kunst, 2013. Illustrated, p. 81

B. Carpenter et al, *Willem Hofker 1902 - 1981 : Schilder van /Painter of Bali*, Wijk en Aalburg, 1993, p. 208, no. 909

**S\$ 3,000 - 4,000**

**US\$ 2,220 - 2,960**



8

## ADOLFS, GERARD PIETER

(Semarang, C. Java, Indonesia, 1898 - Den Bosch, The Netherlands, 1968)

### Mother and Child

ca. 1955; gouache on paper  
25 x 32 cm; signed (lower left)

#### PROVENANCE

Family of the artist

**S\$ 1,500 - 2,000**

**US\$ 1,110 - 1,480**

9

## ADOLFS, GERARD PIETER

(Semarang, C. Java, Indonesia, 1898 - Den Bosch, The Netherlands, 1968)

### Adoean Djago

1961; oil on canvas; 50 x 40 cm; signed, titled, dated "61"  
and numbered "No. 664" on the reverse

#### LITERATURE

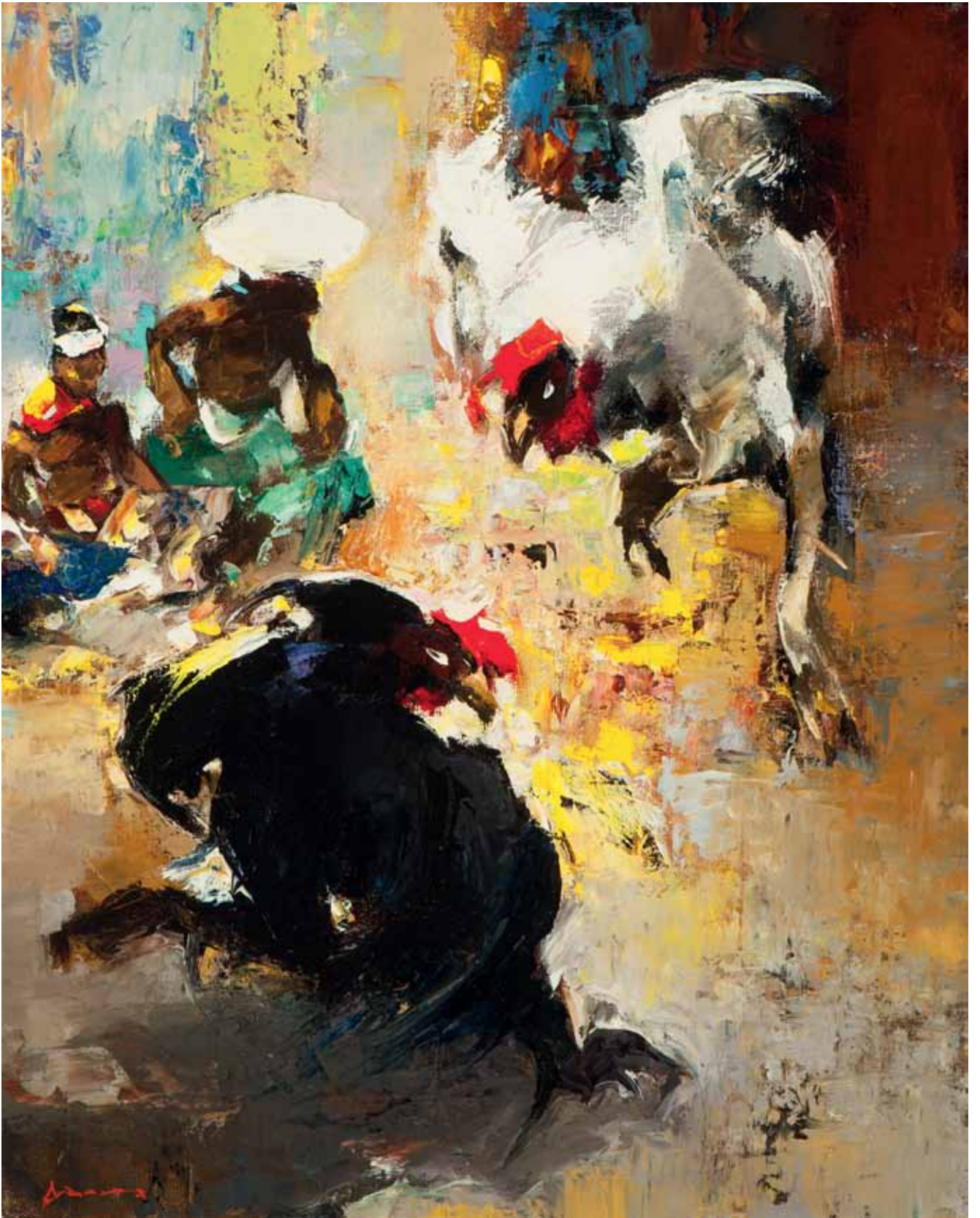
E. Borntraeger-Stoll and G. Orsini, *Gerard Pieter Adolfs - The Painter of Java and Bali, 1898 - 1968*, Wijk en Aalburg, 2008. Illustrated, p. 403

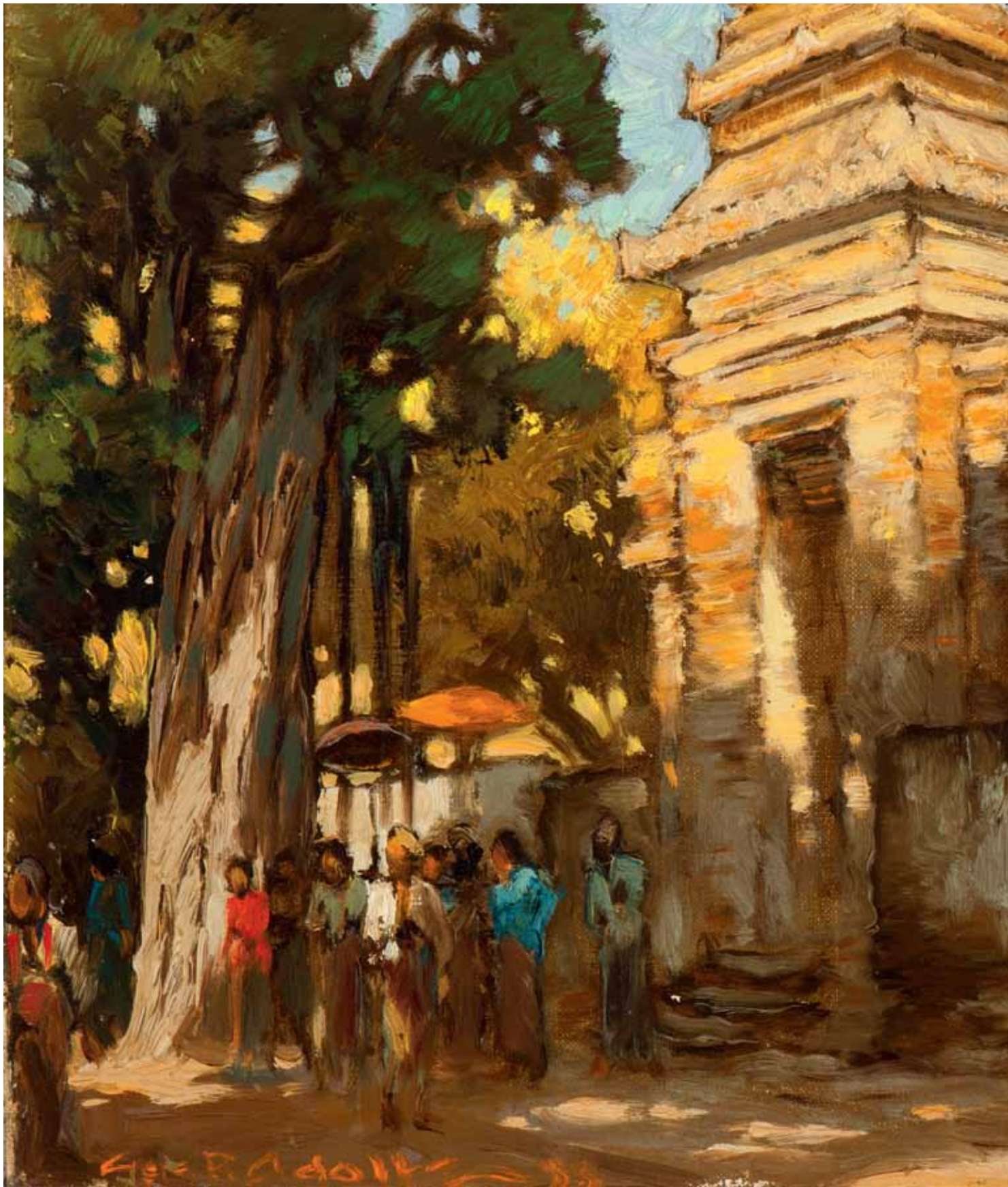
#### PROVENANCE

Family of the artist

**S\$ 12,000 - 15,000**

**US\$ 8,880 - 11,100**







10

## ADOLFS, GERARD PIETER

(Semarang, C. Java, Indonesia, 1898 - Den Bosch, The Netherlands, 1968)

### At The Temple Front

oil on canvas; 30 x 40 cm  
signed and dated (lower left)

This lot is offered with two etchings by the same artist.

#### PROVENANCE

This lot was a gift to father of the present Dutch owner

**S\$ 7,500 - 9,000**

**US\$ 5,550 - 6,660**



# *Arie Smit*

For over fifty years, Arie Smit has been regarded as an important artist in Indonesian art. Notably one of the most well known foreign artists whose works are inspired by the life and land of Bali, his contribution to the development of painting in the island goes further than the celebration of the island's portrayals on his canvases. An influential mentor and figure in Bali, he plays a significant role in establishing the "Young Artist" school in the late 1950s, a new style of Balinese painting marked by its daring use of colour and simplified forms, well delineated by a thick graphic contour. In recognition for his significant contribution, he was awarded the Dharma Kusuma award from the government of Bali in 1992.

Born in Zaandam, Holland, in 1916, Arie's love and great admiration for tropical places has brought him far away from his homeland to Bali where he has now lived since 1956. Bali provides perfect setting for his artistic creation. It is Bali with its extraordinary landscape and exotic culture, that Arie found what was always missing in his home country: light. His works from the 1960s up to the present testify to his never ending passion and obsession with light and colours. Thus this depiction of various outdoor scenes is a result of his continuous search in capturing and reflecting all kinds of colours on to his canvases.





11

## ARIE SMIT

(b. Zaandam, The Netherlands, 1916)

### Coastal View

oil on canvas; 60.6 x 48.3 cm  
signed (lower left)

#### PROVENANCE

Private Collection, The Netherlands

**S\$ 6,000 - 8,000**

**US\$ 4,440 - 5,920**



12

## ARIE SMIT

(b. Zaandam, The Netherlands, 1916)

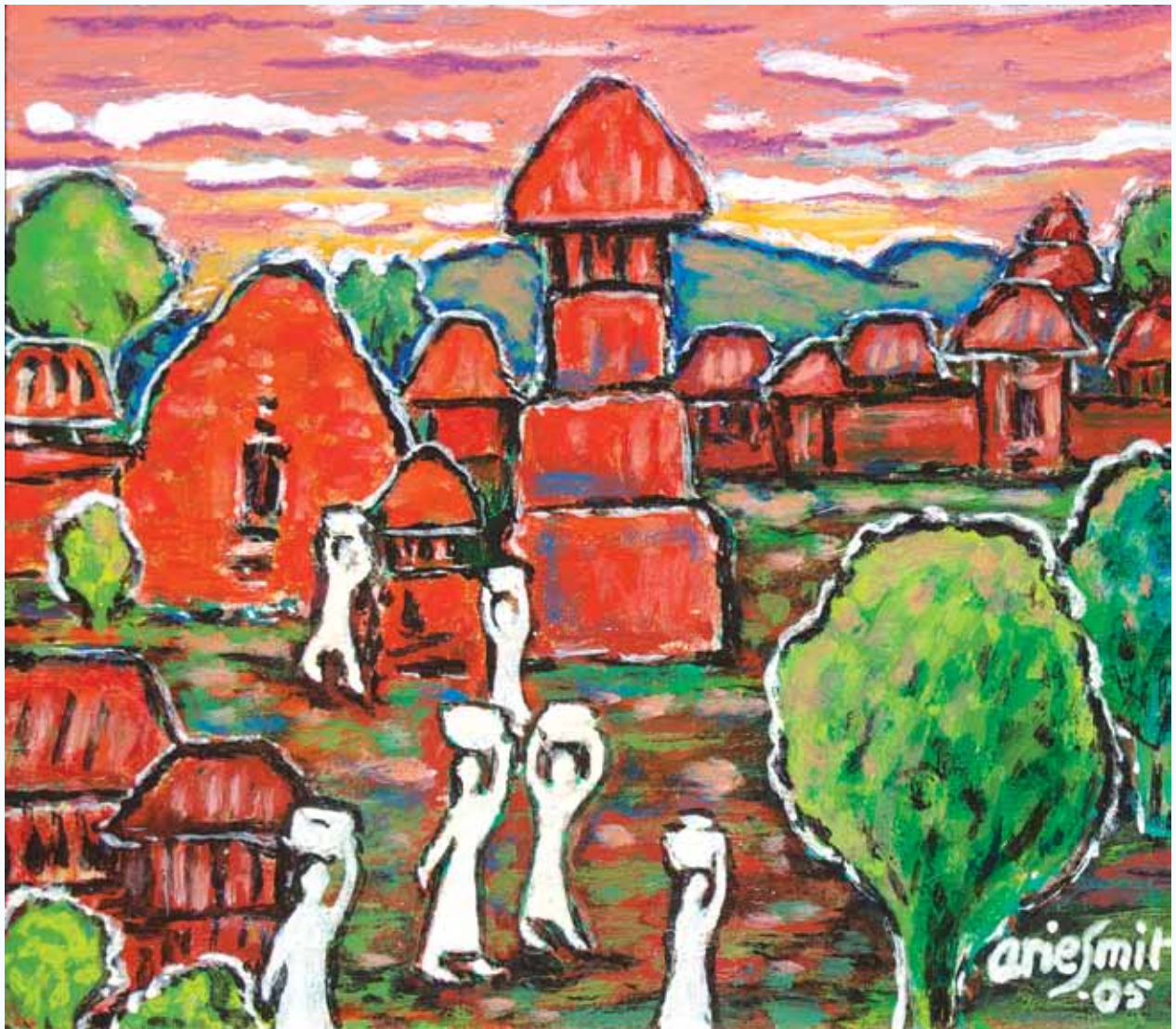
### The Village Temple

1997; acrylic on canvas laid on board; 35 x 49 cm; signed and dated (lower right); inscribed, signed and dated on the reverse

This lot is accompanied with certificate of authenticity from the artist.

**S\$ 9,000 - 12,000**

**US\$ 6,660 - 8,880**



13

## ARIE SMIT

(b. Zaandam, The Netherlands, 1916)

### Gotong Royong

2005; acrylic on canvas; 25 x 30 cm; signed and dated (lower right); inscribed, signed, and dated on the reverse

This lot is accompanied with certificate of authenticity from the artist.

**S\$ 4,000 - 6,000**  
**US\$ 2,960 - 4.440**





*Contemporary Art*





14

## KRIJONO

(Jakarta, Indonesia, 1951 - 2011)

### Keep Quiet

2006; oil on canvas; 150 x 150 cm  
signed, inscribed, and dated (upper right)

**S\$ 3,500 - 5,000**  
**US\$ 2,590 - 3,700**

15

## ENTANG WIHARSO

(b. Tegal, C. Java, Indonesia, 1967)

### Dancing in the Street

1995; oil on canvas; 100 x 125 cm  
signed and dated (lower left)

**S\$ 2,000 - 3,000**  
**US\$ 1,480 - 2,220**



Gong Lilong's paintings are mostly of peasants. With his humorous and earthy characters, he paints the reality of life in rural China influenced by popular culture. After numerous exhibitions and publication of his painting albums, his works are now widely collected by museums as well as collectors.





16

## GONG LILONG

(b. Dalian, China, 1953)

### Dreaming on Green Cloth

2004; oil on canvas; 102 x 77 cm  
signed and dated (lower right)

**S\$ 4,000 - 5,000**  
**US\$ 2,960 - 3,700**

17

## CHUSIN SETIADIKARA

(b. Bandung, W. Java, Indonesia, 1949)

### Lying Down

2002; oil on canvas; 85 x 100 cm  
signed and dated (lower left)

**S\$ 7,000 - 10,000**  
**US\$ 5,180 - 7,400**



18

## WAWI NAVARROZA

(b. Manila, The Philippines, 1979)

### Her Greatest Fear is That She May Never See You Again

2007; monochrome film capture hand manipulation on negative emulsion, archival pigment print on acid free cotton rag fine art paper #3 of 15; 76.2 x 50.8 cm; signed (front lower right outside image)

**S\$ 1,200 - 1,700**  
**US\$ 888 - 1,258**

19

## DIPO ANDI

(b. Sumbawa, W. Nusa Tenggara, Indonesia, 1975)

### Marilyn Monroe

2007; digital print, resin, lapindo mud on canvas laid on board; 100 x 128 cm

**S\$ 3,000 - 4,000**  
**US\$ 2,220 - 2,960**



The artist focuses his attention on the strength of mass culture in the lives of contemporary people. Dipo's creative vision looks towards an aesthetic expression which supports the vitality of life today along with its ordinary elements. He opens as wide as possible all the doors that stand between fine art and low-class kitsch.

Dipo celebrates artificial abuses treasured by world of mass culture. As a graphic designer, he combines various popular icons in his works as a part of his communicative art strategy. His creative tactic connects his aesthetic sensibilities as an artist with contemporary public sentiments, which today are subjugated by offensive outpourings of technological images.

There are no borders between critical and trivial, serious and playful, political and entertaining, or religious and rebellious. Everything is the same and commercially packaged, superficial and full of illusions, the products of mass industries. Dipo's visual language critically attacks contemporary culture.

Source: Koes Karnadi (ed.), *Modern Indonesian Art – From Raden Saleh to the Present Day*, Koes Artbooks, Denpasar, Bali. Text by Arif Bagus Prasetyo, p. 321.



20

## PAUL HUSNER

(b. Basel, Switzerland, 1942)

### Stilleven (still life)

oil on canvas; 90.2 x 110 cm; signed and dated 97 and 99 l.r.  
signed and titled on the reverse

#### PROVENANCE

Private collection, The Netherlands

**S\$ 1,200 - 1,500**

**US\$ 888 - 1,110**



21

## DEDE ERI SUPRIA

(b. Jakarta, Indonesia, 1956)

### Return to Jakarta

2002; oil on canvas; 70 x 100 cm  
signed and dated (lower left)

#### EXHIBITED

“Dede Eri Supria - Concerning Change”, Artfolio Space, Singapore,  
5 - 14 April 2002. Illustrated in the exhibition catalogue, p. 14.

**S\$ 4,500 - 6,500**  
**US\$ 3,330 - 4,810**



22

## MANGU PUTRA, I GUSTI AGUNG

(b. Banjar Selat, Bali, Indonesia, 1963)

### Serangan, Bali

2000; oil on canvas; 85 x 140 cm; inscribed  
signed and dated (lower right)

**S\$ 6,000 - 8,000**

**US\$ 4,440 - 5,920**



23

## MANGU PUTRA, I GUSTI AGUNG

(b. Banjar Selat, Bali, Indonesia, 1963)

### Migrasi

2002; oil on canvas; 90 x 140 cm; signed and dated  
(lower right), inscribed, signed and dated on the reverse

**S\$ 7,000 - 9,000**  
**US\$ 5,180 - 6,660**







*Southeast Asia's Modern Masters*





24

## CHUAH THEAN TENG

(China, 1912 - Malaysia, 2008)

### Mothers and Children

oil on batik cloth; 84 x 61 cm  
signed (lower left)

**S\$ 6,000 - 8,000**  
**US\$ 4,440 - 5,920**

25

## BUI XUAN PHAI

(Ha Dong, Vietnam, 1920 - Hanoi, Vietnam, 1988)

### Opera Player

oil on panel; 19 x 28 cm  
signed (upper left)

**S\$ 4,000 - 5,000**  
**US\$ 2,960 - 3,700**



26

## ROMEO TABUENA

(b.Iloilo, Philippines, 1921)

### Seated Man

1956; oil on paper; 69 x 48 cm  
signed and dated (lower left)

**S\$ 3,500 - 4,500**  
**US\$ 2,590 - 3,330**

27

## CHUAH THEAN TENG

(China, 1912 - Malaysia, 2008)

### Durian Seller

ca. 1962; oil on batik cloth; 58 x 45 cm  
signed (lower left)

**S\$ 10,000 - 15,000**  
**US\$ 7,400 - 11,100**





28

## CHEN WEN HSI

(Guangdou, China, 1906 - Singapore, 1991)

### Nine Gibbons at Play

ink and colour on paper; 137 x 68 cm

signed in chinese characters and sealed twice

#### PROVENANCE

Private Collection, Singapore

S\$ 125,000 - 150,000

US\$ 92,500 - 111,000



# *Nguyen Gia Tri (1908 - 20 June, 1993)*

Considered one of the four great painters of the first generation of Vietnamese art during the period of the Ecole des Beaux- Arts de l'Indochine, from 1925 to 1945, the first period of contact between Vietnamese traditional art and Western art.

Famous for his lacquer paintings from his youth, he is considered one of the primary figures in the Ecole des Beaux-Arts de l'Indochine where he was introduced to the modern art world and developed his lacquer style.

He set an example for generations of Vietnamese artists, working and creating tirelessly and living a simple, reclusive life throughout. He consciously combined his personal dignity and aesthetical virtues and expressed the essence of nature with supreme skill through the abstract prism of Taoism and Dhyana Buddhism.

“Abstract painting...is a means by which the artist discovers the truth.....each point, each line in an abstract painting has its own form and is one with the whole picture. Details are like drops of dew, with each drop reflecting sunlight and each element equally controlled” Nguyen Gia Tri, Fine Arts Review, HCMC, NO 10 - 11/1993).

Born in 1909, at Ha Dong in Ha Tay province, North Vietnam. In 1929, he joined the 5<sup>th</sup> group of students in the Fine Arts College of Indochina. After interrupting his schooling for three years for an unknown reason, the director of the college and his main teacher, Tardieu, came to his house and invited him to resume his course at the college, which he did along with the 7<sup>th</sup> group of well known students such as Luu Van Sin, Nguyen Trung Bang, Tran Van Can, Nguyen Van Tai and Nguyen Duc Nhuan in 1931.

At that time, students learnt principally oil painting with coloured chemical mixed with linseed oil and popular in the West for centuries. However, the Fine Arts College, was also researching with Vietnamese “pumice lacquer” or what was referred to as “local lacquer” and by the French as “Annamese lacquer”. It came in three colours, namely red, black and gold yellow and was much liked by the French as an East Asian material of quality. The teacher of decorative art at the College, Inguimberty, was particular impressed with the medium during that period and the College opened a “local lacquer” department.

Nguyen Gia Tri, in the nineteen thirties, though very young, perfected the pumice lacquer technique and composed wonderful paintings marked by their natural elegance and profundity. They were first displayed in the Fine Art Exhibition of 1938 to 1939 and captured both local and foreign spectators admiration for their surprising depth and beauty, winning critical acclaim immediately.

His large ‘Luu Nguyen entering Paradise’ was purchased by the colonial government to decorate the office of the Governor General of Indochina in Hanoi, which in 1954 became the Office of the President of the Democratic Republic. The painting still hangs in its original place today in what is now the Palace of the President of the Socialist Republic.

Painters and critics have discussed the artistic value of the artist’s lacquer works and written thousands of pages on “the peculiar sky of Nguyen Gia Tri”.

In 1989, he was officially recognized by the Vietnamese Ministry of Culture as one of the ten contemporary painters credited with the development of Vietnam’s modern arts.

Longing for allusive national unity in Vietnam all his life, Nguyen Gia Tri deeply hoped that the Vietnamese people would enjoy peaceful moonlight and the fragrance of the flowers of happiness.





29

## NGUYEN GIA TRI

(Ha Dong, Vietnam, 1908 - Ho Chi Minh, Vietnam, 1993)

### In the Garden

lacquer; 121.5 x 171 cm (triptych); signed (lower right)

This lot is accompanied with certificate of authenticity from Duc Minh Art Gallery (Vietnam), and a certificate signed by Nguyen Gia Tue (son of the artist)

#### PROVENANCE:

Estate of the artist's family  
Duc Minh Art Gallery, Vietnam  
Private Collection, Singapore

S\$ 70,000 - 90,000

US\$ 51,800 - 66,600

*Indonesian Modern Art*





30

## CHUSIN SETIADIKARA

(b. Bandung, W. Java, Indonesia, 1949)

### Untitled

1996; charcoal and pastel on paper; 66 x 43 cm; signed and dated (lower left)

### EXHIBITED

“Figure Drawings Exhibition”, Pranoto’s Art Gallery, Bali, Indonesia, February 1999. Illustrated in exhibition catalogue, p.8

**S\$ 2,200 - 2,700**

**US\$ 4,070 - 1,998**



31

## JEIHAN SUKMANTARA

(b. Solo, C. Java, Indonesia, 1938)

### Wulan

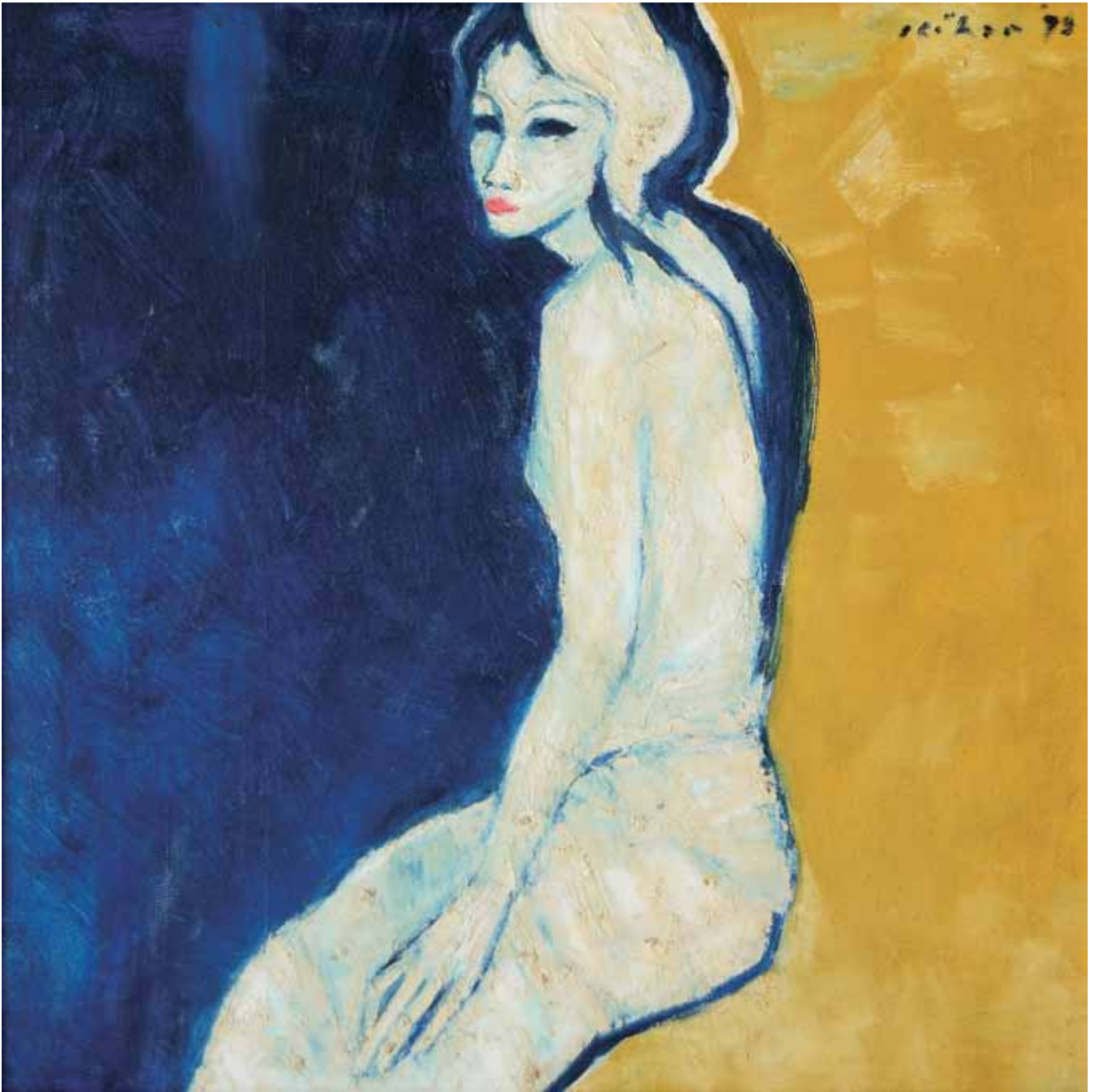
1971; oil on canvas; 88 x 88 cm; signed and dated (middle right); inscribed and signed on the reverse

#### PROVENANCE

Acquired directly from the artist by the present American owner

S\$ 2,000 - 3,000

US\$ 1,480 - 2,220



32

## JEIHAN SUKMANTARA

(b. Solo, C. Java, Indonesia, 1938)

### Made Gadis Bali

1979; oil on canvas; 70 x 70 cm; signed and dated (upper right); inscribed and signed on the reverse

**S\$ 3,000 - 5,000**

**US\$ 2,220 - 3,700**



33

## JEIHAN SUKMANTARA

(b. Solo, C. Java, Indonesia, 1938)

### Ari

1981; oil on canvas; 133 x 134 cm; signed and dated (lower left); inscribed and signed on the reverse

#### PROVENANCE

Acquired directly from the artist by the present American owner

**S\$ 2,500 - 3,500**

**US\$ 1,850 - 2,590**



34

## APIN, MOCHTAR

(Padang Panjang, W. Sumatra, 1923 - Bandung, W. Java, 1995)

### Woman and the Sun

1968; oil on canvas; 96 x 77 cm  
signed and dated (lower right)

**S\$ 5,000 - 7,000**

**US\$ 3,600 - 5,180**



35

## KARTONO YUDHOKUSUMO

(Medan, N. Sumatra, Indonesia, 1924 - Bandung, W. Java, Indonesia, 1957)

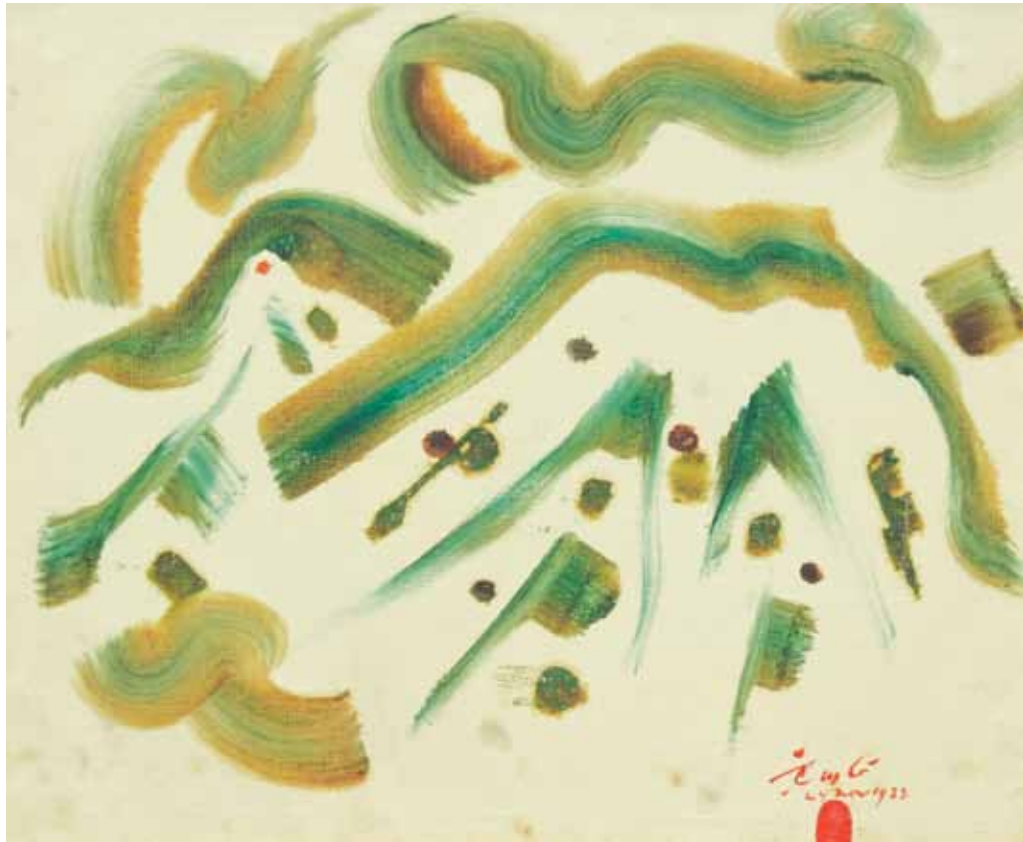
### Fantasy Landscape

oil on canvas; 47 x 70 cm  
signed (lower right)

**S\$ 3,500 - 5,000**

**US\$ 2,590 - 3,700**





36

## RUSLI

(Medan, N. Sumatra, Indonesia, 1922 - Jakarta, Indonesia, 2005)

### Ciloto

1973; oil on canvas; 50 x 60 cm  
signed and dated (lower right)

**S\$ 1,500 - 2,000**

**US\$ 1,110 - 1,480**

37

## RUSLI

(Medan, N. Sumatra, Indonesia, 1922 - Jakarta, Indonesia, 2005)

### Dua Petani

1965; oil on canvas; 89 x 117 cm; signed, stamped with artist thumbprint and dated (lower right)

#### PROVENANCE

Acquired directly from the artist by the present American owner

S\$ 3,500 - 5,000

US\$ 2,590 - 3,700





Herta & Paul  
1965







38

## WIDAYAT

(Kutoarjo, C. Java, Indonesia, 1919 - Jakarta, Indonesia, 2002)

### Kicau Burung di Hutan

1985; oil on canvas; 90 x 140 cm; signed (lower left),  
signed and inscribed on the reverse

**S\$ 30,000 - 40,000**

**US\$ 22,200 - 29,600**

“A painting of quality does not merely show off its surface of beauty; what is important is that it reveals the depth of its content... it must be filled with meaning ... I am a great admirer of primitive art, which is always loaded with magical and meaningful elements... and if an art critic from the Philippines calls my work magic-decorative, I fully agree with such a description.” (Astri Wright, *Soul, Spirit, and Mountain: Preoccupations of Contemporary Indonesian Painters*, Oxford University Press, Kuala Lumpur, 1994, p. 96).

The present composition lively exhibits the complete immersion of Widayat in the magic-decorative idiom. Every space of the canvas is filled up and yet instead of crammed and busy sense, Widayat has masterfully managed to create a sense of tranquility.

Standing out apart from his fellow painters who championed in creating works in the abstract-expressionistic style, it is undoubtedly recognized that Widayat stood out with his magic-decorative works. The artist was able to capture both spirituality and profoundness into his canvases.

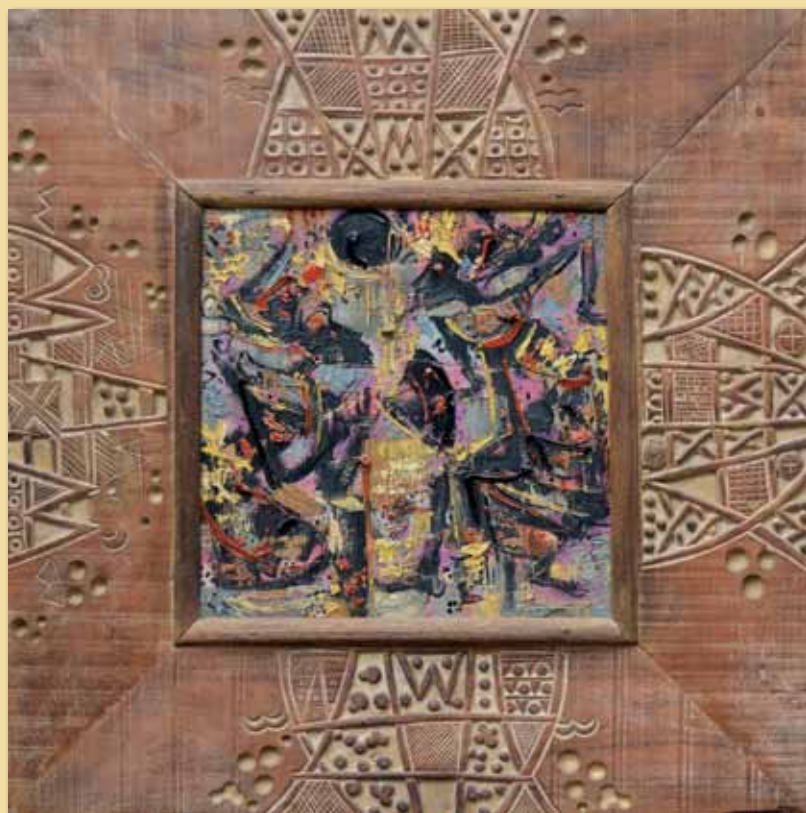




*Artists on Bali*







39

## GUNARSA, I NYOMAN

(b. Klungkung, Bali, Indonesia, 1944)

### Two Dancers

1991; oil on canvas; 45 x 45 cm  
signed and dated on the reverse

**S\$ 2,000 - 2,500**

**US\$ 1,480 - 1,850**

40

## ARIE SMIT

(b. Zaandam, The Netherlands, 1916)

### Village in Bali at Night

oil on canvas; 25 x 30 cm  
signed (lower right)

#### PROVENANCE

Private Collection, USA

**S\$ 3,000 - 5,000**

**US\$ 2,220 - 3,700**







41

## DOOIJEWAAARD, WILLEM

(Amsterdam, The Netherlands, 1892 - Blaricum, The Netherlands, 1980)

### Balinese Girl

1922; chalk on paper; 63 x 53 cm  
signed and dated (lower right)

#### PROVENANCE

Private Collection, The Netherlands

**S\$ 3,800 - 5,000**

**US\$ 2,812 - 3,700**

42

## STRASSER, ROLAND

(Vienna, Austria, 1895 - Santa Monica, U.S.A. 1974)

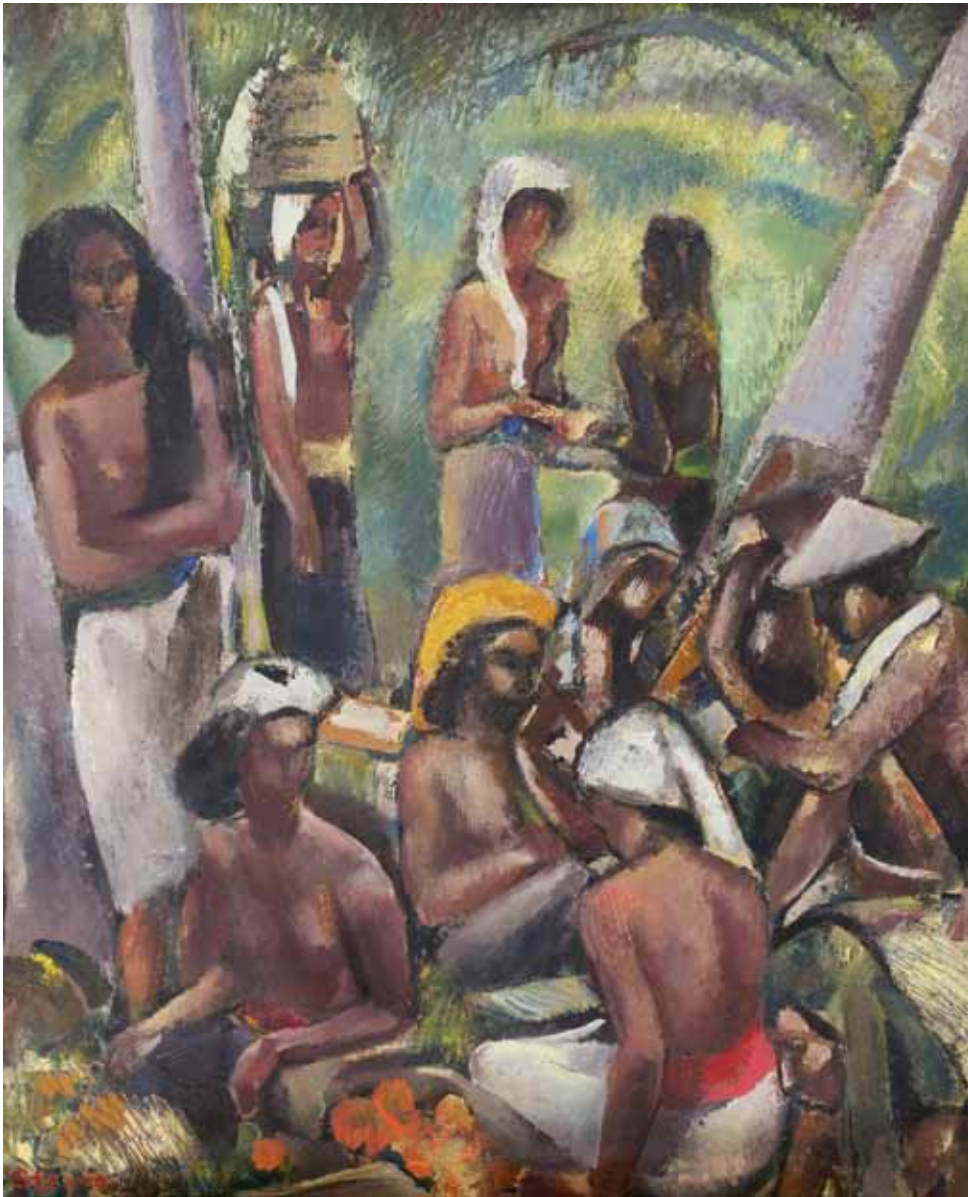
### Boats Moored at Kusamba Beach

oil on canvas; 74 x 62 cm  
signed (lower left)

**S\$ 16,000 - 20,000**

**US\$ 11,840 - 14,800**





43

## STERNE, MAURICE

(Libak, Russia, 1877 - New York, USA, 1957)

### At the Market

oil on canvas; 53 x 43 cm  
signed (lower left)

**S\$ 2,000 - 3,000**

**US\$ 1,480 - 2,220**

44

## HAN SNEL

(Scheveningen, The Netherlands, 1925-1998)

### Balinese Women with Offerings

1968; pastel and watercolour on paper  
62 x 48 cm; signed and dated (lower right)

#### PROVENANCE

Private Collection, the Netherlands

**S\$ 3,500 - 5,000**

**US\$ 2,590 - 3,700**





45

## HOFKER, WILLEM GERARD

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

### Ni Wiriah

1947; etching; 30.4 x 21.4 cm; signed and dated (lower right), numbered (lower left): 2e staat no. 6 (2nd state, no. 6 - proof)

#### PROVENANCE

The estate of the artist  
Private Collection, Amsterdam, The Netherlands

**S\$ 1,000 - 1,500**  
**US\$ 740 - 1,110**

46

## BONNET, JOHAN RUDOLF

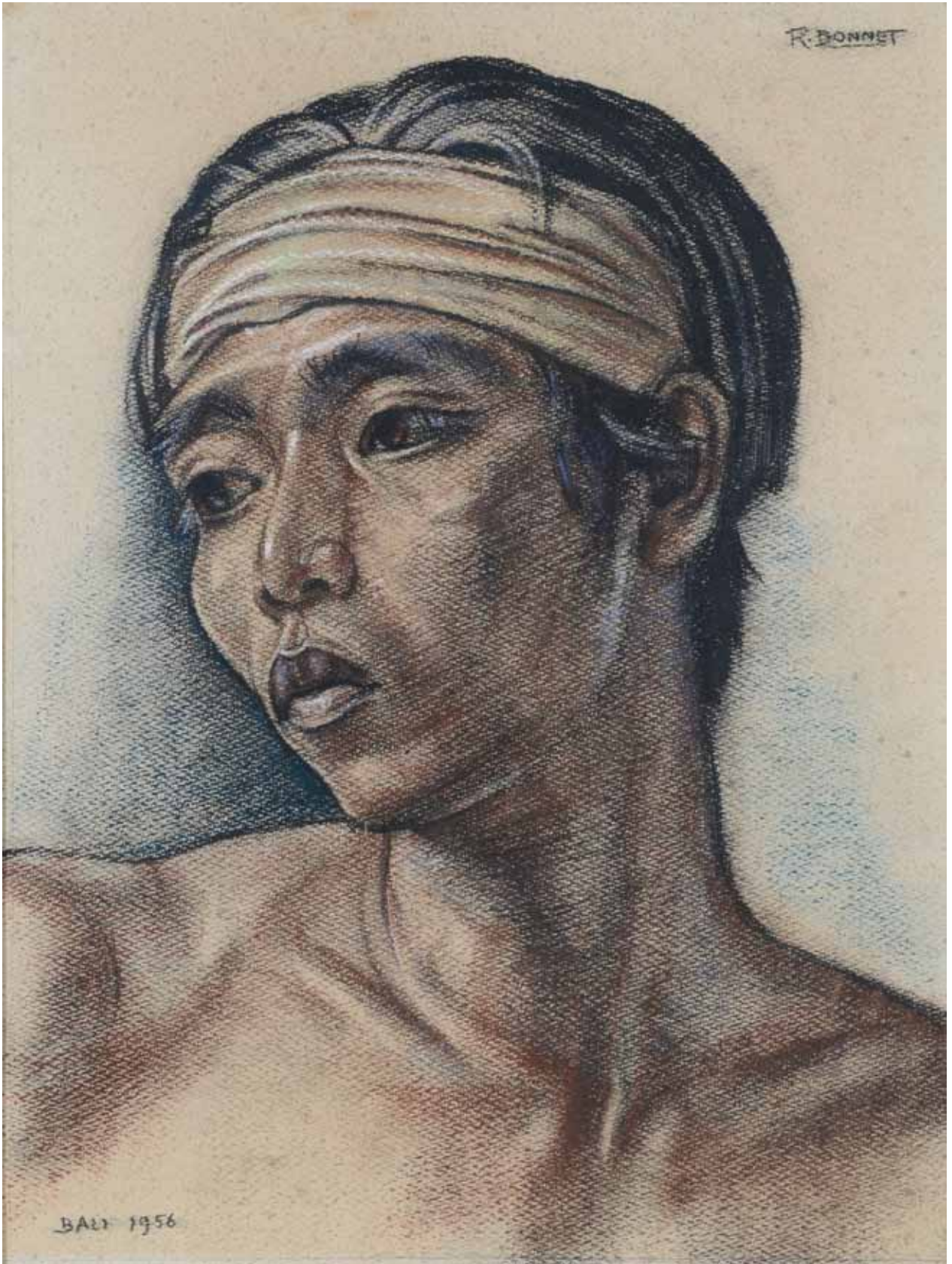
(Amsterdam, The Netherlands 1895 - Laren, The Netherlands, 1978)

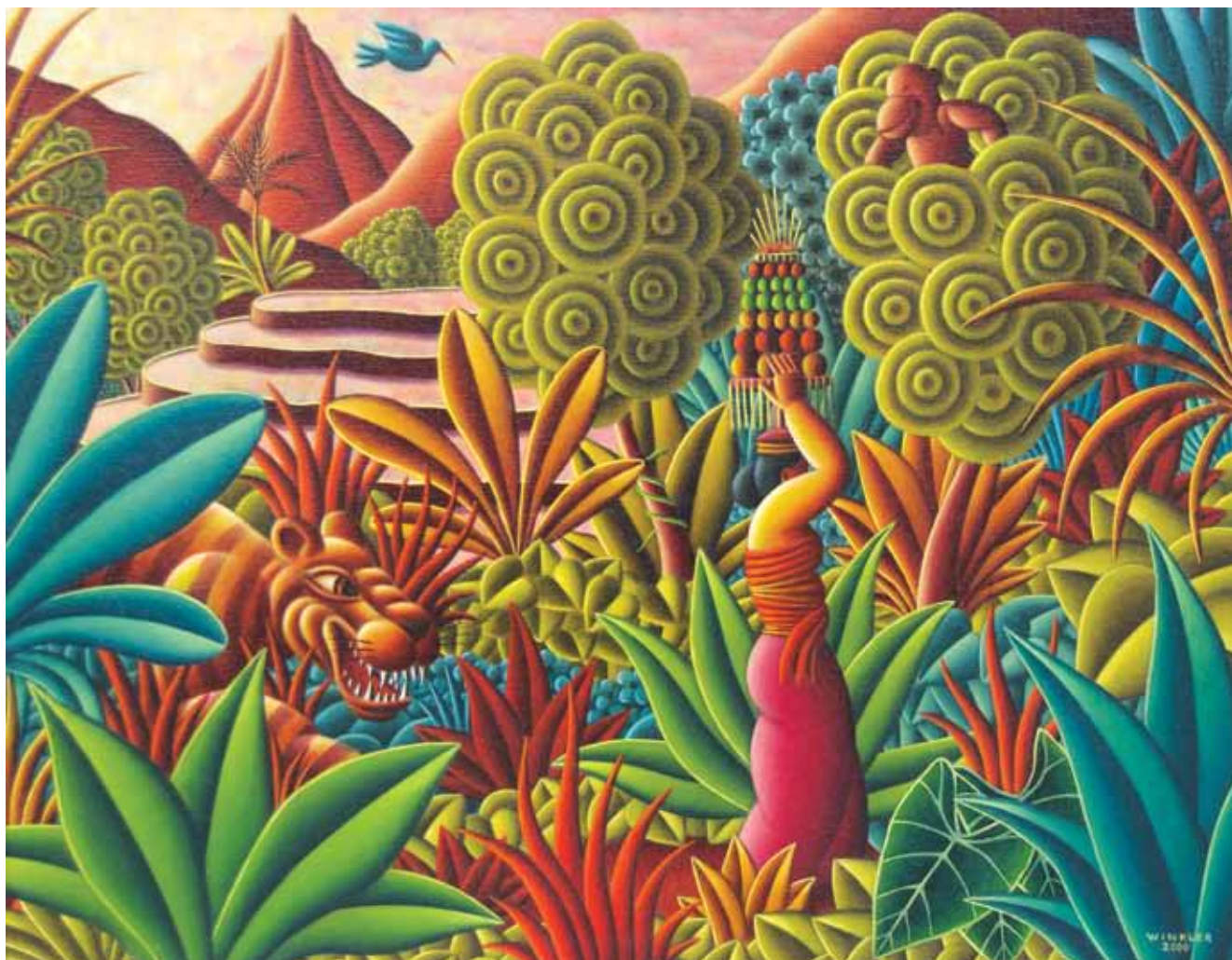
### Portrait of a Balinese Boy

1956; pastel on paper; 47 x 36 cm  
signed (upper right), dated (lower left)

**S\$ 13,000 - 17,000**  
**US\$ 9,620 - 12,580**







47  
**WINKLER, RICHARD**

(b. Norrköping, Sweden, 1969)

**Naughty Tiger**

2000; oil on canvas; 47 x 60 cm  
 signed and dated (lower right)

**S\$ 5,500 - 7,500**  
**US\$ 4,070 - 5,550**

48  
**ANTON HUANG**

(b. Bandung, W. Java, Indonesia, 1935 - 1985)

**The Balinese Dancers**

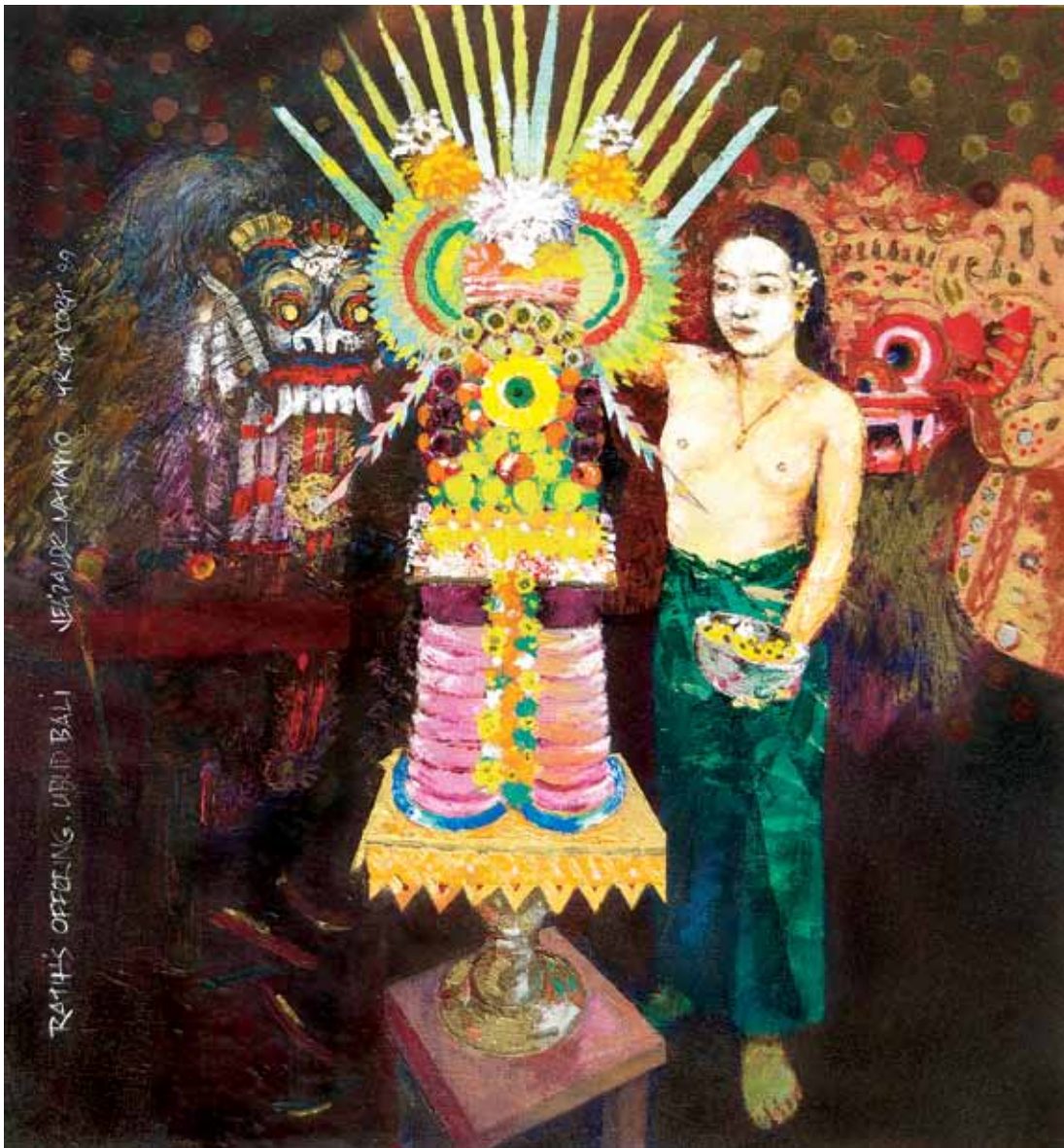
1974; oil on canvas; 66 x 55 cm  
 signed and dated (lower right)

**PROVENANCE**

Anonymous sale, Sotheby's Singapore, 16 April 2006, lot 182

**S\$ 12,000 - 15,000**  
**US\$ 8,880 - 11,100**





49

## NAVARRO, JEREMIAS ELIZALDE

(Antique, the Philippines 1924 - Manila, the Philippines, 1999)

### Ratih's Offering

1989; acrylic on canvas; 89 x 80 cm  
signed and inscribed (middle left)

This lot is accompanied with certificate of authenticity  
from Bamboo Gallery

**S\$ 18,000- 25,000**  
**US\$ 13,320 - 18,500**

*"I have always thought of Bali as a "must-see" for an artist. Most of this burning desire has been fueled by sensational tourism reporting that I had read from overseas. To be sure, the photographic reports in the Bali just stuns you with colors. A very vigorous and free profusion of colors in the Bali palette plays a major role in the unfolding of life there. You see this in the dresses of women, the ceremonial piles of food and flowers for a temple offering, the gilded costumes of dancers and performers which could put to shame the finery of a peacock and the bird of paradise."*

- J. Elizalde Navarro in the *Philippine Daily Inquirer*,  
Lifestyle, October 15, 1989, p. 27





50

## ANTON HUANG

(b. Bandung, W. Java, Indonesia, 1935 - 1985)

### Two Balinese Dancers

1974; oil on canvas; 100 x 70 cm  
signed and dated (lower right)

**S\$ 22,000 - 27,000**  
**US\$ 16,280 - 19,980**

Anton Kustia Widjaja, also known as Anton Huang, was born in Bandung, West Java, on 16 September 1935, in a Sino-Indonesian family. He learned painting in the sanggar (studio) of the reputed masters Kartono Yudhokusumo (1924-1957) and Barli Sasmitawinata (1921-). In 1969, Anton moved to Bali and settling in Ubud. Unlike many, Anton did not allow himself to become totally immersed in the magic of the island, and guarded his distance sufficiently

to keep the sirens of exoticism at bay. To Anton, Bali was paradoxically a gateway to the international world.

In Ubud, Anton met Ejler Bille, an artist once associated with the Cobra group, who arranged an invitation to Copenhagen in Denmark. His first one man show overseas was in Denmark in 1975. Other exhibitions followed in the Netherlands in 1981. One of his paintings was displayed in the 'Art of Bali' exhibition at the East-West Center in Honolulu, Hawaii, USA. On 20 January 1984 he passed away of a heart attack in Bandung.

A keen colorist, Anton seized immediately upon the mosaic quality of color in Balinese offerings and dances. Anton's portrayal of Balinese mythology is perfectly imaginary, based on his color impressions, we can recognize the contrasting surfaces and primitive shapes that were so characteristic.

Source: Koes Karnadi (ed.), *Modern Indonesian Art from Raden Saleh to the Present Day*, Koes Artbooks, Denpasar, 2006, p.104



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I agree that I am bound by the "Conditions of Business" which are published in the catalogue for the sale and govern all purchases at auction that I make. I also agree to be bound by notice announced by the auctioneer or posted in the saleroom by way of notice.

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

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

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		S\$

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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.

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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 HSBC Bank 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.

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At this auction, a currency converter may be operated, based on the one month forward rates of exchange quoted to us by HSBC Bank 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.

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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.

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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.

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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.

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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.

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- 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 21 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 (Hongkong and Shanghai Bank Corporation) 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.

# CONDITIONS OF BUSINESS FOR SELLERS

**Larasati Muse Investments Pte. Ltd.** here-in referred to as Larasati, hereby informs all those participating as sellers in the auction, that it shall be held subject to the terms and conditions of the Consignment Agreement and the following conditions.

## **LARASATI as agent**

As auctioneer, Larasati Muse Investments 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 and the buyer. Larasati shall not be responsible for any default by the seller or 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).

## **Commission**

We shall charge the seller commission calculated by reference to the amounts, percentages, terms and conditions of the Consignment Agreement.

## **BEFORE THE SALE**

### **Expenses**

The seller will bear all costs relating to:

- a. Packing and shipping the lot to us for sale;
- b. Any applicable transit insurance and custom duties;
- c. Packing and shipping the lot if it is returned to the seller;
- d. Any restoration of the lot agreed in advance with the seller;
- e. Framing;
- f. Storage of the lot after the sale, where applicable;
- g. Any examination by external experts we believe necessary for catalog description;
- h. Any external expert opinion we believe appropriate;
- i. Our administration costs if expenses are incurred under sub-paragraphs (d), (e), (f), (g), and (h), being 10 % of such expenses;
- j. Any applicable goods and services tax;
- k. Insurance under Larasati's policy (explained below);
- l. Catalog illustration at our discretion;
- m. Contribution to our general expenses if the lot is not sold, equal to 5% of the insured value;
- n. Any applicable custom duties.

### **When Insurance is Arranged by Us**

(i) Unless we agree otherwise, the lot will be automatically insured under Larasati policy for the amount that we from time to time consider to be its appropriate value. This insured value is not a representation or warranty or undertaking by us that the lot will be sold for this amount.

(ii) Unless we agree otherwise, we shall charge the seller a sum to cover insurance, at the rate 1% of either the hammer price or, if the lot is unsold, its insured value. If we arrange transport, we shall charge the seller an additional sum to cover the cost of transit insurance, which will vary according to the particular circumstances of each case. Although we shall suggest carriers if specially requested, we cannot accept any liability in this respect.

(iii) The lot will remain insured until the expiry of seven days after the sale. If the lot has not been sold, it will be at the seller's risk after that time.

(iv) We do not accept responsibility and shall not be liable for damage caused by woodworm or changes in atmospheric conditions.

### **Owner's Insurance**

If the seller specifically instructs us not to

insure the lot, it shall remain at the seller's risk at all times until buyer had made payment in full. The seller shall indemnify us and our employees and agents, and the buyer (where applicable) against any claim made against us or them in respect of the lot, however that claim may arise. The seller shall also reimburse us and them on demand for any expenses we or they may incur as a result of such claim, even if we or they are found to have been negligent and even where such reimbursement is required of a payment made without any legal liability being proved. The seller must notify the seller's insurers of the terms of this clause.

### **Seller's representations and warranties regarding the Lot**

The seller warrants and represents to Larasati and to the buyer that:

- (i) The seller is the sole owner of the lot with an unrestricted right to transfer title to the buyer free from all third party rights or claims (including copyright claims);
- (ii) All information supplied to Larasati by the seller or his agents is accurate;
- (iii) The seller has complied with all requirements, legal or otherwise, relating to any export or import of the lot and has notified us in writing of any failure by third parties in complying with such requirements in the past; and
- (iv) The seller has notified us in writing of any material alterations to the lot of which the seller is aware and any concerns expressed by third parties in relation to the ownership, condition or attribution of the lot.

If any of (i), (ii), (iii) or (iv) above is incorrect, the seller undertakes to and will indemnify Larasati and/or the buyer on a full indemnity basis against any liability, claims, costs or expenses whatsoever incurred as a result, whether arising in the relation to the lot or proceeds of sale or in dealing with any claim arising out of that respect.

## **AT THE SALE**

### **Sale Arrangements**

(i) We shall have complete discretion as to the way a lot is described and illustrated in the catalog or any condition report, the place and manner sale; the decision as to which person should be admitted to the auction, and as to which bids should be accepted; whether expert advice should be sought; and the combination or division of goods for sale.

(ii) Any estimate given, orally or in writing, is a matter of opinion only and is not an assurance in relation to the price that the lot will eventually fetch.

(iii) Upon signing the Consignment Agreement, the seller may not withdraw a lot from auction without the consent of Larasati. Should such lot be withdrawn, the seller agrees to indemnify Larasati on a full indemnity basis in respect of all costs and expenses incurred in putting up the lot for auction or against any liability, claims, costs or expenses howsoever incurred as a result of dealing with any claim arising out of that respect.

(iv) Larasati may at its sole discretion withdraw a lot from auction at any time if (a) we have any doubt as to its attribution or authenticity or as to the accuracy of the statements made by the seller in the Consignment Agreement, (b) there is any breach of these conditions or the terms and conditions of the Consignment Agreement or (c) we believe it would be improper to include the Lot in the sale.

(v) If we withdraw the lot, we shall charge the seller a equal to 10% of the insured value, plus an amount equal to our commission if the lot had been sold at the insured value, together with any applicable Government Service Charge and insurance and other expenses.

### **Conduct of Sale**

(i) The lot will be sold subject to the reserve, which cannot be above the low estimate printed in the catalogue unless the reserve is agreed to in a currency other than Singapore Dollars, and the exchange rates fluctuate between the time the reserve is agreed and the day of the sale. In this case, unless we agree otherwise, the reserve shall be an amount equal to the Singapore Dollars equivalent based on the closing exchange rate on the business day immediately preceding the sale. We shall in no circumstances be liable if bids are not received at the level of the reserve. If we do so, we shall be obliged to account to the seller as if hammer price was equal to the reserve.

(ii) The seller may not bid for the lot nor employ any person to do so on the seller's behalf, although we shall have the right to bid on the seller's behalf up to the amount of the reserve.

### **AFTER THE SALE**

#### **Accounting**

After the sale, we shall require payment in full from the buyer, including payment of the buyer's premium. Provided this has occurred, we shall remit to the seller an amount equal to the hammer price less all charges due to be paid by the seller, within

35 working days after the date of the sale, unless we have received notice that the lot is a forgery (as defined in the definition of terms used in these Conditions of Business). In the event of late payment by the buyer we shall make such remittance to the seller within seven days of receipt of such payment by the buyer. If for any reason we make payment to the seller of any amount before payment by the buyer, we shall acquire complete ownership of and title in the lot, save only that in the event that we are obliged to accept the lot back from the buyer on the basis that it is a forgery, the seller will refund to us all proceeds of sale that have been paid to the seller. Payment will be made in Singapore Dollars.

#### **Non-Payment by the Buyer**

If the buyer fails to pay the full amount due within 35 working days after the date of sale, we shall be entitled (i) on the seller's behalf, to agree special terms with the buyer for payment, storage and insurance, and (ii) to take any steps we consider necessary to collect the amount due from the buyer. However, we shall not be obliged either to remit the price due to the seller ourselves, nor to take any legal proceedings on the seller's behalf. We shall discuss with the seller the appropriate course of action to be taken to recover the purchase price from the buyer.

#### **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.

#### **Unsold Lot**

If any lot is unsold, or is not included in a sale, or is withdrawn from the sale for any reason, it must be collected from us within 7 days after we send the seller a notice requiring the seller to collect it. If any such lot remains uncollected for a period exceeding 7 days, a storage charge of S\$ 30 per item per day will apply and additional charge will be made for insurance. The seller will not be entitled to collect the lot until all outstanding charges are met.

If any such lot is not collected within 30 days after the date of the sale or the date of the notice referred to above (whichever occurs first), it may be disposed of by us as we see fit, which may involve its removal to a third party warehouse at the seller's expense and its sale by public auction on such terms as we consider appropriate, including those relating to estimates and reserves. We shall then account to the seller for the proceeds of sale, having deducted all amounts due.

### **CONDITIONS APPLICABLE TO BOTH BUYERS AND SELLERS**

#### **Copyright**

The copyright in all images, illustrations and written material relating to a lot is and shall remain at all times our property and shall not be used by the buyer nor anyone else without our prior written consent.

#### **Notices**

Any notice given under these conditions is to be in writing and, if given by post, will be taken to have been received by the addressee on the second working day after posting, or if the addressee is overseas, on the fifth working day after posting.

#### **Severability**

If any part of these conditions is found by any court to be invalid, illegal or unenforceable, that part may be discounted and the conditions shall continue to be valid and enforceable to the fullest extent permitted by law.

#### **Law and Jurisdiction**

These Conditions of Business are governed by Singapore law, which shall apply to their construction as well as to their effect. For our benefit, the buyer hereby submits to the exclusive jurisdiction of the Singapore courts.

## EXPLANATION OF CATALOGING PRACTICE

Terms used in this catalog have the meanings ascribed to them below. Please note that all statements in this catalog as to authorship are made subject to the provisions of the Condition of Sale and Limited Warranty.

Buyers are advised to inspect the property themselves. Written conditions reports are usually available on request.

NAME(S) OR RECOGNISED DESIGNATION OF AN ARTIST WITHOUT ANY QUALIFICATION

In Larasati's opinion a work by the artist.

**"Attributed to..."**

In Larasati's qualified opinion probably a work by the artist in whole or in part.

**"Studio of..." / "Workshop of..."**

In Larasati's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of..."**

In Larasati's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of..."**

In Larasati's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of..."**

In Larasati's qualified opinion a work executed in the artist's style but of a later date.

**"After..."**

In Larasati's qualified opinion a copy (of any date) of a work of the artist.

**"Signed..." / "Dated..." / "Inscribed..."**

In Larasati's qualified opinion the work has been signed/dated/inscribed by the artist.

**"With signature..." / "With inscription..."**

In Larasati's qualified opinion the signature/inscription appears to be by a hand other than that of the artist.

**"With date..."**

In Larasati's qualified opinion the date on

the item was not executed on that date. The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

The term and its definition in this Explanation of Cataloging Practice are a qualified statements as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Larasati and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalog described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

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# LARASATI

## SINGAPORE

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in collaboration with:



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