



LARASATI
auctioneers

MODERN AND CONTEMPORARY
SOUTHEAST ASIAN ART

8 November 2025







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MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

AUCTION

SATURDAY, 8 NOVEMBER 2025
starting from 4 pm (Singapore) | 3 pm (Jakarta)

PREVIEW

Friday, 7 November 2025 (11 am - 7 pm)
Saturday, 8 November 2025 (11 am - 3 pm)

VENUE

ORCHARD RENDEZVOUS HOTEL
Antica V, Level 6
1 Tanglin Road, Singapore 247905

SALE NUMBER

SPA 068 "CANTIK"

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

+62 811 116 5778
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.

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

Bidding by Internet LIVE Auctions

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

1. BEFORE THE AUCTION

Pre-sale Estimates

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

Reserves

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

Condition of Lots

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

2. THE AUCTION

Conditions of Business

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

Bidding at Auction

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

Consecutive and Responsive Bidding

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

Bidding Increments

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

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

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

Absentee / Written Bids

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

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

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

Bidding by Telephone

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

Successful Bids

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

Currency Conversion

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

3. AFTER THE AUCTION

Payment

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

Collection

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

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

Storage and Insurance

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

Packing and Handling

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

Shipping

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

Bidders Details

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

Family Name : _____ Given Name : _____

Address : _____ Postcode : _____

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

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

*Please provide your copy of ID

BANK REFERENCES :

Name of Bank & Branch : _____

Account No. : _____ Contact Name : _____

Tel No. : _____

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

OTHER REFERENCES :

Name : _____ Tel No. : _____

Address : _____

Please register me for the following session :

LARASATI - Modern and Contemporary Southeast Asian Art (Saturday, 8 November 2025)

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

Signature : _____ Date : _____

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

PAYMENT FOR PURCHASE CAN BE MADE IN BANK TRANSFER 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.

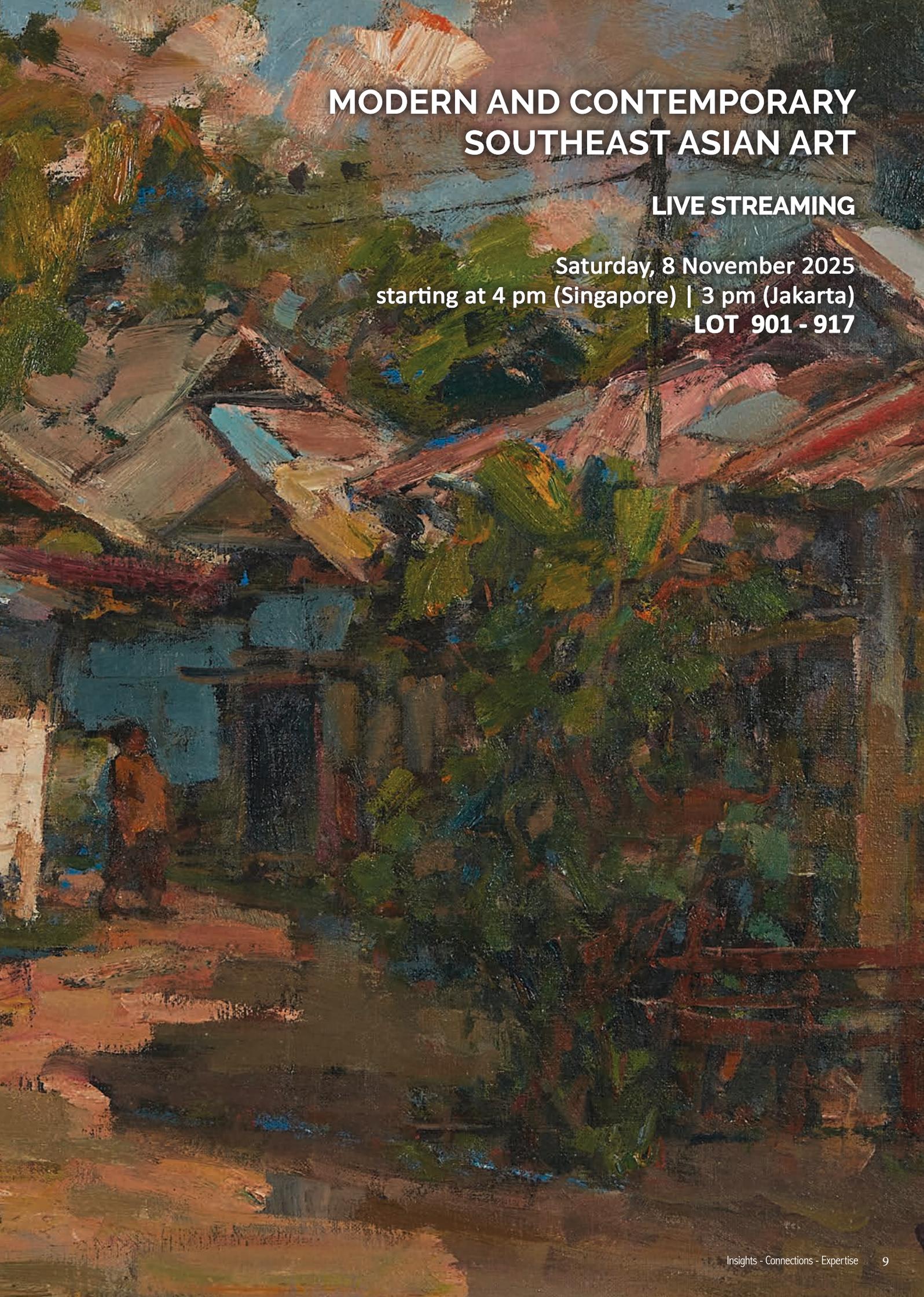
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Indonesia: Jl. Pasuruan no. 1C, Menteng, Jakarta 10310, Indonesia • Tel. +62 21 315 5923, 315 6110, +62 811 116 5778





An abstract painting with a complex, layered composition. The background is a dense mix of colors including earthy browns, vibrant greens, deep blues, and warm oranges. The brushstrokes are thick and expressive, creating a sense of movement and depth. The overall effect is a rich, textured visual field.

MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

LIVE STREAMING

**Saturday, 8 November 2025
starting at 4 pm (Singapore) | 3 pm (Jakarta)
LOT 901 - 917**



901

RADEN MAS PIRNGADIE

(1875 - 1936, Indonesian)

Indonesian Landscapes

oil on canvas laid on board: 20 x 31 cm
signed on lower left

S\$ 1,800 - 2,800
US\$ 1,390 - 2,165

Provenance:
Zeeuws Veilinghuis, December 13, 2023, Middelburg, Netherlands, lot 517

Pick up point: Singapore



902

ABDULLAH SURJOSOE BROTO

(1878 - 1941, Indonesian)

Sawah Landscape with Mountain

oil on canvas: 27 x 57 cm
signed on lower left

S\$ 800 - 1,500

US\$ 620 - 1,160

Provenance:

Zeeuws Veilinghuis, November 13, 2022, Middleburg, Netherland, lot 535

Pick up point: Singapore



903

AL HIRSCHFELD

(1903 - 2003, American)

a. Djanger, Bali

b. Legong, Bali

executed in 1941; original lithograph on paper

limited edition of 1000

30 x 23 cm (each)

signed in the plate

S\$ 400 - 700

US\$ 310 - 540

This lot is accompanied with certificate of authenticity from The Great Dane Collection, Philadelphia, Pennsylvania.

Publisher:

Hyperion Press New York

Pick up point: Singapore





904

HUANG FONG

(1936 - 2004, Indonesian)

Harvesting

Painted in 1979; oil on canvas; 48 x 62.5 cm

signed on lower right

signed and dated on the reverse

S\$ 1,200 - 1,500

US\$ 930 - 1,160

Pick up point: Singapore



905

ARIE SMIT

(1916 - 2016, Dutch Indonesian)

Balinese Temple

executed in 1971; acrylic on paper; 15 x 20 cm
signed and dated on lower right

S\$ 1,200 - 1,800

US\$ 930 - 1,390

Provenance:
Previously in the collection of Mr. Jusuf Wanandi

Pick up point: Singapore



906

ABDUL AZIZ

(1928 - 2002, Indonesian)

Portrait of A Girl Looking Out A Window

Painted in 1987; oil on canvas; 49.5 x 40 cm (frame 71 x 61 cm)
signed and dated on upper left

S\$ 4,000 - 6,000
US\$ 3,090 - 4,635

Provenance:

- Neka Art Gallery, Ubud, Bali
- Private Collection, Asia

Pick up point: Singapore



907

HOFKER WILLEM GERARD

(1902 - 1981, Dutch)

Onze Volkstuin (Our Allotment Garden)

Painted in 1956; oil on canvas; 40 x 30.5 cm

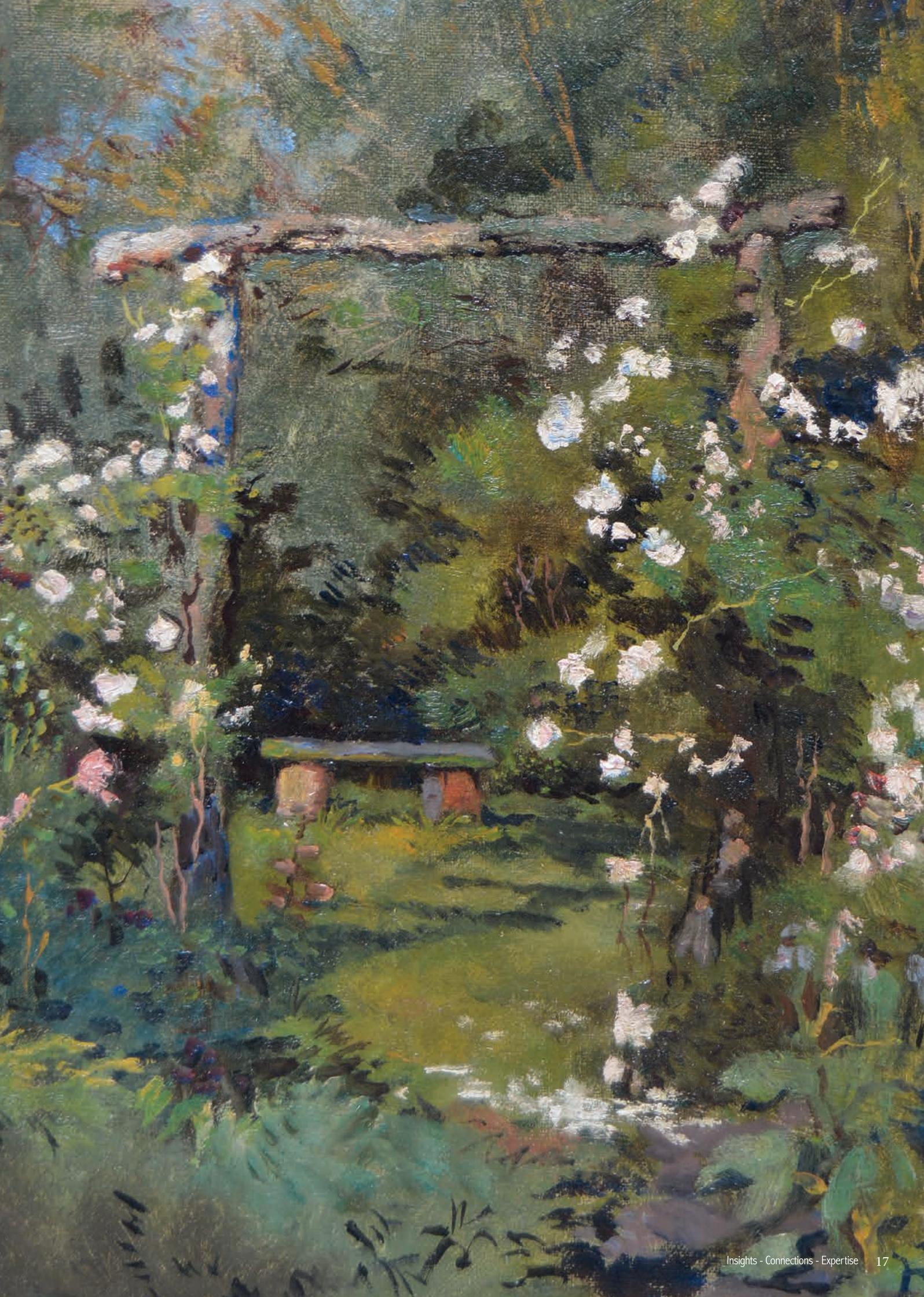
signed and dated on lower left

inscribed, dated and signed on the reverse

S\$ 6,000 - 9,000

US\$ 4,635 - 6,950

Pick up point: Singapore





908

KOEBOE SARAWAN

(b. 1961, Indonesian)

Imaji Wayang (Shadow Puppets Imagery)

Painted in 2019; oil on canvas; 100 x 80 cm
inscribed, signed and dated on the reverse

S\$ 5,800 - 8,800

US\$ 4,480 - 6,795

Pick up point: Singapore





909

ARIFIEN NEIF

(b. 1955, Indonesian)

Flower Symphony

executed in 1996; acrylic on paper; 55 x 40 cm
signed and dated on lower right

S\$ 1,500 - 2,200
US\$ 1,160 - 1,700

Literature:

Amir Sidharta (ed.), *Arifien: the life and fantasy of an emerging Indonesian painter*, Museum Universitas Pelita Harapan Press, 1997, Indonesia. Illustrated in colour, p. 143

Pick up point: Singapore





910

ROBY DWI ANTONO

(b. 1990, Indonesian)

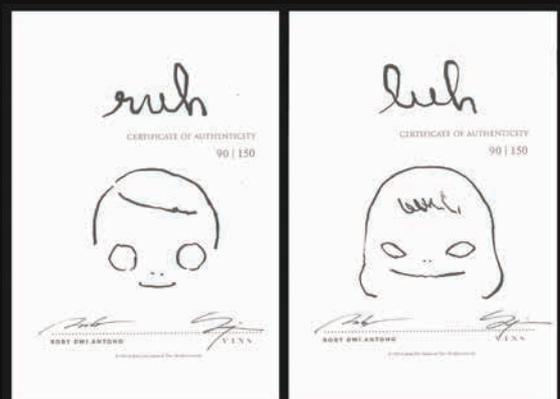
Luh & Ruh

executed in 2021; poly-resin sculpture produced by VINS
 ed. 90/150; 29 x 22 x 22 cm (each)
 wooden box 38 x 24 x 32 cm (each)

S\$ 1,200 - 2,000
US\$ 930 - 1,545

This lot is accompanied with certificate of authenticity from VINS signed by the artist

Pick up point: Singapore





TAN CHOH TEE

Tan Choh Tee (*b. 1942, Guangdong, China*) is a prominent Singapore artist known for his impressionist-style oil paintings depicting landscapes of Singapore in the 70s to 80s. Tan was awarded the Cultural Medallion for Visual Arts in 2006 for his contributions to the local arts scene.

Tan is influenced and inspired by the Impressionism artists. He is known for his series of oil paintings of Chinatown. His other favourite themes are old buildings and fast disappearing landscapes of urban Singapore.

Tan was born in China but immigrated to Singapore in 1953 when he was 12 years old. After arriving in Singapore, Tan helped out at his father's jewellery shop in South Bridge Road. After five years of working in his father's shop, Tan decided that he had no interest in the business and that he wanted to paint. In 1958, he enrolled himself into the Nanyang Academy of Fine Arts (NAFA) and studied under renowned artists like Cheong Soo Pieng and Georgette Chen.

Tan graduated from NAFA in 1962 and went to work for publisher McGraw-Hill Far East as a book designer. In 1976, Tan resigned from his work to become a full-time artist. In that same year, he won the former Ministry of Culture's Special Award at the National Day Art Exhibition.

In the early 1970s, Teo discovered that many parts of Chinatown were fast vanishing under the government's redevelopment plans. Tan had special feelings for the place as he has grown up in this area. He felt an urgent need to capture the nostalgia, charm, history and heritage of the Chinatown he loved. He raced against time and bulldozers, trying to capture all the old and disappearing buildings and scenes on canvas before they disappeared forever.

In 1976, he resigned from his book designer job – a job which he had held for the last 13 years – to become a professional artist. In 1984, Tan returned to NAFA, his alma mater, to teach. He subsequently went on to attend a masterclass at the Central Academy of Fine Arts in China in 1987.

In the 1980s and 1990s, Tan started to venture overseas to countries like Thailand, Indonesia, India, Nepal, Myanmar, Cambodia and Taiwan to paint. He also went to the United States and Europe on exchange programmes. Tan started to travel to China to paint in the 2000s.

Tan has held more than 50 solo exhibitions and participated in many group exhibitions in places such as Russia, Germany, France, the United Kingdom, Japan, Korea, Taiwan, Hong Kong and Indonesia. His works have been acquired by prestigious international auction houses Christie's and Sotheby's.

Tan's works are collected by the National Gallery Singapore, National Museum of Singapore, the National Museum of Negara Brunei Darussalam and several other institutions, corporate organisations and many private collectors.



911

TAN CHOH TEE

(b. 1942, Singaporean)

Kampong Lorong Buangkok

Painted in 1993; oil on canvas; 50 x 65 cm
signed and dated on lower right

S\$ 18,000 - 28,000
US\$ 13,900 - 21,625

Pick up point: Singapore

CHOO KENG KWANG

Choo Keng Kwang (*b. 3 June 1931, Singapore–d. 14 December 2019, Singapore*), a first-generation Singaporean artist, was well-known for his oil paintings of landscape, animals and nature. A former school principal of Sin Hua School, Choo later headed the Art Education Department of the Nanyang Academy of Fine Arts (NAFA) until his retirement.

Born in Singapore on 3 June 1931, Choo was the only son of a Teochew diamond trader, Choo Kim Kye. As a young child, Choo's interest in fine arts was sparked by comics and print-cartoons that he enjoyed reading. He attended Catholic High School and braved criticism and disapproval from his school teachers for enrolling in art courses at NAFA. His hard work and determination paid off when he graduated in 1953 with two certificates, one from Catholic High School and the other from NAFA.

Choo did not become a full-time artist upon graduation. Instead, he began his career as a teacher and subsequently became the school principal of Sin Hua School at Upper Changi Road. He had married by this time and had to support a family of nine, including his elderly parents, his wife – Nah Chong Ngian, as well as her six brothers.

Although Choo is primarily known as an artist, he had spent more than 30 years in public education. Even in his professional career, Choo sought to improve the teaching of the arts. In 1984, he was seconded to NAFA where he was appointed a senior lecturer, before becoming head of the Art Education Department.

Choo held and participated in numerous solo and group art exhibitions in Singapore and abroad. His works toured Southeast Asia, Japan, Europe and the United States. In November 1990, he became the first Singaporean artist to participate in a cultural exchange exhibition in Jakarta, Indonesia. In July 1993, he was invited to exhibit his paintings in Brunei to commemorate the Sultan of Brunei's 47th birthday. His artworks are sought-after by art collectors, national leaders, museums, as well as public and private corporations.

For his contributions to art and education, Choo was conferred the Public Service Medal (PBM) in 1976 and the Long Service Award (PBS) in 1986.



912

CHO KENG KWANG
(1931 - 2019, Singaporean)

Dressing Up

Painted in 1993; oil on canvas; 105 x 150 cm
Signed and dated on lower right
Signed and dated on the reverse

S\$ 20,000 - 30,000
US\$ 15,445 - 23,170

Pick up point: Singapore



913

NEE CHEONG, TENG

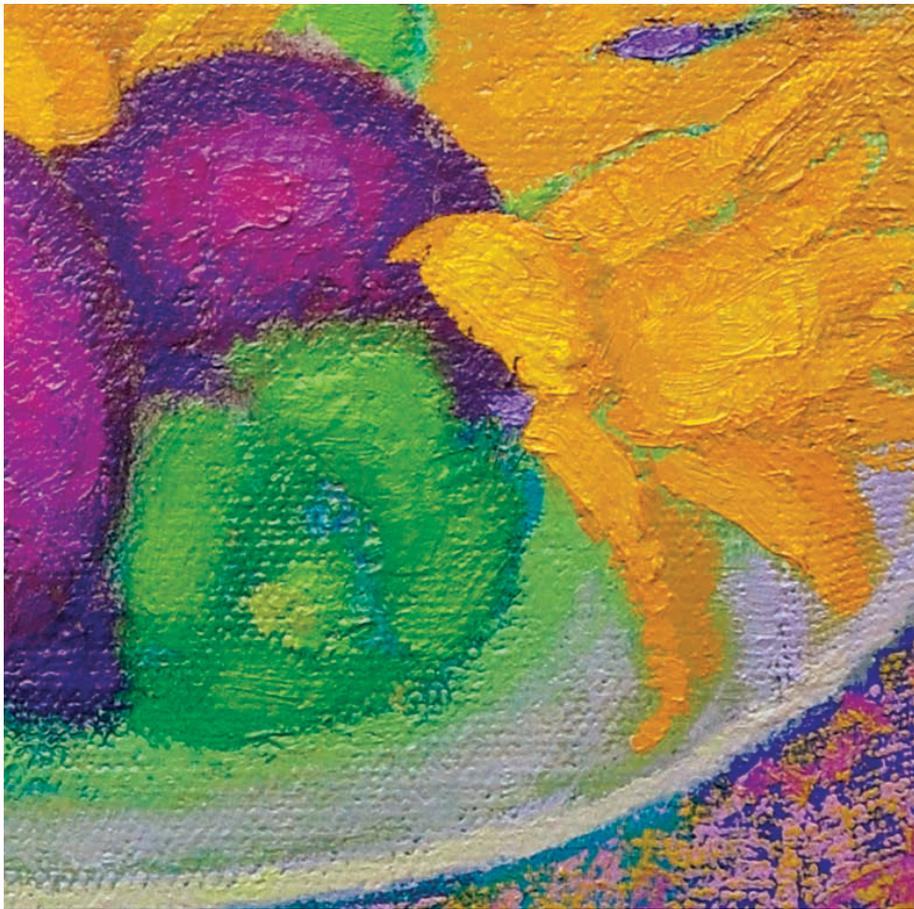
(1951 - 2013, Singaporean)

Still Life

Painted in 2009; oil on canvas glued on board; 31 x 24 cm
inscribed, signed and dated on lower side

S\$ 1,500 - 2,200
US\$ 1,160 - 1,700

Pick up point: Singapore



LIU KANG

Liu Kang (*b. China 1911 – d. Singapore 2004*) was an influential pioneering Singapore first-generation artist, art educator and critic who, together with Cheong Soo Pieng, Chen Chong Swee and Chen Wen Hsi, birthed the Nanyang style. In 1952, the four of them went on their historic excursion to Bali where they stayed for a few months and were greatly inspired by the sights, sounds, rhythms and colours of Bali, resulting in the birth of the Nanyang style of art.

An instrumental figure in the development of the Singapore art scene, Liu Kang was recognised for his many contributions to art in Singapore. He received the Bintang Bakti Masyarakat (Public Service Star) in 1970 and the Pingat Jasa Gemilang (Meritorious Service Medal) in 1996 for his contributions to art in Singapore.

Born in 1911 in Yongchun, China, a six-year-old Liu Kang moved with his family to Muar, Malaya where his father purchased a rubber plantation. Liu attended Chung Hwa School and then Chinese High School in Singapore, and was sent to China to continue his secondary school education in Jinan University Middle School in Shanghai. During the school holidays, Liu attended a two-month long art course at the Shanghai Academy of Fine Arts. At the academy, he learnt much under the mentorship of his principal Liu Haisu.

After graduating from the academy in 1928, he together with Chen Jen Hao, Liu travelled to Paris, France to further his art education at the Académie de la Grande Chaumière from 1929 to 1933. In this new artistically rich environment, he found great inspiration in the works of Gauguin, van Gogh, Matisse and *Cézanne*.

Completing his course at the Académie de la Grande Chaumière, Liu returned to Shanghai and joined the Shanghai Academy of Fine Arts as its youngest professor, teaching Western Painting. In 1937, shortly after marrying Chen Jen Ping, Shanghai fell to the Japanese Invasion and the couple moved to Malaya.

In 1957, Liu held his first solo exhibition at the Victoria Theatre Hall. The works showed the artist in a new phase of maturity, which saw him seeking to represent the experience of the Chinese diaspora in Southeast Asia.

In 1968, he became a founding member of the Singapore Art Society, and served as its president for 11 years until 1979.

In 2003, Liu Kang donated over 1,000 paintings and sketches, to the Singapore Art Museum. The following year, he passed away at the age of 93 in Singapore.

In 2011, his artistic achievements were celebrated with a retrospective exhibition *Liu Kang: A Centennial Celebration*, organised by the National Art Gallery, Singapore and held at the Singapore Art Museum. The 100 works, sketches, essays and artefacts on display took audiences through the artistic journey of Liu Kang from a young migrant artist to national treasure.



914

LIU KANG

(1911 - 2004, Singaporean)

Still Life

executed in 1959; pastel on paper; 30 x 48 cm
signed and dated on lower left

S\$ 8,000 - 12,000

US\$ 6,180 - 9,270

Pick up point: Singapore

Georgette Chen

PORTRAIT OF MADAM TAN HONG SIANG

This ravishing pastel portrait by Georgette Chen was made in the same year that Singapore became independent. At 60 years old, the artwork has, like Singapore, stood the test of time. It is the first work by Chen to be offered at auction this year and is riding the wave of Chen's already formidable reputation as it rises higher through a series of significant institutional exhibitions and art market records.

The sitter is Madam Tan Hong Siang (1914-2008), who started her tertiary education as a medical student but moved to London with her husband in 1950 and studied law as a mature student. On returning home, she was called to the Bar in 1953 and went to the top of Singapore's establishment as Vice-Chair of the Telecommunication Authority.¹ Like Chen, who she championed and with whom her son studied art, she broke barriers in Post-war Singapore.

The portrait shows an attractive, fashionable and poised woman. She looks less than her 50 years and her appearance is consistent with photographs of women in Singapore society in the 1960s. The warm mid-tone of the paper allows the pastel to pop, particularly in the white background to the pattern of the blouse that Madam Tan wears. As is typical in drawing practice, the presence of the artist is readable in the mark-making. We can see how quick, fluid gestures in the blouse reveal her mastery of line; the smooth gradation of light and shade in the face reveals mastery of tone; and the utterly believable rendition of flesh and clothing reveals her mastery of colour.

Chen is celebrated as the leading female Pioneer Artist in the Singapore arts scene. She is an international figure whose work has become canonical in Singaporean art history, and whose life has continued to fascinate the art world – not least because of the uncertainty surrounding her origin story. Hailing from a wealthy merchant family, her father was a political anarchist, entrepreneur and art dealer who split his time between Paris, London and Shanghai, returning permanently to China in 1911. This constant movement, and the fact that Chen herself was elusive about details of her birthplace, makes the occasion of her parents' fourth daughter's birth difficult to place with certainty.

Was Georgette born in Zhejiang province in 1906, or in Paris in 1907? In terms of her practice, the question is irrelevant. Her Chinese family culture and her training and lived experiences – nature and nurture – are more prescient in terms of the Nanyang sensibilities she embraced after coming to Singapore in 1953. She attended art classes first in Shanghai and then at the Art Students League in New York in 1926-27, an atelier with plurality in its approaches to art education and forms of practice at its core. She then moved to Paris, where she had spent her childhood and adolescence. Here she joined the Académie Colarossi, one of the two most influential and cosmopolitan art schools in Paris, ranking alongside Académie Julian. Concurrently she attended the Académie Biloul, which seems to have been the studio of the painter Louis-François Biloul (1874-1947), a painting teacher at the École des Beaux-Arts.

In 1930, the year she married her first husband, the Chinese Foreign Minister Eugene Chen (1878-1944), she exhibited at the Salon d'Automne. NAFA artist Liu Kang (1911-2004), who was in Paris at the time, describes her from memory in a 1953 essay as "youthful, lively and elegant", and comments that in her work "she imbues every line, every brushstroke and every colour with specific meaning".² Contemporaneous writer Marco Hsü, in his *A Brief History of Malayan Art* (1963), records that as well as exhibiting in the Salon d'Automne she also participated in the Salon des Indépendents, Salon des Tuileries as well as the Women Painters' Exhibition in the Musée Jeu du Paume and the Paris Exposition in 1937.³



Source:
<https://www.facebook.com/groups/692779990843893/permalink/4311715392283650/?app=fbl>

¹ Prestige Gallery, Singapore, [COLLECT:ED Online Guided Tour]. <https://prestigearts.com.sg/collected/>

² Liu Kang, 'The Art of Georgette Chen', in *The Selected Essays*, 1953; translated and reproduced in Re-Connecting, T.K. Sabapathy (Ed.), Institute of Contemporary Arts Singapore: 2005, pp.118-120.

³ Marco Hsü, *A Brief History of Malayan Art*, 2nd edition, translated from Chinese to English by Lai Chee Kien. Millennium Books, Singapore: 1999, p.77. Hsü states that the Women Painters' Exhibition took place in Germany but this would appear to be mistaken. Instead, it seems that she exhibited with the Society of Modern Women Artists, who formed in 1930 and held an annual exhibition in Paris between 1932 and 1938.



915

GEORGETTE CHEN
(1906 - 1993, Singaporean)

Portrait of Madam Tan Hong Siang

executed in 1965; pastel on paper; 47 x 32 cm
signed and dated on lower right

S\$ 50,000 - 70,000
US\$ 38,610 - 54,055

Provenance:

- Acquired directly from the artist, thence by descent to the Private Collection, Asia
- Modern and Contemporary Art Morning Session, Christie's Hong Kong, 3 December 2020, lot # 297

Pick up point: Singapore

She was learning and developing in the intellectual hub of the art world, absorbing a Parisian Post-impressionist idiom of expressive, short brushstroke, light and colour. It was these painterly qualities that stayed with her for life, her rigorous training in drawing lying beneath structures even as her nascent Nanyang sensibility grew after she moved permanently to Singapore in 1953. In this sensibility, or philosophy, we see the spirit and motifs of South-east Asia, executed with a fusion of Chinese and Western compositions and materials.

Like so many millions, she faced hardships between the years in Paris and the move to Singapore. Arrested by the Japanese when she and Eugene lived in Hong Kong in the early 1940s, the couple were placed under surveillance by the Japanese in Shanghai from 1942. Some 28 years older than his wife, Eugene Chen passed away in 1944. Georgette remarried and divorced in a short few years afterwards, but the move to Singapore was the invisible line where she launched in to the next phase of her life. Artistically, it was the most important one. She soon began to teach at NAFA part-time until her retirement in 1981. From her studio at 41 Siglap Plain, which was “frequented by local as well as international artists and scholars,”⁴ Chen drew and painted to increasing admiration.

Ranking in Artprice’s top 1000 artists in 2024, Chen’s visibility as a key figure in Singapore’s art historical canon is matched by her rising profile in the art market. She was long celebrated as a Pioneer Artist, with the most extensive retrospective during her lifetime held in 1985 at the National Museum Art Gallery in Singapore. Her position was made even more institutionally significant in 2020, nearly three decades after her death, when the National Gallery Singapore mounted a retrospective titled ‘Georgette Chen: At Home in the World’.



Georgette Chen; White Orchids (c. 1965)
oil on canvas; 33.4 x 46.5 cm
Hammer Price: SGD 480,000
Sotheby's Singapore, 9 June 2024

Over the last few years her long-standing auction sales record of HKD9.16m (US\$1.18m, premium-inclusive), set in 2013 for *Lotus Symphony*,⁵ was broken five time times between 2021 and 2023. The current record is *Still Life with Big Durian* (c.1965), which stands at HKD14.29m (US\$1.82m, premium-inclusive).⁶ Most of her most prominent auction records were achieved with works created in the 1960s, the period from which our pastel portrait comes. Only last year (2024) her work featured in the ‘Historical Core’ of the Venice Biennale’s Central Pavilion, which focused on the Global South in order to set artistic bench-markers against, rather than in terms of, the Western canon.⁷ In a poetic counterpoint with the 60th year of Singapore’s independence and the 60th anniversary of Chen’s *Portrait of Madam Tan Hong Siang*, the Venice Biennale was celebrating its 60th edition.

While her still-lifes hold the sales records, Chen’s portraits are renowned for their spareness and sensitivity. Her 1946 *Self-Portrait* in the National Gallery of Singapore (oil on canvas, 22.5x17.5cm), has been reproduced numerous times in the media as a kind of poster child of Singaporean identity. Liu Kang referred to the self-portrait in his 1953 essay, writing: “Looking at her self-portrait, one can immediately tell that this is a person whom you would like to have as a close friend because there is not one single stroke of dull colour in the whole canvas.”⁸

The same could be said of the *Portrait of Madam Tan Hong Siang*. It is an affectionate portrait of Chen’s stalwart friend and supporter, who was an active member of the Singapore art circle that sustained Chen in her professional practice, just as she nurtured generations of students during her 27 years at NAFA.

A retrospective exhibition on this artist titled “Georgette Chen: At Home in The World” is currently being held at Hexiangning Art Museum, China from 9 August – 7 December 2025 organized by Hexiangning Art Museum and National Gallery Singapore.

⁴ Ibid, p.77

⁵ Sotheby’s Hong Kong, 5 October 2013

⁶ Christie’s Hong Kong, 28 May 2023

⁷ Marian Ang, ‘Women Embodying Foreignhood: Anita Magsaysay-Ho, Georgette Chen and Beatriz Milhazes’, Sotheby’s, 28 May 2024. <https://www.sothebys.com/en/articles/women-embodying-foreignhood-anita-magsaysay-ho-georgette-chen-and-beatriz-milhazes>

⁸ Liu Kang, ‘The Art of Georgette Chen’, in *The Selected Essays*, 1953; translated and reproduced in *Re-Connecting*, T.K. Sabapathy (Ed.), Institute of Contemporary Arts Singapore: 2005, pp.118-120.



JEREMY-DUN

AFFANDI

In *Buffaloes Ploughing the Rice Field* (1976), Indonesia's modern master Affandi transforms a humble agrarian scene into a tempest of motion, emotion, and spiritual energy. The canvas quivers with life—earth and sky swirl together in restless harmony, animated by the vigorous movement of man and beast. Through dynamic strokes of ochre, black, green, and blue, Affandi captures not just a moment of rural labour, but the eternal rhythm of creation itself. The buffaloes and the ploughman dissolve into the very soil they till, their bodies rendered as pulsating lines of energy, testifying to Affandi's lifelong belief in the unity of all living things.

"I paint with feeling," Affandi once explained, "for feeling is life itself."¹ This declaration forms the key to understanding his art. He did not seek to depict appearances but to translate emotion directly onto canvas. His unconventional method—squeezing paint straight from the tube and shaping it with his fingers—was an extension of this philosophy. The act of painting became a form of communion, as tactile and immediate as the labour of the farmer in his field. "When I paint," he reflected, "the only things that exist are God, the subject, and myself."²

In this work, that trinity finds profound expression. The spiritual and the physical intertwine: the heaving buffaloes, the furrowed soil, the looming sky—all are rendered in a storm of pigment that evokes both toil and transcendence. The painting's sweeping rhythm mirrors the cyclical nature of life—the endless turning of seasons, of ploughing, planting, and harvest.

Created during the later phase of Affandi's career, *Buffaloes Ploughing the Rice Field* stands as a testament to his enduring empathy for the ordinary lives that form the heart of Indonesia. The buffaloes, symbols of strength and humility, become avatars of perseverance and harmony with nature. Here, Affandi's vision transcends realism: he paints the invisible energies that bind humanity to the land. What we witness is not merely a scene, but an act of devotion—a hymn to labour, to the divine in the everyday, and to the indomitable pulse of life itself. Undoubtedly, in the vast canvas of Indonesian modernism, Affandi (1907–1990) stands as a titan, his expressionist fervour transforming the mundane into the monumental.

¹ *Affandi*, Exhibition Catalogue, National Gallery of Indonesia, 2007

² Quoted in *Art and Soul of Affandi*, ArtDesignCafe, 1994.



916

AFFANDI

(1907 - 1990, Indonesian)

Buffalo Ploughing the Rice Field

Painted in 1976; oil on canvas; 99 x 129 cm
signed with the artist's monogram and dated on centre right

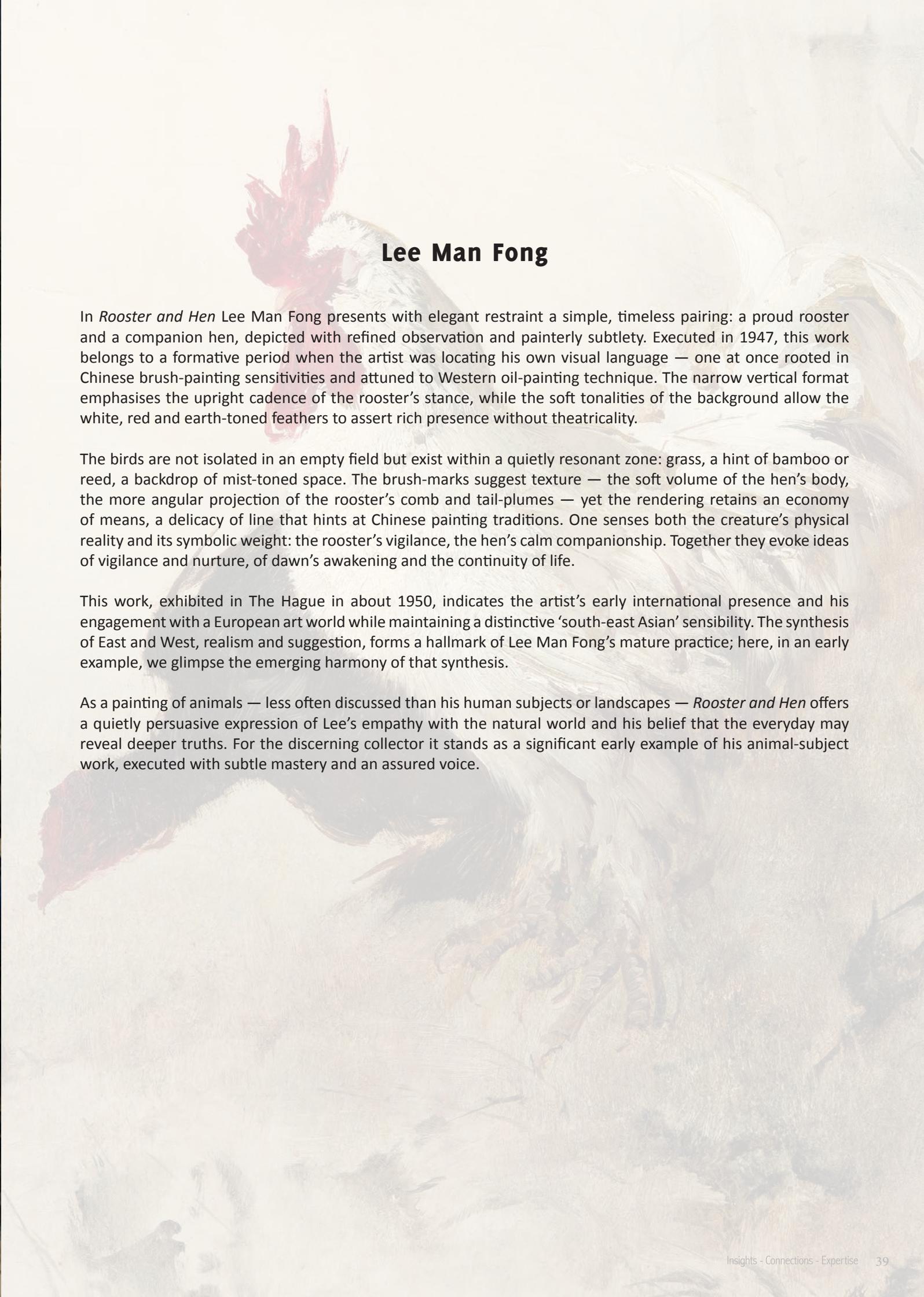
S\$ 95,000 - 150,000
US\$ 73,360 - 115,830

Provenance:

- Private Collection Melbourne (Australia), who acquired directly from the artist in 1976.
- Private Collection, Asia

Pick up point: Singapore





Lee Man Fong

In *Rooster and Hen* Lee Man Fong presents with elegant restraint a simple, timeless pairing: a proud rooster and a companion hen, depicted with refined observation and painterly subtlety. Executed in 1947, this work belongs to a formative period when the artist was locating his own visual language — one at once rooted in Chinese brush-painting sensitivities and attuned to Western oil-painting technique. The narrow vertical format emphasises the upright cadence of the rooster's stance, while the soft tonalities of the background allow the white, red and earth-toned feathers to assert rich presence without theatricality.

The birds are not isolated in an empty field but exist within a quietly resonant zone: grass, a hint of bamboo or reed, a backdrop of mist-toned space. The brush-marks suggest texture — the soft volume of the hen's body, the more angular projection of the rooster's comb and tail-plumes — yet the rendering retains an economy of means, a delicacy of line that hints at Chinese painting traditions. One senses both the creature's physical reality and its symbolic weight: the rooster's vigilance, the hen's calm companionship. Together they evoke ideas of vigilance and nurture, of dawn's awakening and the continuity of life.

This work, exhibited in The Hague in about 1950, indicates the artist's early international presence and his engagement with a European art world while maintaining a distinctive 'south-east Asian' sensibility. The synthesis of East and West, realism and suggestion, forms a hallmark of Lee Man Fong's mature practice; here, in an early example, we glimpse the emerging harmony of that synthesis.

As a painting of animals — less often discussed than his human subjects or landscapes — *Rooster and Hen* offers a quietly persuasive expression of Lee's empathy with the natural world and his belief that the everyday may reveal deeper truths. For the discerning collector it stands as a significant early example of his animal-subject work, executed with subtle mastery and an assured voice.



917

LEE MAN FONG

(1913 - 1988, Indonesian)

Rooster and Hen

Painted in 1947; oil on board; 98 x 41.5 cm
signed and dated autumn 1947 on the upper left.

S\$ 78,000 - 120,000

US\$ 60,235 - 92,665

Provenance:

Exhibited:

Lee Man-Fung, exhibition rooms Kunst van onze Tijd, Mauritsplein, The Hague, around 1950.

Provenance:

- Acquired directly from the artist in the Netherlands, and remained always in the same Dutch family.
- "Exclusive Items" Zeeus Veilinghuis, Netherlands, 22 November 2022, lot 39.
- Acquired from the above sale, Private Collection, Asia

Pick up point: Singapore

<input type="checkbox"/>	Written Bid
<input type="checkbox"/>	Phone Bid

Sale Title
MODERN AND CONTEMPORARY
SOUTHEAST ASIAN ART

Date
8 November 2025

Sale Code
"CANTIK"

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.

Payment for purchase must be made by bank transfer in favour of One Larasati Arts.

AFTER THE HAMMER IS DOWN, ONE LARASATI ARTS WILL NOT ACCEPT ANY CANCELLATION. ONE LARASATI ARTS DOES NOT ACCEPT CREDIT CARDS AS PAYMENT OF PURCHASE.

One Larasati Arts Pte Ltd.
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Tel: +62 811 116 5778

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Date _____

Address _____

Telephone / Home _____ (Business)

City _____ Country _____

Zip Code _____ Email _____

*Please provide your copy of ID

BANK REFERENCES :

Name of Bank & Branch: _____

Account No. : _____ Contact Name : _____

Tel No. : _____

OTHER REFERENCES :

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Address : _____

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

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

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\$

(please print or type)

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

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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 45 working days, we shall in addition be entitled to exercise any one or more of the following remedies:

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

Failure to collect

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

Forgeries

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

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

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

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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