



ASIAN
MODERN
FINE ART

SIDHarta
auctioneer

Live Auction

Saturday, 22 February 2025
@ 14.30

Viewing

Friday - Friday
7 - 21 February 2025
@ 11:00 - 19.30

Venue

Sidharta Auctioneer
The Darmawangsa Square # 265
Jl. Darmawangsa VI, Jakarta 12160



Neif 2016

ASIAN MODERN AND CONTEMPORARY ART AUCTION

ONLINE BIDDING STARTS ON

Saturday, 1 February 2025

LIVE AUCTION

Saturday, 22 February 2025

@ 14:30

PUBLIC VIEWING

Friday - Friday

7 - 21 February 2025

@ 11:00 - 19.30

VENUE

Sidharta Auctioneer

The Darmawangsa Square # 265

Jl. Darmawangsa VI, Jakarta 12160

Direct Phone or Written bidding facilities available at info@sidharta.co

Online bidding & registration, click: <https://auctions.sidharta-auctioneer.com/>

REGISTER NOW

Inquiry:

m: +62 816 1041 46

wa: +62 813 1255 5543

The sale will be conducted in English. Bidding is carried out in Indonesian Rupiah and US Dollars. All sales are subject to the conditions printed in this catalog and the attention of all interested parties is drawn to this information.



MESSAGE FROM THE CEO OF SIDHARTA AUCTIONEER

Dear Art Lover & Collector,

Welcome to this year first edition of Asian modern and contemporary art auction by Sidharta Auctioneer.

Among the collections, we are featuring a few unique artworks by Affandi, Agus Suwage, Arifin 'Neif', Arie Smit, Johan Rudolf Bonnet, Dede Eri Supria, Ernest Dezentje, Faisal Habibie, Han Snel, John van der Sterren, the rare Nyoman Gunarsa that was commissioned in 1973. Special compilation of established artists of Bandung, AD. Pirous, Ahmad Sadali and Sunaryo. On the sculptures, we have But Muchtar, Dolorosa Sinaga and Redy Rahadian.

Please ask for the condition report of the artwork that you are interested in and visit our gallery to preview it in person. Some lots are accompanied by the certificate and narrative.

All will be auctioned online and also live on February 22, 2025. You may want to start bidding it now to stay ahead. All auction facilities are available and if you need our assistance in written or phone bidding, we are more than happy to do so.

Enjoy the selection and happy bidding!

Warmest regards,

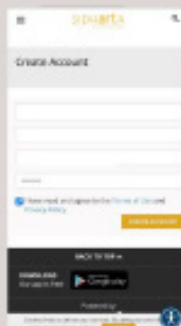
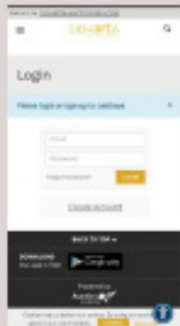
Syanda Kunto-Prabowo

CEO & Co-Founder
Sidharta Auctioneer



HOW TO BID

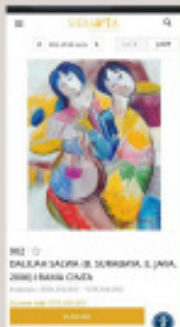
If you would like to bid the lots that you are interested, to participate please do the following steps:



OPEN SIDHARTA WEBSITE

- Using your Phone
- Auctions.sidharta-auctioneer.com
- Go to Online Auction
- Register To Bid
- Create Account
- Login

If you are interested and want to bid the lots



CLICK VIEW LOTS

- Scroll down to the lot in which you are interested
- Click on the number of the lot
- Click Place bid
- Click Slect Amount of your ceiling bid
- Click Submit

You will get a notification that you are "winning" the lot

- It does not mean that you have won the lot.
- You have to wait until the Live Auction has taken place
- You may have to compete with Live Auction bidders, so please monitor the bids and continue to bid if you would like to win the lot.

Further assisstan please contact:
+6272788366 or +628131255543

**REGISTRATION FORM
ASIAN MODERN & CONTEMPORARY ART AUCTION**

Paddle Number:
Registration Number:

I wish to place the following bids for the following auction on 22 February 2025 . Each bid is per lot as indicated and is accepted subject to the Terms for Buyers printed in this catalog. I am aware that Sidharta Auctioneer will strive to obtain the items for the most reasonable price possible. I am also aware that a premium of 22% will be added to the Hammer Price. Refundable deposit Rp. 10.000.000 applied for first time bidder of Asian Modern Fine Art Auction.

Please tick the appropriate box to indicate bid type:

Regular Bid

Written Bid

Phone Bid

ABSENTEE TELEPHONE : _____ Telephone number(s) at which to be called

REGULAR EMAIL : _____

Due to limited number of phone bidder representatives, we can only cater to five (5) phone bidders of the same lot. It will be on first come first served basis. So, if you wish to do phone bidding, we strongly advise you to register your bids at the soonest possible. If our phone bid representatives are already fully occupied, then you phone bids will be automatically switched to written bids. For phone bidding you must place at least the published low estimate. As for written bidding, you must state the top limit of the bid in the absentee bid form.

Sidharta Auctioneer requires your signature to execute your bids. Bids marked "Buy" or "Unlimited" will not be accepted. We will not accept any liability for error or failure to execute bids. We must receive the absentee or phone bid instruction/registration no later than 24 hours before the auction. Bids must be emailed and bidders should receive a written notification/confirmation from Sidharta Auctioneer.

Please fill in the information below. Incomplete data will not be processed further.

Name (please print or type): _____ **Date:** _____

Address: _____

City, Province: _____ **Postal (Zip) Code:** _____ **Telephone:** _____

Sidharta Auctioneer requires a bank reference and a credit card number on file to execute absentee bids or authorize telephone bidding. By signing below, I agree to be bound by the Terms for Buyers printed in this catalog.

Name of Bank: _____ **Branch:** _____

Account #: _____ **Branch Manager:** _____ **Telephone:** _____

Credit Card #: _____ **Type:** _____ **Exp. Date:** _____

BIDS

Lot Number	Item	Top Limit of Bid (Mandatory)
_____	_____	_____
_____	_____	_____
_____	_____	_____

NOTE: Bids are per lot number as listed in the catalog and your bids exclude 22% premium. I have seen and understand the condition of the pieces that I am interested to bid. By signing this form, the bidder declares the following: I have read and understand the Guides for Bidders and Terms for Buyers printed in the Auction catalog and posted in the Auction room, and agreed to be bound by them.

I Authorize Sidharta Auctioneer to request bank references relating to the account(s) specified above and to send invoice, via email: _____

Signature: _____ Date: _____

**FORMULIR PENDAFTARAN
ASIAN MODERN & CONTEMPORARY ART AUCTION**

Paddle Number:

Registration Number:

Saya mendaftarkan untuk berpartisipasi dalam lelang Asian Modern Fine Art Auction tanggal 22 Februari 2025. Saya memahami bahwa setiap nomor lot yang saya minati dalam Asian Modern Fine Art Auction ini sesuai dengan Syarat dan Ketentuan untuk Pembeli yang tertera pada website. Saya sadar bahwa Sidharta Auctioneer akan berusaha untuk mendapatkan lot tersebut dengan harga terbaik yang memungkinkan. Saya juga sadar bahwa akan dikenakan premi 22% dari Harga Ketuk Palu. Bagi peserta yang baru pertama kali mengikuti Asian Modern Fine Art Auction akan dikenakan uang jaminan sebesar Rp. 10.000.000 yang dapat dikembalikan.

Silakan centang kotak yang sesuai untuk menunjukkan jenis Penawaran Lelang:

Penawaran Reguler

Penawaran Tertulis

Penawaran Telepon

ABSENTEE TELEPHONE : _____ Telephone number(s) at which to be called

REGULAR EMAIL : _____

Karena jumlah perwakilan penelepon kami terbatas, maka kami hanya dapat melayani lima (5) penawar telepon untuk setiap lot. Jika Anda ingin melakukan penawaran telepon, disarankan untuk secepatnya mendaftarkan penawaran Anda. Jika perwakilan penawaran Telepon kami sudah terisi penuh, maka secara otomatis dialihkan ke penawaran tertulis. Untuk penawaran telepon, Anda harus mencantumkan setidaknya pada harga estimasi bawah sesuai katalog. Sedangkan untuk penawaran tertulis, Anda harus menyatakan batas atas penawaran dalam bentuk penawaran tertulis.

Untuk menjalankan penawaran ini, Sidharta Auctioneer membutuhkan tanda tangan Anda. penawaran bertanda "Beli" atau "Tidak Terbatas" tidak akan diterima. Kami tidak bertanggung jawab atas kesalahan apapun atau kegagalan untuk melakukan penawaran ini. Registrasi penawaran tertulis atau telepon harus kami terima selambat-lambatnya 24 jam sebelum lelang. Penawaran harus diemail dan penawar akan menerima informasi/konfirmasi tertulis dari Sidharta Auctioneer.

Silakan isi informasi di bawah ini. Data yang tidak lengkap tidak akan diproses lebih lanjut.

Nama (silahkan cetak atau print): _____ **Tanggal** _____

Alamat: _____

Kota/ Provinsi: _____ **Kode Pos:** _____ **Telepone:** _____

Sidharta Auctioneer requires a bank reference and a credit card number on file to execute absentee bids or authorize telephone bidding. By signing below, I agree to be bound by the Terms for Buyers printed in this catalog.

NamaBank : _____ **Cabang :** _____

Akun #: _____ **Manajer Cabang:** _____ **Telepon:** _____

Kartu Kredit #: _____ **Jenis:** _____ **Tanggal Kadaluausa:** _____

BIDS

Nomor Lot	Judul	Batas Atas Penawaran
_____	_____	_____
_____	_____	_____
_____	_____	_____

CATATAN:
penawaran adalah per nomor lot sebagaimana tercantum dalam katalog dan penawaran Anda belum termasuk tambahan 22% premium. Saya telah melihat dan memahami kondisi karya yang ingin saya penawarankan. Dengan menandatangani formulir ini, penawar menyatakan sebagai berikut: Saya telah membaca, memahami Panduan untuk Peserta Lelang dan terikat dengan Ketentuan untuk Pembeli yang dicetak dalam katalog Lelang dan tertera di ruang lelang, dan setuju untuk diikat oleh mereka.

Saya mengizinkan Sidharta Auctioneer untuk meminta referensi bank terkait dengan rekening yang ditentukan di atas dan untuk mengirim faktur, melalui email: _____

Tanda Tangan: _____ Tanggal: _____

ASIAN MODERN & CONTEMPORARY ART AUCTION

Auction Notification

SIDHartA Auctioneer is an official auction that is monitored by the Office of Auctions of the Direktorat Jendral Kekayaan Negara Indonesia . An Auction Registrar, Jimmy Novianto Suryadi is present on behalf of the Office of Auctions to monitor that the auction is run properly, provide an official report to the government and ensure that the winning bidders comply with their part, ie make payment in full and in due time.

This auction is a regular Continental Style auction. Bidders bid the lots they desire until the highest bid is reached. There is a 22% buyer's premium charged on top of hammer price that is to be paid by the winning bidder in addition to the hammer price itself.

You will find the lots to be auctioned in sequence, starting from the lowest number to the highest number. Live online auction usually goes at a rate of 50 lots perhour. 67 lots should take around 1 hours, 25 minutes.

The estimate price of the lot reflects roughly the current price of the artworks, meaning in normal circumstances, a bidder placing a bid within the range of the estimate should be able to win the lot, unless there is unusual competition. However, depending on demand, a bidder may also be able to win the lot at a price either lower than the low estimate (at the reserve price), or even win the piece at a price higher than the high estimate.

Most of the lots do have a reserve, a minimum limit price at which the owner/vendor of the lot agrees to let go of the lot. Auctioneer is allowed to execute bidding up to the reserve, on behalf of the owner/vendor of the lot. That is what is going on when bidding has started, and the Auctioneer counters the bid by saying that a bid of a certain lot is still "with me". Until bidding reaches the reserve, a lot cannot be considered sold. So a lot is only considered sold if it has already reached the reserve.

Bidding does not stop only until the reserve is reached, but it continues until the highest bid has been reached and the auctioneer will count up to three to make sure that there are no more bids. The Auctioneer will strike the hammer strike is to signify that the lot has been sold and call out the paddle number of the bidder and the hammer price.

We commonly have Written Bids, Phone Bids and Online Bids. Our operators on the phone will execute bids on behalf of the phone bidders who are monitoring the auction via the phone. Absentee Written Bids have also been placed with the Auctioneer and they have been registered in the auction book. Online Bids are executed automatically via the internet.

The Auctioneer will execute the Absentee Bids up to the limit that they have provided, and you will also hear that the absentee bid is “with me”, and the Auctioneer will indicate that the bid is a Written Bid that is left by an Absentee bidder. So, bidders on the floor will be also competing with Absentee Bidders who have left their bids with us, phone bidders, and online bidders.

The lot in the auctions are sold as is and condition reports of each lot is available upon request. You should have consulted the works that you want to buy. If there are certain mistakes in the wording of the information of the lots in the catalog, we will put them up in Sale Room Notices.

Certificates: We are not authorized, do not and will not publish certificates. So unless there is mention of certificates in the auction catalog, please do not expect to obtain any certificates from us.

Our office operates from Tuesday to Saturday; therefore, you should receive the invoice inclusive the 22% premium by today or at the latest on Tuesday or Wednesday.

We accept bank transfer and credit card payment, and it is expected to be completed in three days. You may pick up the lots by showing necessary proofs of payment or it can also be delivered at a reasonable extra cost.

Thank you & happy bidding!
SIDHartA Auctioneer



AGUS SUWAGE '2002



201 **Adi Munardi** | (Malang, E. Java, 1946 – Purwakarta, W. Java, 2000)
Woman In Blue | 1992 | oil on canvas | 95 x 145 cm
signed and dated (lower right): "Adi 1992"
Rp. 7 - 10.500.000 | US\$ 438 - 657



202 **Abas Alibasjah** | (Purwakarta, W. Java, 1928 - Jakarta, 2016)
Totems | 1984 | oil on canvas | 120 x 100 cm
signed and dated (lower right): "Abas '84"
Rp. 10 - 15.000.000 | US\$ 625 - 938



203 **Widayat** | (Kutoarjo, C. Java, 1919 - Jakarta, 2002)
A Figure | 2001 | watercolor on paper | 50 x 70 cm
signed and dated (lower right): "H. Widayat 2001"
Rp. 10 - 15.000.000 | US\$ 625 - 938



204 **Zaini** | (Pariaman, W. Sumatra, 1924 - Jakarta, 1977)
Bukit Karang | 1975 | watercolor on paper | 46 x 37 cm
signed and dated (lower right): "Zaini 1975"
Accompanied with a certificate authenticity published
and signed by Asmi Zaini, the wife of the artist
Rp. 8 - 12.000.000 | US\$ 500 - 750



205 **Amrus Natsya** | (Medan, N. Sumatra, 1933 - Cibinong, W. Java, 2024)
Crescent Moon Over The Forest | 1995 | oil on canvas | 44 x 37 cm
signed and dated (middle lower): "Amrus N "95"
Rp. 5 - 7.500.0000 | US\$ 313 - 469





206 Amrus Natalsya | (Medan, N. Sumatra, 1933 - Cibinong, W. Java, 2024)
Membaca Komik | 2000 | oil on wood | 105 x 99 cm
signed and dated (lower left): "Amrus N 3 11000"
Rp. 12 - 18.000.000 | US\$ 750 -1.125



207

Suminto | (b. Yogyakarta, 1942)

Big Family | 1996 | oil on canvas | 100 x 106 cm
signed and dated (lower right): "Suminto 10.2.1996"

Rp. 5.4 - 8.100.000 | US\$ 338 - 507



208 **Tatang Ganar** | (Bandung, W. Java, 1936 - 2004)
Floral Arrangement | 2001 | oil on canvas | 100 x 80 cm
signed and dated (lower left): "T. Ganar '01"
Rp. 7 - 10.500.000 | US\$ 438 - 657



209

Tanggul Angin (Hok Lay., T)

*Traditional Market in Bali | 1990 | oil on canvas | 65 x 55 cm
signed and dated (lower right): "T Hok Lay 1990"*

Rp. 5 - 7.500.000 | US\$ 313 - 469



210 **Maria Tjui** | (Pariaman, W. Sumatra, 1934 - Bogor, W. Java, 2016)
Market Under The Tree | 2009 | oil on canvas | 80 x 100 cm
signed and dated (lower right): "Maria Tjui 2009"
Rp. 9 - 13.500.000 | US\$ 563 - 845



211

Harahap, Mohammed | (b. Jakarta, 1951)
Dua Gadis Bali | 1996 | oil on canvas | 116 x 130 cm
signed and dated (lower right): "Mohammed '96"
Rp. 10 - 15.000.000 | US\$ 625 - 938



212 **Chantandjung** | (Amsterdam, 1895 - Laren, The Netherland, 1978)
Balinese Dancer | oil on canvas | 65 x 110 cm
signed (lower left): "Chandtanjung"
Rp. 12 - 18.000.000 | US\$ 750 -1.125





213 **Van der Sterren, John** | (b. Sukabumi, W. Java, 1938)
Landscape on the Way to Kintamani, Bali | 1994 |
oil on canvas | 60 x 50 cm
signed and dated (lower right): "Vandersterren '94"
Rp. 14 - 21.000.000 | US\$ 875 - 1.313



214 **Dezentje, Ernest** | (Jatinegara, Jakarta, 1885 - 1972)
Harvesting the Rice Fields | oil on canvas | 74 x 115 cm
signed (lower right): "Ern Dezentje"
Rp. 9 - 13.500.000 | US\$ 563 - 845



215 **Dezentje, Ernest** | (Jatinegara, Jakarta, 1885 - 1972)
Aer Tenang Sumatra Bukit Kelam | 1950 | oil on canvas | 72 x 134 cm
signed and dated (lower left): "Ern Dezentje 1950"
Rp. 12 - 18.000.000 | US\$ 750 -1.125





216 **Snel, Han** | (Scheveningen, The Netherlands, 1925 - 1998)
Portrait of a Woman | oil on canvas | 34 x 27 cm
signed (lower right): "Han Snel"
Rp. 22 - 33.000.000 | US\$ 1.375 - 2.063





Making portraits of men and women was one of Rudolf Bonnet's greatest pastimes since his arrival in Bali in 1929. Early on his sixth year on the island, Bonnet painted this Balinese man while the man stares back at him with his sharp, yet harmless, clear eyes. His headdress is made from a cloth of batik. A bright red hibiscus flower adorns his left ear. Although he is unnamed, the man is depicted as a dignified character.

217 **Bonnet, Johan Rudolf** | (Amsterdam, 1895 - Laren, The Netherlands, 1978)
Figure of a Young Man I | 1935 | pastels on paper | 50 x 38 cm
signed (upper right): "R Bonnet (upper left): "Bali 1935"
Rp. 70 - 105.000.000 | US\$ 4.375 - 6.563

Passing The Temple by Arie Smit

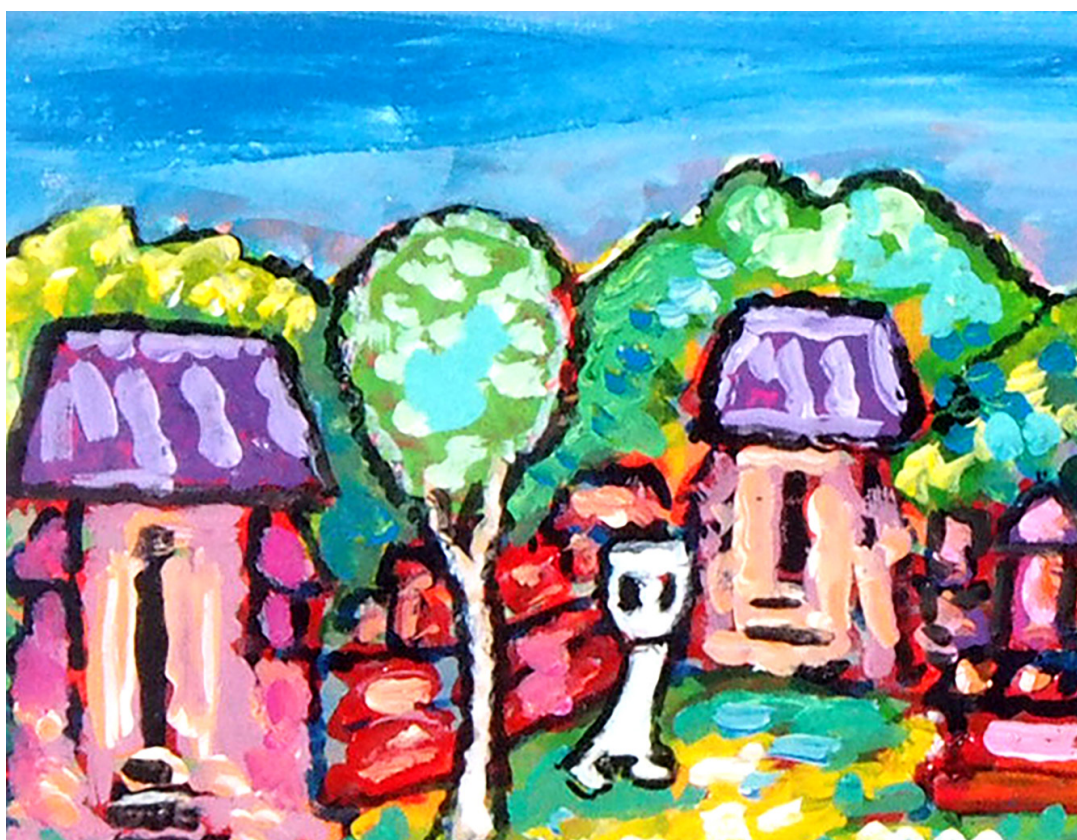
Lot #218

Throughout his productive life from 1956 to the mid 1990s Arie Smit could not stay still. While remaining on the island of Bali, he moved from one place to another: Ubud, Campuhan, Sanur, Tanjung Bungkak near Denpasar, Singaraja, and even Lovina Beach. Wherever he went, Arie always took his sketchbooks with him. He used sketches to record his observations of scenery and landscapes. He would note the nuance, colors, details, and other elements in the scenes that he picks out in the sketchbooks. As a landscape painter who has to deal with the multitude of forms visible in vast natural environments, Arie brings forth what he calls “the selective eye.” With such selective vision, the painter has the freedom to pick and choose from elements in the landscape that he considers significant enough to incorporate in his paintings. Since the 1970s, Arie Smit has painted using short brushstrokes of color that are brushed onto the canvas in rapid strokes. “With two opposites, namely the stillness of the subject and the movement of the brush strokes, one creates tension. With stillness alone, one falls asleep. With too much movement, one gets irritated. With tension, one gets full attention,” Arie says about the interplay of elements in his paintings. “My colors do not clash, they blend. Lines do not divide but unite,” he further asserts.

While the architectural elements remain static, the surrounding nuance is built up of dynamic brush strokes. Arie works in a time-consuming process of layering color upon color but never completely covering the underlying pigments, resulting in lively and interesting variations which he called ‘broken colors’.

While it seemed that he was going to retire, since 2001 the artist continued to be productive and creative for over another decade. During this period of his life, he no longer used sketchbooks, but instead painted in his studio, using his memories of the scenes that he has accumulated throughout almost half a century of his life on the Island of Bali. Arie Smit had truly become the quintessential painter of Bali.

This painting, *Passing The Temple*, is an epitome of Arie Smit’s work. It was painted in 2006, it still embodies much of the characteristic elements that define his style. The artist’s spontaneous brush strokes, highlighting the shapes and forms in his paintings in this period, often elicit a vibrant effect. “The brush strokes move and move. They create the life of the painting,” he affirmed. The outlines of the forms of architecture, as well as the effects of the wind’s motion on the vegetation around the temple, and the light seeping through leaves of trees, all animate the nuance of the painting. Arie Smit’s work reflected his vibrant activities, constantly moving around the island and not being able to remain still at one place.



218 **Arie Smit** | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
Passing The Temple | 2006 | acrylics on canvas | 20.5 x 50 cm
signed and dated (lower right): "Arie Smit '06" inscribed on
verso "Passing The Temple" signed and dated "Arie Smit Bali 2006"
Accompanied with a certificate authenticity published
and signed by the artist
Rp. 33 - 49.500.000 | US\$ 2.063 - 3.094



219 **Arie Smit** | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
Reclining Man | 1981 | oil on board | 22.5 x 30 cm
signed and dated (lower right): "Arie Smit Bali '81"
Rp. 20 - 30.000.000 | US\$ 1.250 - 1.875



220

Marsa, I Nyoman | (b. 1952)

Balinese Dancing Performance | 2013 | oil on canvas | 100 x 70 cm
signed and dated (lower right): "Marsa Bali '13"

Rp. 12 - 18.000.000 | US\$ 750 -1.125

Wayang Bali by Gunarsa, Nyoman

Lot #221

Nyoman Gunarsa's paintings are among the most dynamic and expressive rendition of the performing arts in Balinese painting. What distinguishes him from other Balinese artists is his highly individual, expressive and dynamic style of painting.

Gunarsa's paintings are composed of various brushstrokes. The figures in Nyoman's paintings become a vehicle through which he expresses his own artistic energy. This painting is a special piece because it was done using his early figurative style, which he developed since the 1960s, which makes it even more distinctive, as well as its large size.

The painting shows the atmosphere inside the small cubicle in which the dalang (puppet master) conducts his performance. The dalang holds a puppet in each of his hands, while his foot manipulates the cempala, to produce sounds that animate the show. A woman next to him, presumably his wife, brings a baby to watch the show. Two other boys watch the show on the other side, in front of the gamelan. They are perhaps the dalang's elder children. The painting shows a simple scene of daily life on the island of Bali



221

Gunarsa, Nyoman | (Klungkung, Bali, 1944 - Denpasar, Bali, 2017)
Wayang Bali | 1973 | oil on canvas | 140 x 160 cm
signed and dated (lower right): "Wayang Bali N. Gunarsa '73"
Rp. 120 - 180.000.000 | US\$ 7.500 - 11.250



222 **Gunarsa, Nyoman** | (Klungkung, Bali, 1944 - Denpasar, Bali, 2017)
Bala Dewa | 1991 | oil on canvas | 145 x 145 cm
signed and dated (lower right): "artist monogram 91"
Accompanied with a certificate authenticity published
and signed by Indrawati Gunarsa, the wife of the artist
Rp. 90 - 135.000.000 | US\$ 5.625 - 8.438



223 **Nuarta, Nyoman** | (b. Tabanan, Bali, 1951)
Miniature of The Horse | bronze plated polyester resin | h. 32 cm
Rp. 18 - 27.000.000 | US\$ 1.125 - 1.688



Sudhakar 79



224

Indra, Ida Bagus | (b. Denpasar, Bali, 1974)

Wanita Berpayung | 2009 | acrylics on canvas | 165 x 105 cm
signed and dated (lower middle): "IBI '09"

Rp. 24 - 36.000.000 | US\$ 1.500 - 2.250



225 **Djirna, I Made** | (b. Ubud, Bali, 1957)
Three Balinese Women | 2000 | mixed media on canvas | 95 x 90 cm
signed and dated (lower right): "Djirna 2000"
Rp. 14 - 21.000.000 | US\$ 875 - 1.313



226 **Djirna, I Made** | (b. Ubud, Bali, 1957)
Rilek | 2001 | mixed media on canvas | 90 x 130 cm
signed and dated (lower left): "Djirna 2001"
Rp. 16 - 24.000.000 | US\$ 1.000 - 1.500



Meif 2016



227 **Sujana “Kenyem”, I Nyoman** | (b. Sayan, Ubud, Bali, 1972)
Golden Face | 2019 | acrylics on canvas | 35 x 33 cm
signed and dated (lower right): “N. Sujana 2019”
Rp. 4 - 6.000.000 | US\$ 250 - 375



228 **Palguna, I Made Arya** | (b. Ubud Kelod, Bali, 1976)
Ngobrol | 2011 | acrylics on canvas | 140 x 100 cm
signed and dated (lower right): "Palguna 2011"
Rp. 8 - 12.000.000 | US\$500 - 750



229

Wianta, I Made | (Tabanan, Bali, 1949 - Denpasar, Bali, 2020)

Calligraphy In Soft Blue | acrylics on canvas | 56 x 107 cm

signed (upper right): "Wianta"

Rp. 20 - 30.000.000 | US\$ 1.250 - 1.875





In this work, Sudarso painted a woman who seems to be resting, seated on a bench. She is dressed in a kebaya, while piece of cloth is worn as a headdress. She seems to lean towards a large bamboo pole on which her left hand is resting. Her gaze is melancholic. What is it that she could be thinking about, while sitting by a garden?

230 **Sudarso** | (Purwokerto, C. Java, 1914 - Purwakarta, W. Java, 2006)
Melancholic Lady I | 1979 | oil on canvas | 125 x 87 cm
signed and dated (lower left): "Sudarso '79"
Rp. 22 - 33.000.000 | US\$ 1.375 - 2.063



231 **Yogi Setiawan** | (b. Magelang, C. Java, 1974)
Tukang Obat dan Para Pengemarnya | 2001
acrylics on canvas | 150 x 110 cm
signed and dated (lower left): "Yogi Setiawan 2001"
Rp. 9 - 13.500.000 | US\$ 563 - 845



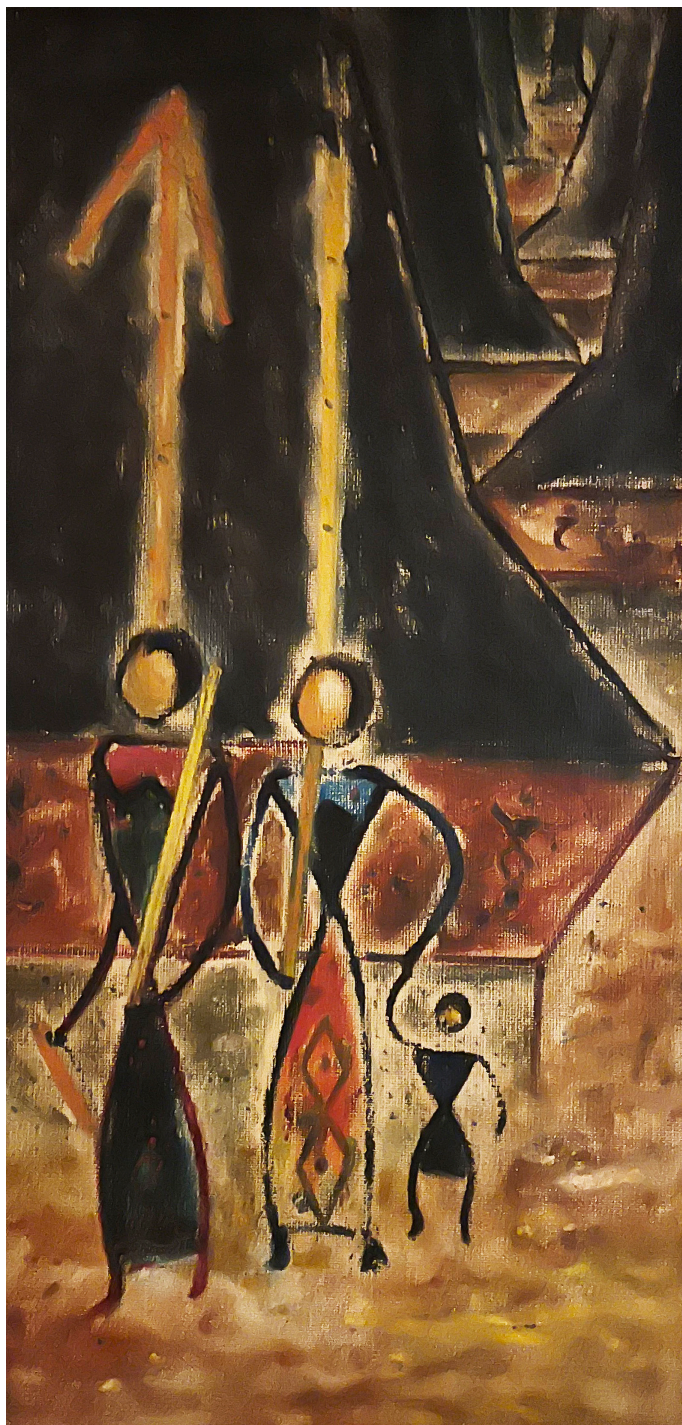
232

Faizin | (b. Banyuwangi, E. Java, 1973)
Perang Sabil Teuku Umar & Cut Nyak Dien | 2024
oil on canvas | 150 x 130 cm

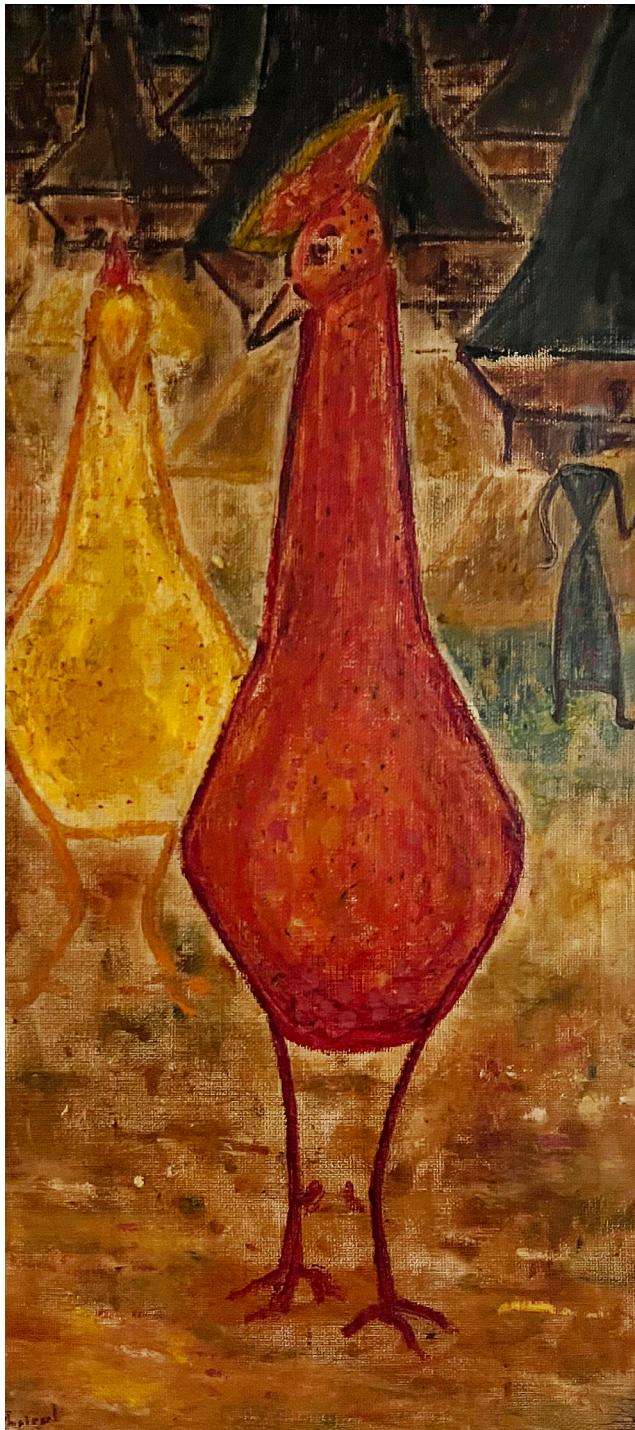
signed and dated (lower right): "Faizin 2024"

Accompanied with a certificate authenticity published
and signed by the artist

Rp. 14 - 21.000.000 | US\$ 875 - 1.313



233 Chairul Bahri | (Bintang, C. Aceh, 1927 - Jakarta, 2008)
A Family in a Sumatran Village Compound oil on canvas | 65 x 31.5 cm
signed (lower left): "Chairul"
Rp. 5 - 7.500.000 | US\$ 312 - 468

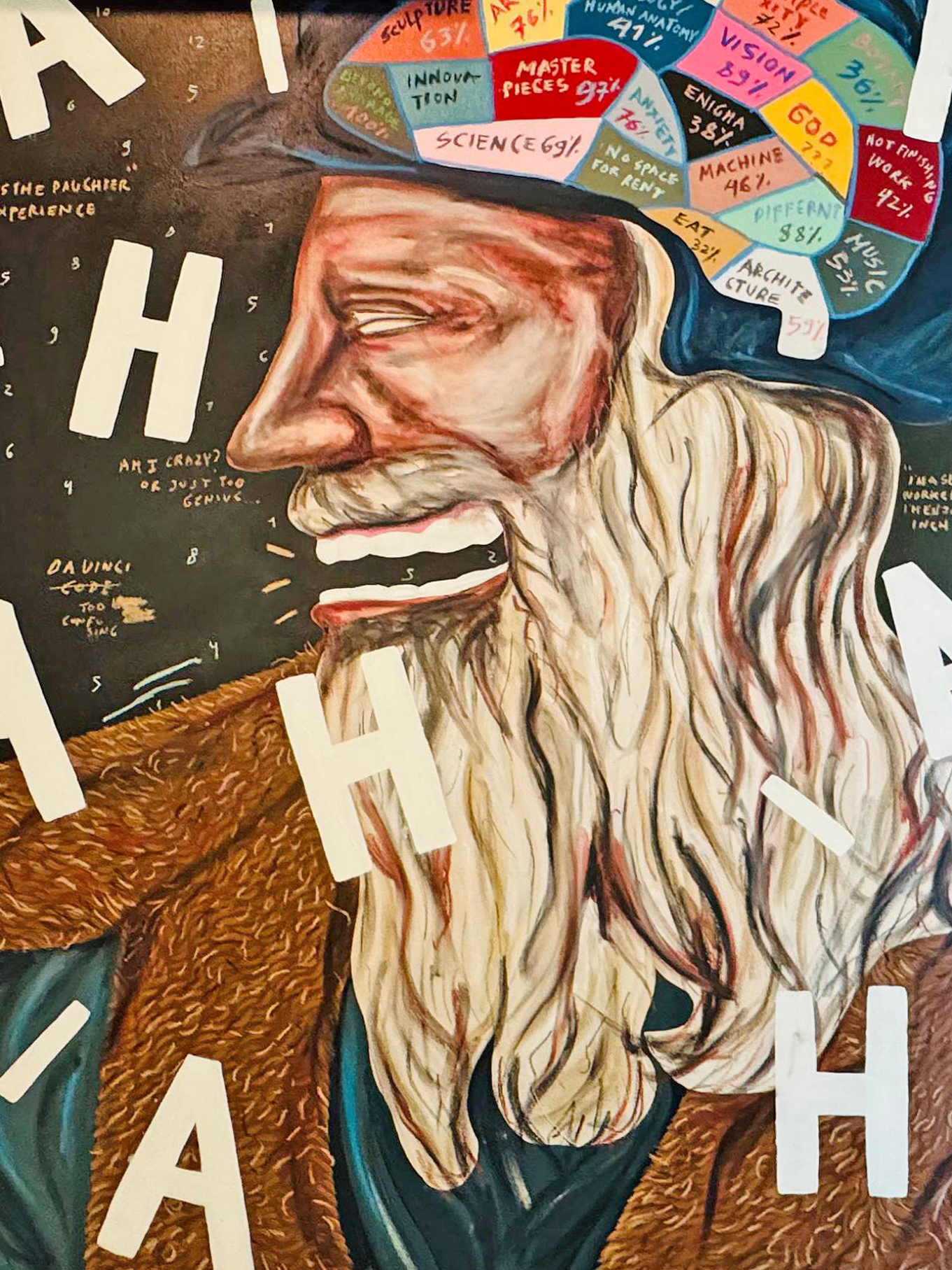


234 Chairul Bahri | (Bintang, C. Aceh, 1927 - Jakarta, 2008)
Rooster and Chicken in a Sumatran Village Compound
oil on canvas | 65 x 31.5 cm
Rp. 4 - 6.000.000 | US\$ 250 - 375





235 **Cucu Ruchiyat** | (b. Bandung, 1970)
Hold Me Tight Darling | 2005 | oil on canvas | 140 x 130 cm
signed and dated (lower left): "Cucu Ruchiyat 2005"
Rp. 24 - 36.000.000 | US\$ 1.500 - 2.250



THE DAUGHTER EXPERIENCE

AM I CRAZY?
OR JUST TOO GENIUS?

DA VINCI
GOD
TOO CONFUSING

I AM A SE...
WORKER...
IN THE...
INCH



236 **Yogi Setiawan** | (b. Magelang, C. Java, 1974)
Selebritis | 2005 | oil on canvas | 150 x 200 cm
inscribed on verso signed "Yogi STW"
Rp. 22 - 33.000.000 | US\$ 1.375 - 2.063

1970





This is a work in Agus Suwage's selfportrait series. His other self-portraits sometimes comments on socio-political conditions, or depicts him demonstrating something, or it is merely appropriation.

In *Night Dance* he celebrates the euphoria of the vibrant world of contemporary Indonesian art at the time.

237 **Agus Suwage** | (b. Purworejo, C. Java, 1959)
Tarian Malam (Night Dance) | 2002 | oil on canvas | 150 x 140 cm
signed and dated (lower middle): "Agus Suwage 2002"
Rp. 120 - 180.000.000 | US\$ 7.500 - 11.250



238 **Redy Rahadian** | (b. Cianjur, W. Java, 1973)
Working Together | Stainless Steel | h. 60 cm
signed: "Redy R"
Rp. 18 - 27.000.000 | US\$ 1.125 - 1.688



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي يُضَوِّبُ الْمَاءَ
فَتَنبُتُ بِشَيْءٍ مِنْهُ
حَبَابٌ كَثِيرٌ وَالَّذِي
يُنزِّلُ مِنَ السَّمَاءِ
مَاءً فَنُحْيِي بِهِ
الْبَلَدَ الْمَيِّتَ وَنُحْيِي
بِهِ الْكَلْبَ وَالَّذِي
يُخْرِجُ الْحَيَّ مِنَ الْمَمْتِ
وَالَّذِي يُخْرِجُ الْمَوْتَ
مِنَ الْمَمْتِ وَالَّذِي
يُخْرِجُ الْحَيَّ مِنَ الْمَمْتِ
وَالَّذِي يُخْرِجُ الْمَوْتَ
مِنَ الْمَمْتِ





In this relatively early work, Arifien (“Neif”) painted a still life about his breakfast table, with a bottle of syrup, a large kettle, a cup of tea or coffee, a bowl of fruit, and a book about family planning towards a happy household. Entitled *Coffee and Tea*, it tells about a husband and wife, who didn’t have children at that time, but the wife was seven months pregnant. In many respects, it is a kind of self-portrait of the artist and his family.

240 **Arifien ‘Neif’** | (b. Surabaya, E. Java, 1955)
Coffee & Tea | oil on canvas | 32 x 27 cm
signed (lower right): “Neif”
Rp. 28 - 42.000.000 | US\$ 1.750 - 2.625



Artist's statement:

Toareg is the name of a nomadic tribe in the African desert. The climate there, compared to Jakarta, is a bit hot. However, the greatness of God that cannot be avoided for grateful people is that life is like in heaven, so palpable and beautiful. Although my eyes cannot see it, I myself believe that The Creator is The Supreme Artist. Let God remain in all His Glory, but my soul feels without a doubt clearly and real. Great are You O Allah...

241

Arifien 'Neif' | (b. Surabaya, E. Java, 1955)

Touareg | 2016 | acrylic on canvas | 70 x 60 cm

signed and dated (lower left): "Neif 2016"

Accompanied with a certificate of authenticity, published by Zola Zolu Gallery, signed by the Director of the gallery, Hingkie HP, and the artist.

Rp. 70 - 105.000.000 | US\$ 4.375 - 6.563



242

Erawan, I Nyoman | (b. Sukawati, Bali, 1958)
Pralaya Matra XXXXVI | 1997 | oil on canvas | 115 x 85 cm
signed and dated (lower left): "I Nyoman Erawan '97"
Rp. 12 - 18.000.000 | US\$ 750 -1.125





243 **Poerbonoadi** | (Yogyakarta, 1940 - Jakarta, 2021)
Horse Fight | 1991 | oil on canvas | 120 x 120 cm
signed and dated (lower left): "Poerbonoadi '91"
Rp. 8 - 12.000.000 | US\$ 500 - 750



244 **Sutopo** | (b. Rembang, C. Java, 1952)
Landscape | acrylics on canvas | 100 x 120 cm
signed (lower right): "Sutopo Yogyakarta"
Rp. 12 - 18.000.000 | US\$ 750 -1.125



245 **Jose Luis Pequeno** | (b. 1941)
Eagle Bird | bronze | h. 25 cm
Rp. 4 - 6.000.000 | US\$ 250 - 375



246

Heyi Ma'mun | (Bandung, W. Java, 1952 - 2019)
The Hill Lined Up | 1998 | mixed media on canvas | 79 x 170 cm
signed and dated (lower right): "Heyi '98"
Rp. 20 - 30.000.000 | US\$ 1.250 - 1.875



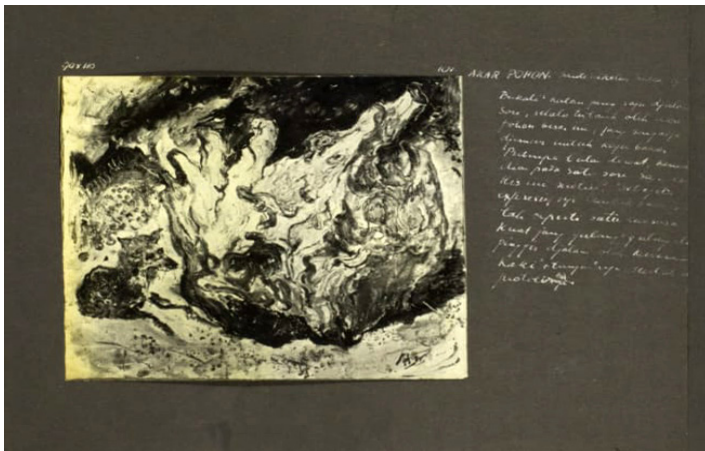
247 **Heyi Ma'mun** | (Bandung, W. Java, 1952 - 2019)
The Gold Between Two Blue and White Fields | 2005
mixed media on canvas | 125 x 150 cm
signed and dated (lower right): "Heyi 2005"
Rp. 16 - 24.000.000 | US\$ 1.000 - 1.500

Tree Roots, Santiniketan, India by Affandi

Lot #248

This unique Affandi was purchased by its current owner following an auction at Christie's Amsterdam in 2009. We came across an image of this particular painting in an unpublished scrapbook that belonged to the artist. The following was written in Affandi's handwriting:

*101. Akar Pohon, Santiniketan, India
Berkali2 kalau petang saja djalan sore,
selalu tertarik oleh akar pohon besar ini,
jang sengadja djemur untuk kaju bakar.
Beberapa bulan lewat, kemudian pada sa tu sore
saja lukis ini motif.
Sebegitu expresifnya untuk saja
adalah seperti satu raksasa kuat
jang gulang-gulung di pinggir djalan
oleh karena kaki2 + tangannja sudah diprotoli.*

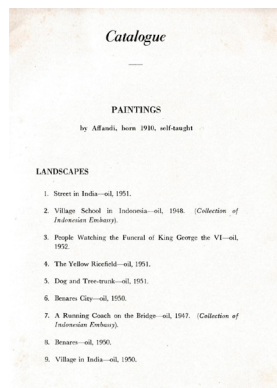


This lot is found in Affandi's scrap book, as no. 101. Akar Phon, Santiniketan, India

101. Tree Roots, Santiniketan, India
Many times when walking in the evening,
I am always attracted by the roots of this big tree,
which was intentionally dried for burning wood.
Several months passed, then in one afternoon
I painted this motif. So expressive for me,
It is like a strong giant rolling on the side of the road
because his legs and hands have been cut off.

Affandi was a painter who draws his inspiration from many things, whether it be the majestic Eiffel Tower, a belaboured spy, or in this case, a root of a large tree. He finds humanism through his painting. Perhaps in painting the root of this large tree he was reminded of Kumbakarna, the powerful gigantic younger brother of Rahwana, who stood by his elder brother, although he knew what he did was wrong. Affandi seemed to sympathize with Kumbakarna, because he understood the circumstances of his actions. There are always two sides of a coin. The tree root might also have reminded Affandi of Sukrasana, the ugly, yet kind hearted dwarf-giant ogre, whom he later acknowledged as his favorite wayang character.

Whether or not the painting was exhibited in India is unknown, as there are no catalogs of Affandi's exhibition in India that we have come across so far. As far as we know no article about his India shows have mentioned the painting. However, this work was eventually exhibited in London, as evidenced by the entries: Dog and Tree Trunk - oil. 1951, in the catalogs of the exhibition at the Army and Navy in May 1952 and the Imperial Institute Gallery in June 1952.



In the catalog of Affandi's exhibition at the Army and Navy store in London 1952, this lot is listed as item no 5, Dog and Tree Trunk - oil. 1951.

Likewise, whether or not the painting was exhibited in the Netherlands in September 1952 is also unknown, as there are no catalogs of Affandi's exhibition there that we have come across so far, and as far as we know no article about his shows in the Netherlands have mentioned the painting.

The painting is no longer mentioned in the catalog of Affandi's show in Belgium at the end of 1952 suggesting that it was likely to have been previously sold in the Netherlands. That would explain why the work was sold in Amsterdam in 2009.





248 **Affandi** | (Cirebon, W. Java, 1907 - Yogyakarta, 1990)
Tree Roots, Santiniketan, India | 1951 | oil on canvas | 89 x 103 cm
signed and dated (lower right): "AF '51"
Rp. 500 - 750.000.000 | US\$ 31.250 - 46.875

A Collection of a Gentleman

Lot #249 - 252

Suwondo Bismo Sutedjo was known primarily as an architectural academician, teaching at the Bandung Institute of Technology, University of Indonesia, and also at Parahyangan University. As his youngest sister was married to But Muchtar, in Bandung he entered a circle of friends in the fine arts, including Mochtar Apin, Achmad Sadali, A.D. Pirous, and Rita Widagdo. In Jakarta, Suwondo and his wife Kam Wan Tjin became acquainted with the work of Dolorosa Sinaga.

He and his wife collected some works created by his circle of friends which make up his modest collection, presented here as “A Collection of a Gentleman”, which includes Apin’s Notre Dame, Paris (auctioned in 2023). Sadali’s Decaging Golden Plane (lot #250), Pirous’s Doa II (lot #249), Muchtar’s Praying Woman (lot #251), and Dolorosa’s Lifelong Companion (lot #252).



249 Pirous, Abdul Djilil | (Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)
Doa II | 1977 | lithographic offset print by the artist edition 17 of 50 | 60 x 49 cm
signed and dated (lower right): "AD Pirous '77"
Rp. 4 - 6.000.000 | US\$ 250 - 375



250 **Sadali, Ahmad** | (Garut, W. Java, 1924 - Bandung, W. Java, 1987)
Decaging Golden Plane | 1974 | mixed media on paper | 36 x 30 cm
signed and dated (lower right): "Sadali '74"
Rp. 18 - 27.000.000 | US\$ 1.125 - 1.688



Praying Woman by Muchtar, But

Lot #251

This unique sculpture was presented by But Muchtar to his wife's brother's family in 1963. Suwondo Bismo Sutedjo and his wife Kan Wan Tjin had difficulty in getting a child as did But Muchtar and his wife Renati Muchtar, too. The sculpture Praying Woman was an expression of the longing of a woman (Mrs. But Muchtar and Mrs. Suwondo) to bear children and get offspring.

In 1960, But Muchtar continued his studies in the United States. He studied sculpture at the Rhode Island School of Design (RISD) and particularly about the material of marble at The Art Students League of New York. Then he studied bronze casting at the Massachusetts Institute of Technology (MIT), and joined a community of sculptors at SculptureCenter, New York. In 1963, He returned to Indonesia to begin the preparations of the opening of the Institute Teknologi Bandung's Department of Sculpture with Rita Widagdo and G. Sidharta. His Praying Woman was one of But Muchtar's early works in search of a personal style after he returned from his education in the United States.

The sculpture provided a good omen for the Suwondo family. In 1964, the couple was blessed by the birth of their one and only son, Maruto. It was also auspicious for But Muchtar's family, as their first born son, Panca, was born at the end of 1965. They had two other children thereafter.

Not long after the death of But Muchtar in 1993, the sculpture, made of terracotta, was broken. Sculptor Rita Widagdo had the idea to recast it in bronze. In 1995 she made five editions, one each for But Muchtar's son, Panca, for herself, for Suwondo Bismo Sutedjo's family, and for AD Pirous and Sunaryo.



251

Muchtar, But | (Bandung, W. Java, 1930 - 1993)
Praying Woman | 1963 recast in 1995 by Rita Widagdo,
from the terracotta original | bronze unnumbered 3/5 | h. 45 cm
Rp. 60 - 90.000.000 | US\$ 3.750 - 5.625



252 **Dolorosa Sinaga** | (b. Sibolga, N. Sumatra, 1952)
Life Long Companion | 2001 | bronze | h. 45 cm
signed: "Dolorosa 2/01"
Rp. 28 - 42.000.000 | US\$ 1.750 - 2.625



Handwritten signature and date: "L. M. 71"



253 **Dolorosa Sinaga** | (b. Sibolga, N. Sumatra, 1952)
Mother I | bronze edition 1/3 | h. 50 cm
signed: "Dolorosa 01/03"
Rp. 28 - 42.000.000 | US\$ 1.750 - 2.625



254 Pirous, Abdul Djilil | (Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)
Kilau Emas di Atas Putih | 1990 | mixed media on paper | 30 x 30 cm
signed and dated (lower left): "AD Pirous '90"
Rp. 10 - 15.000.000 | US\$ 625 - 937



In his artworks, Sadali is not Depicting a scene or a landscape that he has seen or is seeing. Rather he composes a formalistic composition that expresses his thoughts and feelings that is coming from within , from his mind and soul

255 **Sadali, Ahmad** | (Garut, W. Java, 1924 - Bandung, W. Java, 1987)
Bongkahan Emas pada Bidang-bidang Horizontal
1971 | oil on board | 50 x 40 cm
signed and dated (lower right): "Sadali '71"
Rp. 120 - 180.000.000 | US\$ 7.500 - 11.250



256 **Sadali, Ahmad** | (Garut, W. Java, 1924 - Bandung, W. Java, 1987)
Bongkahan Emas pada Bidang di atas Gunungan
1979 | mixed media on paper | 30 x 30 cm
signed and dated (lower right): "Sadali '79"
Rp. 26 - 39.000.000 | US\$ 1.625 - 2.437



257 Sunaryo | (b. Banyumas, C. Java, 1943)
Muara Dalam Toska | 1989 | oil on canvas | 45 x 45 cm
signed and dated (lower right): "Sunaryo '89"
Rp. 16 - 24.000.000 | US\$ 1.000 - 1.500



258

Sunaryo | (b. Banyumas, C. Java, 1943)

Pantai Nipah | 2000 |

lithographic offset print by the artist edition 55 of 500 | 76 x 60 cm
signed and dated (lower right): "Sunaryo '00"

Rp. 8 - 12.000.000 | US\$ 500 - 750

1.838

1.80
1.75
1.70
1.65
1.60
1.55
1.50

1.739

1.716

1.690

1.603

1.608

1997

1998

1999

2000

2001

2002





259 Yuswantoro Adi | (b. Semarang, C. Java, 1966)
Apriori | 2006 | oil on canvas | 140 x 140 cm
signed and dated (lower right): "YA 2006"
Rp. 12 - 18.000.000 | US\$ 750 -1.125



260

Eddie Hara | (b. Salatiga, C. Java, 1957)

Kindergarten | 2008 | mixed media on paper | 16 x 23 cm

signed and dated (lower middle): "Eddie Hara 21 I 2008"

Rp. 9 - 13.500.000 | US\$ 562 - 843



261 **Supono, Ogeng Heru** | (Surabaya, E. Java, 1937 - Denpasar, Bali, 1991)
Javanese Temple (Candi) Relief | oil on canvas | 120 x 140 cm
signed (lower left): "Oh Supono"
Rp. 15 - 22.500.000 | US\$ 938 - 1.407

Asep by Jeihan Sukmantoro

Lot #262

Jeihan was best known for the black eyes in the figures in his paintings, which initially was a result of his failure in painting eyes realistically. Later, he realized that the black eyes served as a metaphor.

In this painting, he painted a standing young man wearing a singlet top and a brown sarung bottom. His eyes appear to be all black, as if they are empty. Through the black eyes of the figures in his paintings, Jeihan suggests his viewers to always keep an open imagination about the things that could not be reached by the physical reach of humans alone through the open eye and to always look deeper and farther, like the black hole of the universe.



262 **Jeihan Sukmantoro** | (Solo, C. Java, 1938 - Bandung, W. Java, 2019)
Asep | 1970 | oil on canvas | 102 x 80 cm
signed and dated (upper left): "Jeihan '70"
Accompanied with a certificate of authenticity published and
signed by Azasi Adi, the manager and son of the artist.
Rp. 46 - 69.000.000 | US\$ 2.875 - 4.313



263 **Jeihan Sukmantoro** | (Solo, C. Java, 1938 - Bandung, W. Java, 2019)
Menyuling | 1996 | oil on canvas | 70 x 70 cm
signed and dated (upper right): "Jeihan '96"
Accompanied with a certificate of authenticity published and signed by Azasi Adi, the manager and son of the artist.
Rp. 32 - 48.000.000 | US\$ 2.000 - 3.000



264 **Ronald Manullang** | (b. Tarutung, N. Sumatra, 1954)
"C 1206" 94:00 | 1994 | oil on canvas | 90 x 72 cm
signed and dated (lower right): "Ronald Manullang '94"
Rp. 30 - 45.000.000 | US\$ 1.875 - 2.813



265 Naufal Abshar | (b. Bandung, 1993)
What The Genius Thinks | 2020 | mixed media on canvas | 175 x 220 cm
 signed and dated (lower left): "Naufal Abshar 2020"
 Accompanied with a certificate authenticity published
 and signed by the artist
 Rp. 80 - 120.000.000 | US\$ 5.000 - 7.500

Mimpi-mimpi Yang Tertunda by Melodia

Lot #266

Mimpi-mimpi yang Tertunda (2003) by the Indonesian painter Melodia captures a poignant moment of quiet amid chaos. The painting portrays a driver reclining in his modest vehicle, parked on the fringes of Jakarta's relentless urban sprawl. His weary face, illuminated by the golden hues of an afternoon sun, conveys a mix of resignation and longing. Around him, the city pulsates—crowds shuffle, traffic roars, and towering skyscrapers cast shadows over cramped, crumbling shophouses. Yet, in this fleeting pause, the driver is cocooned in a dreamscape, his deferred aspirations hanging heavy like the smog above the skyline.

In the context of late-stage capitalism, *Mimpi-mimpi yang Tertunda* becomes a haunting allegory of deferred dreams. The driver's rest is not leisure but necessity, a moment stolen from a life spent navigating the ceaseless demands of labor. The painting mirrors a broader reality: a world where productivity is valorized, rest is commodified, and human aspirations are often subjugated to the voracious appetite of capital. Jakarta's bustling backdrop underscores a stark contrast—the city thrives, but the individuals powering it struggle, their dreams perpetually deferred.



266 **Melodia** | (b. Jakarta, 1967)
Mimpi-mimpi yang Tertunda | 2003 | oil on canvas | 170 x 130 cm
 signed and dated (lower right): "Mel 2000"
 Rp. 24 - 36.000.000 | US\$ 1.500 - 2.250

Penyapu Jalanan by Dede Eri Supria

Lot #267

The image of the workers in their bright yellow attire, are the street sweepers of Jakarta, another of Dede Eri Supria's most favorite subjects.

After they rigorously and tirelessly sweep the pavement in a Jakarta neighborhood, the three street sweepers rest. Meanwhile on some areas of the pavement, Dede Eri Supria painted remnants of cardboard boxes, which has become a significant metaphor for urban life for him. The cardboard boxes are used by commoners to transport their belongings. Some people even use them as cladding for their homes.

Through this image, the artist not only seems to glorify the street sweepers as our hero, he also wants people to be fully aware of the issues of urbanization, waste management and housing, particularly in big cities like Jakarta.



267 **Dede Eri Supria** | (b. Jakarta, 1956)
Penyapu Jalanan | 1993 | oil on canvas | 85 x 70 cm
signed and dated (lower right): "Dede Eri Supria 1993"
Rp. 32 - 48.000.000 | US\$ 2.000 - 3.000



INDEX OF THE ARTISTS (the numbers following the artist's name indicate lot number)

For the artist's biographies, please check out our website: www.sidharta-auctioneer.com or send your enquiries to: info@sidharta.co

A		N	
Abas Alibasjah	202	Naufal Abshar	265
Adi Munardi	201	Nuarta, Nyoman	223
Affandi 248			
Agus Suwage	237	P	
Amrus Natalsya	205, 206	Palguna, I Made Arya	228
Arie Smit	218, 219	Pirous, Abdul Djilil	249, 254
Arifien 'Neif'	240, 241	Poerbonoadi	243
B		R	
Bonnet, Johan Rudolf	217	Redy Rahadian	238
		Ronald Manullang	264
C		S	
Chairul Bahri	233, 234	Sadali, Ahmad	250, 255, 256
Chantandjung	212	Snel, Han	216
Cucu Ruchiyat	235	Sudarso	230
D		Sujana "Kenyem", I Nyoman	227
Dede Eri Supria	267	Suminto	207
Dezentje, Ernest	214, 215	Sunaryo	257, 258
Djirna, I Made	225, 226	Supono, Ogeng Heru	261
Dolorosa Sinaga	252, 253	Sutopo	244
E		T	
Eddie Hara	260	Tanggul Angin (Hok Lay., T)	209
Erawan, I Nyoman	242	Tatang Ganar	208
F		V	
Faisal Habibie	239	Van der Sterren, John	213
Faizin	232		
G		W	
Gunarsa, Nyoman	221, 222	Wianta, I Made	229
		Widayat	203
H		Y	
Harahap, Mohammed	211	Yogi Setiawan	231, 236
Heyi Ma'mun	246, 247	Yuswantoro Adi	259
I		Z	
Indra, Ida Bagus	224	Zaini	204
J			
Jeihan Sukmanto	262, 263		
Jose Luis Pequeno	245		
M			
Maria Tjui	210		
Marsa, I Nyoman	220		
Melodia	266		
Muchtar, But	251		

Art for Impact #LikeABosch

An auction to support childhood cancer
by Bosch Home Appliances for YKAI

ASHTA District 8

10 - 23 February 2025
Exhibition Artful Fridges
ASHTA Mall District 8,
Senopati Lobby,
Ground Floor

23 February 2025
Live Auction Day
Visit www.sidharta-auctioneer.com
to participate.





Syanda Kunto Prabowo
CEO & CO FOUNDER
E syanda@sidharta.co



Amir Sidharta
CO FOUNDER
E amir@sidharta.co

ART DEPARTMENT



Raihan Rafi Prabowo
AUCTIONEER
E raihan@sidharta.co



Desi Linda Sari
FUTURE VINTAGE &
COLLECTIBLES AUCTION
E desi@sidharta.co



Ahmad Bukhori
ART COLLECTION COORDINATOR
E buki@sidharta.co



Vera Wati
FINE ART AUCTION
E vera@sidharta.co

GENERAL AFFAIRS



Dwi Asih Setyawati
GENERAL AFFAIRS
E titik@sidharta.co



Dedi Mulyadi
STORAGE & DELIVERY
ADMINISTRATION
E dedi@sidharta.co

