

An oil painting of a woman in traditional attire, possibly a Balinese dancer, with a large, ornate headdress made of yellow and pink flowers. She is wearing a blue and green dress. The background is dark and textured.

SIDHarta
a u c t i o n e e r

**ASIAN
MODERN
FINE ART**

**TIMED auction Sat, 20th February, 2021
LIVE auction Sat, 27th February, 2021
At 2:30 PM (GMT +7)**

**Written & Phone bids
facilities are also available.**

ASIAN MODERN FINE ART AND COLLECTIBLES AUCTION

TIMED THEN LIVE ONLINE AUCTION

Prebid now. Live February 20th, 2021.

Written & phone bid facilities are also available.

For registration and live online bidding, please visit:

<https://www.sidharta-auctioneer.com/>

VIRTUAL VIEWING

Please visit our website:

<https://sidharta-auctioneer.com/vr/gallery>

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.

SIDHarta

auCTIONEER

Collectibles



**REGISTRATION FORM
ASIAN MODERN FINE ART &
TIMEPIECE AUCTION**

Paddle Number:
Registration Number:

I wish to place the following bids for the following auction on 27 February 2021. 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
LELANG ASIAN MODERN FINE ART
&
LELANG TIMEPIECE**

Paddle Number:

Registration Number:

Saya mendaftarkan untuk berpartisipasi dalam lelang Asian Modern Fine Art & lelang Time Piece tanggal 27 Februari 2021. 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 kami. 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 telepon 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:** _____ **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.

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: _____

MESSAGE FROM THE CEO OF SIDHARTA AUCTIONEER

Dear Art Collectors & Enthusiasts,

The first edition of our Asian Modern Fine Art auction in 2021, is combined with a selection of antiques by our Collectibles auction. The pandemic has taught us to recreate home as the centre of our activities. Home is no longer merely a place where we rest after a long day or be away from work. It has become multi-functions; a home office, home school, playground, guest reception as well as staycation. Therefore, we see that the versatility of our artwork makes it suitable to be integrated into your existing interior and it can be uniquely your signature of personal taste and style.

As many as curated 48 paintings and 22 preloved antiques of well-crafted silver homewares, ceramic and wood furniture that are timeless have been curated for you and among the art pieces, we have rare paintings by the master artists, as such AD. Pirous, Basoeki Abdullah, Ernest Dezentje, Jeihan Sukmantoro, Marius Bauer, Nyoman Gunarsa and Trubus Soedarsono. Renown Chinese artists, Chang Fee Ming, Lee Man Fong, Qian Yang and Siau Tik Kwie are also taking part in this sales. On the modern collections, we are offering Dipo Andy, Agus "Baqul" Purnomo, Edo Pillu, Adi Suanjaya "Kencut", I Putu and Salim.

Although #BidFromHome, we wish to help you make the right decision. Therefore, kindly ask for the lot condition report and closer angles or video of the artworks that are available on request. Private viewing at our gallery, based on appointment, can be arranged during office hours. You can walk into the virtual exhibition if you go to our website.

If you wish to participate in the auction, you can choose to bid online through our digital platform or offline bidding facilities, such as written or phone bid. We are more than happy to assist you shall you have any further inquiries.

Have a peaceful artsy moment and happy bidding.

Stay well.

Syanda Kunto-Prabowo
CEO & Co-Founder



101

ROEDYAT MARTADIRADJA

(Bandung, W. Java, 1930 - 2002)

Houses by the Woods

1988

pen and ink on paper

40 x 35 cm

signed and dated (lower right): "Roedyat '88"

RP. 3.6 - 5.400.000

US\$ 257 -386

This sketch by Roedyat Martadiredja, dated 1988, shows a village scene by the woods. On the left, a large tree stand prominently. While to its right, two women can be seen in the picture: one is sitting while the other on stands. They seem to be conversing with one another. Roedyat paints using a kind of analytical cubism. even in this sketch. He uses a variety of line qualities in this sketch. He carefully uses straight lines when portraying the built environment, and differentiates it from nature, which he depicts with free loose lines.



IO2

SIAUW TIK KWIE

(Solo, C. Java, 1913 - 1988)

**Sapi Kesayangan
(Favorite Cow)**

watercolor on paper
35 x 45 cm

signed with the artist's stamp
(middle right)

Rp. Rp. 4.8 - 7.200.000

US\$ 343 -514

In this unique watercolor, Siauw Tik Kwie depicts a young man bringing food for his two cows, one brown and the other black, that are resting. In the background there are more cows and two carts nearby a tree.



103

WARDOYO

(b. Banyumas, C. Java, 1935)

Portrait of a Young Woman

1966
pastels on paper
50 x 40 cm

signed and dated (upper
right): "Wardoyo 1966"

Rp. 3.6 - 5.400.000

US\$ 257 -386

Wardoyo painted this portrait of a young woman using pastels. He highlights the portrait boldly using white pastels, while he paints the woman's hair in black. He masters the colors in between, rendering an earnest portrait of this simple woman, showing her beautiful soul within.



104

NANA BANNA

(Bandung, W. Java, 1942 - 2018)

Bunga Matahari (Sunflower)

2008

oil on canvas

100 x 150 cm

signed and dated (lower right): "Nana Banna 2008"

Rp. 10 - 15.000.000

US\$ 714 - 1.071

Nana Banna spends most of his time painting. Even without planning to, he could suddenly paint. Anything can inspire him to paint, such as this vase of Sunflowers. Nana Banna's work has its own artistic character, with a distinctive pattern of brushstrokes as his differentiator.



105

DEZENTJE, ERNEST

(Jatinegara, Jakarta, 1885 - 1972)

The Creek in The Forest

oil on canvas
50 x 40 cm

signed (lower left): "Ernest
Dezentje"

RP. 5.4 - 8.100.000

US\$ 386 -579

This painting of a creek in the middle of the woods is by Ernest Dezentje. This painting is an example of the impressionistic images for which he is best known. He places emphasis on a branch in the middle of the painting, which is highlighted by the sun's rays. Behind it are the great trees of the woods, from which the creek proceeds. In the foreground of the painting is the end of the creek, to which the water that gushes through the rocks flow..



106

ROEDYAT MARTADIRADJA

(Bandung, W. Java, 1930 - 2002)

Waters by The Forest

2005
watercolor on paper
10 x 32 cm

signed and dated (lower left): "Roedyat '05"

RP. 2.4 - 3.600.000

US\$ 171 -257

This painting by Roedyat Martadiredja, shows a landscape of a river with trees along it. There seems to be a bridge-like structure to the right of the piece. It seems that the rain clouds have gathered on the left side of the painting, while the red rays of the setting sun can be seen towards the left part of the work. Using a subtle color palette, Roedyat is able to give an impression of the nuance of the scene and indicate the time of day that it is happening.



107

GUNAWAN HANJAYA
(b. Solo, C. Java, 1954)

This painting by Gunawan Hanjaya, depicts a window of a gateway, full of roses growing and blooming above it.

Gateway of Roses

2006
oil on canvas
90 x 70 cm

signed and dated (lower right):
"Gunawan Hanjaya '06.7"

RP. 7 - 10.500.000

US\$ 500 - 750



108

BONNY SETIAWAN

(b. Wonogiri, C. Java, 1968)

Pasar Buah (Fruit Market)

2020

oil on canvas

100 x 150 cm

signed and dated (lower right):
"Bonny 2020"

Rp. 9 - 13.500.000

US\$ 643 - 964

This is a depiction by Bonny Setiawan of a fruit market, where farmers bring their goods, and many vendors and buyers come to meet, converse and negotiate. Some of the buyers are actually purchasing what they want to resell in another market or to vend on the streets. The nuance seems all very green and happy, with the birds, cow, horses, hen and other animals seem to enjoy as well, in the midst of this land, filled with trees.



109

FAIZIN

(b. Banyuwangi, E. Java, 1973)

**Suasana Panen
(Harvest Scenery)**

2020
oil on canvas
120 x 140 cm

signed and dated (lower
left): "Faizin 2020"

Accompanied with a certificate
authenticity published and signed
by the artist

Rp. 12 - 18.000.000

US\$ 857 - 1.286

Faizin presents his humorous figures in traditional environments. In this painting, he depicts two men carrying rice crop that they just harvested from the fields. As the man in front approaches a young boy riding a water buffalo, a swan appears to busk a girl, partially raising their wings and spreading its feathers to demonstrate aggression towards her, while she climbs up on the water buffalo, helped by the boy.



IIO

BONNY SETIAWAN

(b. Wonogiri, C. Java, 1968)

Water World

2020

oil on canvas

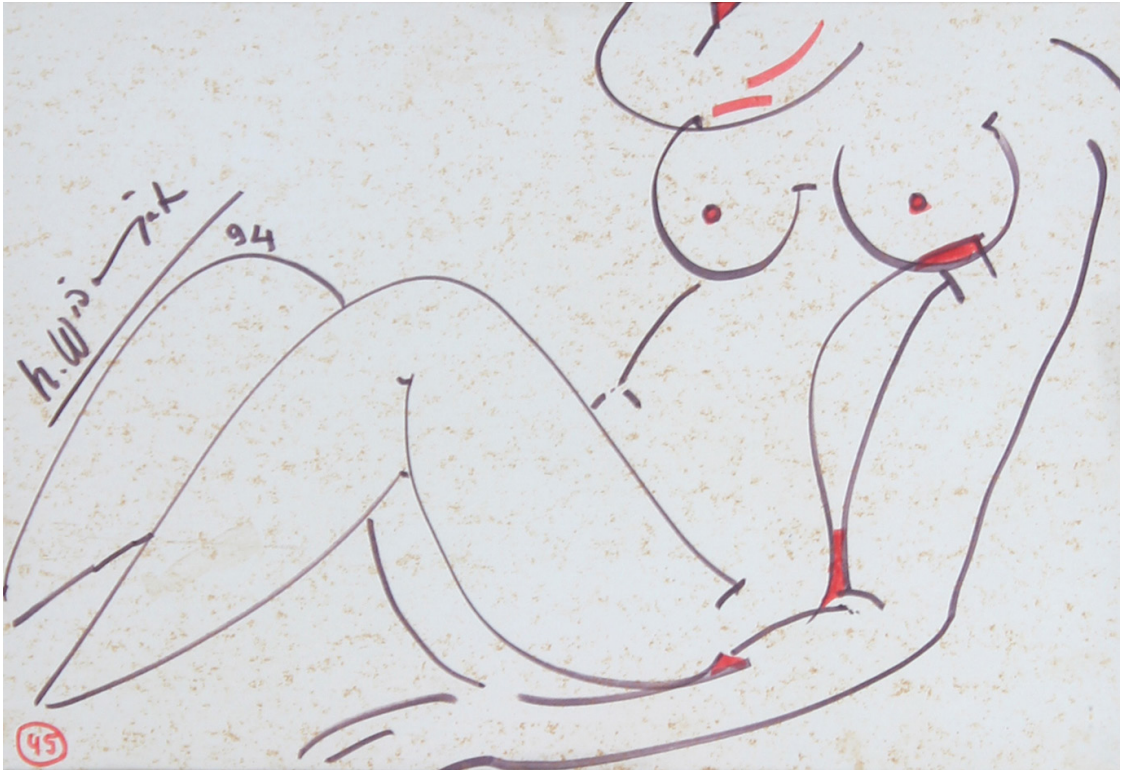
100 x 150 cm

signed and dated (lower right):
"Bonny 2020"

RP. 9 - 13.500.000

US\$ 643 - 964

This painting by Bonny Setiawan depicts people having a vacation around the vast Indonesian waters, where there are many small islands, not too far from one another. While some are coming there on a large ship, others take smaller boats. Some are even surfing, while others use float tires merely. It is all a fantasy, but one that we all can enjoy!



III

WIDAYAT

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

Nude

1994
ink on paper
40 x 50 cm

signed and dated (middle left):
"H. Widayat '94"

RP. 4,8 - 7.200.000

US\$ 343 -514

This painting by H. Widayat shows a body in the nude, with emphasis on the figure's breasts and curvaceous hips and thighs.



II2

FAIZIN

(b. Banyuwangi, E. Java, 1973)

Rukun Tetangga (Neighborhood)

2017
oil on canvas
115 x 135 cm

signed and dated (lower left): "Faizal 2017"

Accompanied with a certificate authenticity
published and signed by the artist

Rp. 12 - 18.000.000

US\$ 857 - 1.286

Faizal presents his humorous figures in traditional environments. In this painting, he shows what goes on in the village security post, where a man builds a bonfire, and another plays his guitar. Two men play chess with one another but their minds are not at the game. Another man seems to wonder where the game is going, while two other men talk to one another. No one is actually watching the village, but that is what goes on during a typical evening at the post!



113

BATARA LUBIS

(Hutagadong, N. Sumatra, 1927 - 1986)

**Pesta Adat Mandailing/Horja
(Mandailing Traditional Ceremonies /
Horja)**

1975
oil on canvas
69 x 73 cm

signed and dated (lower left): "B. Lubis '75"

RP. 8 - 12.000.000

US\$ 571 - 857

This painting depicts a big traditional Mandailing feast held in one of the two depicted buildings. Men and women in traditional costumes are seen on the bottom storey of the left building. They are moving towards the front of the building, the area where the two buildings meet. The main figures of the feast stand beneath a pair of matching yellow umbrellas. There are banners throughout the area, up to the green area behind the buildings. The whole scene is painted in a style known as Decorativism, a painting style that developed in Yogyakarta, where Batara Lubis, the painter of this painting, studied.



II4

IRSAM

(Klaten, C. Java, 1942 - 2007)

Phoenix

1992
oil on canvas
45 x 45 cm

signed and dated (lower
right): "Irsam 1992"

Rp. 7 - 10.500.000

US\$ 500 - 750

This painting by Irsam is of a mythical bird. It resembles the sawunggaling motif in Batik, although in the sawunggaling motif the birds' tail feathers seem much more elaborate. Irsam borrows from the decorative patterns of Indonesian arts and crafts.



II5

TATANG GANAR

(Bandung, W. Java, 1936 - 2004)

Bermain Bekel (Playing Bekel Ball)

1998

oil on canvas

90 x 143 cm

signed and dated (lower left):

"T. Ganar '98"

Accompanied with a certificate authenticity
published and signed by the artist

Rp. 12 - 18.000.000

US\$ 857 - 1.286

In this painting by Tatiana Ganar, five young women gather around to play jacks. The main figure in yellow, holds the ball in her right hand, while the jacks are scattered on the ground in front of her. Her main opponent sits closely in front of her, while the other contenders sit next to her on both sides. Another figure sits nonchalantly in the back.



I16

NANA BANNA

(Bandung, W. Java, 1942 - 2018)

Panen Ikan (Fish Harvest)

2002
oil on canvas
95 x 150 cm

signed and dated (lower left): "Nana Banna 2002"

RP. 10 - 15.000.000

US\$ 714 - 1.071

Nana Banna spends most of his time painting. Even without planning to, he could suddenly paint. There is a mixture of inspiration and imagination in each of his works. Usually, each of his works has a tight relationship with the culture and tradition of every place he has visited. Nana Banna is a painter who cannot be separated from the narrative behind his paintings. In this unique painting, he paints a fisherman's family, coming home with their catch of fish. The father leads the way, carrying a basket full of fish on his shoulder, while his children follow, each helping to bring the fish. Meanwhile, the mother follows in the back, carrying even more fish in the basket fastened with a red selendang shoulder cloth on her back. This is a story of a typical family in Indonesia: hardworking, and trying to have fun at their work, despite the hardship they have to face every day.



COLLECTIBLES
AUCTION



117

**A Chinese famille noire
umbrella stand**

h. 48 cm, d. 22 cm

RP. 1.8 - 2.700.000

US\$ 129 - 193



118

**Silver plated sugar and mustard
pots with lids, stamped Ecstasy
AHP.**

2 pcs, h. 8.5 cm, l. 11 cm, h. 7 cm, l. 9 cm

RP. 800 - 1.200.000

US\$ 57 - 86



119

A silver plated sugar bowl with lid and a sauce boat.

2 pcs, h. 6 cm, l.15 cm, h. 17 cm, l. 21 cm

Rp. 1 - 1.500.000

US\$ 71 - 107



I20

**A 19th - 20th century incised
decorated brass jar**

h. 34 cm, d. 22 cm

Rp. 900 - 1.350.000

US\$ 64 - 96



I21

An engraved brass jar

h. 25 cm, d. 18 cm

Rp. 800 - 1.200.000

US\$ 57 - 86



122

A silver plated tea set, consisting of a tea pot, a sugar pot, a milk pot and a creamer pot with lid, stamped F B Rogers

*h. 48 cm, d. 22 cm 4 pcs, h. 23 cm, l. 14 cm,
h. 9 cm, l. 13 cm, h. 8.5 cm, l. 11cm, h.15,
l. 19 cm*

Rp. 3 - 4.500.000

US\$ 214 - 321



I23

**A silver plated condiment set
with tray.**

6 pcs, stand: h. 20 cm, bottle: 6.5 cm each

RP. 3 - 4.500.000

US\$ 214 - 321



I24

An engraved copper jardiniere

h. 28 cm, d. 32 cm

Rp. 1 - 1.500.000

US\$ 71 - 107



I25

**A 20th century engraved copper
jardiniere**

h. 33 cm, d. 38 cm

Rp. 1.2 - 1.800.000

US\$ 86 - 129



126

A silverplated tea set consisting of a tea pot, a sugar pot, two additional containers without lids.

5 pcs, h. 23 cm, h. 21 cm, h. 14 cm, h. 11 cm, h. 12 cm, d. 12 cm

RP. 2.4 - 3.600.000

US\$ 171 - 257



127

A set of silver plated tea set consisting of a teapot with iron stand, a coffee pot, a sugar pot and a milk pot.

4 pcs, h. 22 cm, h. 40 cm, h. 17 cm, h. 12 cm, h. 11 cm

Rp. 2.8 - 4.200.000

US\$ 200 - 300





I28

HARDJA, W

(b. Surabaya, E. Java, 1946)

Watermelon Vendor

1989

oil on canvas

150 x 100 cm

signed and dated (lower right):
"W Hardja Ubud Bali 1989"

Rp. 7 - 10.500.000

US\$ 500 - 750

In this painting by Hardja, a topless woman is portrayed seated, waiting for people to buy her watermelons that she sells in the market. Behind her is another vendor, who is selling other fruit, also just wearing a bra as her top, attending to a prospective buyer. In the far background, are other vendors. Hardja enjoys depicting Bali of the past.



129

KEBUT, I KETUT

(b. Pengosekan, Ubud, Bali, 1940)

The Calf Herder

tempera on canvas
80 x 60 cm

signed (lower left): "I Kt Kebut"

RP. 8 - 12.000.000

US\$ 571 - 857

This painting by I Ketut Kebut, depicts a man and a calf on a leash. A woman, who has just come back from bringing offerings to the field shrine, greets them. Behind them is a dense forest. Two other free calves appear in two openings near two lakes in the forest, before the main hill. Of course, this could be a scene from a Balinese legend.



130

SADRU, I MADE

(b. Tebesaya, Ubud, Bali, 1955)

Barong Landung

1984
acrylics on canvas
60 x 45 cm

signed and dated (lower right): "Made
Sadru 1984"

Rp. 3.6 - 5.400.000

US\$ 257 -386

Twenty-one days before Galungan, the Balinese perform a ritual called Ngelawang Barong Landung, which utilizes a pair of giant puppets. The male is a dark, fanged figure, called Jero Gede or Jero Landung, while the female is a fair skinned figure with squinted eyes, called Jero Luh. They represent acculturation and enculturation as well as Bali's multiculturalism.







131

SOKI, KETUT

(b. Penestanan, Gianyar, Bali, 1946)

Melasti Procession

acrylics on canvas
35 x 100 cm

signed (lower right):
"Kt. Soki Penestanan Ubud"

RP. 4.4 - 6.600.000

US\$ 314 -471

In this painting, Melasti Procession, Ketut Soki depicts a scene of the Melasti ceremony, where numerous people join in and send off the Barong effigies to be cleansed. Three barongs and two barong masks can be seen being brought by the villagers, who walk alongside the barongs. There are also men and women who carry beautiful decorative umbrellas and banners, adding to the festive spirit of this procession.



I32

MONALISA, GUSTI AGUNG DEWI

(b. Bali, 1983)

Going to work on the Ricefields of Bali

2012
acrylics on canvas
70 x 90 cm

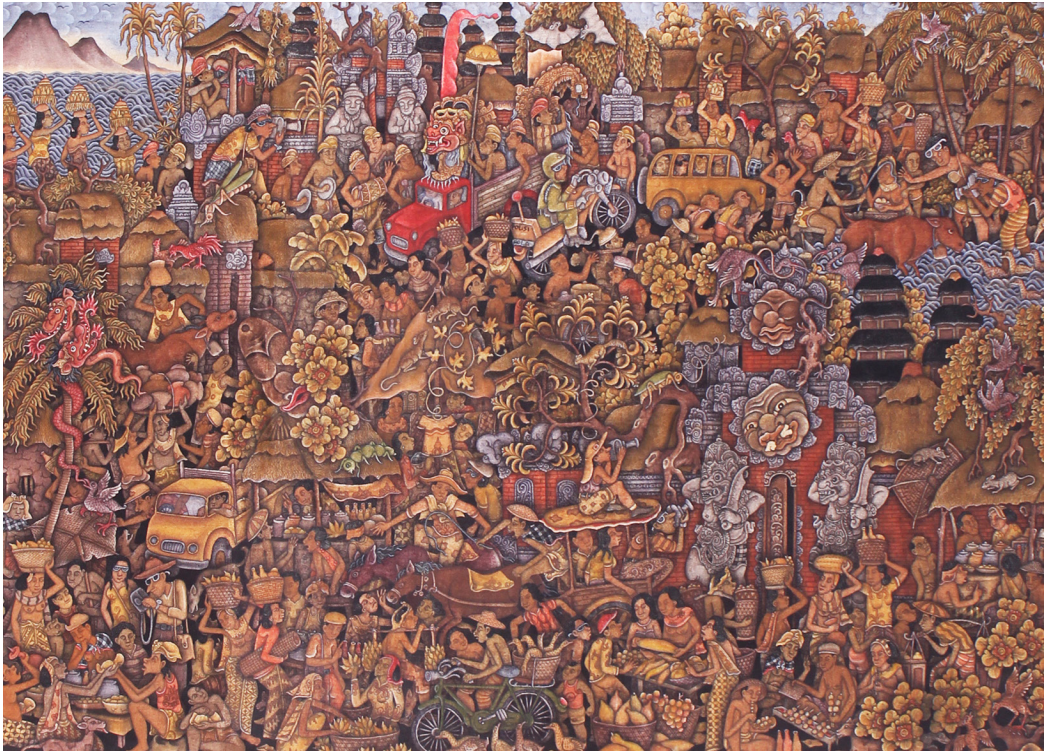
signed and dated (lower right): "Monalisa '12"

Rp. 6 - 9.000.000

US\$ 429 - 643

Gusti Agung Dewi Monalisa is a follower of a family of artists from Kapal, Badung regency, Bali, which includes the siblings I Gusti Agung Wiranata, Ni Gusti Agung Galuh and I Gusti Agung Kepakistan, all of whom are known to be proponents of Walter Spies's style of painting. Walter Spies was a German artist who lived in Bali from 1926 to 1945, and was famous for his unique painting style, which used a high vantage point, showing the terraces of the descending rice fields, where misty nuances are broken by the sun's rays, and people, walking to work at the break of day.

In this painting, Monalisa might not be so dramatic, but she does utilize Spies's method to create her foreground, where she places a row of recently planted rice fields and two men walking to work, her middle ground, where a man stands in front of his hut, looking towards the rice fields, and the background of hills, trees and the blue skies,



133

SADIA, KETUT

(b. Padang Tegal Kelod, Ubud, Bali, 1966)

Life in Bali

acrylics on canvas
65 x 90 cm

signed (lower left): "I Kt. Sadia Batuan Bali"

RP. 7 - 10.500.000

US\$ 500 - 750

Ketut Sadia is a painter who was born into and grew up in a family of artists from Batuan. His father was I Wayan Taweng, and his brother is I Wayan Bendi. Together with I Made Budi, I Wayan Bendi and I Ketut Sadia became followers of the works of I Wayan Widja, who liked to incorporate contemporary figures, such as Sukarno and Hatta, in his crowded life in Bali paintings. They pushed this even further, by incorporating tourists into their art!

This painting by Ketut Sadia shows the hustle bustle of life on the island of Bali, where everything seems to be happening all at once, including the preparation of a temple festival, people buying and selling in the market, while tourists seem to be busy taking pictures of everything they see. The painting is so crowded with animated figures, even grasshoppers and cicak or gecko house lizards appear in this painting. and the Kala masks carved above the temple gates seem to be alive.



134

SADIA, KETUT

(b. Padang Tegal Kelod, Ubud,
Bali, 1966)

Welcome To Bali

*acrylics on canvas
100 x 140 cm*

signed (lower left):
"I Kt. Sadia Batuan Bali"

RP. 16 - 24.000.000

US\$ 1.143 - 1.714

Ketut Sadia is a painter who was born into and grew up in a family of artists from Batuan. His father was I Wayan Taweng, and his brother is I Wayan Bendi. Together with I Made Budi, I Wayan Bendi and I Ketut Sadia became followers of the works of I Wayan Wijaya, who liked to incorporate contemporary figures, such as Sukarno and Hatta, in his crowded life in Bali paintings. They pushed this even further, by incorporating tourists into their art!

This painting by Ketut Sadia shows activities of people around the waters of Bali, probably an imaginary ferry port where people enter the island. There are many people that have just arrived in buses, in cars, trucks or on foot.

A large boat, filled with people, is about to dock, meanwhile other people are already on the dock, waiting to board the next boat that arrives. Many people seem to be surfing, swimming, boat riding, and fishing in the waters, while others seem to enjoy themselves in cafes around, drinking their coffee. The fish and the eels swim happily about, while the cicak and geckos also play about. Locals are busy with their own life, bringing what they want to sell, or riding their cows, or spending time in a neighborhood warung.

Dancer by Gunarsa, Nyoman

(lots #135)

Nyoman Gunarsa's paintings are among the most dynamic and expressive portrayal of women in Balinese art or art about Bali. What distinguishes him from other Balinese artists, is his highly individual expressive and dynamic style of painting, which he developed since 1970. Since his shift to his most recent style, his treatment of human figures have developed from a realistic approach to a highly stylized approach similar to the Balinese wayang shadow puppets.

Gunarsa's paintings are composed of various brushstrokes. It seems that initially they are broad and flat to create shapes or volumes. Then, later, they become more rapid and energetic to accentuate edges and indicate movement.

There is a strong musical quality in Nyoman Gunarsa's paintings. Like Balinese music, the rhythm of the painting keeps swaying from a slow calm pace to a fast and dynamic climax. While the brushstrokes seem to portray rhythm in the painting, the colors that Gunarsa uses appear to represent the different types of musical instruments used in a Balinese gamelan orchestra. It even appears as though the artist listens to Balinese music as he paints. During his life, Nyoman Gunarsa was known as an accomplished dancer as well as a painter,

Although Nyoman Gunarsa featured figures of women prominently in his paintings, he does not use them as objects of pleasure or desire. Rather, the women in Nyoman's paintings become a vehicle through which he expresses his own explosive artistic energy.



I35

GUNARSA, NYOMAN

(Klungkung, Bali, 1944 - 2017)

Dancer

2002

watercolor on paper

72 x 52 cm

signed and dated (lower right): "artist's monogram 2002"

Accompanied with a certificate authenticity published and signed by Indrawati Gunarsa, the wife of the artist

RP. 16 - 24.000.000

US\$ 1.143 - 1.714



136

WIANTA, I MADE

(Tabanan, Bali, 1949 - Denpasar, Bali,
2020)

Abstract Composition

1993
acrylics on canvas
30 x 40 cm

signed and dated (lower left):
"Wianta 1993"

RP. 4.8 - 7.200.000

US\$ 343 -514

Various shapes colors and forms make up the composition of this painting by the late Made Wianta. By juxtaposing the various forms, the artist seemed to be playing and experimenting with planes and dimensionalities in this painting.



I37

HANAFI

(b. Purworejo, C. Java, 1960)

Untitled

2017
mixed media on canvas
140 x 140 cm

signed and dated
(lower right): "Hanafi '17"

Rp. 14 - 21.000.000

US\$ 1.000 - 1.500

In this abstract painting, which is multi interpretable, one may see the shape of a stupa of the Borobudur, although it is not certain that it is a rendition of a part of the Buddhist monument. The artist has highlighted the center of the structure, with a circular stroke, indicating its focal point.



138

EDO PILLU

(Bandung, W. Java, 1969 - 2020)

Red Poet

2013
acrylics on canvas
112 x 147 cm

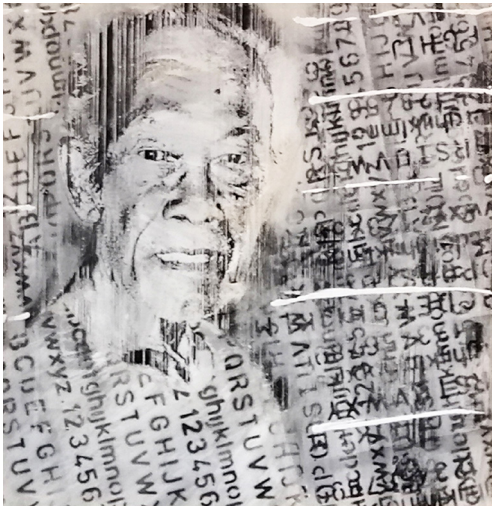
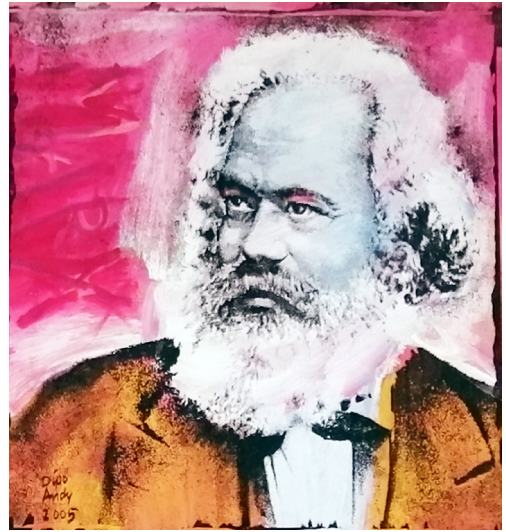
verso inscribed: "Red Poe Puisi Merah"
signed and dated: "Edo Pillu 2013"

Accompanied with a certificate authenticity
published and signed by the artist

RP. 10 - 15.000.000

US\$ 714 - 1.071

This painting by Edo Pilu shows a man in red, with his left hand opening and directed towards the viewer, while his right hand is closed forming a fist. The face of the man seems to look afar, to the distance. He seems ready to fight. The background seems to be ornamented with a oriental decoration, like those in a vase or on tiles. Titled "Red PoemRed Poet", it is unclear what the artist meant by it. However, it seems to refer to the Garden of Truth in Sufism. in which poets evoked their symbolisms, among others the red rose as the symbol of God's perfect beauty. The artist was very much interested in Sufism at that time.



I39

DIPO ANDY

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

East and West

2004/05
 mixed media on canvas
 100 x 100 cm, in 4 panels each measuring 50 x 50 cm

signed and dated (lower right):
 "Dipo Andy 2004/2005"

Accompanied with a certificate authenticity published and signed by the artist

RP. 30 - 45.000.000

US\$ 2.143 - 3.214

Madonna, Karl Marx, Pramoedya Ananta Toer, Yves S Laurent.

"I want to present important figures in the capitalist and socialist worlds. Ideally they should exist side by side, as the two ideologies will continue to exist in any context" said Dipo Andy, the artist.





I40
SIGIT SANTOSA, F
(b. Ngawi, E. Java 1964)

Lunatic #2

2015
oil on canvas
180 x 140 cm

signed and dated (lower right):
"Sigit Santosa '15"

Accompanied with a certificate
authenticity published and signed by
the artist

Rp. 24 - 36.000.000

US\$ 1.714 - 2.571

"Love makes people become as crazy as lunatics!" said painter Sigit Santoso of this painting, which shows a man, probably in the nude, hugging a giant banana.

Suppressed by Adi Suanjaya “Kencut”

(lots #141)

“Relax your body, follow the urge, see how flexible your body is”.

Adi Suanjaya, who is known for his button figures, uses bright colors to present stressful situations but he actually presents a comedy of his reflection on stressful situations.

The bright red or vermilion color as the background of the painting symbolizes an intense situation, and represents the courage to choose to fight with tension or instead relax the situation and follow the form of the tension. In this painting, the subject of the painting is depicted wearing colorful clothes in a position of lying down. The subject seems to be doing a silly action, and this is where the element of comedy presents itself: the subject presents something that is considered ridiculous but as a result, it becomes flexible in facing stressful situations.



141

ADI SUANJAYA "KENCUT",

I PUTU

(b. Badung, Bali, 1994)

Suppressed

2020
acrylics on canvas
50 x 60 cm

signed and dated (lower right):
"I Putu Adi Suanjaya 2020 Yogya"

Accompanied with a certificate
authenticity published and signed
by the artist

Rp. 8 - 12.000.000

US\$ 571 - 857



142

AGUS "BAQUL" PURNOMO

(b. Kendal, C. Java, 1975)

Blue Rain

2020
acrylics on canvas
120 x 120 cm

signed and dated (verso):
"Agus Baqul Purnomo 2020"

Rp. 20 - 30.000.000

US\$ 1.429 - 2.143

"I imagine a blue rain around the world, maybe it doesn't take long, just a day... simultaneously flushing it. and at once, because of it, the Corona virus disappears," said the artist Agus "Baqul" Purnomo. Unfortunately it is just the painter's imagination, but it is an imagination that we all would like to come true!



I43

HANDRIO

(Purwakarta, W. Java, 1926 -
Jakarta, 2010)

In Harmony

acrylics on paper
64 x 84 cm

Accompanied with a certificate
authenticity published and signed
by Paripurno Soekarno, the family
of the artist

RP. 9 - 13.500.000

US\$ 643 - 964

Handrio was a unique painter. Although he lived in Yogyakarta, he painted in diverse styles, including using analytical cubism close to the Bandung artists. He also explored music with colors and forms, creating intense abstract musical compositions, such as can be seen in this work, titled in Harmony.



I44

IPONG PURNAMA SIDHI

(b. Yogyakarta, 1955)

Vox Populi Vox Dei

2017
mixed media on canvas
145 x 120 cm

signed and dated (lower right):
"ipong '17"

RP. 18 - 27.000.000

US\$ 1.286 - 1.929

Vox Populi, Vox Dei means the voice of the people is the voice of God. This painting depicts several popular faces and in the middle: a clown. The depiction of the clown represents people who earn a fortune in the middle of life's difficulties. He must always look happy, excited, to make the party atmosphere cheerful and joyful, even though in his daily life he is not necessarily happy. Behind the mask of a clown, is human life that is often different from the true reality. A leader must fight for the fate of the little people, in a difficult situation economically and socially, because a leader must realize that the voice of the people is the voice of God.



I45

HANDRIO

(Purwakarta, W. Java, 1926 -Jakarta, 2010)

Abstract Composition

1960
oil on canvas
65 x 85 cm

Accompanied with a certificate authenticity published and signed by Paripurno Soekarno, the family of the artist

Rp. 14 - 21.000.000

US\$ 1.000 - 1.500

Handrio was a unique painter. Although he lived in Yogyakarta, he painted in diverse styles, including using analytical cubism close to the Bandung artists. He also explored music with colors and forms, creating intense abstract musical compositions. In this painting, it seems that he was inspired by the various instruments of a chemistry laboratory..





I46

**A vintage Chinese reverse blue
plum blossom covered jar**

h. 41 cm, d. 38 cm

RP. 4.8 - 7.200.000

US\$ 343 - 514



147

A Chinese blue and white globular vase as lamp base with dragon motif

h. 70 cm, d. 35 cm

RP. 3 - 4.500.000

US\$ 214 - 321



148

A brass hanging lamp with white glass.

h. 75 cm

RP. 4 - 6.000.000

US\$ 286 - 429



I49

**A 19th century large Arita blue
and white dish**

h. 9 cm, d. 60 cm

Rp. 6 - 9.000.000

US\$ 429 - 643



150

A 19th - early 20th century
Japanese blue and white
hexagonal stool

h. 60 cm

RP. 6 - 9.000.000

US\$ 429 - 643



151

A carved wooden table with four legs and a wooden chair with rattan seat.

table: h. 70 cm, l. 90 cm

chair: h. 95 cm, l. 54 cm, w. 45 cm

Rp. 3.4 - 5.100.000

US\$ 243 - 364



I52

**A Dutch colonial wall mounted
display cabinet.**

h. 77 cm, l. 90 cm, w. 29 cm

RP. 2 - 3.000.000

US\$ 143 - 214



153

A set of four wooden dining chairs.

4 pcs, h. 94.5 cm, l. 41 cm, w. 48 cm each

RP. 3.6 - 5.400.000

US\$ 257 - 386



I54

**A wooden chaise lounge with
modern upholstery.**

h. 80 cm, l. 200 cm, w. 66 cm

RP. 3.6 - 5.400.000

US\$ 257 - 386



155

**A pair of Peranakan Chinese
style wood armchairs**

2 pcs, h. 100 cm, l. 56.5 cm, w. 47 cm each

Rp. 7 - 10.500.000

US\$ 500 - 750



156

**An early 20th century colonial
Dutch writing desk with shelved
interior with bottom drawers**

h. 125 cm, l. 110 cm, w. 60 cm

Rp. 12 - 18.000.000

US\$ 857 - 1.286





157

SUDJONO ABDULLAH

(Yogyakarta, 1911 - 1992)

Gerobak Sapi (Cow Cart)

oil on canvas
90 x 140 cm

signed (lower left): "Sudjono
Abdullah"

RP. 12 - 18.000.000

US\$ 857 - 1.286

Sudjono Abdullah, the brother of the famous Basoeki Abdullah is best known for his landscapes, and is known to be a better landscape artist than his brother. Here he paints a cart pulled by two oxen, going past a market and a gateway of a residence nearby. Meanwhile, on the left side of the painting there is a woman wearing a caping straw hat who is cleaning corn from their skins, and a man sitting opposite her, also wearing a caping straw hat, with several scattered coconuts around him. On the right side of the painting, two people (male and female) are sorting vegetables and fruit. Next to them there is a woman in yellow and red who is entering a gate of a house, carrying a basket on her head.



158

TATANG KUNTJORO

(Semarang, C. Java, ... - 1993)

Pemintal (Spinner)

1970
oil on board
52 x 39 cm

signed and dated (lower right):
"Koentjoro '70"

Rp. 6 - 9.000.000

US\$ 429 - 643

This painting, done by Tatang Kuntjoro, is a favorite subject matter of master artist Lee Man Fong, whom Kuntjoro looked up to. Although Lee Man Fong never taught painting, Kuntjoro considered himself a disciple of the master, and painted many subjects in the style of the master. Interestingly in this painting, he did not follow the master's style, but did it in his own peculiar way, which seems much more earnest than his other paintings of animals.



159

LEE MAN FONG

(Guangzhou, Canton, China 1913
- Jakarta, Indonesia, 1988)

Worker In Amsterdam

watercolor on paper
53 x 38 cm

signed and dated (upper right):
"M.F.Lee A'Dam"

Rp. 16 - 24.000.000

US\$ 1.143 - 1.714

This is a watercolor Lee Man Fong painted in Amsterdam, during a visit there, most probably when he came to the Netherlands with a Malino scholarship from Van Mook, then the Acting Governor-General of the Dutch East Indies. He spent time in the Netherlands around 1948 to 1952. During his stay there he painted various subjects, including the lives of the disenfranchised, as we can see in this painting. Here he depicts workers who are moving goods with trolleys. The main person in the picture shows that he is of African or Asian descent. Although the work is hard labor, Lee Man Fong depicts the subject matter as if he is doing his job proudly and with dignity.



160

BARLI SASMITAWINATA

(Bandung, W. Java, 1921 - 2007)

This unique watercolor by Barli Sasmitawinata shows an abstract composition of what appears to be figures and buildings or houses.

Abstract Composition

1954
watercolor on paper
50 x 70 cm

signed and dated (lower right): "Barli '54"

Rp. 6 - 9.000.000

US\$ 429 - 643



I6I

PIROUS, ABDUL DJALIL
(b. Meulaboh, Aceh, 1932)

Spiritual Scape #I

2003
mixed media on canvas
95 x 105 cm

signed and dated (lower
right): "A.D Pirous '03"

verso inscribed: "A.D Pirous
Spritual Scape I"

RP. 90 - 135.000.000

US\$ 6.429 - 9.643

This abstract painting by A.D. Pirous shows a plane of dark brown, covered by other planes of color. The first one on top appears greenish, consisting of two parts. The right part is topped by a red horizontal band. The second appears orangish, with what appears like ochre fringes on the bottom. a red horizontal band appears to the left. This is what the painter calls his Spiritualescapes, essentially an exploration of formalistic aesthetics.



162

SALIM

(Medan, N. Sumatra, 1908 - Paris, France, 2008)

Kesombongan (Vanity)

2002
oil on canvas
72 x 54 cm

signed and dated (lower right): "Salim '02"

RP. 24 - 36.000.000

US\$ 1.714 - 2.571

This painting, titled *Kesombongan*, seems to reflect Salim's thoughts, that a peacock, although beautiful, yet it is not really able to fly freely, like the other smaller and less extravagant birds do. So, its vanity is often overshadowed by its dreams to fly like a bird, to travel anywhere it wants, independently, without anyone to bother it, let alone confine it.



I63

JEIHAN SUKMANTORO

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

Model

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.

2014
oil on canvas
100 x 100 cm

signed and dated (lower right):
"Jeihan '14"

Accompanied with a certificate
authenticity published and signed by
the artist

Rp. 36 - 54.000.000

US\$ 2.571 - 3.857

Many if not most of Jeihan's figures were also dark and rather gloomy. However, in this painting, Model, the figure's eyes are not so prominent, perhaps because of the red and yellow colors of the background. Therefore, as we look at the black eyes of Jeihan's figure, we should no longer become scared or frightened. Rather, through the black eyes we should imagine the dignity of the figure's character which the painter shares through those eyes.



164

JEIHAN SUKMANTORO

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

Ana

1990
watercolor on paper
55 x 40 cm

signed and dated (lower
right): "Jeihan '90"

Accompanied with a certificate
authenticity published and signed
by the artist

Publication:
Jacob Sumardjo, Jeihan Sang Maestro
(Bandung: Jeihan Institute 2017)p.94

RP. 8 - 12.000.000

US\$ 571 - 857

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.

Many if not most of Jeihan's figures were also dark and rather gloomy. .

In his watercolors, like this one, titled Ana, Jeihan's black eyes do not seem so prominent. the swift and choppy watercolor strokes seem so expressive. Hence, we no longer become scared or frightened. Rather, through the black eyes we should imagine hope, and optimism, as visions that are shared with us.



I65

OTTO DJAYA, R.

(Rangkas Bitung, W. Java, 1916 - 2002)

**Menari di Bawah Rembulan
(Dancing Under the Moon)**

1981
oil on canvas
65 x 95 cm

signed and dated (lower right): "Otto Djaya 1981"

Rp. 9 - 13.500.000

US\$ 643 - 964

Along with his brother Agus Djaya, Otto Djaya was sent on a secret mission to Holland by Sukarno. There, they had their first duo exhibition at the Stedelijk Museum in Amsterdam, and various other exhibitions in Europe. He painted various scenes of folk life, often times with a great sense of humour. Here he paints a folk dance and musical performance, held under the full moon. The light rays of the moon seem to softly touch the performers, subtly energizing them.







166
CHANG FEE MING
(b. Kuala Terengganu, Malaysia 1959)

Dalem Puri Peliatan IV

2002
ink on paper
13 x 21 cm

signed and dated (lower right):
"artist's monogram '02

Accompanied with a certificate
authenticity published by Komaneka
Fine Art Gallery and signed by Koman
Wahyu Suteja

RP. 8 - 12.000.000
US\$ 571 - 857

This drawing by Chang Fee Ming depicts women gathering, doing chores at the Peliatan palace, near Ubud. These intricate drawings were made by the artist in preparation for his intricate watercolors. It becomes proof that the artist carefully studied what he wanted to elaborate.



I67

MARIUS BAUER

(The Hague, Netherlands, 1867
- Amsterdam, Netherlands, 1932)

**De Boroboedoer, Mendoet,
and Wajang-Wong**

etching
3 pcs, 65 x 52 cm

signed (lower left): "M. Bauer"

RP. 24 - 36.000.000

US\$ 1.714 - 2.571

These three etchings by Marius Bauer show life on Java in the mid-1920s. At the Buddhist stupa of Borobudur, and in the chamber of the Buddhist temple of Mendut, people can see that the locals still used the monument for rituals, even though they might not be Buddhists. The third etching is of a wayang-wong dance performed in a large pendapa building.

Untitled by Qian Yang

(lots #168)

This painting is from Qian Yang's figures in a bathroom series. Here the figure is depicted standing, possibly only with a towel covering her, in front of a mirror, in a steamed up bathroom. She has written some numbers on the steamed up part of the mirror, which might or might not be a phone number, or an account number.

Yang Qian, was born in Chengdu, China, in 1959. He attended the Sichuan Fine Art Institute from 1982 to 1984, and then obtained an MFA at the University of Florida in 1988, and is considered to be a member of the first generation of Contemporary artists from China. His work has been exhibited internationally at such institutions as the National Museum of China, Beijing; the National Museum of Modern and Contemporary Art, Seoul; and the National Gallery, Prague. His paintings are said to have multiple layers of meaning, in which he carefully crafts layers of illusion and mystery, while there is some sense of realism, as well.



I68

QIAN YANG

Untitled

oil on canvas
160 x 120 cm

verso inscribed signed:
"Yang Qian" in Pinyin & Chinese"

RP. 120 - 180.000.000

US\$ 8.571 -12.857



169

BASOEKI ABDULLAH

(Solo, C. Java, 1915 - Jakarta, 1993)

Nudity

1991
oil on canvas
100 x 200 cm

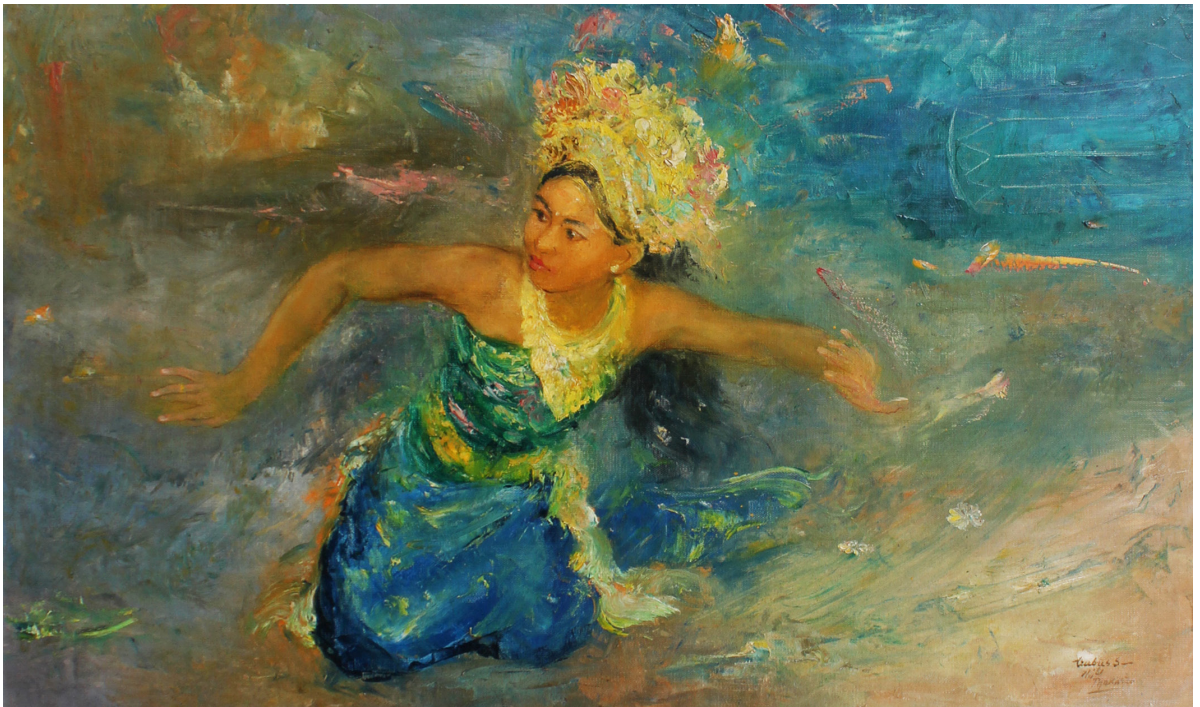
signed and dated (lower right):
"Basoeki Abdullah"

Accompanied with a certificate
authenticity published and signed
by the artist

Rp. 200 - 300.000.000

US\$ 14.286 -21.429

This painting by Basoeki Abdullah depicts a female nude lying down on surface covered with sheets. Nudes was one of the painter's favorite subjects.



170

TRUBUS SOEDARSONO

(Yogyakarta, 1924 - 1966)

Balinese Dancer

1961

oil on canvas

67 x 108 cm

signed and dated (lower right): "Trubus S 7/II/61 Djakarta"

RP. 300 - 450.000.000

US\$ 21.429 -32.143

This painting, by Trubus Soedarsono, shows a Balinese dancer, performing a dynamic dance. The dancer is on her knees. The dynamism of the painting is shown by her hands, which seem to disappear due to the swiftness of her movement. Her motion and the music of the gamelan are translated into the flutter of brushstrokes around her. We can feel her movements and almost hear the music of the Balinese gamelan that accompanies her.

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Syanda Kunto Prabowo
CEO & CO FOUNDER

E syanda@sidharta.co



Amir Sidharta
CO FOUNDER

E amir@sidharta.co

ART DEPARTMENT



Vera Waty
FINE ART AUCTION

E verawaty@sidharta.co



Ahmad Bukhori
ARTFORDABLE AUCTION

E buki@sidharta.co



Desi Linda Sari
FUTURE VINTAGE AUCTION

E desi@sidharta.co

GENERAL AFFAIRS



Dwi Asih Setyawati
GENERAL AFFAIR

E titik@sidharta.co



Dedi Mulyadi
STORAGE & DELIVERY ADMINISTRATION

E dedi@sidharta.co



Dian Perawati
HEAD OF ACCOUNTING

E accounting@sidharta.co



Umi Wijayanti
ACCOUNTING

E accounting@sidharta.co

