

ASIAN
MODERN
FINE ART

SIDHarta
auctioneer



NUSANTARA BARU
INDONESIA MAJU

Gallery Viewing

Saturday - Thursday
10 - 22 August 2024
@11.00 - 19.30

Venue

Darmawangsa Square
Jl. Darmawangsa VI & IX
Jakarta Selatan

Live Auction

Saturday, 24 August 2014 @ 14.30
D Gallerie

Public Viewing

Friday, 23 August 2024
@11.00 - 19.30

Venue

D Gallerie
Jl. Barito I No.3,
Jakarta Selatan



ASIAN MODERN FINE ART AND COLLECTIBLES AUCTION

LIVE AUCTION

Saturday, 24 August 2014 @
14.30
D Gallerie

GALLERY VIEWING

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PUBLIC VIEWING

Friday, 23 August 2024
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VENUE

The Darmawangsa Square
Jl. Darmawangsa VI & IX
Jakarta Selatan 12160

VENUE

D' Gallerie
Jl. Barito I No. 3
Jakarta Selatan

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.



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199

MESSAGE FROM THE CEO OF SIDHARTA AUCTIONEER

Dear Collector & Art Enthusiast,

Welcome to Asian Modern Fine Art auction by Sidharta Auctioneer that takes place on the 24 th August, 2024; it's a special month to Indonesia as we celebrate the 79 th independence-day. We take pride our unity in diversity, and it is reflected in our collection of this auction.

Some recommended top lots of artworks by the maestros for you to consider are as follow, Harijadi Sumadidjaja, Wakidi, Arie Smit, Han Peisheng, Gusti Agung Mangu Putra, Hanafi, Galam Zulkifli, Ivan Sagita, Dede Eri Supria, Umi Dachlan, Jeihaan Sukmantoro, Sadali, and Mochtar Apin. The above are only a few of 73 total lots.

Take the pleasure to enjoy and browse through the artworks. Public viewing and online bidding start now, while Auction will be at D Gallerie, Jakarta. We are more than happy to assist you in providing Artwork Condition Report in the form of written document or video upon request.

Looking for to having you on the auction day.

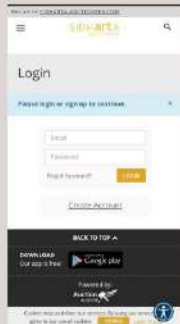
Happy bidding!

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 FINE ART AUCTION**

Paddle Number:

Registration Number:

I wish to place the following bids for the following auction on 24 August 2024 . 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 FINE ART AUCTION**

Paddle Number:
Registration Number:

Saya mendaftarkan untuk berpartisipasi dalam lelang Asian Modern Fine Art Auction tanggal 24 Agustus 2024. Saya memahami bahwa setiap nomor lot yang saya minati dalam Asian Modern Fine Art & Collectibles 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 penawaran. 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 FINE 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, Chitra Mukhsin 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. 73 lots should take around 1 hour, 28 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





701 **Angkama Setjadipradja** | (Ciamis, W.Java, 1913 - Bandung, W.Java, 1984)
Flower In Vase | 1968 | oil on canvas | 47 x 39 cm
signed and dated (lower left): "68 Angkama"
Rp. 6 - 9.000.000 | US\$ 367 - 551



702 **Maria Tjui** | (Pariaman, W. Sumatra, 1934 - Bogor, W. Java, 2016)
Sunflower | 1991 | oil on canvas | 100 x 80 cm
signed and dated (lower left): "Maria Tjui '91"
Rp. 9 - 13.500.000 | US\$ 551 - 827



703 **Koempoel Sujatno** | (Ngawi, E Java, 1912 - 1987)
Panen Raya | oil on canvas | 83 x 116 cm
signed (lower left): "Koempoel"
Rp. 8 - 12.000.000 | US\$ 490 - 735



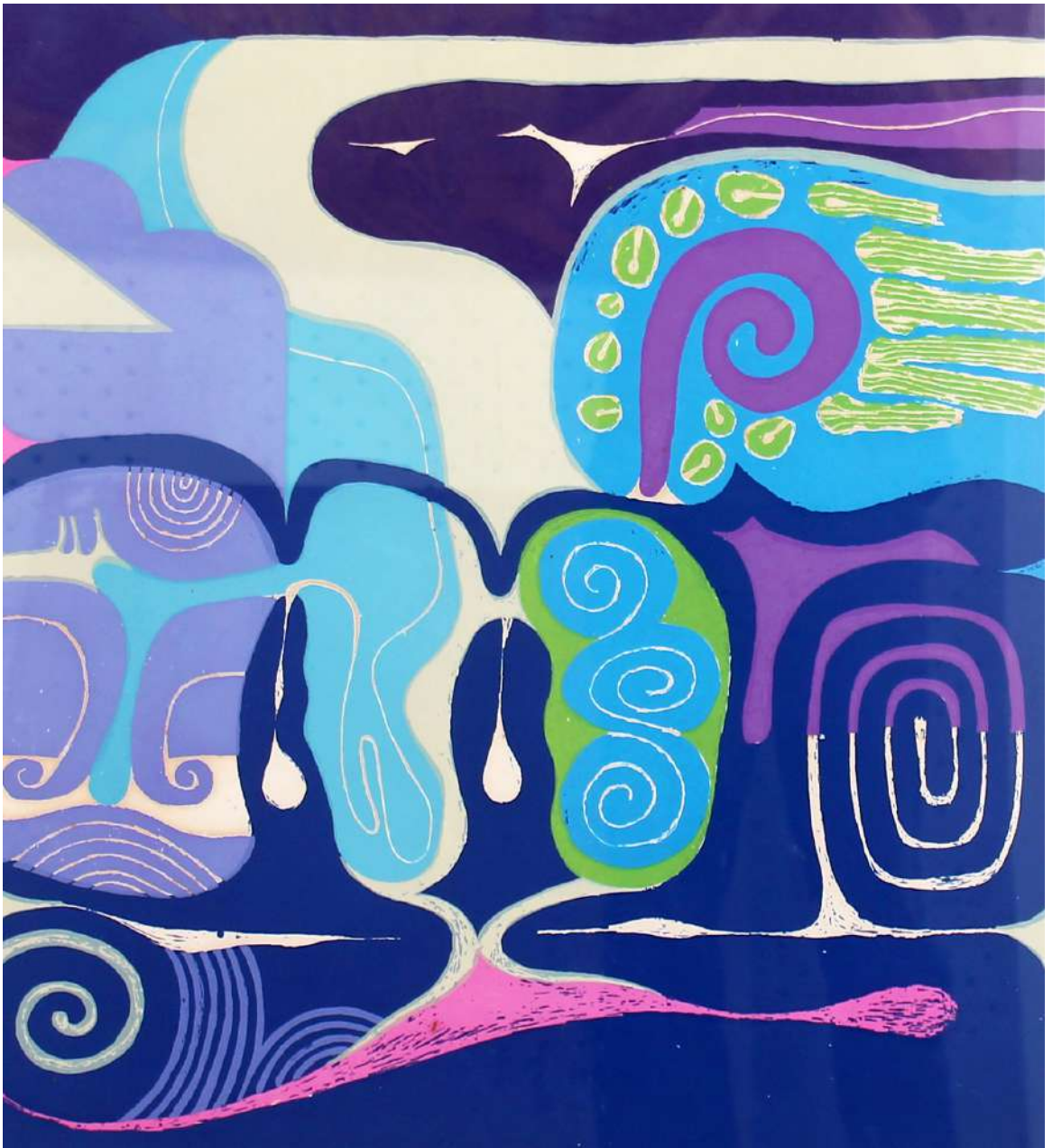
704 **Zaini** | (Pariaman, W. Sumatra, 1924 - Jakarta, 1977)
Rumah di Musi | 1972 | watercolor on paper | 32 x 40 cm
signed and dated (lower right): "*Rumah di Musi Zaini '74*"
Accompanied with a certificate authenticity published
and signed by Asmi Zaini, the wife of the artist
Rp. 7 - 10.500.000 | US\$ 429 - 643



705 **Zaini** | (Pariaman, W. Sumatra, 1924 - Jakarta, 1977)
Gelodok | 1970 | watercolor on paper | 27 x 38 cm
signed and dated (lower right): "Zaini '70"
Accompanied with a certificate authenticity published
and signed by Asmi Zaini, the wife of the artist
Rp. 7 - 10.500.000 | US\$ 429 - 643



706 **Sidharta Soegijo, Gregorius** | (Yogyakarta, 1932 - Solo, C. Java, 2006)
Pohon Kinangan | 1976|
lithographic offset print by the artist edition 35 of 40
signed and dated (lower right): "G Sidharta 1976"
Rp. 4.2 - 6.3.000.000 | US\$ 257 - 386



707 Sidharta Soegijo, Gregorius | (Yogyakarta, 1932 - Solo, C. Java, 2006)
Arus Lembayung | 1975 |
lithographic offset print by the artist edition 18 of 28 | 57 x 53 cm
signed and and dated (lower right): "G Sidharta 1976"
Rp. 5 - 7.500.000 | US\$ 306 - 459

Surah Al-Isra II: A Tribute to Mother by Pirous, Abdul Djalil

Lot #708

Pirous's father, Mauna Pirous Noor Mohamad, was a reformist, modern, cosmopolitan, but very rigid in his views on art. His father even suspected anything called art as disturbing to worship, and having the potential to be a distraction to faith. By contrast, his mother Hamidah was a woman who was raised in a traditional Islamic tradition who not only dealt with mahdhah worship, but was also immersed in the Tharikat, Tasawuf, and even Sufi mysticism which was a characteristic of religion at that time. His mother was skilled in recitations, and was also good at telling local stories and Islamic history from the time of the Prophet (Mohammad), to her son. She transcribed Malay and Acehese stories into writing using Arabic script.

Hamidah also took orders for kasab, a craft of the combination of gold thread embroidery and knitted colors on luxurious fabrics. His mother asked Pirous to assist her in preparing orders for kasabs. During that time, Pirous was asked by his mother to prepare patterns, stretch cloth, mix ink, and prepare varnish.

In his creative process, Pirous then researched various types of classic geometric and organic patterns of Meulaboh kasab. Kasab for Pirous was not only about memories of the past, but also left a deep impression on beauty, taste and various techniques involved in its creation.

The Surah Al-Isra II: A Tribute to Mother confirms the "origin" of AD Pirous with three pieces of evidence, all of which are related to his mother, namely the Koran, stories and kasab, all of which belonged to his mother and Pirous then inherited them from her.



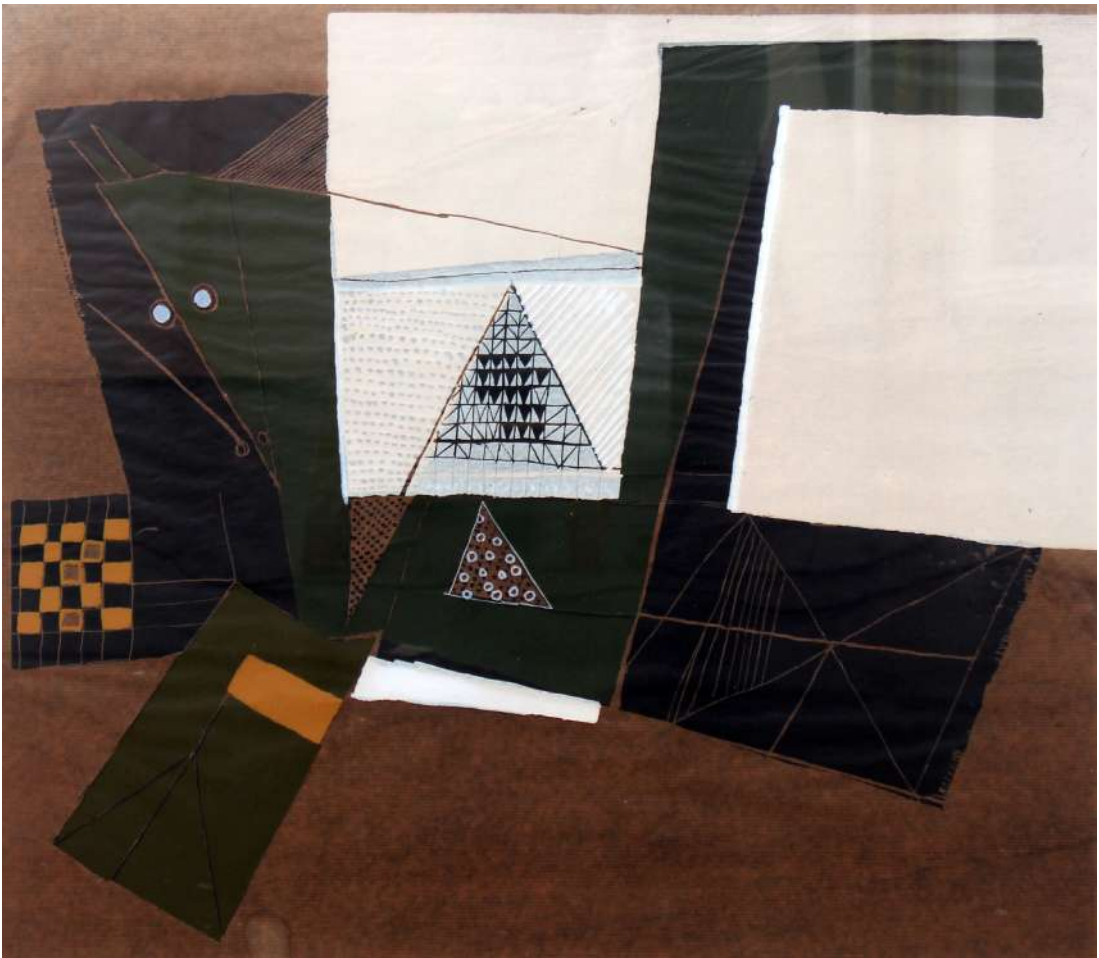
708 Pirous, Abdul Djailil | (Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)
Surat Isro II, Penghormatan Kepada Bunda | 1982
lithographic offset print by the artist edition 3 of 95 | 82 x 56 cm
signed and dated (lower right): "AD Pirous 1982"
Rp. 7 - 10.500.000 | US\$ 429 - 643



709 Pirous, Abdul Djail | (Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)
 Doa X / Amanat | 1981
 lithographic offset print by the artist edition 66 of 95 | 73 x 57 cm
 signed and dated (lower right): "AD Pirous 1981"
 Rp. 6 - 9.000.000 | US\$ 367 - 551



710 Pirous, Abdul Djilil | (Meulaboh, Aceh, 1932 - Bandung, W. Java, 2024)
Tawakal | 1975 |
 lithographic offset print by the artist edition 35 of 75 | 55 x 49 cm
 signed and dated (lower right): "AD Pirous 1975"
 Rp. 7 - 10.500.000 | US\$ 429 - 643



711

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

Kuda Kepang | 1976 |

lithographic offset print by the artist edition 7 of 14 | 50 x 60 cm

signed and dated (lower right): "Sunaryo '76"

Rp. 6 - 9.000.000 | US\$ 367 - 551



712 **Edi Sunaryo** | (b. Banyuwangi, E. Java, 1951)
Gunung Abstrak | 1990 | oil on canvas | 80 x 100 cm
signed and dated (lower left): "Edi Sunaryo 1990"
Rp. 7 - 10.500.000 | US\$ 429 - 643



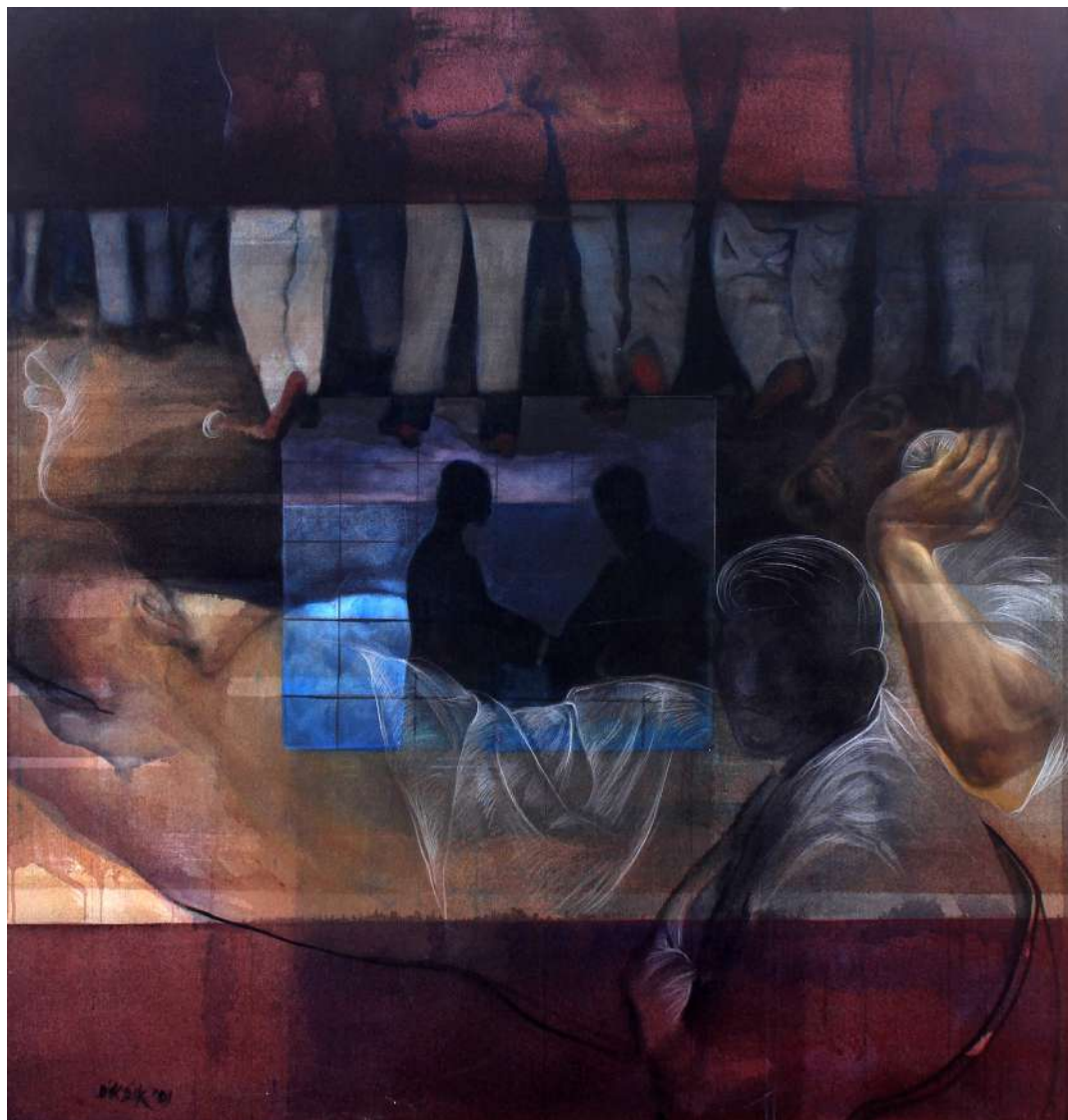


713

Anggar Prasetyo | (b. Cilacap, C. Java, 1973)

Kaleidoskop Indonesia | 2000 | mixed media on canvas | 85 x 125 cm
signed and dated (lower right): "Anggar Prasetyo 2000"

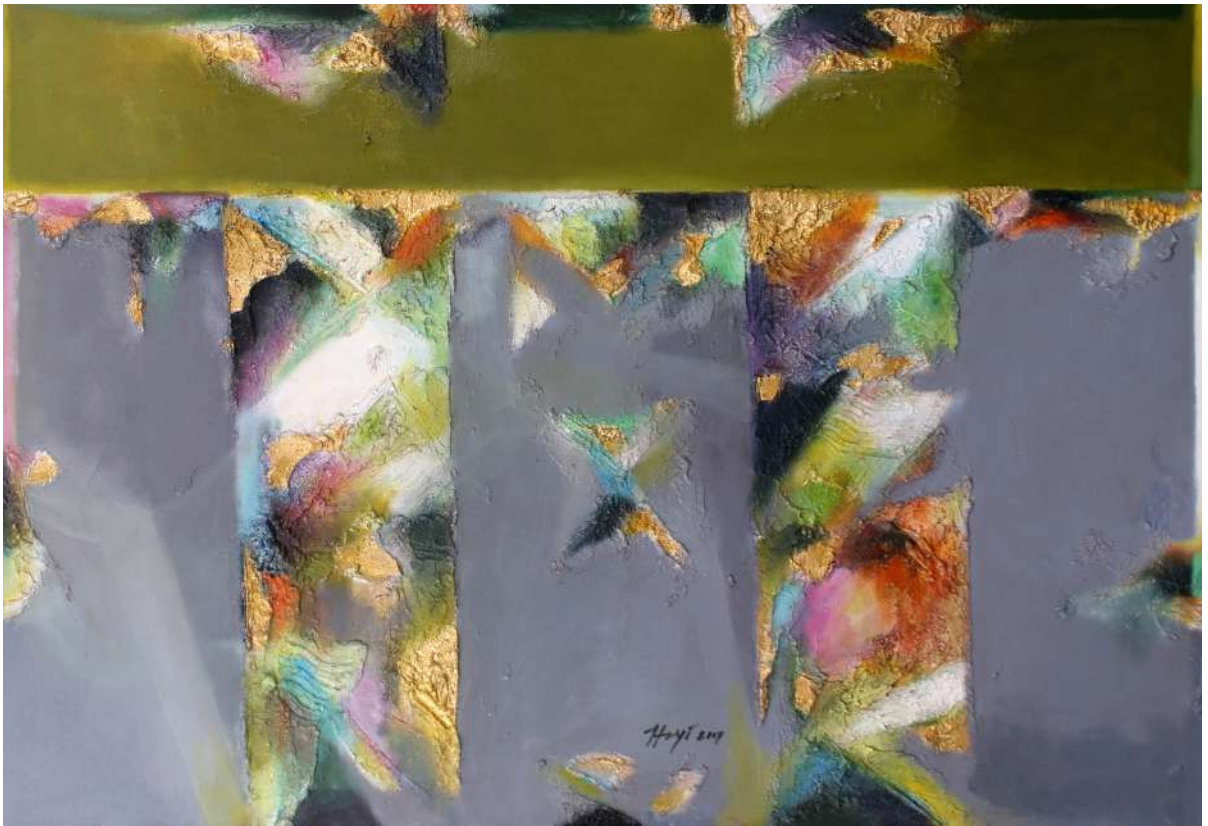
Rp. 12 - 18.000.000 | US\$ 735 - 1.103



714 **Dikdik Sayahdikumullah** | (b. Majalengka, W. Java, 1973)
Looking For Horizon | 2001 | oil on canvas | 110 x 110 cm
signed and dated (lower left): "Dikdik '01"
Rp. 12 - 18.000.000 | US\$ 735 - 1.103



715 **Heyi Ma'mun** | (Bandung, W. Java, 1952 - 2019)
The Gold Composition In Red | 2007 | acrylics on canvas | 80 x 110 cm
signed and dated (lower right): "Heyi 2007"
Rp. 12 - 18.000.000 | US\$ 735 - 1.103



716 **Heyi Ma'mun** | (Bandung, W. Java, 1952 - 2019)
Abstract In Green | 2007 | acrylics on canvas | 80 x 110 cm
signed and dated (lower middle): "Heyi 2007"
Rp. 12 - 18.000.000 | US\$ 735 - 1.103



717 Agus “Baqu” Purnomo | (b. Kendal, C. Java, 1975)
Happy New Year | 2023 | acrylics on canvas | 90 x 80 cm
signed and dated (lower right): “Agus Bql ‘23”
Rp. 18 - 27.000.000 | US\$ 1.103 - 1.654





718 **Januri** | (b. Tuban, E. Java, 1977)
Urban | 2007 | acrylics on canvas | 80 x 120 cm
signed and dated (lower right): "Januri 2007"
Rp. 8 - 12.000.000 | US\$ 490 - 735



719 **Syahfadil** | (b. Medan, N. Sumatra, 1979)
Sesuatu | 2006 | oil on canvas | 100 x 100 cm
signed and dated (lower left): "Syah Fadil 2006"
Rp. 7 - 10.500.000 | US\$ 429 - 643



720 **Ahmad Syahbandi** | (b. Palembang, S. Sumatra, 1968)
Baru Trasaahaaahh / (Seri Cabe) | 2006/2007 | oil on canvas | 150 x 150 cm
signed and dated (lower left): "Ahmad Syahbandi 2006 / 2007"
Rp. 12 - 18.000.000 | US\$ 735 - 1.103

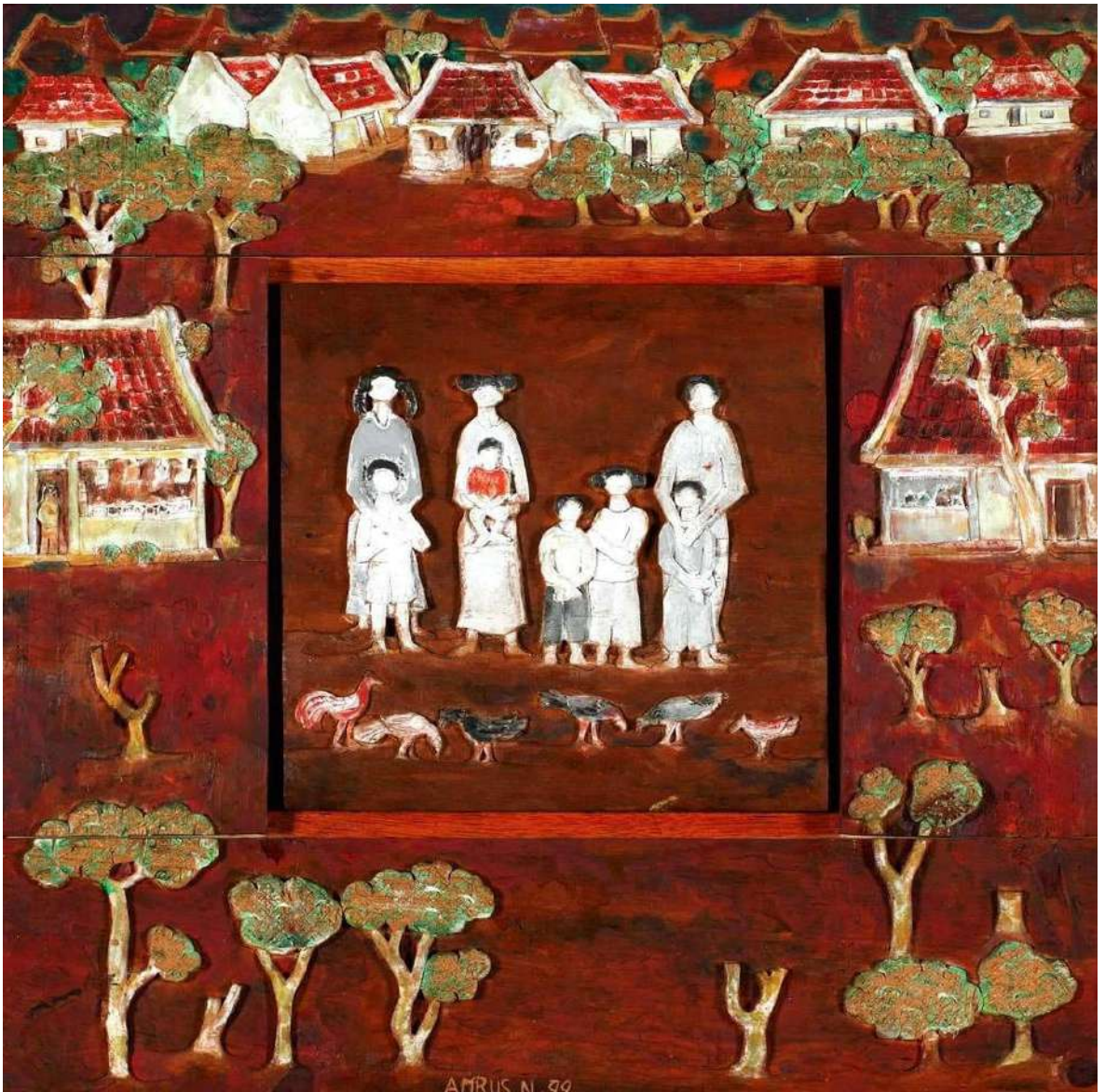




721 **Soni Irawan** | (b. Yogyakarta, 1975)
Sunshine Day on Sunday | 2009 | mixed media on canvas | 200 x 140 cm
signed and dated (lower right): "Soni 2009"
Rp. 8 - 12.000.000 | US\$ 490 - 735



722 Amrus Natalsya | (Medan, N. Sumatra, 1933 - Cibinong, W. Java, 2024)
Kucing dan Kucing2 | 1979 | oil on canvas | 89 x 110 cm
signed and dated (lower right): "Amrus Natalsya 17 Oktober 1000000709"
Rp. 10 - 15.000.000 | US\$ 612 - 919



723 **Amrus Natalysya** | (Medan, N. Sumatra, 1933 - Cibinong, W. Java, 2024)
Keluarga Lim | 1999 | oil on wood | 60 x 60 cm
signed and dated (lower middle): "Amrus N '99"
Rp. 6 - 9.000.00 | US\$ 367 - 551



724 **Amrus Natalsya** | (Medan, N. Sumatra, 1933 - Cibinong, W. Java, 2024)
Anak-anak di Bawah Pohon-pohon | 1986 | oil on wood | 80 x 60 cm
signed and dated (upper right): "Amrus N '86"
Accompanied with a certificate authenticity published and signed by the artist
Rp. 7 - 10.500.000 | US\$ 429 - 643



725 **Supono, Ogeng Heru** | (Surabaya, E. Java, 1937 - Denpasar, Bali, 1991)
Rupadhatu Borobudur | 1988 | oil on canvas | 70 x 70 cm
signed and dated (lower left): "Oh Supono '88"
Rp. 9 - 13.500.000 | US\$ 551 - 827





726 **Djoeari Soebardja** | (b. Batu, Malang, E. Java, 1960)
Selamat Datang Kesendirian | 2005 | oil on canvas
40 x 180 cm, in 4 panels each measuring 40 x 45
Inscribed on verso "Djoeari Soebardja 2005"
Rp. 6 - 9.000.000 | US\$ 367 - 551



Farhan Siki, an Indonesian painter known for his provocative and thought-provoking works, presents an erotic painting that delicately balances suggestiveness and subtlety. The canvas depicts two figures intertwined in an intimate embrace, their bodies a blend of shadow and light, capturing the raw emotion and intensity of their connection. The background is a muted palette, drawing the viewer's focus to the central figures. Amid the entwined bodies, a single brazen pink line boldly cuts through the composition, its vibrant hue and daring placement hinting at the phallic without overt explicitness. This striking element contrasts sharply with the otherwise subdued tones, imbuing the piece with a sense of playful audacity and leaving a lasting impression of erotic sophistication.

727 Farhan Siki | (b. Lamongan, E. Java, 1971)
Untitled | 2008 | acrylics on canvas | 180 x 200 cm
signed and dated (lower right): "Farhan Siki 2008"
Rp. 15 - 22.500.000 | UUS\$ 919 - 1.379



728 Ayu Arista Murti | (b. Surabaya, E. Java, 1979)
Antre | 2001 | oil on canvas | 80 x 170 cm
signed and dated (lower left: "Ayu 2001")
Rp. 30 - 45.000.000 | US\$ 1.838 - 2.758





729 **Pramono M., Ir.** | (b. Yogyakarta, 1962)
Trilogi Kehidupan | 1996 | oil on canvas | 95 x 120 cm
signed and dated (lower left): "M Pramono Ir Yogya 1996"
Rp. 7 - 10.500.000 | US\$ 429 - 643



In the heart of Indonesia's vibrant artistic scene, the painter Krijono captures the essence of everyday simplicity with his exquisite brushwork. His paintings, rich in color and detail, depict the mundanity of daily life with a sense of reverence and beauty. Krijono's keen eye for detail brings to life the textures of luscious greeneries, the vibrant hues of tropical fruits, and the weathered faces of the hardworking people. Each stroke of his brush speaks of the quiet dignity and relentless toil of these individuals, celebrating their resilience and the fresh beginnings each day brings. Through his art, Krijono transforms the ordinary into the extraordinary, reminding us of the profound beauty inherent in the simplicity of hard work and daily routines.

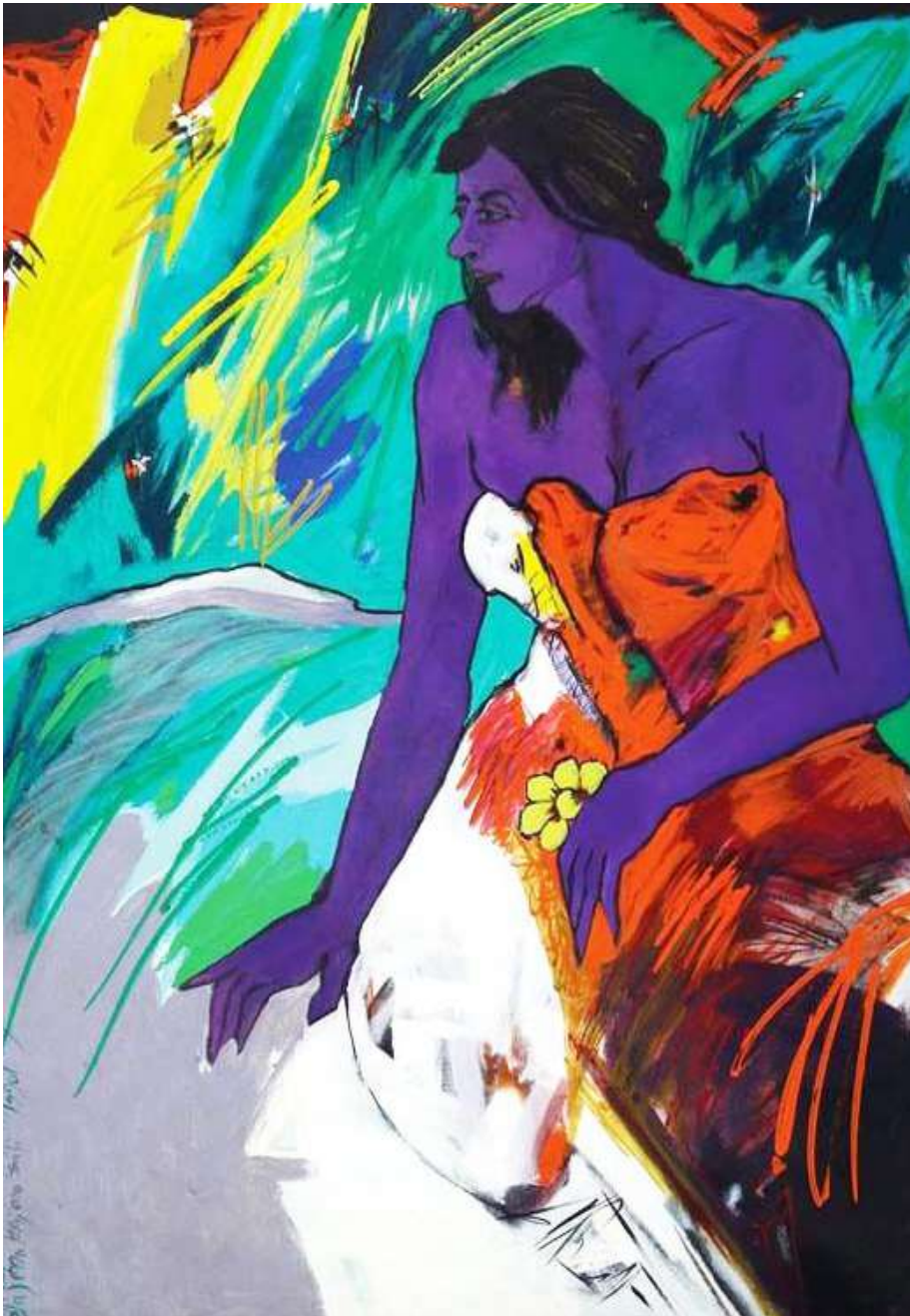
730

Krijono | (Jakarta, 1951 - 2011)

Sarung Merah | 1993 | acrylics on canvas | 99 x 150 cm

signed and dated (lower left): "Krijono Bali 1993 Sarung Merah"

Rp. 24 - 36.000.000 | US\$ 1.471 - 2.206



731

Krijono | (Jakarta, 1951 - 2011)

Made (Bali in My Mind) | 1990 | acrylics on canvas | 150 x 110 cm
signed and dated (lower left): "*Made (Bali in My Mind)* Krijono 1990"

Rp. 28 - 42.000.000 | US\$ 1.716 - 2.574



732 Johan Abe | (b. Kefa, Kupang, E. Nusa Tenggara, 1976)
Couple Dancing | bronze | h. 50 cm
Rp. 7 - 10.500.000 | US\$ 429 - 643



733 Yani Mariani Sastranegara | (b. Rangkasbitung, Banten, 1955)
Figur | bronze | h. 75 cm
Rp. 12 - 18.000.000 | US\$ 735 - 1.103

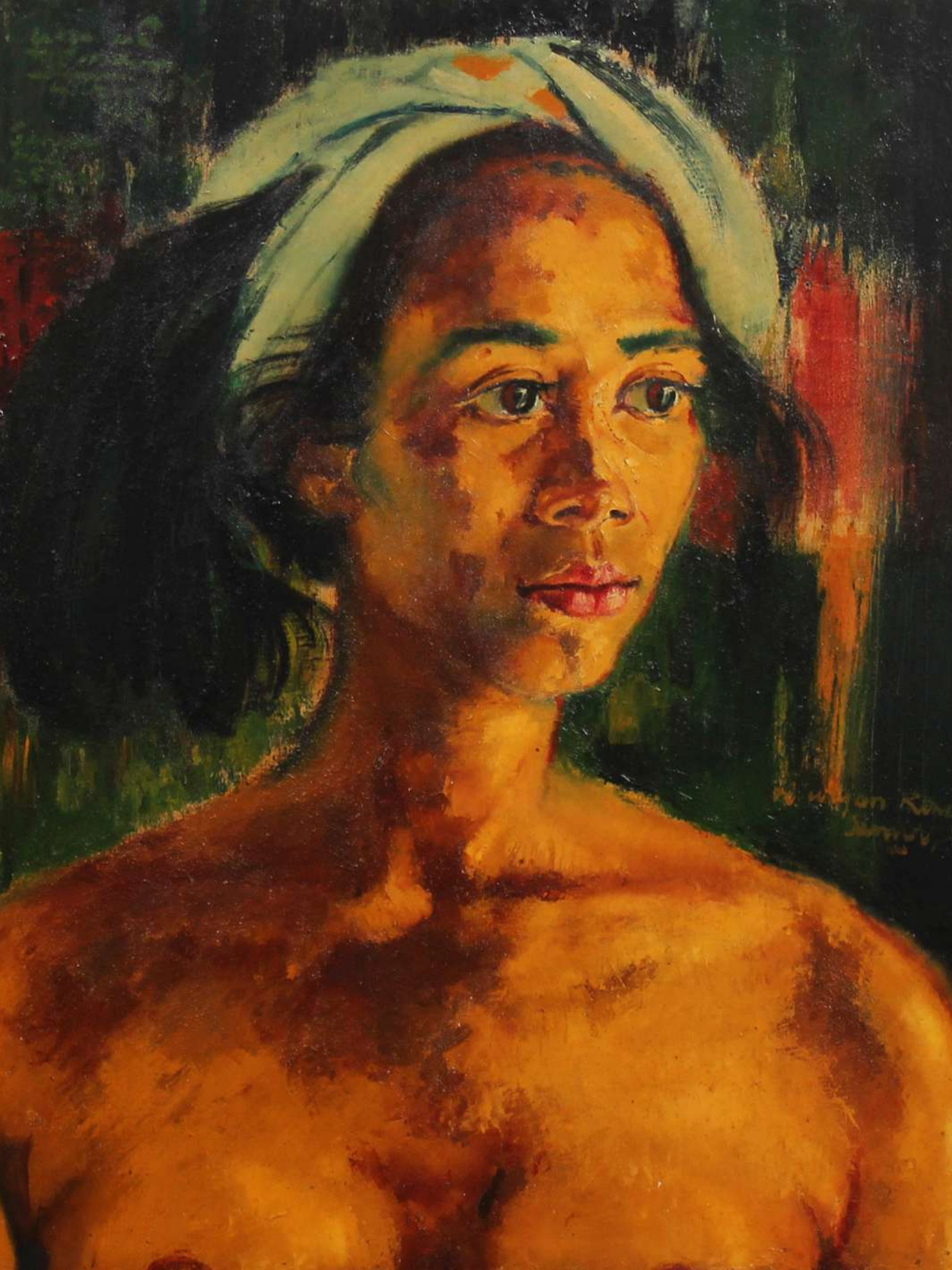


734

Eddy Sulistyو | (b. Yogyakarta, 1977)
Buruh | 2000 | oil on canvas | 145 x 145 cm
signed and dated (lower right): "Eddy Sulistyو 2000"
Rp. 8 - 12.000.000 | US\$ 490 - 735



735 **Soenarto PR** | (Purwokerto, E. Java 1931 - Yogyakarta, 2018)
Perang Rakyat Semesta 1945 - 1949 | 2006
oil on canvas | 200 x 100 cm
signed and dated (lower right): "S.Pr 2006"
Rp. 15 - 22.500.000 | US\$ 919 - 1.379



W. H. H. H. H. H.
1912



736 **Ohl, Lucien Frits** | (Sumatra, 1904 - The Hague, The Netherlands, 1976)
Panen | oil on board | 70 x 100 cm
signed (lower right): "Frits Ohl"
Rp. 24 - 36.000.000 | US\$ 1.471 - 2.206



737 **Lim Wasim** | (Bandung, W. Java, 1929 - Jakarta, 2004)
Bunga Matahari | 1989 | oil on canvas | 65 x 50 cm
signed (lower left): "L. Wasim inscribed on verso signed and dated "Lim Wasim1989"
Rp. 24 - 36.000.000 | US\$ 1.471 - 2.206



738 **Fantje, I** | (Mojoagung, E. Java, 1931 - 2002)
Lelaki dengan Ayam Jago | oil on canvas | 60 x 45 cm
signed (lower right): "I Fantje"
Rp. 12 - 18.000.000 | US\$ 735 - 1.103



739 **Agus Kamal** | (b. Pematang, C. Java, 1956)
Bermain di Kali | oil on canvas | 85 x 66 cm
signed (lower right)
Rp. 5 - 7.500.000 | US\$ 306 - 459



740 **Tatang Kuntjoro** | (Semarang, C. Java, ...- 1993)
Gold Fish | 1968 | oil on canvas | 70 x 50 cm
signed and dated (lower right): "Koentjoro '68"
Rp. 7 - 10.500.000 | US\$ 429 - 643

Ni Wayan Roning or Romy by Harijadi Sumadidjaja

Lot #741

This painting depicts a Balinese woman wearing a simple headdress, while she is bear-breasted. Her nipples, although not painted in full, is suggested. She glances awkwardly towards the right, showing that she is rather uneasy with her pose.

The woman's name, "Ni Wayan Roning or Romy (?), Sanur" is inscribed above her left shoulder, stating that she is Ni Wayan Roning or Romy of Sanur and not Ni Ronji of Penestanan.

The painting is signed with the artist's name in old Javanese script and again in Latin, and the place and date: "Sanur, 25 June 1967".

Santu Wirono, the artist's son, recalls 1967 as a difficult year, as during that time the Bali Beach Hotel started to sever their work agreements with Harijadi's Sanggar Selobinangun studio due to the artist's close relationship with Sukarno. Sukarno had been ousted as President, as he was accused of being involved with the Indonesian Communist Party's abortive coup d'état in 1965. In that year, Sumilah, the artist's wife, developed liver cancer, and started vomiting blood.

Could this portrait be a personification of the uneasy times the artist was experiencing?



741 **Harijadi Sumadidjaja** | ((Kutoarjo, C. Java, 1919 - Yogyakarta, 1997)
Ni Wayan Roning or Romy | 1967 | oil on canvas | 65 x 55 cm
signed and dated (upper left): "Harijadi 1967"
Rp. 50 - 75.000.000 | US\$ 3.064 - 4.596



742 **Linggar, Josephine** | (b. Jember, E. Java, 1943)
Woman In Yellow Kebaya | oil on canvas | 102 x 80 cm
signed and dated (lower right): "Josephine 2017"
Rp. 18 - 27.000.000 | US\$ 1.103 - 1.654



743 **Linggar, Josephine** | (b. Jember, E. Java, 1943)
Figure of A Woman | 2007 | oil on canvas | 40 x 30 cm
signed and dated (lower left): "Josephine '07"
Rp. 5 - 7.500.000 | US\$ 306 - 459





744 **Sudarso** | (Purwokerto, C. Java, 1914 - Purwakarta, W. Java, 2006)
Duduk Santai | 1992 | oil on canvas | 100 x 110 cm
signed and dated (lower right): "Sudarso '92"
Rp. 26 - 39.000.000 | US\$ 1.593 - 2.390





In this painting, Wakidi employed the techniques that he used in the 1940s and 1950s, when he painted the early morning or late afternoon views of the Ngarai Sianok canyon of West Sumatra, like *Senja di Daratan Mahat* or *Dusk on the Mahat Plains* (1954) currently in the collection of the Presidential Palace of the Republic of Indonesia. He used a palette of soft pastels to mimic the early morning and late afternoon sunlight reflecting off the landscape. The shadows that are cast tell of the time of day of his painting. This painting shows Wakidi at his best, even at the venerable age of 85.

745 **Wakidi** | (Plaju, S. Sumatra, 1890 - Padang, W. Sumatra, 1979)
Ngarai Sianok | 1974 | oil on canvas | 95 x 160 cm
signed and dated (lower left): "Wakidi '74"
Rp. 54 - 81.000.000 | US\$ 3.309 - 4.964



746 **Rustamadji** | (Surabaya, E. Java, 1932 - 1990)
Mountain Landscape | oil on canvas | 72 x 100 cm
signed (lower right): "Rustamadji"
Rp. 14 - 21.000.000 | US\$ 858 - 1.287



747 Galuh, Ni Gusti Agung | (b. Tabanan, Bali, 1968)
Working In The Rice Field | 2005 | oil on canvas | 80 x 60 cm
signed and dated (lower right): "Galuh 2005 Ubud Bali"
Rp. 30 - 45.000.000 | US\$ 1.838 - 2.758

In The Village Temple by Arie Smit

Lot #748

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, *In The Village Temple*, is an epitome of Arie Smit’s work. It was painted in 1998, and therefore 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.



748 **Arie Smit** | (Zaandam, The Netherlands, 1916 - Denpasar, Bali, 2016)
In The Village Temple | 1998 | acrylics on canvas | 69 x 59 cm
signed and dated (lower left): "Arie Smit '98" inscribed

on verso "In The Village Temple" and signed: "Arie Smit Bali 1998"

Accompanied with a certificate authenticity published and signed by the artist

Rp. 140 - 210.000.000 | US\$ 8.581 - 12.871



749 **Barli Sasmitawinata** | (Bandung, W. Java, 1921 - 2007)
White Rooster | 1986 | oil on canvas | 76 x 65 cm
signed and dated (lower left): "Barli '86"
Rp. 16 - 24.000.000 | US\$ 980 - 1.471



In this painting, Barli Sasmitawinata shows a composition of a young girl with a selendang shoulder cloth fastened around her back, strapped in front. The shoulder cloth is worn in a such a way that is usually used to carry babies. Young girls are often given the task to care for their baby siblings, even from a tender age. Barli often painted these everyday lives of people in Indonesia.

750 **Barli Sasmitawinata** | (Bandung, W. Java, 1921 - 2007)
Figure on a road in a village | oil on canvas | 107 x 145 cm
signed (lower right): "Barli"
Rp. 38 - 57.000.000 | US\$ 2.329 - 3.493



751

Han Peisheng | (b. China, 1946)

Landscape | 1988 | oil on canvas

269 x 402 cm, in 3 panels each measuring 269 x 134 cm.

signed and dated (lower right)

Rp. 100 - 150.000.000 | US\$ 6.129 - 9.193



752 **Mangu Putra, Gusti Agung** | (b. Sangeh, Bali, 1963)
Menjala Ikan | 2003 | acrylics on canvas | 150 x 140 cm
signed and dated (lower right): "Mangu Putra 2003"
Rp. 80 - 120.000.000 | US\$ 4.903 - 7.355





753

Sadia, Ketut | ((b. Br. Padang Tegal Kelod, Ubud, Bali, 1966)
Jerman Vs Argentina | 2014 | acrylic on canvas | 106 x 145 cm
signed (lower left): "I Kt Sadia Batuan Bali"
Rp. 16 - 24.000.000 | US\$ 980 - 1.471

Ombak by Jeihan Sukmantoro

Lot #754

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. 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.

In this painting, he paints jukungs (boats with outriggers) pushed by gigantic waves into the sun on the horizon in the background. Like the black eyes of the figures in his paintings, he also seems to suggest his viewers to always keep an open interpretation about the gigantic waves: they might be deadly, but there is also hope that they could push the boats to safety.



754

Jeihan Sukmantoro | (Solo, C. Java, 1938 - Bandung, W. Java, 2019)

Ombak | 2004 | oil on canvas | 140 x 140 cm

signed and dated (lower right): "Jeihan '04"

Accompanied with a certificate authenticity published and signed by the artist

Rp. 50 - 75.000.000 | US\$ 3.064 - 4.596



In a dimly lit gallery, Jeihan Sukmantoro's latest work stands out, a haunting testament to his unique vision. The canvas is dominated by an eerie, stark painting of a black cat, its fur blending seamlessly with the dark voids that replace the cat's eyes. The background, an intimidating expanse of red, seems to pulse with a life of its own, heightening the sense of unease. Jeihan's signature style—eyes devoid of color—manifests in the cat's gaze, a mirror of his own artistic soul. The cat's empty eyes, reflecting nothing but darkness, draw viewers into a world where silence and shadows reign, leaving them with an unsettling yet profound sense of introspection.

755 **Jeihan Sukmantoro** | (Solo, C. Java, 1938 - Bandung, W. Java, 2019)
Untitled | 1999 | oil on canvas | 70 x 70 cm
signed and dated (upper right): "Jeihan '99" Inscribed on verso signed "Jeihan"
Accompanied with a certificate of authenticity published and signed by Azasi Adi, the manager of the artist.
Rp. 36 - 54.000.000 | US\$ 2.206 - 3.309



756 **Popo Iskandar** | (Garut, W. Java, 1927 - Bandung, W. Java, 2000)
Three Cats | 1998 | oil on canvas laid on board | 50 x 60 cm
signed and dated (lower left): "Popo '98"
Accompanied with a certificate authenticity published by Griya Seni Popo Iskandar and signed Harry Nugraha, Director of Griya Popo Iskandar
Rp. 36 - 54.000.000 | US\$ 2.206 - 3.309



757

Radi Arwinda | (b. 1983)

Sugih | 2010 | digital print on sheet acrylic, edition 2/3

170 x 650 cm, 5 panels each measuring 170 x 130 cm

Accompanied with a certificate of authenticity published by the SIGlarts Gallery and signed by Rachel Ibrahim

Rp. 20 - 30.000.000 | US\$ 1.225 - 1.838



758 **Wedhar Riyadi** | (b. Yogyakarta, 1980)
Broken Mountain | 2010 | acrylics on canvas | 180 x 145 cm
signed and dated (lower right): "Wedhar R 2010"
Rp. 30 - 45.000.000 | US\$ 1.838 - 2.758





759 **Hanafi** | (b. Purworejo, C. Java, 1960)
Abstract In Blue | oil on canvas
200 x 600 cm, in 6 panels each measuring 200 x 100 cm.
Rp. 90 - 135.000.000 | US\$ 5.516 - 8.274





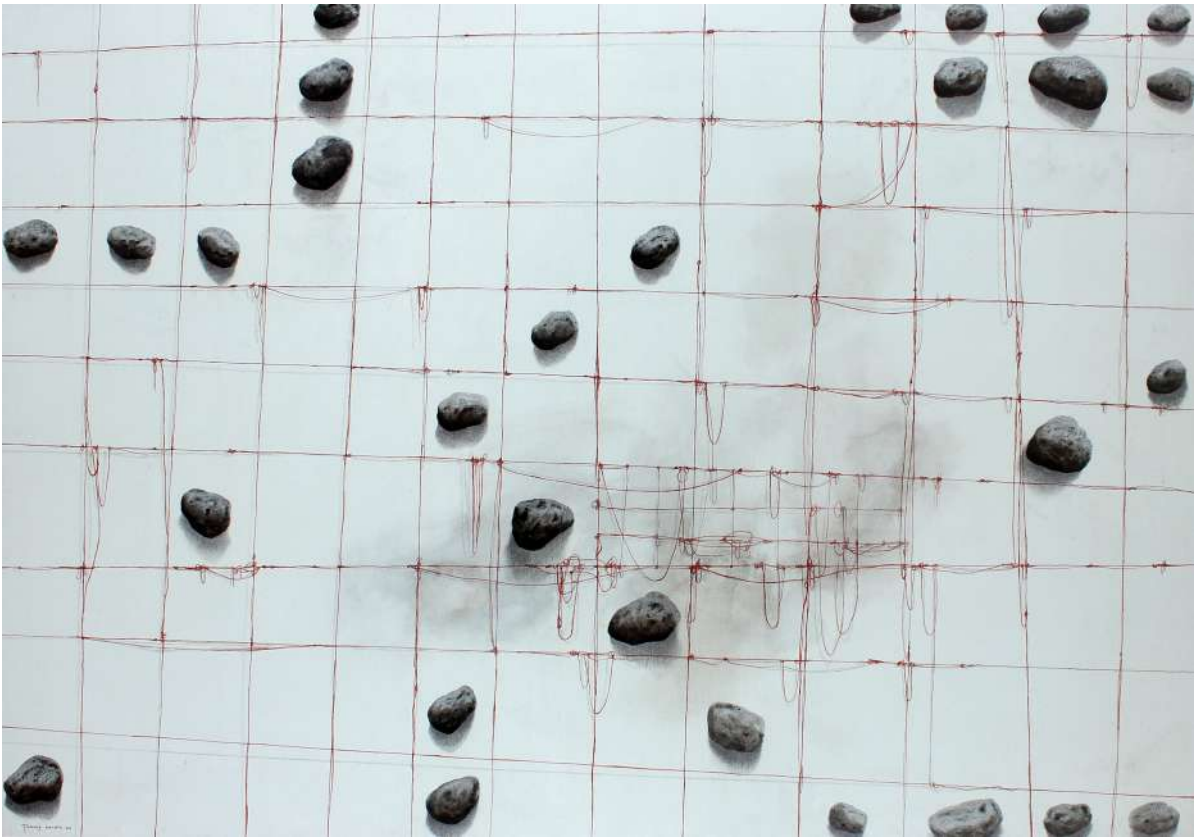
Garuda is a metaphor for freedom in attitude and ideals, this painting is about liberation and freedom, which are the essence of Indonesian life.

760 **Kun Adyana, Wayan** | (b. Bangli, Bali, 1976)
Pray For Freedom | 2012 | ink and acrylics on canvas | 160 x 200 cm
signed and dated (lower middle): "Wayan Kun Adyana 2012"
Rp. 18 - 27.000.000 | US\$ 1.103 - 1.654



761 **Bob Sick Yudhita Agung** | (b. Yogyakarta, 1971)
Pizzaro-Pizzaro La'c Rotos | 2024 | mixed media on canvas | 30 x 30 cm
signed and dated (lower right): "Bobsick 2024"
Rp. 8 - 12.000.000 | US\$ 490 - 735





762 Tommy Wondra | (b. Bukittinggi, W. Sumatra, 1980)
Diantara Ruang-ruang Kosong | 2007 | acrylics on canvas | 140 x 200 cm
signed and dated (lower left: "Tommy Wondra '07")
Rp. 9 - 13.500.000 | US\$ 551 - 827



763 **Saftari** | (b. Payakumbuh, W. Sumatra, 1971)
Fajar | 2007 | acrylics on canvas | 180 x 180 cm
signed and dated (lower right): "Saftari '07"
Rp. 12 - 18.000.000 | US\$ 735 - 1.103

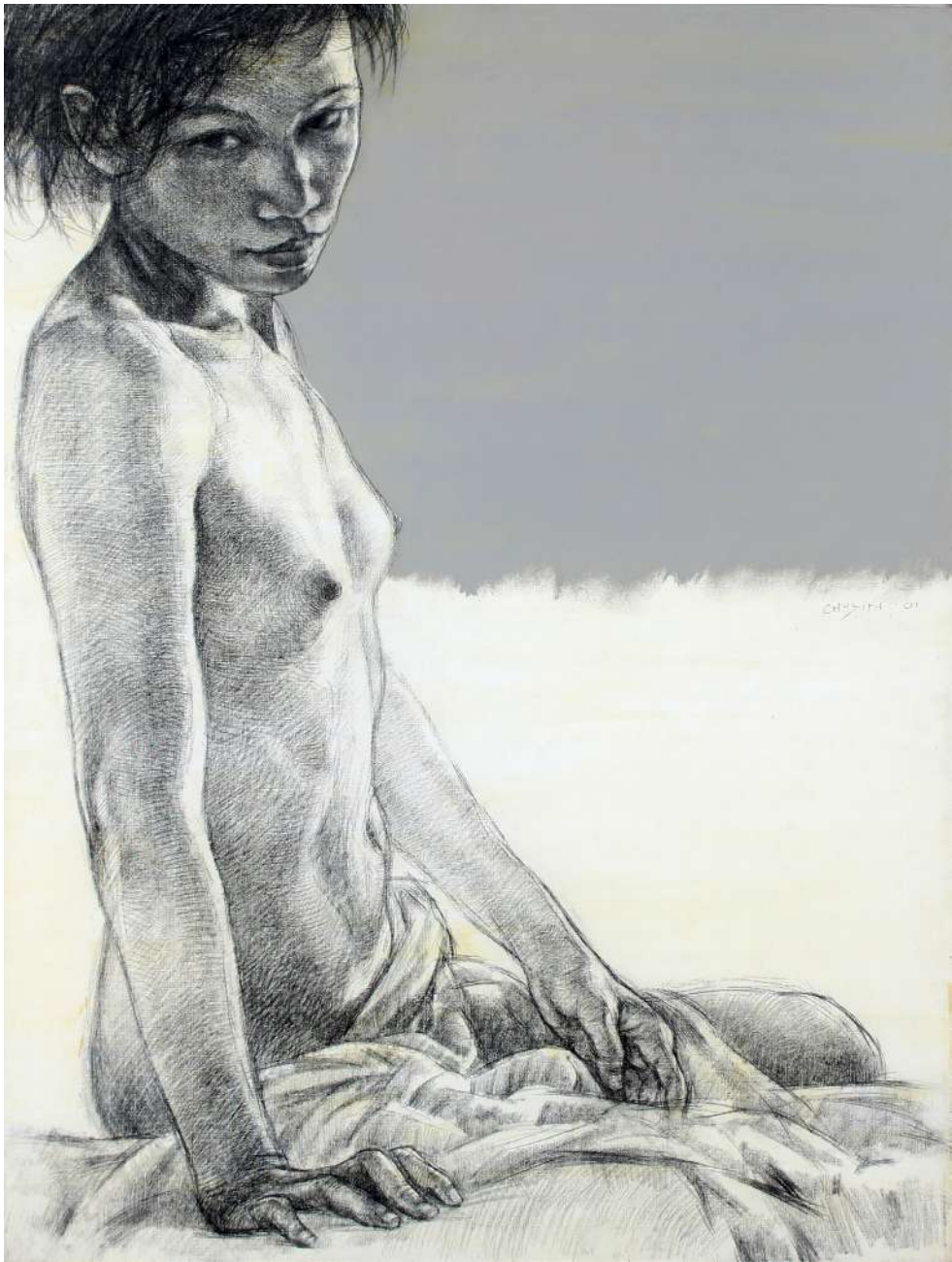


764 **Hojatul Islam. M** | (b. Payakumbuh, W. Sumatra, 1980)
Meditasi | acrylics on canvas | 200 x 180 cm
Rp. 20 - 30.000.000 | US\$ 1.225 - 1.838



765 **Galam Zulkifli** | (b. Sumbawa, 1971)
Pencitraan Kumis | 2005 | mixed media on canvas | 145 x 300 cm
signed and dated (lower right): "Galam '05"
Rp. 30 - 45.000.000 | US\$ 1.838 - 2.758





766 **Chusin Setiadikara** | (b. Bandung, W. Java, 1949)
Model | 2001 | mixed media on canvas | 130 x 98 cm
signed and dated (middle right): "Chusin '01"
Rp. 30 - 45.000.000 | US\$ 1.838 - 2.758

Kefanaan Abadi or Eternal Transience

by Ivan Sagita

Lot #767 & 768

Artist's statement:

“Kefanaan Abadi or Eternal Transience

To combine the two words “eternal” and “transience” into a unity is certainly interesting. “Transience” juxtaposed with “eternity” creates a kind of tension between the words; there is a kind of tug of war between the two.

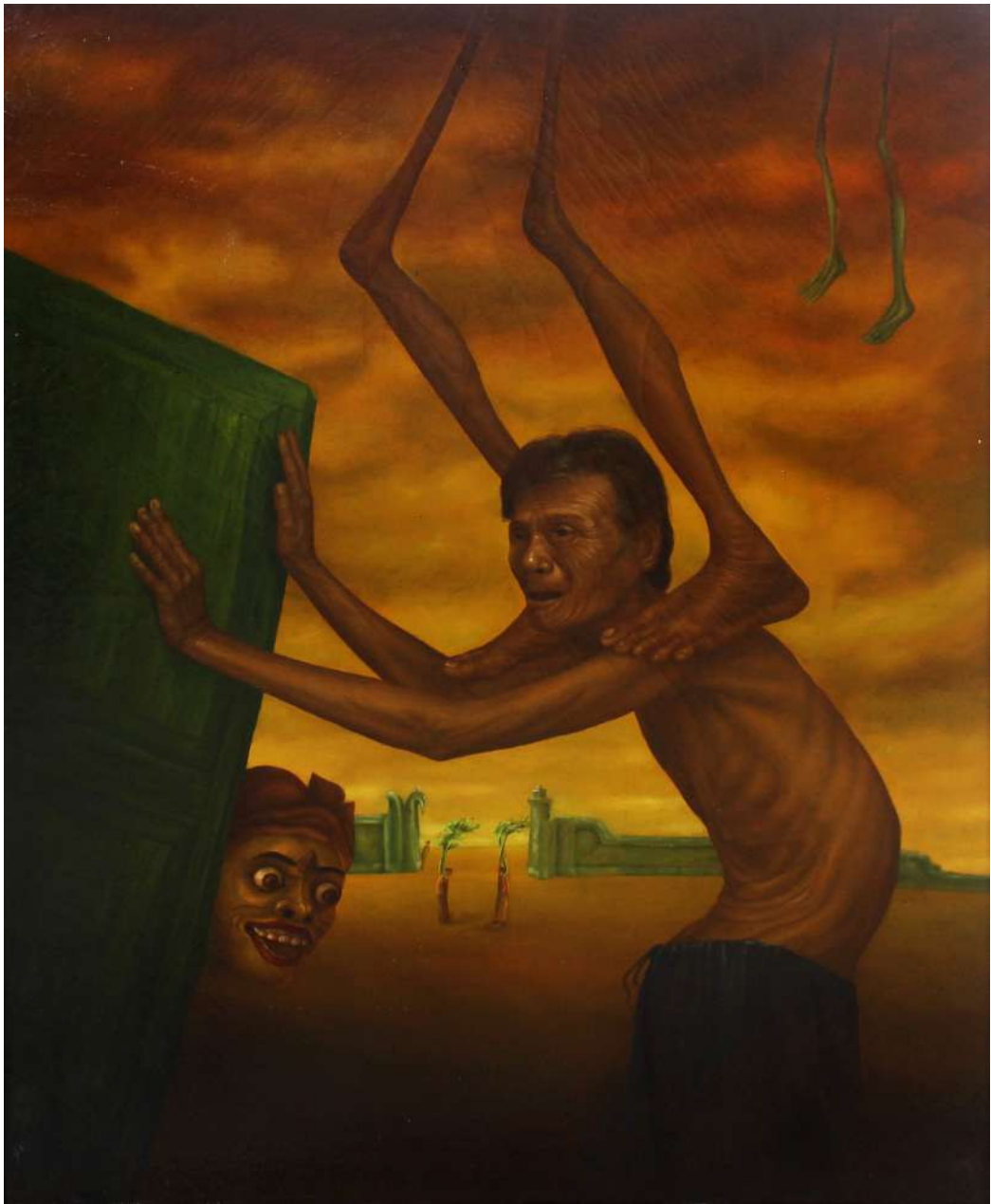
Actually, in our daily lives, aren't we always in the circle of the two meanings of the word, as we are attached to transience? Take, for example, a small thing, the melting of ice in our hand can be read as a journey of time but also as a sign that everything will change and may lead to disappearance.

Even though we are always in the tension of these two things, we are very comfortable here. Every effort is made to stay on this earth, dying to survive in order to still be in this world. Our choice remains here, even though we often get information about the existence of a situation or hope of another “place”.

I rendered the above matter in the two people who stand as permanent milestones. Their existence is a sign that they are trapped in the situation described above. as poles of a well, in front of which there is a spring of water that always flows, a picture of a hope of eternity.”



767 Ivan Sagita | (b. Malang, E. Java, 1957)
Kefanaan Abadi or Eternal Transience | 1982 | oil on canvas | 125 x 100 cm
Rp. 80 - 120.000.000 | US\$ 4.903 - 7.355



768

Ivan Sagita | (b. Malang, E. Java, 1957)
Kefanaan Abadi or Eternal Transience | 1982 | oil on canvas | 125 x 100 cm
signed and dated (lower right): "Ivan Sagita '82"
Rp. 70 - 105.000.000 | US\$ 4.290 - 6.435



Cowboy by Dede Eri Supria

Lot #769

Dede Eri Supria often uses the image of the world famous lone horse rider (“the Marlboro Man”) to symbolize globalization and consumerism, as we can see in *The Horse Rider*. He renders the heroic image of the horse rider

emerging from a series of billboards and scaffoldings. While there is no clear indication that the rider is “the Marlboro Man”, the red shirt that he sports and the truncated letters above him clearly hints that.

Through this image, the artist seems to be addressing a concern about the society’s future as a result of the rapid course of globalization. As the notion of globalization is also inevitably associated with the notion of a global American hegemony, Dede uses the figure of the horse rider as the hero of the American dominance over the world. He fully accepts the inevitable process of globalization we are going through at present. However, he also wants people to be fully aware of it and its ramifications.



769 **Dede Eri Supria** | (b. Jakarta, 1956)
Cowboy | 2000 | oil on canvas
280 x 140 cm, in 2 panels each measuring 140 x 140 cm
signed and dated (lower left): "Dede Eri Supria 2000"
Rp. 90 - 135.000.000 | US\$ 5.516 - 8.274





Ahmad Sadali, one of the pioneers of Indonesian Abstract art, was also one of the first artists who developed a modernist approach in developing Indonesian Islamic art. He presented a modern aesthetic distinct from mainstream Western modern aesthetic. Within the formalist composition of his art works, he attempts to evoke emotion, devotion as well as reason in an attempt to feature meditative spirituality, particularly in the Islamic faith. Ahmad Sadali is also an academician, an Islamic preacher and an activist in the Indonesian movement of Islam.

770 **Sadali, Ahmad** | (Garut, W. Java, 1924 - Bandung, W. Java, 1987)
Composition In Blue | 1983 | mixed media on canvas | 55 x 45 cm
signed and dated (lower right): "Sadali '83"
Rp. 120 - 180.000.000 | US\$ 7.355 - 11.032



771

Sadali, Ahmad | (Garut, W. Java, 1924 - Bandung, W. Java, 1987)
Bongkahan Emas Di Atas Bidang Merah | 1978 |
mixed media on paper | 58 x 41 cm
signed and dated (lower right): "Sadali '78"
Rp. 30 - 45.000.000 | US\$ 1.838 - 2.758



772 **Umi Dachlan** | (Cirebon, W. Java, 1942 - Bandung, W. Java, 2009)
Komposisi | 1998 | mixed media on canvas | 100 x 100 cm
signed and dated (lower left): "Umi '98"
Rp. 48 - 72.000.000 | UUS\$ 2.942 - 4.413

Mandi by Apin, Muchtar

Lot #773

Apin's passing away on January 1, 1994, left behind a nagging question for art critic Jim Supangkat. The question was simple: "Why would an established painter who was familiar with complex ideas, return to simple nude paintings, similar to study drawings of models, precisely at the height of his career, between 1990 and 1993?"

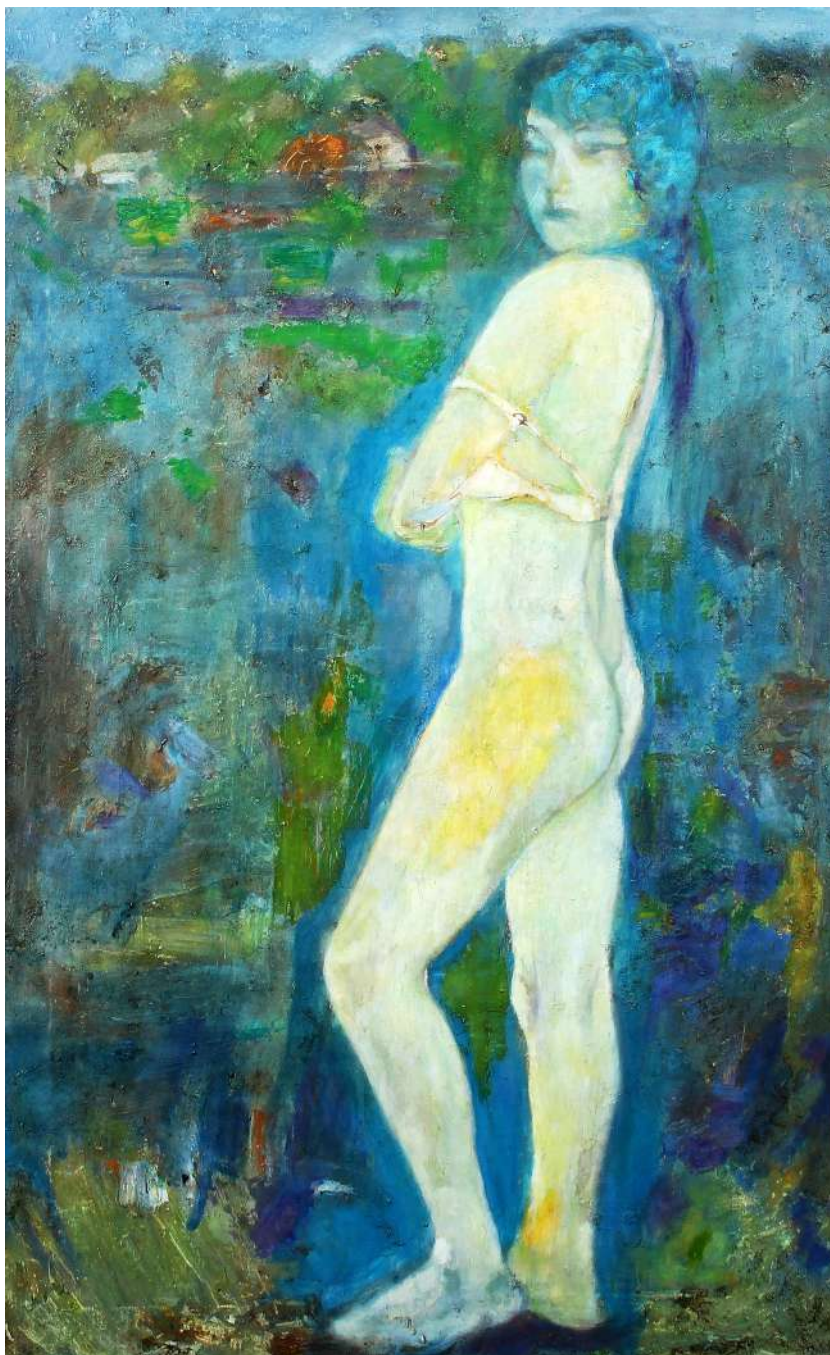
In art education, the nude study is a basic lesson given within the first year of school. Mochtar Apin was a professor of art, and known as a legendary nude-study teacher. He was not just skillful at drawing studies of models; he was also known to teach excellent methods for painting nude studies. Thus, it did not make sense that he suddenly wanted to go back to the nude study he had already mastered, the problems of which he could have easily solved.

In his previous nudes, done before the 1990s, deformations and detailed form-manipulations appeared almost invariably. His latter nude paintings of the early 1990s, were very different; he seemed to avoid deformation. Although done with expressive brush strokes, the paintings of nudes of this period were presented realistically. Mandi, the painting to be auctioned here, is one of them.

Nude painting was nothing new for Mochtar Apin. Throughout his career, he never left the nude as the basis of his art works and continuously explored eroticism. However, why he turned to painting nudes in his last development in his artistic career presented some issues that posed some questions. It is as if Apin were re-questioning the boundaries between eroticism and pornography.

In one of his conversations with art critic Jim Supangkat, Apin pointed out the views of the French cultural commentator André Malraux, who saw that eroticism in art had been rooted in human curiosity in dealing with the mystery of sexuality, particularly that of the opposite sex. Mochtar Apin felt that eroticism was also to be found within pornography. So Supangkat questioned: "if it were there, where did it precisely exist, and thus, what made eroticism in art different from eroticism in pornography?" This was a tough question which was left open for further debate and discussion.

Mochtar Apin seemed to wish that his nude paintings were seen not as mere nude studies. "What is more important," he said, "is how to discuss this with the public, because our public, and even our critics, have no idea at all.



773 **Apin, Mochtar** | (Bandung, W. Java, 1923 - 1994)

Mandi | oil on canvas | 100 x 65 cm

Inscribed on verso "Mochtar Apin" and titled: "Mandi"

Publication: Jim Supangat, *Provocative Bodies interpreting the works of Mochtar Apin 1990 - 1993* (Jakarta: CP Foundation, 2005) p. 136

Rp. 70 - 105.000.000 | US\$ 4.290 - 6.435

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