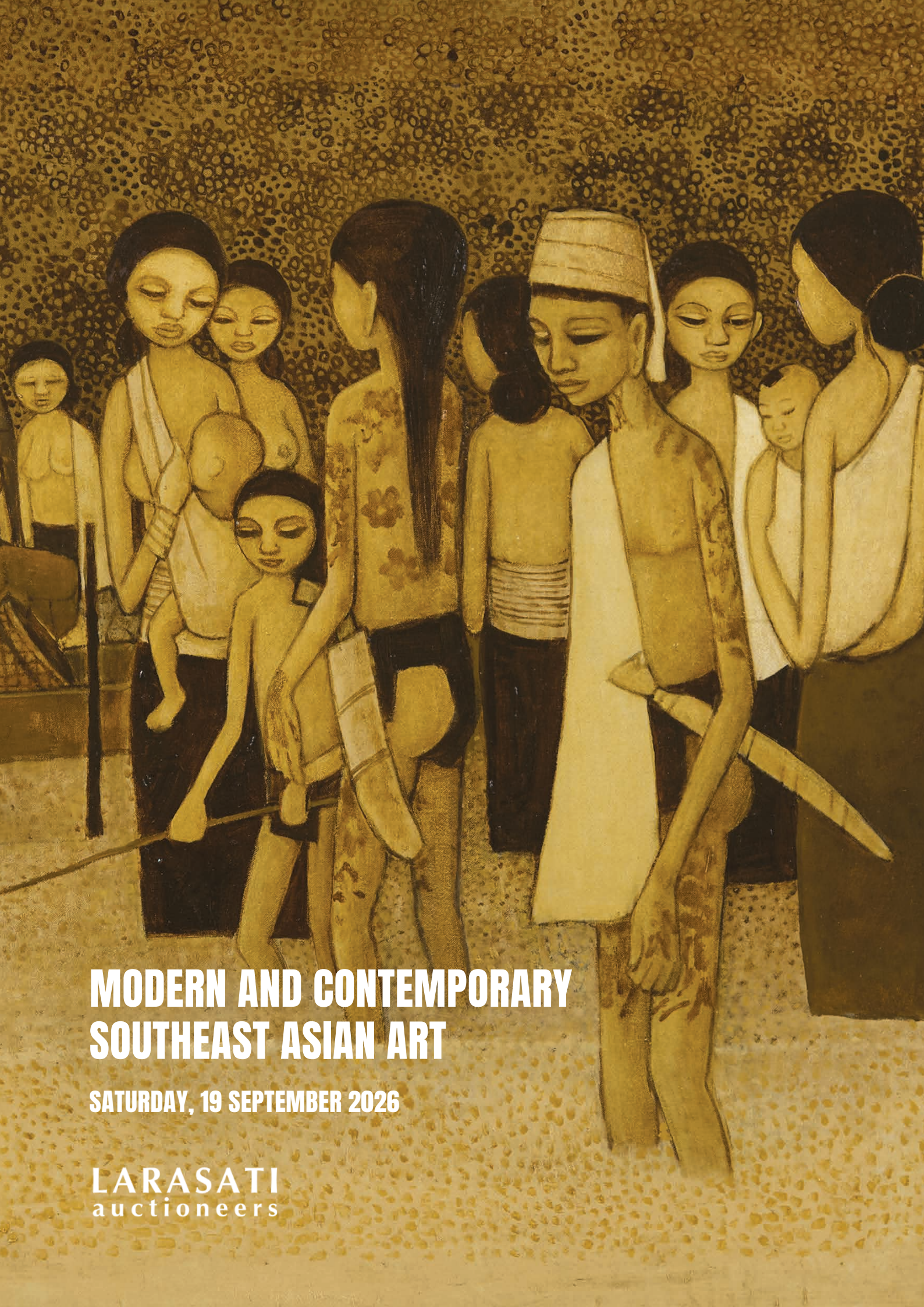




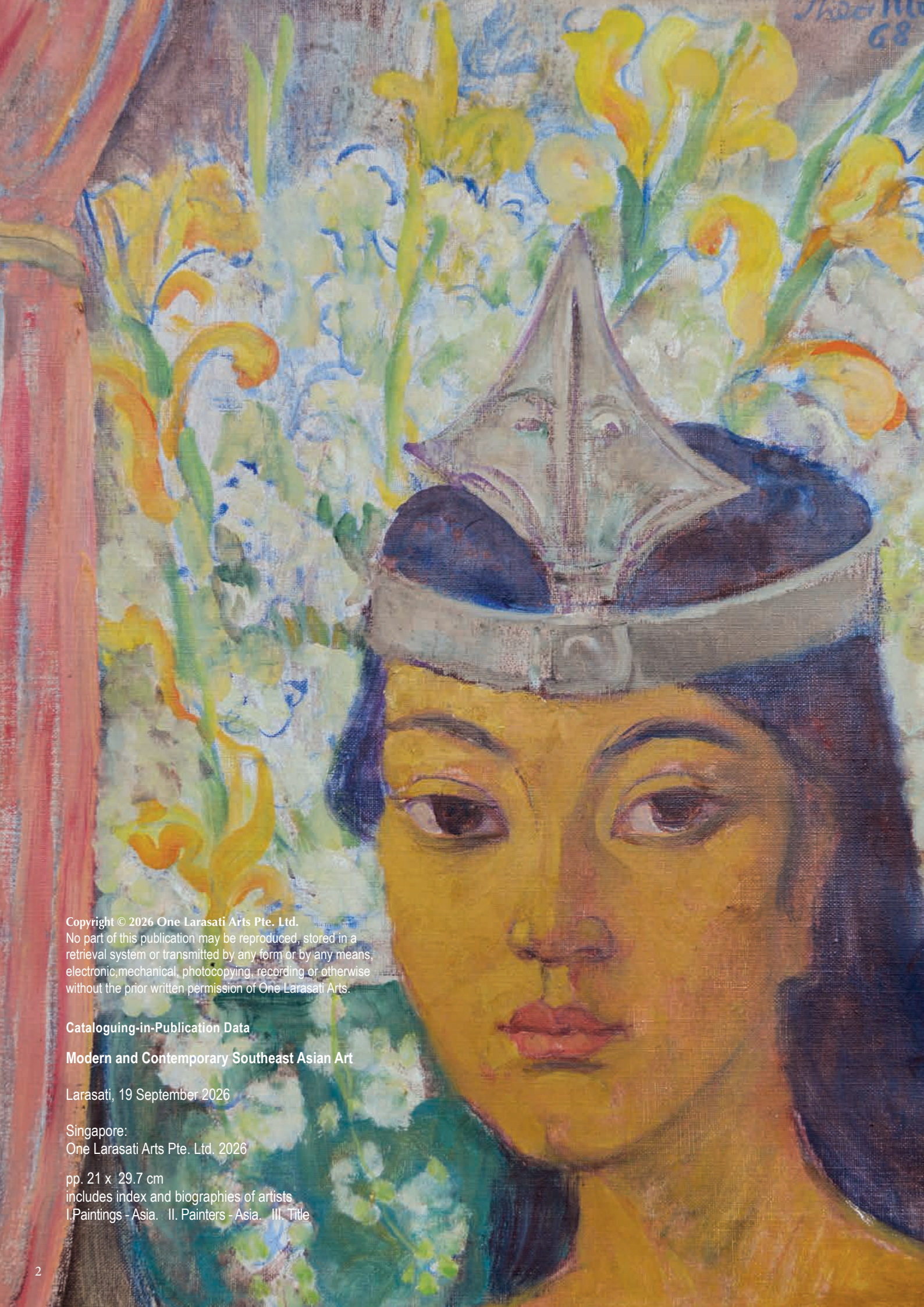
**MODERN AND CONTEMPORARY
SOUTHEAST ASIAN ART**

SATURDAY, 19 SEPTEMBER 2026

LARASATI
auctioneers







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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

AUCTION

SATURDAY, 19 SEPTEMBER 2026 (LIVE STREAMING)
starting from 4.30 pm (Singapore) | 3.30 pm (Jakarta)

SELECTED PREVIEW

Saturday, 19 September 2025 (10 am - 3 pm)

at **ARTOTEL THAMRIN**

Meet Space- Ground Floor

Jl. Sunda No. 3, Menteng

Jakarta Pusat 10350, Indonesia

EXCLUSIVE PREVIEW

Sarawak Life by Cheong Soo Pieng

Saturday, 5- Friday, 18 September 2025

at **ARTCOMMUNE GALLERY**

76 Bras Basah Road #01-01

Carlton Hotel Singapore 189558

SALE NUMBER

SPA 075 "COMMUNITY"

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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info@larasati.com

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 **One Larasati Arts Pte Ltd** - herein referred to as **LARASATI** - fine art auction.

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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.

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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.

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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.

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

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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.

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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

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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.

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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 and Contemporary Southeast Asian Art (Saturday, 19 September 2026)

- 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 : _____

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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

LIVE STREAMING

Saturday, 19 September 2026

starting at 4.30 pm (Singapore) | 3.30 pm (Jakarta)

LOT 901 - 921





901

COVARRUBIAS, MIGUEL

(1904 - 1957, Mexican)

Rice Granary, Bali

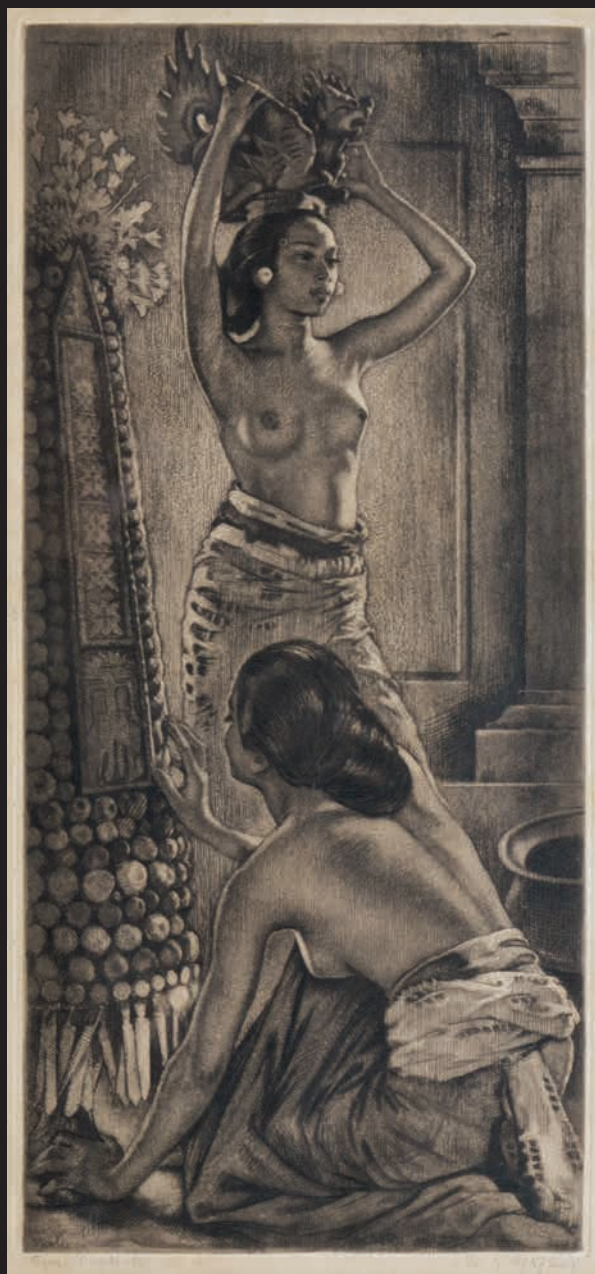
executed in 1943; lithograph; 33 x 25 cm
signed in pencil on lower right

S\$ 800 - 1,300

US\$ 650 - 1,050

Provenance:
Doyle, October 26, 2022 lot 36

Pick up point: Jakarta



902

HOFKER, WILLEM GERARD

(1902 - 1981, Dutch)

Preparation for Mekis

etching; 39 x 19 cm
signed in pencil on lower right

S\$ 900 - 1,500

US\$ 700 - 1,200

Provenance:
Zeeuws Veilinghuis, May 18, 2022, Middelburg, Netherlands Lot 167

Pick up point: Jakarta



903

DONALD STUART LESLIE FRIEND

(1915-1989, Australian)

Four Seasons

4 lithographs ed. 16/35; 26 x 36.5 cm (each)
each work is numbered, titled and signed on lower margin

S\$ 1,500 - 2,500

US\$ 1,200 - 1,930

Pick up point: Singapore





904

JEAN-PHILLIPE HAURE

(b. 1969, French)

Beautiful in Rest

executed in 2002; gouache, mixed media, gold leaf on paper; 78 x 107 cm
signed and dated on lower right

S\$ 1,500 - 2,500
US\$ 1,200 - 1,950

Pick up point: Jakarta



905

TENG NEE CHEONG

(1951 - 2013, Singaporean)

Nude Reclining with Mask

executed in 1992; charcoal on paper; 55 x 79 cm
signed, dated and stamped with artist's seal on upper left

S\$ 5,500 - 7,500
US\$ 4,250 - 5,800

Pick up point: Jakarta



906

BLANCO, ANTONIO

(1912 - 1999, Indonesian)

La Gioconda

watercolour on paper ; 47 x 40 cm (paper)

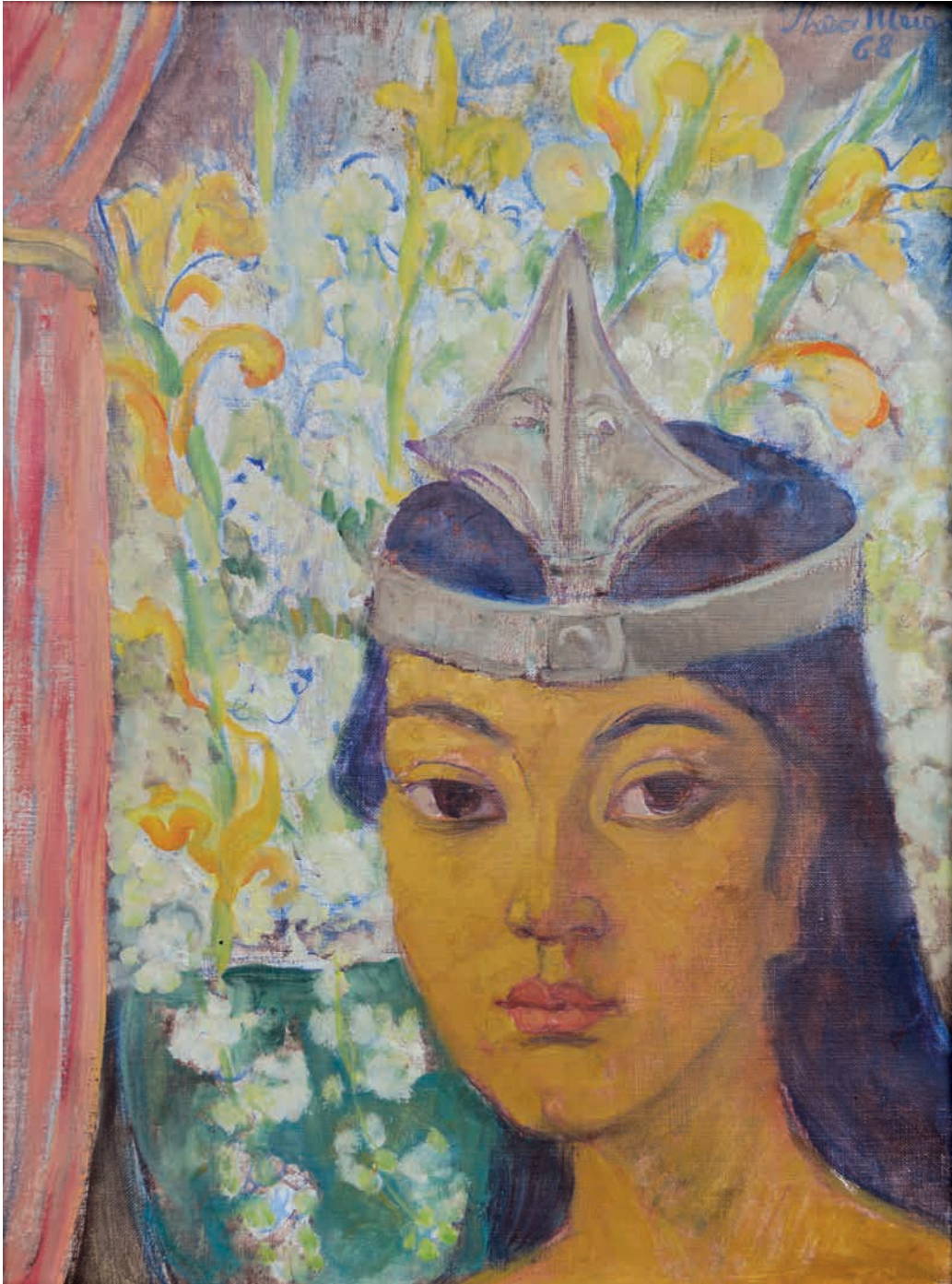
115 x 102 (frame); signed on lower right

certificate of authenticity and description about the painting attached on the back

S\$ 6,500 - 8000

US\$ 5,050 - 6,200

Pick up point: Jakarta



907

THEO MEIER

(1908 - 1982, Swiss)

Portrait of a Balinese woman

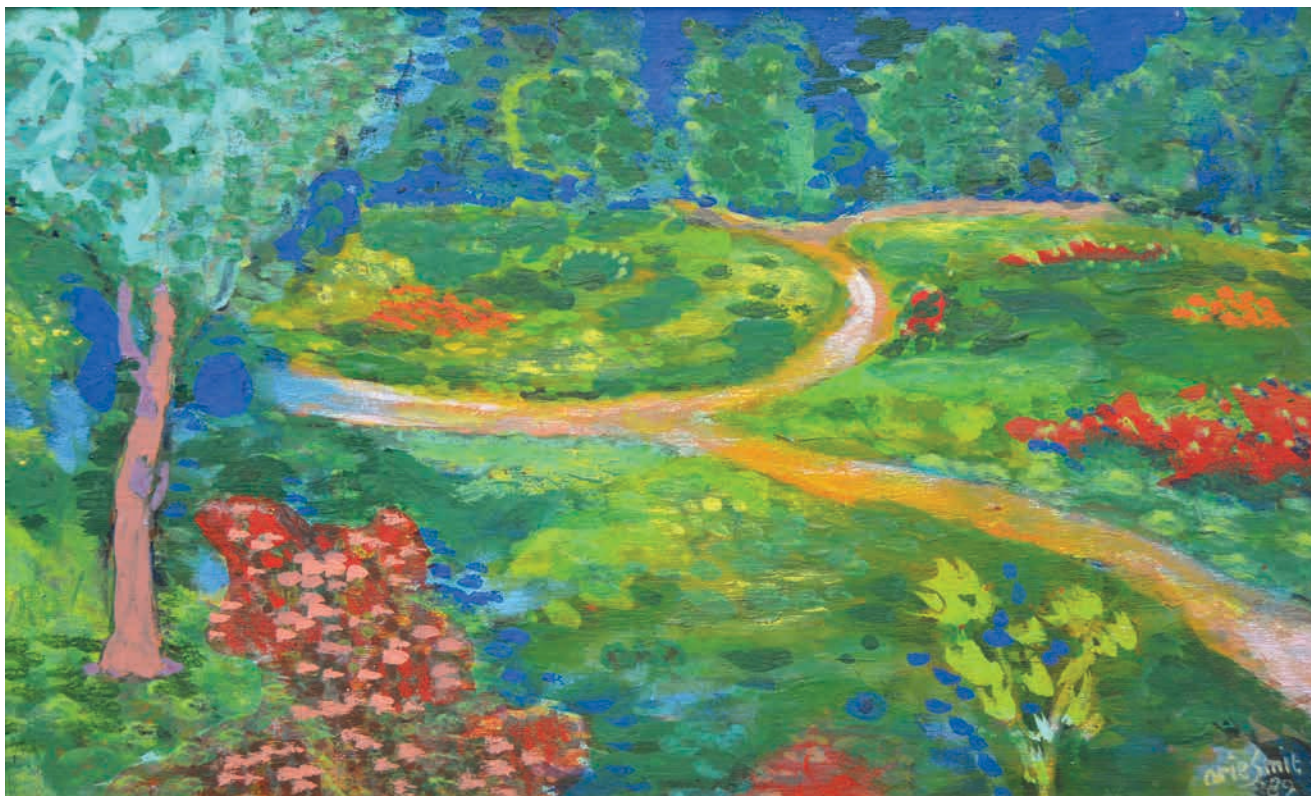
Painted in 1968; oil on canvas; 50 x 38 cm
signed and dated on upper right

S\$ 7,000 - 10,000
US\$ 5,450 - 7,750

Provenance:

- Private collection Germany, acquired directly from the artist's wife (Ni Made Pegi) in Bali.
- Anonymous sale, Koller Auctions, Switzerland, July 1, 2022, lot 3094
- Private collection, Asia

Pick up point: Jakarta



908

ARIE SMIT

(1916 - 2016, Dutch Indonesian)

In The Garden

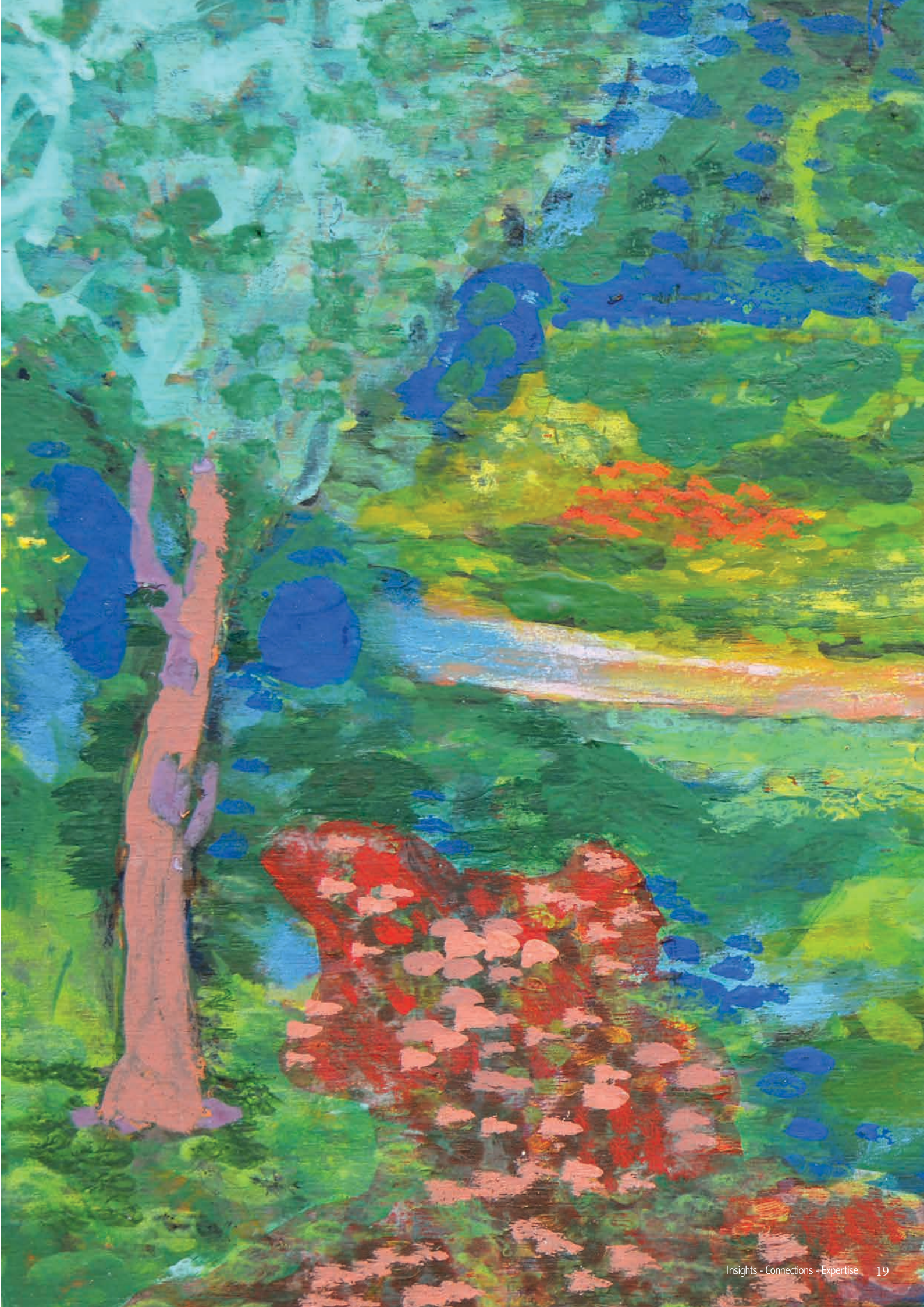
Painted in 1989; acrylic on panel; 30.5 x 49.5 cm
signed and dated on lower right

S\$ 3,200 - 4,000

US\$ 2,500 - 3,100

This lot is accompanied with certificate of authenticity from Duta Fine Arts Gallery

Pick up point: Jakarta





909

AY TJOE CHRISTINE

(b. 1973, Indonesian)

Aku dan Gunung 4

executed in 2003; dry point on paper; 22 x 63 cm

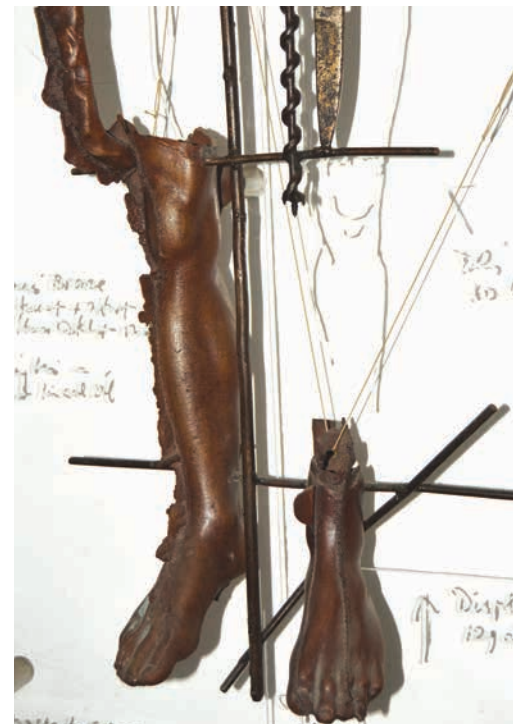
ed. 3/5, numbered, titled, signed and dated on lower margin

S\$ 3,600 - 4,200

US\$ 2,800 - 3,250

Pick up point: Jakarta





910

ICHWAN NOOR

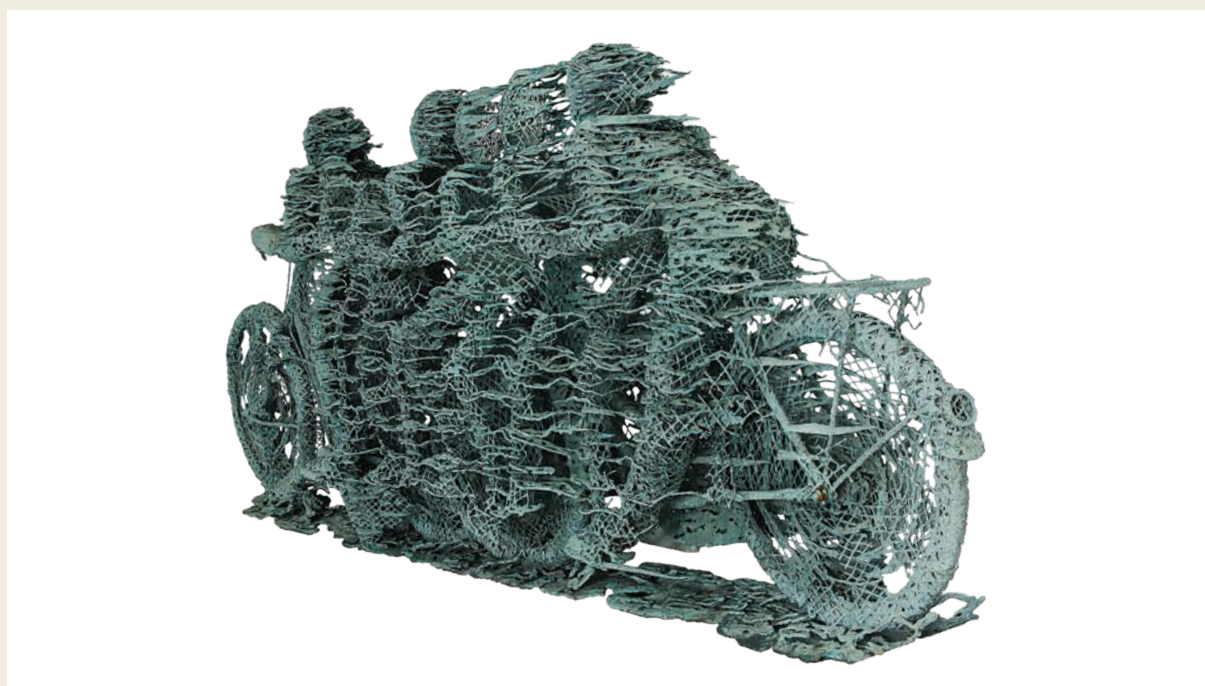
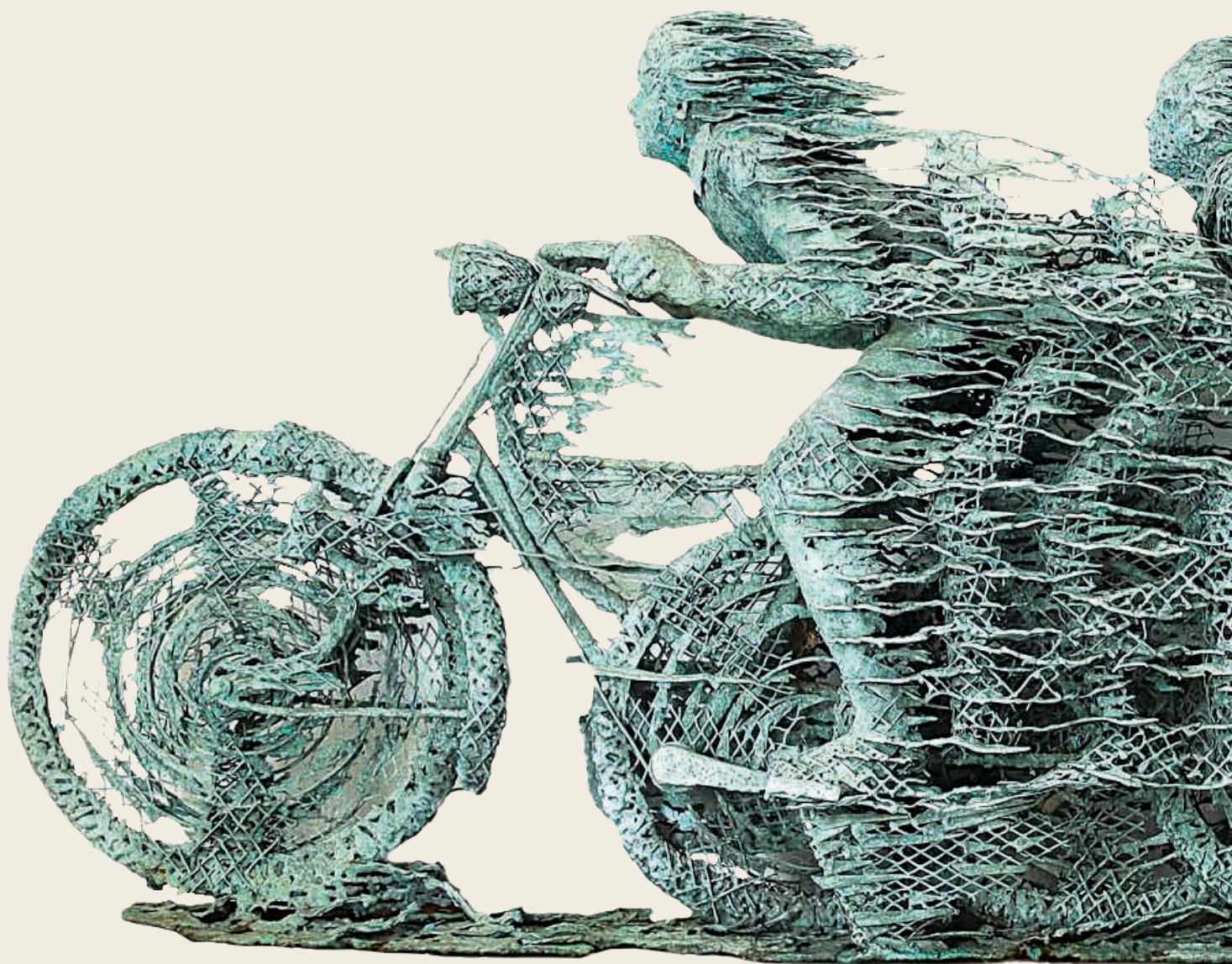
(b. 1963, Indonesian)

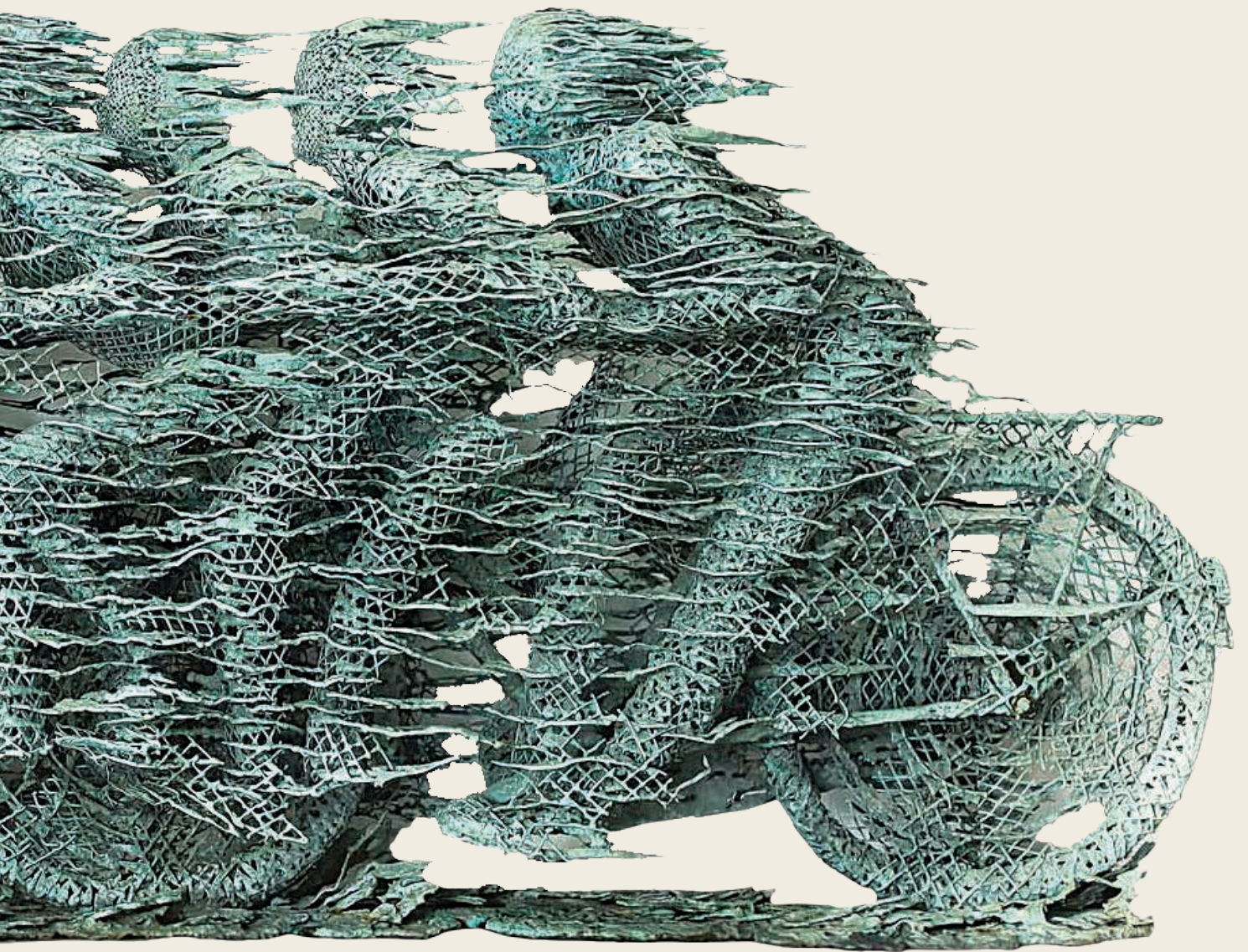
Rekonstruksi #5

executed in 2011; bronze and found objects; h. 120cm, w. 60cm, d. 15 cm
inscribed on lower left, signed and dated on lower right

S\$ 3,800 - 5,800
US\$ 2,950 - 4,500

Pick up point: Jakarta





911

NUARTA, I NYOMAN

(b. 1951, Indonesian)

Rush Hour

executed 1990; copper and brass; 241 x 37 x 80 cm
signed and dated

S\$ 58,000 - 65,000
US\$ 44,850 - 50,300

Pick up point: Jakarta



912

YUNIZAR

(b. 1971, Indonesian)

a. Laki-Laki & Benang Kusut

b. Di Puncak Malam

Painted in 2003

a. acrylic on canvas; b. acrylic on paper

a. 30 x 30 cm; b. 64.7 x 77.5 cm

each work is signed and dated on lower side

S\$ 2,200 - 3,200

US\$ 1,750 - 2,500

Pick up point: Jakarta



913

MANGU PUTRA, I GUSTI AGUNG

(b. 1963, Indonesian)

Figures

executed in 2003

acrylic, pencil and collage on canvas

2 panels, 45 x 35 cm (each)

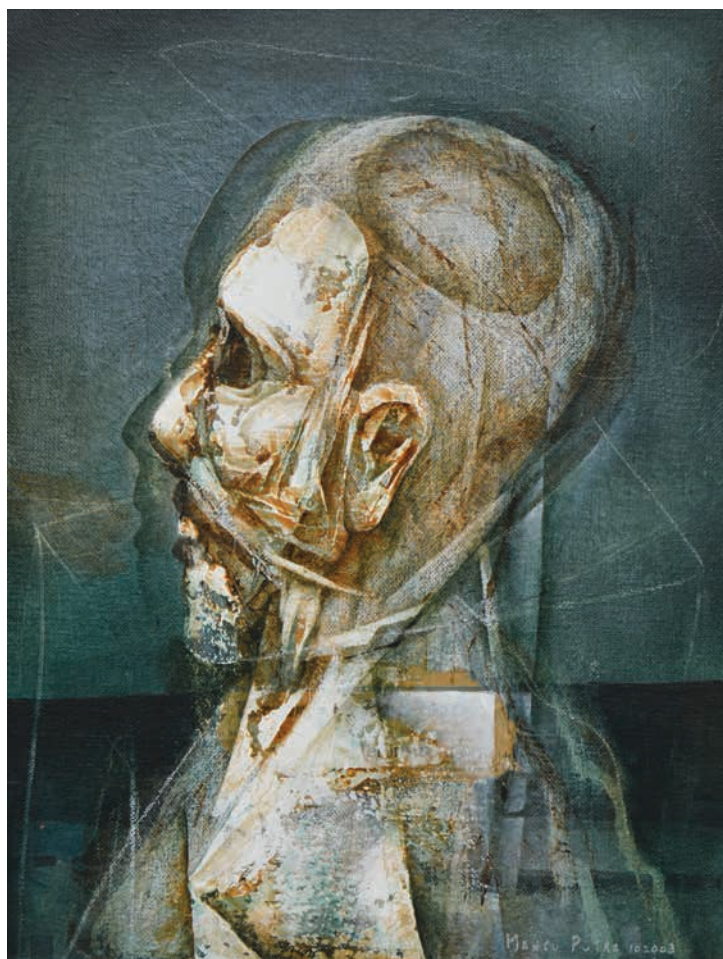
each work is signed and dated

signed and dated on the reverse

S\$ 1,800 - 2,500

US\$ 1,400 - 1,950

Pick up point: Jakarta





914

HANDIWIRMAN SAPUTRA

(b. 1975, Indonesian)

Untitled

Painted in 1997; oil on canvas; 78 x 69 cm
signed and dated on lower left

S\$ 2,600 - 3,600
US\$ 2,050 - 2,800

This lot has been authenticated by the artist

Pick up point: Jakarta



915

SUNARYO

(b. 1943, Indonesian)

WTC

Painted in 2001; mixed media on canvas; 35 x 35 cm
signed and dated on lower left

S\$ 2,500 - 3,500

US\$ 1,950 - 2,750

This lot is accompanied with certificate of authenticity from the artist

Pick up point: Jakarta



916

Wianta, I MADE

(1949 - 2020, Indonesian)

Purple Triangle Coral

Painted in 2010; oil and acrylic on canvas; 90 x 90 cm
signed and dated on lower left

S\$ 1,000 - 1,500

US\$ 800 - 1,200

Pick up point: Jakarta



917

Wianta, I MADE

(1949 - 2020, Indonesian)

Coral and Moss

painted in 2010; oil and acrylic on canvas; 90 x 90 cm
signed and dated on lower left

S\$ 1,000 - 1,500
US\$ 800 - 1,200

Pick up point: Jakarta



918

DJOKOPEKIK

(1937 - 2023, Indonesian)

Parangtritis

Painted in 2020; oil on canvas; 110 x 140 cm
signed and dated on lower left

S\$ 18,000 - 25,000

US\$ 13,950 - 19,350

This lot is accompanied with certificate of authenticity from the artist

Pick up point: Jakarta



Artist with the present lot





919

TENG NEE CHEONG

(1951-2013, Singaporean)

The Boy With The Dragon Tattoo

Painted in 2011; oil on canvas; 133 x 165 cm
stamped with artist's seal, signed and dated on middle right

S\$ 22,000 - 32,000

US\$ 17,050 - 24,750

Pick up point: Jakarta



Artist with the present lot





920

AFFANDI

(1907 - 1990, Indonesian)

Self Portrait

Painted in 1980; oil on canvas; 45 x 55 cm
signed with the artist's monogram and dated on lower left

S\$ 30,000 - 40,000
US\$ 23,200 - 30,950

The owner of the present lot has authenticated the painting with the Affandi Museum in Yogyakarta. Certification is subject to additional administrative charges by the Affandi Museum.

Pick up point: Jakarta



Cheong Soo Pieng



The Magnificent ‘Sarawak Life’ by Cheong Soo Pieng

Nanyang modernist **Cheong Soo Pieng** was celebrated in his lifetime for his constant innovation, experimentation, and, in maturity after years of study and continuous self-directed learning, his instantly-recognisable and unique approach to figuration, space, colour and line. Soo Pieng was a prime example of the generation of Chinese artists who learned both Chinese ink painting with its ancient catalogue of specific brush marks and techniques, and Western realist and modernist approaches to light, modelling and perspective. His early training at the Xiamen art school founded by his mentor and lifelong champion Lim Hak Tai (1893 – 1963), who went on to become the founding Principal of the Nanyang Academy of Fine Arts (NAFA), was followed by training at the Xinhua Academy in Shanghai. Both Xiamen and Xinhua were staffed by tutors who had learned about European art through their studies at the art institutions founded in Shanghai and other centres in the early 20th century, or alternatively at the Tokyo School of Fine Arts or European art schools.¹



Georges Seurat, *Bathers at Asnières*, 1884: in the National Gallery, London

His mature style is exemplified in *Sarawak Life*. We see the linear, flattened figures with large heads on spindly necks. The river-dominated landscape is suggested through textural,

abstracted brushstrokes. In the river itself we might recall the dotted method, *diǎn fa*, of the Chinese tradition, which are varied to suggest the flow and current of the river. They also resemble the Neo-Impressionist *pointilliste* technique practiced by artist like Georges Seurat (1859–1891) and Paul Signac (1863–1935). Soo Pieng would have been perfectly familiar with their work through his training and his long visit to Europe between 1961 and 1963. These dots could be said to embody the hybridity of the Nanyang style with the conflation of Chinese and European elements applied to the subject matter of Borneo and

spirit of the Southern oceans. Even materiality connotes hybridity: Chinese ink approaches executed in the European tradition of oil paint. Colour is minimal and is predicated on the Chinese tradition of shades of black performing the role of colour variation, bathed in a warm golden glow of thin oil glaze.

Soo Pieng was consistently drawn to indigenous communities who managed to retain some of their cultural traditions – codes of dress, festivals, music and dance. After joining the staff of NAFA in 1947, he became an avid connoisseur of Southeast Asian culture, eagerly pursuing the imaginary of the Southern Seas spirit. He made his first short trip to Sarawak in 1952 on the back of the famous Bali trip of the same year with colleagues from NAFA. Two more substantial visits followed – to Sarawak in 1959 and Sabah in 1961 – where he observed the lives of the Dayak, the non-Muslim, formerly head-hunting indigenous people of the region who lived throughout Malaysian Sarawak and Sabah, and Indonesian Kalimantan.² The Dayaks’ traditional wooden sculptures and ceremonial masks inspired the protruding almond eyes that are such a distinct feature of Soo Pieng’s figures in *Sarawak Life*, while their bodies are an imprint of the leather puppets used in *wayang kulit* performances in Malaysia and Indonesia.

Living amongst the Dayak in their longhouses during the two long visits, Soo Pieng studied the rhythms of the day, absorbed the atmosphere and activities of communal life, and committed the visual culture to his sketchbooks. There is no record of Soo Pieng revisiting Borneo in the 1970s but he returned to the location creatively through his imagination in a series of Sarawak-themed paintings. Working from the drawings made more than a decade earlier, he conflated the details he gathered in a stripped-back manner to create a coherent whole.

Among the works produced in the 1970s, *Sarawak Life* is a significant, complex painting depicting a large group

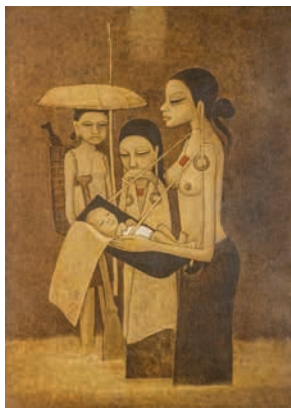
¹ Hu, W. (2023). The history of the formation of art education in Shanghai in the first quarter of the XX century. *Culture and Art*, 10, 26–35. https://aurora-journals.com/library_read_article.php?id=44221

² The 2017 centenary exhibition at the Asia Art Center, Taipei, featured forty of Soo Pieng’s works, most of which had not been shown to the public

before; it included *Sarawak Sisters*, 1953 (oil on board), which proves that Soo Pieng travelled to Borneo earlier than the documented trips. <https://asiaartcenter.org/en/exhibitions/92-cheong-soo-pieng-a-centenary-celebration-in-taiwan/works/a>

Another work of a Borneo village head titled *Penhulu*, was painted in 1953 and was in the collection of Soo Pieng’s patron Dato Loke Wan

of young men, women and children standing calf-deep in water, their open vessels in the background loaded with rattan baskets. There does not seem to be a specific single action taking place amongst the group but, by showing them standing in the water, Soo Pieng suggests that something is about to happen. It is consistent with the fact that Sarawak longhouses were always built next to rivers, which were the lifeblood of the Dayak communities. Rivers connected villages throughout the region, provided the means of transport, bathing, cooking, extraction the fibres from the *lemba* leaf for the women to weave into cloth, or leisure. The rattan basket behind the group is the kind used for gathering rice during the harvest, the field for which could be near or miles away from the village longhouse – perhaps the group are about to leave on the boats for the harvest?



Cheong Soo Pieng, *A Dayak Family*, 1975, oil on canvas, 102 x 71 cm
Sold for SGD 463,600
Larasati Singapore, 10 July 2022

Sarawak Life shares some details with another oil on canvas painted in the same year, *A Dayak Family*, 1975 (sold at Larasati in 2022 for SGD463,600/US\$331,282, premium-inclusive). Several of the figures carry long knives known as *parang landung*, a common tool used to cut *rotan* branches that were used to make furniture, baskets or flower wreaths.³ The disc-shaped hat of the woman to the

right background is the *seraung*, a traditional shallow conical Dayak hat worn to protect the wearer from the sun. While the women wear their hair in the practical and traditional *sanggul*, a neat bun drawn back to the nape of the neck, details of the two young men wearing loincloths in the foreground subtly reveal a changing world. The drawings Soo Pieng made on his visits recorded life as it mutated under the modernities of post-war British colonial rule. The youth facing us in the foreground appears to have short hair under his cap, or *ketapu*, a cut which became more usual at this time under British influence, while the young man

with his back to us has his traditionally long, thick hair spilling down his back.

Soo Pieng has included certain details that suggest this is a group of Iban people, the most populous of the Dayak population. They originated in the southern part of Sarawak, spread throughout lowland and coastal Sarawak and into neighbouring Brunei and West Kalimantan in the 19th century during the period of Dutch colonisation. The Iban women wore rattan and brass corsets known as *tangkong*, intricate constructions of cultural significance made by coiling rattan around a core and stacking up 20 or more pieces, which we can see on three figures in *Sarawak Life*. The accuracy of Soo Pieng's rendition, despite it being simplified, can be seen in surviving examples, such as a 19th century *tangkong* at the British Museum.⁴ Also typical of Iban ornaments is the tower of silver bracelets called *tumpak pirak*, which the women facing us carrying her baby wears.

The two male figures are tattooed, as was customary among some of the Dayak groups, including the Iban. Tattoo artists amongst the Iban were male and although women received tattoos for their weaving achievements, ornamentation of the body focused on men.⁵ The ink, made of soot with oil, was hand-tapped with a thorn to pierce the skin, something Soo Pieng may have personally observed. It is notable that tattooing decreased in the post-war period when Christian missionaries were at work, but the practice has returned in more recent years. Tattoos were added each time a step towards manhood was taken, and it might take 10 to 15 years to complete the body decoration. Among the first to be applied were the throat tattoos (*ukir rekong*), which we can clearly see on the figure facing us. He does not yet have the *bunga terung*, an eggplant flower symbol placed to the front of the shoulders to mark a youth's first major step towards maturity. Instead he is shown with the Iban's traditional *kelingai* pattern – stylised forms of plant and animal life such as ferns, crabs, hornbill, scorpions, deer, crocodile and dragonflies – across his neck, shoulders, upper arms and thighs.⁶ The male figure facing away

Tho before it sold at Christie's Hong Kong in May 2015. <https://www.christies.com/en/lot/lot-5904677>

³ <https://indonesianationalweapons.weebly.com/parang.html>

⁴ https://www.britishmuseum.org/collection/object/A_As1904-0416-6

⁵ Krutak, Lars. *Torches for the Afterlife: Women Tattoo Artists of North Borneo*, 23 November 2012. <https://larskrutak.com/torches-for-the-afterlife-women-tattoo-artists-of-northern-borneo/>

⁶ Gladys Tagiel et al. "The 'Kelingai Motif' in Iban's Tattoo Motif" <https://www.readkong.com/page/the-kelingai-motif-in-iban-s-tattoo-motif-a-case-study-4331947>



from us has similar tattoos but also sports six-petalled flowers on his back that approximate the *bunga senduduk*, also known as the Singapore rhododendron. The film *The Borneo Story: The Dayaks* made in 1958 by Hugh Gibb and Tom Harrison shows a man with a very similar pattern tattooed on his back.

Sarawak Life could be seen in this sense as an ethnographic work of art, where Soo Pieng has determined to record a community that was surviving despite the threat of modernisation from the outside world. But it is so much more than that: **it is a spectacular manifestation of the Nanyang philosophy by an artist at the top of his game.**

Viv Lawes

Art Historian, Sotheby's Institute of Art
University of the Arts London, Imperial College
Consultant, Larasati Auctioneers and One East Asia

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CHEONG SOO PIENG

(1917 - 1983, Singaporean)

Sarawak Life

Painted in 1975; oil on canvas; 81.7 x 101.5 cm
signed in Chinese characters on the middle right
signed in English on the reverse

S\$ 280,000 - 380,000
US\$ 216,500 - 293,800

Provenance:
Acquired directly from the artist's family by the present owner

Literature:
The Singapore Mint, *Reminiscence of Singapore's Pioneer Art Masters*, exh. cat. Takashimaya Art Gallery Tower A., Singapore, 1994 (illustrated, unpaginated).

Exhibited:
Singapore, Takashimaya Art Gallery Tower A., *Reminiscence of Singapore's Pioneer Art Masters*, March 1994.

Pickup point: Singapore



☐ Written Bid
 ☐ Phone Bid

Sale Title
**MODERN AND CONTEMPORARY
 SOUTHEAST ASIAN ART**

Date
19 September 2026

Sale Code
"COMMUNITY"

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.

Arranging Payment

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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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.

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

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

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).

BEFORE THE SALE

Examination of goods

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:

- any statement as to the authorship;
- origin;
- date and age of the lot;
- attribution;
- genuineness;
- provenance and conditions of any lot.

Larasati does not make or give, nor has any person in the employment of Larasati any authority to make or give, any representation or warranty regarding the authorship, origin, date, age, size, medium, attribution, genuineness, description, provenance, condition or estimate selling price of any lot.

Catalog descriptions

Statements by us in the catalog or condition report, or made orally or in writing elsewhere, regarding the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimate

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.

Buyers Responsibility

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 35 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.

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.

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Siokopelle

24.11.2020