



33
AUCTION

CELEBRATING
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YEAR 週年慶

SOUTHEAST ASIAN
TRIBAL & ETHNIC ART

SINGAPORE 11 OCTOBER 2014



Detail of Lot 5040

**A Dayak Carving of a Forked-
Post Featuring Two Men**



Detail of Lot 5084

A Toraja Female *Tau Tau* Statue



Southeast Asian Tribal & Ethnic Art
Singapore, 11 October 2014

東南亞部落藝術
新加坡，2014年10月11日

Auction

拍賣

Saturday, 11 October 2014, 7.15pm onwards

2014年10月11日，星期六，傍晚7點15分開始

Grand Salon 1, Level 2
Grand Hyatt Singapore
10 Scotts Road, Singapore 228211

新加坡君悅酒店二層 Grand Salon 1
史各士路 10，新加坡 228211

Auction Day Schedule

11.00am	Singaporean Art	新加坡藝術
1.30pm	Asian Modern and Contemporary Art	亞洲現代與當代藝術
4.45pm	Chinese Contemporary Ceramics	中國現代與當代陶瓷
7.15pm	Southeast Asian Tribal & Ethnic Art	東南亞部落藝術

Viewing

預展

5 - 10 October 2014, 11am to 8pm

2014年10月5日 - 10日，早上11點 - 晚上8點

MoCA@Loewen
27A Loewen Road, Singapore 248839

MoCA@Loewen
27號A羅文路，新加坡 248839

Sale Information

In sending written bids or making enquiries, please quote this sale number 'SG015'

拍賣信息

在發送書面競投或查詢，請註明這個拍賣編號 'SG015'。

The sale will be conducted in English. Bidding is carried out in Singapore Dollars. Please note that all US Dollar estimates are for reference only.

拍賣將用英語進行。競價時將用新加坡幣。請注意，所有美元估價是僅供參考。

A Buyer's Premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. For payment by check, transfer, demand draft or cash, the buyer's premium is 20% on the first SGD 250,000 of the hammer price and 15% on the amount in excess of SGD 250,000. If you are bidding online via Live Auctioneer's platform or paying by credit card, the buyers's premium is 23% on the first SGD 250,000 of the hammer price and 18% on the amount in excess of SGD 250,000.

拍賣品落槌價為250,000新加坡幣或以下，買受人酬金以落槌價之20%計算，超出250,000新加坡幣之部分，買受人酬金以落槌價之15%計算。若通過網上拍賣平臺LiveAuctioneer競投或用信用卡支付，拍賣品成交價為250,000新加坡幣或以下，買受人酬金以落槌價之23%計算，超出250,000新加坡幣之部分，買受人酬金以落槌價之18%計算。

No GST will be charged unless the seller of the lot is a GST-registered vendor. Such lots will be indicated in the catalogue with the sign † and GST will be charged on the hammer price and will be payable to the buyer.

本次拍賣將不收取消費稅（GST），除非拍品的買方已通知33拍賣行他是個GST註冊的供應商那這樣的拍賣品將在圖錄中顯示 † 的符號而該拍品買方則必須繳落槌價之7%消費稅。



Lot 5089
A Timor Sword

Lot 5063

**A Myanmar Round Silver Lidded Container Decorated
with Repousse and Engraving**



Guide for Prospective Buyers

Conditions of Business

The Auction is governed by the Conditions of Business printed in the back of the catalogue. Prospective buyers are advised to review these carefully.

Buying at Auction

The following pages are designed to give you useful information on how to buy at 33 Auction Pte Ltd (here-in referred to as 33 Auction).

Buyer's Premium

A Buyer's Premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. For payment by cheque, transfer, demand draft or cash, the buyer's premium is 20% on the first SGD 250,000 of the hammer price and 15% on the amount in excess of SGD 250,000. If you are bidding online via Live Auctioneer's platform or paying by credit card, the buyer's premium is 23% on the first SGD 250,000 of the hammer price and 18% on the amount in excess of SGD 250,000.

GST

33 Auction acts as an agent on behalf of the seller and should the seller be registered as a GST vendor and has informed 33 Auction that his lots must be charged with GST, then such lots will be indicated in the catalogue with the sign † and GST will be charged on the hammer price and will be payable by the buyer. Otherwise lots not indicated with the sign † will not be charged GST.

Pre-sale Estimates

The pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots, depending on the degree of competition, can realise prices either above or below the pre-sale estimates. The estimates printed in the catalogue do not include the buyer's premium.

Reserves

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

Condition of Lots

Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, 33 Auction may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections.

Bidding at Auction

Bids may be executed in person by paddle during the auction, in writing prior to the sale or by telephone. The auction will be conducted in Singapore Dollars. Auction speeds vary, but usually average between 40 – 80 lots per hour.

Bidding Increments

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

S\$ 500 – 1,000,-	by S\$ 50,-
S\$ 1,000 – 2,000,-	by S\$ 100,-
S\$ 2,000 – 5,000,-	by S\$ 200,-
S\$ 3,000 – 5,000,-	by S\$ 200,-
S\$ 5,000 – 10,000,-	by S\$ 500,-
S\$ 10,000 – 20,000,-	by S\$ 1,000,-
S\$ 20,000 – 50,000,-	by S\$ 2,000,-
S\$ 50,000 – 100,000,-	by S\$ 5,000,-
S\$ 100,000 – 200,000,-	by S\$ 10,000,-
S\$ 200,000 up	by Auctioneer's direction

However, the auctioneer may change the increments during the course of the auction at his or her discretion. Bidding may also be reopened at the auctioneer's discretion

Bidding in Person

To bid in person at the auction, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. The paddle is used to indicate your bids to the auctioneer during the sale. Should you be the successful buyer of any lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Please do not mislay your paddle; in the event of loss please inform the Sales Clerk immediately.

Absentee / Written Bids

If you cannot attend the auction, we will be happy to execute written bids on your behalf. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and 33 Auction's commission. In the event of identical bids, the earliest bid received will take precedence. Always indicate a "top limit"—the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Telephoned absentee bids must be confirmed before the sale by letter or fax (+65) 6747-4111 or email bid@33auction.com. To ensure satisfactory service to bidders, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone

If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of S\$ 1,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. We also suggest that you leave a maximum bid, which we can execute on your behalf in the event that we are unable to reach you by telephone. Multilingual staff are available to execute bids for you.

Currency Conversion

The auction will be conducted in Singapore

Dollars. 33 Auction may provide a currency conversion board in the saleroom for the convenience of bidders. Please note that the amounts shown in foreign currencies are approximate figures and are for guidance purposes only.

Successful Bids

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

Payment

Payment must be made within seven calendar days of the sale and may be made by telegraphic transfer direct to 33 Auction Pte Ltd's bank account. Please include your name, 33 Auction's account number and invoice number with your instructions to your bank. Payment can also be made by Singapore Dollars banker's drafts (drawn on a recognized Singapore bank). Although personal and company cheques are accepted, you are advised that property will not be released until such cheques have cleared. Credit cards are also accepted.

Collection

Lots will be released to you or your authorised representative when full and cleared payment has been received by 33 Auction. After thirty days of the auction or from the time of collection, whichever is the earlier, the Lot will be entirely at the Buyer's risk.

Storage and Insurance

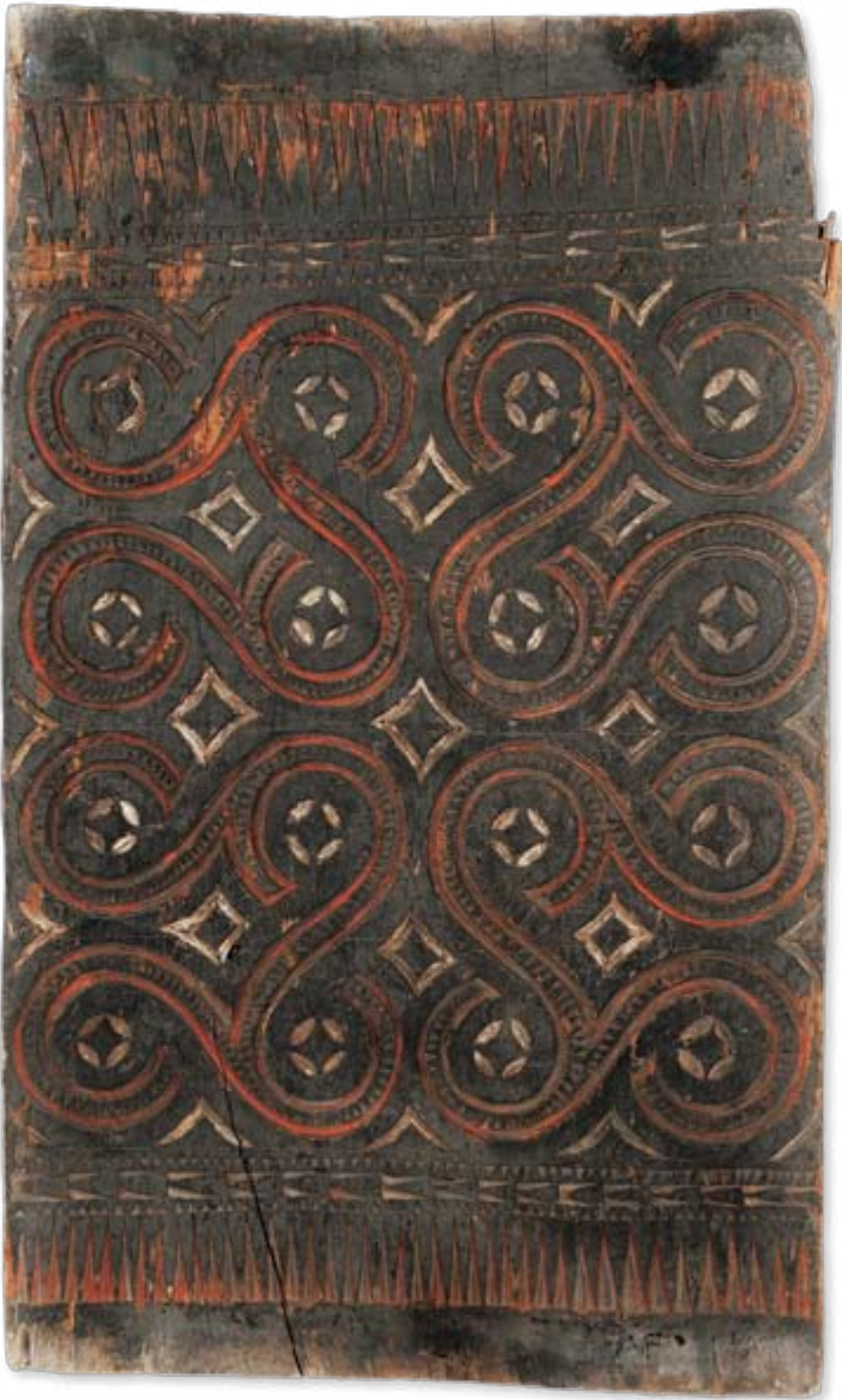
All purchases will initially be held for collection at 33 Auction's premises at no charge. 33 Auction provides insurance coverage for a maximum of thirty days after the sale. Storage charges will be incurred one month after the date of the auction at the rate of S\$100 per lot per month.

Packing and Handling

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

Shipping

33 Auction's Shipping Department can advise buyers on exporting and shipping property. Please complete and sign the shipping instruction form sent with your invoice if this service is required. Purchases will be despatched as soon as possible upon clearance from the Accounts Department and receipt of your written despatch instructions and of any export licence or certificates that may be required. Shipping will be arranged at buyer's expense. Your shipper will include a quote for transit insurance. All shipments should be unpacked and checked on delivery and any discrepancies notified to the transit insurer or shipper immediately.



Lot 5087

A Toraja Flat Panel

買受人指南

商業規則

本次拍賣是由印刷在圖錄後面的商業規則來規定的，我們建議買受人應詳細查閱。

拍賣行購買

以下內容旨在為您提供有用的信息來協助您如何在 33 Auction Pte Ltd 購買。(以下被譽為33拍賣行)。

買受人酬金

買受人應支付酬金，並與落槌價一起計入全部購買價款。若付款方式通過支票、轉賬、銀行匯款和現金支付，拍賣品落槌價為250,000新加坡幣或以下，買受人酬金以落槌價之20%計算，超出250,000新加坡幣之部分，買受人酬金以落槌價之15%計算。若通過網上拍賣平臺LiveAuctioneer競投或用信用卡支付，拍賣品成交價為250,000新加坡幣或以下，買受人酬金以落槌價之23%計算，超出250,000新加坡幣之部分，買受人酬金以落槌價之18%計算。

消費稅

作為拍賣人，33拍賣行以作為賣方代理人之身分行事。如賣方應該被註冊為消費稅的供應商，並已通知33拍賣行他的拍品必須收取消費稅，那麼這樣的拍品將在目錄中顯示†的符號。收取的消費稅將是落槌價的7%計算由買受人支付。否則，許多未標明†符號的拍品將不收取消費稅。

拍賣前估價

拍賣前估價的目的是作為買受人的指導。以本拍賣行角度看來，任何在估價以內的競投提供了一個成功競得的機會。然而，所有拍品可以實現高於或低於估價的價格，根據競爭程度於決定。在目錄印刷的估價，不包括買受人的酬金。

保留價

保留價是賣方願意接受的最低價格。

拍賣品狀況

鼓勵買受人在拍賣預展明查拍賣品。僅為方便起見，33拍賣行會提供拍品狀況匯報。沒有在目錄說明提及到的狀況，並不意味著是無缺陷。

拍賣競投

在拍賣過程中的出價可能是由競買人親自來競投，以書面形式出價，或是通過電話競買。本拍賣是由新加坡幣執行的。拍賣的速度不一，但是通常是每小時40-80件拍品。

標價遞增

拍賣一般始於低於最低拍賣拍賣前估價的價位，從而增加如下：

由S\$ 500 至 - 1,000,-	加 S\$ 50,-
S\$ 1,000 - 2,000,-	加 S\$ 100,-
S\$ 2,000 - 3,000,-	加 S\$ 200,-
S\$ 3,000 -5,000,-	加 S\$. 200,-
S\$ 5,000 - 10,000,-	加 S\$ 500,-
S\$ 10,000 - 20,000,-	加S\$1,000,-
S\$ 20,000 - 30,000,-	加S\$2,000,-
S\$ 30,000 - 50,000,-	加S\$2,000,-
S\$ 50,000 - 100,000,-	加S\$5,000,-
S\$ 100,000 - 200,000,-	加S\$10,000,-
S\$ 200,000 以上	由拍賣師決定。

但是，拍賣師可能會改變增加競賣價位的規律，競買也可能會改變競買的規律。

親自競投

在競買拍賣開始前，閣下必須先攜帶身份證明的文件登記和領取競拍牌，在拍賣現場，我們需要用競拍牌來向拍賣師投標。若是成功投標的買受人，須讓拍賣師清楚的看到你的競拍牌而讓拍賣師叫出號碼。要是有任何關於價格或者是買主的疑問，請立即向拍賣行服務人員詢問。所有的拍賣作品一旦賣出就會依照競拍牌的署名和地址送出發票。請注意，署名和地址不能更換。請收好您的競拍牌，要是你遺失你的競拍牌請馬上通知拍賣行工作人員。

書面競投

若您不能出席拍賣會，我們將很樂意代表您執行書面競投。該服務是免費和保密的。33拍賣行確保您所拍賣的拍品在一個最合理的價位。若有兩個一樣的價碼同時投標，我們只會接受最先投標的買主。若你是代表一個人來投標，你要確保你有指出你能支出的最高估價。「購買」和無限次數的投標是不可以被接受的。

通過電話來參與拍賣會的委託拍賣人必須在拍賣會開始之前通過郵遞方式或者傳真來確認身份參與拍賣。拍賣會專用的傳真號碼：(+65) 67474111 或者發送電子郵件至bid@33auction.com。請24小時之前來通知和確保您競買的價位。

電話競投

若您無法現場競拍，至少1,000新加坡幣的拍品可以以電話拍賣的形式。由於電話拍賣有限，所以安排這項業務在24小時之前是必要的。

我們建議您留一個您的最高價位以便在無法打到您電話時代理您的競買。多種語言的服務人員可為您提供競買服務。

貨幣交換

本次拍賣會以新加坡幣執行。為了買受人的便利起見，33拍賣行會在拍賣大廳提供一個貨幣換算板。請注意顯示的外幣金額只是大約的數目，僅用指導參考。

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拍賣師落槌表示拍賣成交的最終價位。拍賣師將會叫出，記錄下競買人的姓名或是競拍牌的號碼。若委託競買成功，您將會立即以郵遞或者電子郵件形式收到該通知。

付款

需在拍賣成交日起七天之內一次付清買價款。銀行匯款到 33 Auction Pte Ltd 帳號，請詳細填寫您的姓名，帳號以及發票號。買受人也可以用新加坡幣支票的形式來支付。雖然個人或是公司支票可以被接受，但是我們建議在確定收到款項之後再辦理運輸。33拍賣行也接受信用卡支付。

領取拍賣品

在33拍賣行收到全部拍品金額之後，買受人須在拍賣成交日起三十日內領取所購買的拍賣品。若買受人未能在此期領取拍賣品，因逾期造成對該賣品的全部責任將由買受人承擔。

儲存和保險

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包裝和處理

我們會盡一切全力來包裝和處理在成交日起七日之內沒有被領取的拍賣品，但全部責任由買受人承擔。

運輸

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Detail of Lot 5019

A Dayak Carving of a Standing Person

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Specialists and Services for this Auction 本拍賣的專家與服務

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Samantha Lim 林施賢

Finance 財務部

Huang Xiangyu 黃湘瑜

Managing Directors 董事

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Linda Ma 馬美玲

Director 董事

David Fu 符升銓

Asian Modern and Contemporary Art 現代與當代亞洲藝術

Suwarno Karyadi 郭詳琪
Mei Gong 龔群美
Alsa Chi 徐淑雯
Sandy Zhang 張慧珊

Chinese Contemporary Ceramics 中國當代陶瓷

Mia Zhang 張淼
(Consultant) (顧問)



Lot 5057 Two Opium Scales in Wooden Containers



5001

5001

A Flat Batak Architectural Panel

Wood, natural pigments
Height 74cm, Width 38cm, Thickness 9cm

S\$ 1,250 - 1,400

US\$ 1,000 - 1,120

Provenance

Toba region, Sumatra, Indonesia

This flat panel has a *singa* ('lion' in Sanskrit) face as the central design. There are shallow incisions made on the entire carving, and remnants of red (from ochre), white (from slaked lime) and black pigments (from charcoal) are found throughout. The elaborate horns tower over the *singa*'s face. The undecorated section on top would have been inserted into another wooden feature of a larger architecture.

This type of façade board is known as *munung* and is usually found between the main horizontal planks of a Batak house. While such carvings depict the *singa*, the creature is actually the dragon lord of the underworld Naga Padoha. These fearsome-looking carvings are said to keep a protective eye over the home.



5002

5002

A Batak Architectural Carving

Wood, natural pigments
Height 70cm, Width 62cm, Thickness 10cm

S\$ 1,250 - 1,400

US\$ 1,000 - 1,120

Provenance

Toba region, Sumatra, Indonesia

This mask consists of three pieces; a face with upward-curling horns, and a pair of ears attached to either side of the head. The central design is the face of the *singa* ('lion' in Sanskrit). There are shallow incisions made on the entire mask and very little of the red (from ochre), white (from slaked lime) and black pigments (from charcoal) remain. The elaborate horns tower over the *singa*'s face.

Such Batak masks—actually depicting the dragon lord of the underworld Naga Padoha—are known as *ulupaung* or *ulu ni ruma* ('peak of the house'). They appear on top of the front gable on the façade of the house, high above the ground. Perhaps this exposed position had resulted in the loss of most of the original pigments for this piece.

5003

A Batak Architectural Gable

Wood, natural pigments
Height 256cm, Width 80cm

S\$ 9,000 - 11,000

US\$ 7,230 - 8,840

Provenance

Toba region, Sumatra, Indonesia



This gable consists of two pieces. The three-dimensional face of a *singa* ('lion' in Sanskrit) is a separate piece attached to the diamond-shape backing. The imposing *singa* juts out and has a fearsome look, with horns and ears rising above its face. There are shallow incisions made on the entire panel and remnants of red (from ochre), white (from slaked lime) and black pigments (from charcoal) are visible.

This Batak carving would have been placed in the centre of the house facade, high above the ground. These gables are known as *pandilati* or *santung-santung* or *dila paung* (with 'dila' being 'tongue'). Judging by the large-size of this gable, it must have once belonged to the house of an important family.

5003

5004

A Batak Architectural Gable

Wood, natural pigments

Height 187cm, Width 55cm, Thickness 8cm

S\$ 8,500 - 10,000

US\$ 6,830 - 8,030

Provenance

Toba region, Sumatra, Indonesia



This diamond-shaped carving has the face of a *singa* ('lion' in Sanskrit) carved in relief on the upper section. There are shallow incisions made on the entire panel and remnants of red (from ochre), white (from slaked lime) and black pigments (from charcoal) are visible. From the mouth of the *singa* flows a long tongue. On the end of the gable is another smaller *singa* face, which is a feature not found in most other gables.

This Batak carving would have been placed in the centre of the house facade, high above the ground. These gables are known as *pandilati* or *santung-santung* or *dila paung* (with 'dila' being 'tongue'). The Toba Batak believe that an extended tongue is effective in warding off black magic spirits known as *begu*.

5004

5005

Batak Medicine Horn

Buffalo horn, wood, stone/shell, cord
Length 56cm, Thickness 6cm

S\$ 16,000 - 18,000

US\$ 12,850 - 14,460

Provenance

Toba region, Sumatra, Indonesia



This object is known as a *naga morsarang*. It consists of two pieces; the main body is made of buffalo horn and the cover is made of wood. The outside of the hollow horn has no decorations. However, the end of the horn features a kneeling man facing forward, with his hands on his stomach. The cover features an exceptionally long carving of a *singa* ('lion' in Sanskrit) with long horns. It has inlaid eyes and splayed lips, from which a long, stylised tongue hangs downwards. The flat portions of the cover has a simple floral pattern carved on it. A wooden peg holds the cover and horn together.

The *naga morsarang*, together with the magical staff and divination book, was one of the shaman's most prized possessions. As a handy container, the medicine horn is used to hold magical substances known as *raja ni pagar*. As a symbol of authority, the horns with well-carved covers added to the mystique of the shaman.

5005



5006

A Batak Medicine Container

Wood, ceramic

Height of Stopper 12cm, Height of Ceramic 6cm

S\$ 5,500 - 6,500

US\$ 4,420 - 5,220

Provenance

Toba region, Sumatra, Indonesia

This set consists of a wooden stopper and a ceramic jar, and is known as a *guri-guri*. The stopper features a man riding on a *singa* ('lion' in Sanskrit) which has an elaborate tail reaching up to the man's head. There is a frog-like creature that is perched on the rider's bald scalp. The Chinese celadon-green jar has a narrow mouth and foot, and a bulbous body.

Such containers were known to contain *perminaken* ('medicinal oil') that was used by the shaman. The ceramic jars used for such containers were from as far away as Thailand, Vietnam and China, as the Batak placed great value on the prestige of such exotic wares.

5006

5007

A Batak Lute

Wood, bone, coin, metal
Length 63cm, Width 9.5cm

S\$ 2,800 - 3,500

US\$ 2,250 - 2,810

Provenance

Toba region, Sumatra, Indonesia



This lute is known as a *hasapi*. At one end is a kneeling male figure. He is wearing a headdress and a v-neck top. His face is realistically-carved. Part of the long neck of the lute features a flat piece of bone. Below the bone is a 50 sen coin with the words 'DIPA NEGARA'; this refers to Diponegoro, a Javanese prince who was opposed to Dutch-rule. The Jawi script on the coin dates it to 1952. The hollow, undecorated body of the lute is leaf-shaped, and the back has an opening in the shape of a dagger. The lower end of the lute has a nose-like protrusion.

The *hasapi*, together with flutes, gongs, horns etc, is part of the Batak orchestra or *godang*. In the past, the *godang* featured in important ceremonies such as marriage and funerals.

5007

5008

Batak Miniature Jointed Human Figure

Wood, human hair

Height 17cm

S\$ 16,000 - 18,000

US\$ 12,850 - 14,460

Provenance

Toba region, Sumatra, Indonesia



This standing figure is known as a *si gale-gale*. It has a life-like face, and some human hair is attached to its scalp. Its torso and limbs are proportionately depicted. His arms are articulated at the shoulders and elbows. At the bottom of the figure is a thin protruding stick, which when manipulated causes the head to swivel left and right.

For a Batak to die childless (or have his children die before him) would be unfortunate, as offspring were needed to perform rituals for their deceased parents to ensure that they had a good afterlife. For these ill-fated Batak, ritual puppets known as *si gale-gale* were made so that they could perform the necessary rituals at funerals. As these puppets were human-proxies, they were made with life-like faces and articulated bodies; with stings and other contraptions, some could turn their heads, move their arms, and even blink and open their mouths. In the past, up to twelve *si gale-gale* would have performed at the funeral of an important person, with the shaman conducting rituals that would last all night. At the end of the funeral, the *si gale-gale* would be destroyed and the resulting debris were used as protective amulets. By the 1930s, the tradition of *si gale-gale* usage had declined. While it is unclear if this miniature figure on offer had actually been used for a funeral, it does have the properties of a classic *si gale-gale*: swivelling head with human hair and jointed arms.

5008

5009

A Batak Magic Staff

Wood, iron, human hair

Height 176cm, Diameter 6cm

S\$ 24,000 - 28,000

US\$ 19,280 - 22,490

Provenance

Toba region, Sumatra, Indonesia

This staff is known as a *tunggal panaluan* and it features eight human figures, one resting on top of the other's head. The top figure wears a turban with luscious human hair emerging from it. He is riding a *singa* ('lion' in Sanskrit). The figure beneath him is crouching, while the third, fourth and sixth figures are also riding *singa*. There is a hand-grip between the fourth and fifth riders. The last figure is the only one standing. This staff has some encrustations that is indicative of its age and usage.

This imposing, sturdily-carved staff would have once been the most important possession of a Batak *datu* or shaman. Such staffs were believed to be imbued with supernatural powers and could be used by the shaman to conjure spells, fight evil, promote healing etc. These staffs display a dark, sometimes encrusted, patina due to the application of animal blood, raw eggs and wine during rituals. To summon the power of a staff (and other important Batak objects), *pupuk* (a magical potion whose ingredients may have included human remains) would be rubbed into it. A *tunggal panaluan* is usually stored away from the main dwelling (for fear of its awesome powers), sometimes even in a hut specially built for it.

A special note on the unique relationship between Singapore and the Batak people.

In 1973, Mr Lee Kuan Yew, then Prime Minister of Singapore, visited the Batak region in Sumatra. In honour of this high-level visit, Mr Lee was given the royal title *Rajah Batak* ('Batak King'), the highest accolade the Toba Batak bestowed on prominent guests. During the coronation ceremony, Mr Lee was presented Batak objects that symbolised the gravity of the royal title, including an imposing *tunggal panaluan* (as seen in the photo in the Singapore Berita Harian article *Sejenak nikmati keindahan di Danau Toba*, 3 June 1973). That Mr Lee had, amongst the numerous titles given to him, been made a Batak King in 1973 is a little-known fact that seals the close relationship between Singapore and the Batak people.



5009

5010

A Batak Ritual Staff

Wood, plant fibre, cord, natural pigments
Height 150cm

S\$ 11,000 - 12,500

US\$ 8,840 - 10,040

Provenance

Toba region, Sumatra, Indonesia



This finely-executed staff is known as a *tungkot malehat*. The top of the staff features a man riding on a Naga Pahoda, a dragon-like creature. The man's 'hair' is made up of plant fibres held together by a roll of deeply-encrusted string that has traces of red, white and black pigments. Encrustations appear throughout the surfaces of the man, his headdress and the creature. This is possibly developed over time, as offerings (such as eggs and animal blood) were applied onto the staff in order to strengthen its magical prowess. Repetitive patterns that ring the circumference of the staff have been shallowly carved onto the mid-section right below the rider.

The Batak tell of a mythical tale of a set of incestuous twins (brother and sister) who were turned into a tree as a form of punishment. The shaman determined that the wood from the tree would make a powerful magical staff. From then on, Batak shamans would own such staff as a symbol of their magical abilities. This staff would be used by the shaman when an important decision had to be made by the community, such as the construction of a new house and preparation for battle.

5010

5011

A Pair of Bali/Lombok Weaving Braces

Wood, pigments

Length of Longer Piece 104cm, Length of Shorter Piece 77cm

S\$ 1,300 - 1,500

US\$ 1,040 - 1,200

Provenance

Bali or Lombok, Indonesia

Both braces are shaped like a bow and feature quite extensive carved foliage (in low relief). The longer piece has traces of red, green and yellow pigments.

These utilitarian pieces are part of a backstrap loom that was used by a weaver. The curved, flat section in the middle of the brace rests on the lower back of the weaver, while the ends of the brace are used to hold one end of the threads (and the other end is tied to an immovable object). By using her back to increase or decrease the tension of the loom, the weaver shuttles the weft threads in between the warp threads.



5011

5012

**A Pair of Balinese Singa
Architectural Carvings**

Wood, paint

Height of Taller One 80cm

S\$ 32,000 - 35,000

US\$ 25,700 - 28,110

Provenance

Bali, Indonesia

The *singa* ('lion' in Sanskrit) carvings have a fearsome look, with bulging eyes and bared fangs. On their heads, the manes consist of large black durian-like spikes. Each is seated with one front paw grounded and the other raised, their claws clearly visible. They have elaborately-carved wings on their backs. Each *singa* sits on a one-eyed creature also with fangs showing. One is predominantly orange-red, while the other is greenish. Based on the patterns found throughout the carvings and their similar craftsmanship, this pair would have been made by the same workshop/carver for the same client.

These robust carvings are made from the wood of the jackfruit tree. Such terrifying *singa* would have been placed in front of palaces and Hindu temples. The Balinese admire the lion for its strength and believe that their presence in buildings would safeguard the inhabitants.



5012

5013

A Matching Pair of Batak Architectural Carvings

Wood, natural pigments

Height 85cm, Width 26cm, Thickness 30cm

S\$ 6,000 - 7,000

US\$ 4,820 - 5,620

Provenance

Toba region, Sumatra, Indonesia

This pair of *singa* ('lion' in Sanskrit) carvings were from the end of beams that flanked the façade of a Toba Batak house. The pointy heads taper downwards to sturdy bases. From the side-profile, the heads appear to be tilting downwards slightly. There are shallow incisions made on the entire carvings, and remnants of red (from ochre), white (from slaked lime) and black pigments (from charcoal) are found throughout. The prominent eyes and noses are made more so by the arches above the former. While the matching designs show that these come from the same house, being handmade means that a perfectly-sized pair is rare. For this lot, one is slightly longer than the other.

While these carvings are known as *singa*, the creatures are depictions of the dragon lord of the underworld Naga Padaha. These fearsome-looking carvings are said to be protective of the houses they watch over.



5013

5014

A Dayak Sword

Iron, brass, deer antler and bone, wood, bark, rattan, goat's hair

Length/Width of Blade 55cm/4cm, Total Length 74cm

S\$ 7,000 - 7,500

US\$ 5,620 - 6,020

Provenance

Dayak people, Borneo island



5014

The handle is made of deer antler that features very fine engravings and remnants of goat's hair. The handle is completely covered by rings of very thin rattan. There are delicate engravings and brass inlays along the entire length of the blade. The area near the tip of the blade has pierced-designs resembling tendrils. The sheath consists of two pieces of wood held together by rings of rattan. On one side of the sheath are raised spines (like those of a durian). Attached to the sheath are two very finely-carved bone pieces, a secondary sheath (for a smaller knife that is now missing) and a long rattan loop with a large bone-button at the end.

This is known as a *mandau*. While *mandau* are utilitarian in nature, the fine quality of this set indicates that it was made for a man of high status (who was also likely to have been a successful headhunter).

5015

A Dayak Sword

Wood, rattan, goat's hair, beads, red cloth, cord

Length/Width of Blade 58cm/4cm, Total Length 75cm

S\$ 5,000 - 5,500

US\$ 4,020 - 4,420

Provenance

Dayak people, Borneo island



The handle is made of deer antler that features engravings and remnants of goat's hair. The handle is completely covered by rings of very thin rattan. The entire length of the blade is undecorated but the area near the tip has one pierced-design resembling a tendril. The sheath consists of two pieces of wood held together by rings of rattan. On one side of the sheath is a chequered-pattern formed by very fine strips of rattan. Attached to the sheath are two long rattan loops, each with its own tassel made from very fine beads.

This is known as a *mandau*. While *mandau* are utilitarian in nature, the fine quality of this set indicates that it was made for a man of high status (who was also likely to have been a successful headhunter).

5015

5016

A Dayak Sword

Iron, deer antler, wood, rattan, bark
Length/Width of Blade 52cm/3.5cm, Total Length
71cm

S\$ 3,250 - 3,800

US\$ 2,610 - 3,050

Provenance

Dayak people, Borneo island



The handle is made of deer antler that features very fine carvings; clearly visible is a creature with bulging eyes and fangs. The handle is completely covered by rings of very thin rattan. There are brass inlays along the entire length of both sides of the blade. The area near the tip of the blade has pierced-designs resembling tendrils. The sheath consists of two pieces of wood held together by rings of rattan. Attached to the sheath are a secondary sheath (for a smaller knife that is now missing) and two rattan loops (with one much longer than the other).

This is known as a *mandau*. While *mandau* are utilitarian in nature, the fine quality of this set indicates that it was made for a man of high status (who was also likely to have been a successful headhunter).

5016

5017

A Dayak Anthropomorphic Carving

Wood

Height 40cm, Thickness 5cm

S\$ 4,500 - 5,500

US\$ 3,610 - 4,420

Provenance

Kalimantan, Indonesia



The delicately-carved figure is sitting elegantly on a post with its arms resting on bent knees. It has a heart-shaped face, deep-set eyes and a long, beak-like nose. Its elongated neck is joined to an equally stretched torso. Deep grooves caused by weathering run from top to bottom on the entire carving.

In the past, the animistic Dayak believed that powerful spirits intervened on every aspect of the lives and afterlives of the living. *Hampatong* sculptures—usually referring to carvings much larger than this one—are the physical manifestations of these spirits, may they be ancestral, nature deities or guardian spirits. Some *hampatong* are placed in the open as place-markers; the weathering on this piece is consistent with prolonged outdoor exposure.

5017

5018

A Dayak Carving of a Man's Head

Wood

Height 56cm, Thickness 23cm

S\$ 5,500 - 6,500

US\$ 4,420 - 5,220

Provenance

Kalimantan, Indonesia



This carving is of the head of a man or ancestral spirit. He wears a headdress, on top of which are two protrusions. The man has a fearsome expression with bulging eyes and cheeks, a broad nose and a shallow mouth. His right arm is held up against his cheek with the hand resting on the right side of his headdress.

In the past, the animistic Dayak believed that powerful spirits intervened on every aspect of the lives and afterlives of the living. *Hampatong* sculptures are the physical manifestations of these spirits, may they be ancestral, nature deities or guardian spirits. Some *hampatong* are placed in the open as place-markers; the weathering on this piece is consistent with prolonged outdoor exposure. Judging by the protrusions on the top of this carving, it was likely to have been a post for a mausoleum built to hold the bones of the deceased.

5018

5019

A Dayak Carving of a Standing Person

Wood

Height 96cm, Thickness 10cm

S\$ 9,000 - 11,000

US\$ 7,230 - 8,840

Provenance

Kalimantan, Indonesia



The imposing figure has a round face, prominent nose and deep mouth. Its almond-shaped shallow eye-sockets were likely to have held materials simulating the whites/pupils. The long torso sits atop slender legs. Judging by the lack of breasts, this is likely a male figure. Throughout its body—especially the chest—are traces of lichen and moss. Overall, this is a well-executed, proportionate life-like piece.

In the past, the animistic Dayak believed that powerful spirits intervened on every aspect of the lives and afterlives of the living. *Hampatong* sculptures are the physical manifestations of these spirits, may they be ancestral, nature deities or guardian spirits. Judging by the human-like face and proportions of this piece, it would have been carved soon after the death of an individual and served as a marker to commemorate the deceased, and therefore bears resemblance to the latter. These *hampatong* were also believed to aid the deceased on a smooth journey to the afterlife and promote general wellbeing in the village. These figures were left standing until they were reclaimed by the elements; the weathering on this piece is consistent with prolonged outdoor exposure.

5019



5020

5020

A Dayak Carving of a Man's Upper Torso

Wood

Height 50cm, Width 18cm, Thickness 7cm

S\$ 2,500 - 3,000

US\$ 2,010 - 2,410

Provenance

Kalimantan, Indonesia

The man has a round face, a long nasal ridge and protruding ears. His lips and eyes have been shallowly-carved, and the latter appear to have held inserts acting as the pupils. The torso is long and slender, and there is a coin-shaped carving in the middle of his chest (which could have held an insert in the past). His thick arms are hanging down by his side. The legless torso ends at the waist.

In the past, the animistic Dayak believed that powerful spirits intervened on every aspect of the lives and afterlives of the living. *Hampatong* sculptures are the physical manifestations of these spirits, may they be ancestral, nature deities or guardian spirits. Some *hampatong* are placed in the open as markers and served to protect community; the weathering on this piece is consistent with some outdoor exposure.



5021

5021

A Dayak Carving of a Standing Person

Wood

Height 77cm, Thickness 8cm

S\$ 2,000 - 2,500

US\$ 1,610 - 2,010

Provenance

Kalimantan, Indonesia

The man has a three-pronged object on top of his head. His facial features—eyebrows, eyes, nose and mouth—are delicately carved. The oversized head sits atop a slender torso. His left arm is bent with the hand resting on his chest, and his right hand obscures his genitalia. His straight legs are without feet and he stands on a cylindrical post.

In the past, the animistic Dayak believed that powerful spirits intervened on every aspect of the lives and afterlives of the living. *Hampatong* sculptures are the physical manifestations of these spirits, may they be ancestral, nature deities or guardian spirits. These *hampatong* were also believed to aid the deceased on a smooth journey to the afterlife and promote general wellbeing in a village. These figures were left standing in the open until they were reclaimed by the elements; the weathering on this piece is consistent with some outdoor exposure.



5022

5022

A Dayak Carving of a Man's Upper Torso

Wood

Height 83cm, Thickness 11cm

S\$ 2,250 - 2,750

US\$ 1,810 - 2,210

Provenance

Kalimantan, Indonesia

The figure has a spoon-shaped face that has been finished in a slightly concave-plane from the forehead to the chin. Its eyes and mouth have been shallowly-carved. Its nasal ridge is long, extending from the tip of the nose to the forehead. Its body tapers downwards to a narrow waist and its long, slender arms are without hands. The torso sits on top of a cylindrical post.

In the past, the animistic Dayak believed that powerful spirits intervened on every aspect of the lives and afterlives of the living. *Hampatong* sculptures are the physical manifestations of these spirits, may they be ancestral, nature deities or guardian spirits. Some *hampatong* are placed in the open as place-markers; the weathering on this piece is consistent with some outdoor exposure.



5023

5023

A Dayak Shaman's Container

Wood, bamboo, rattan, plant fibre, beads

Height 24cm, Diameter 20cm

S\$ 5,800 - 6,200

US\$ 4,660 - 4,980

Provenance

Kalimantan, Indonesia

This is a lidded cylindrical container. The undecorated lid has a knob and a ring of woven-rattan on the side. The container is also undecorated and it has two rings of woven-rattan and three strips of plain rattan on the outside. Two anthropomorphic figures are attached to the side; both are seated with their knees tucked close to their chests and their chins resting on their palms, and their eyes are made from white beads. Each figure is adorned with beads and plant fibre.

In the past, the Dayak shaman had multiple roles - divination, bestowing blessings, healing etc. As a healer, he made use of natural remedies made from plants and animal materials. During healing ceremonies, the shaman also used 'charms' in the shape of animal bones, small carvings etc. This container was used by a shaman to hold his medicines and charms.



5024

5024

An Iban Paddle

Wood
Length 130cm, Width 18cm

S\$ 850 - 1,000
US\$ 680 - 800

Provenance

Iban people, Sarawak, Malaysia

On the handle are two thin rows of saw-tooth design. The grip is crescent-shaped. On the other end is leaf-shaped flat panel that ends with a bulb-like knob. A raised ridge runs down the middle of both sides of the flat panel. This piece is striking in its simplicity.

While such an object appears to be utilitarian, the fine quality of carving and the general lack of wear point to it serving a ceremonial purpose. As many extant paddles appear to end in a T-shaped grip, the crescent-grip on this lot is uncommon.



5025

5025

An Iban Carving of a Standing Man

Wood
Height 88.5cm, Thickness 4cm

S\$ 1,800 - 2,000
US\$ 1,450 - 1,610

Provenance

Iban people, Sarawak, Malaysia

The person is standing with his knees slightly bent. He has a hairstyle typical of Dayak men of the past and serene facial expression. His left arm is bent with his hand resting on his chest while his right arm hangs limp. The post ends in a point.

This post is known as an *agom*. It was staked near a rice field and served as a protective figure.



5026

5026

A Pair of Iban Weaving Beaters

Wood

Length of Shorter Piece 80cm, Length of Longer Piece 97cm

S\$ 1,400 - 1,550

US\$ 1,120 - 1,240

Provenance

Iban people, Sarawak, Malaysia

The handles feature carved foliage (in low relief). The bodies of the beaters have broad backs and narrower 'cutting edges'. The patinas are smooth throughout the two pieces.

These are utilitarian pieces used for tightening a single weft thread after it has been woven between the warp threads. Hence, the smooth patinas are to ensure that the beaters do not snag any of the threads.



5027

5027

An Iban Weaving Beater

Wood

Length 71cm, Width 4cm

S\$ 550 - 600

US\$ 440 - 480

Provenance

Iban people, Sarawak, Malaysia

The handle is a cylindrical-grip with a knob on the tip in the shape of a bird's or animal's head. The body of the beater has a diamond cross-section. There is a smooth patina throughout the piece.

This is a utilitarian piece used for tightening a single weft thread after it has been woven between the warp threads. Hence, the piece has a smooth patina to ensure that the sword does not snag any of the threads.



5028

5028

An Iban Weaving Beater

Wood

Length 110cm, Width 7.5cm

S\$ 550 - 600

US\$ 440 - 480

Provenance

Iban people, Sarawak, Malaysia

The handle features carved foliage (in low relief) with a pierced hole in the middle. The body of the beater has a broad back and a narrower 'cutting edge'. There is a smooth patina throughout the piece.

This is a utilitarian piece used for tightening a single weft thread after it has been woven between the warp threads. Hence, the piece has a smooth patina to ensure that the beater does not snag any of the threads.



5029

5029

An Iban Weaving Shuttle

Wood, pigments

Length 60cm, Width 3cm

S\$ 2,000 - 2,200

US\$ 1,610 - 1,770

Provenance

Iban people, Sarawak, Malaysia

The long leaf-shaped shuttle features carved foliage (in low relief) stained with red pigments on both sides. The internal section has been partially hollowed-out so that threads could be wound around the core.

This is a utilitarian piece used for shuttling the weft threads in between the warp threads. The smooth patina is to ensure that the shuttle does not snag any of the threads.

5030

An Iban Weaving Shuttle

Wood, pigments

Length 54.5cm, Width 4cm

S\$ 2,000 - 2,200

US\$ 1,610 - 1,770

Provenance

Iban people, Sarawak, Malaysia

The long leaf-shaped shuttle features carved foliage (in low relief) stained with red and green pigments on both sides. The internal section has been partially hollowed-out so that threads could be wound around the core.

This is a utilitarian piece used for shuttling the weft threads in between the warp threads. The smooth patina is to ensure that the shuttle does not snag any of the threads.



5030

5031

Seven Dayak Weaving Bone-Picks

Animal bone, pigments

Length of Longest Pick 18.5cm, Width 1.5cm

S\$ 3,800 - 4,200

US\$ 3,050 - 3,370

Provenance

Dayak people, Borneo island

These seven picks have been fashioned out of animal bone. They all have flat handles that display shallow engravings (accentuated with dark pigments) on one or both sides. They each have a pointed end that is undecorated.

These are utilitarian pieces used by the weaver to unstuck any knots or kinks during weaving. The seven on offer here are unusual for their delicate designs and also their rarity as a group.



5031

5032

Dayak Hat

Palm leaf, fine beads, cotton cloth, rattan
Diameter 54cm

S\$ 5,250 - 5,500

US\$ 4,220 - 4,420

Provenance

Kayan or Kenyah people, Borneo island

The conical hat is made of palm leaves. It has a rattan cylinder underneath that fits onto the wearer's head. On top of the hat is a star-shaped panel of small, fine beads mostly in yellow and black depicting the *aso* (a mythical dragon/dog). The rim of the hat is ringed with factory-made cotton cloth with floral patterns and also in plain red.

This hat would have been used by the Kayan or Kenyah people. This is a particularly fine piece as the beadwork produces a very well-defined design (due to the small glass beads). For the Dayak, beads were a symbol of status and wealth as they were exotic trade-goods that came from as far as Europe and Japan. They were used not only as jewelry but also to decorate everyday items like clothing, hats and sheaths.



5032

5033

A Nias Carving of a Monkey with Long Tail

Wood, ceramic

Height 59cm, Length 100cm

S\$ 2,000 - 2,200

US\$ 1,610 - 1,770

Provenance

Nias island, Indonesia

The monkey is standing on all fours on a stump. It has a round head, eye-sockets inset with broken ceramics and parted-lips showing teeth. It has a very long tail that serves as a stability-point for the carving. Distinctive adze-marks are seen on the entire carving and it is covered by a smooth dark brown patina that perhaps indicates that this is an indoor piece. The proportions of this striking piece are well-balanced and imposing.



5033

5034

A Dayak Post

Wood, seashell

Height 57cm, Width 8cm, Thickness 10cm

S\$ 3,000 - 4,000

US\$ 2,410 - 3,210

Provenance

Kalimantan, Indonesia

This Dayak post features a monkey-like creature latching onto the main post. It has a rounded face with no ears. Its prominent eyes are made from seashell inset in the wood. Its hands and legs appear to be clinging on to the post with its body hanging away from the main structure. It has a short tail at the end of its body.

Carvings in Dayak houses served as status symbols or to bring good luck to the family. This general good condition of this piece implies that it could have been an indoor piece.



5034



5035

5035

A Dayak Carving of a Tailless Animal

Wood

Height 68cm, Thickness 12cm

S\$ 3,250 - 3,850

US\$ 2,610 - 3,090

Provenance

Kalimantan, Indonesia

The animal has a monkey-like appearance but it has no tail. It has a round head, deeply-carved eye-sockets, a slight nose and an open mouth where its teeth are visible. The animal is sitting on its haunches; its lower right limb is visible while its lower left limb has been lost to weathering. Both the upper limbs are slightly bent inwards with the paws resting on the ground. Below the buttocks is a cube-like block which was likely to have been inserted into an architectural element. Throughout its body are traces of white/grey/yellow lichen.

Such carvings depicting animals appear to be not as common as *hampatong* (those depicting human or human-like figures). These carvings are also displayed alongside *hampatong* as place-markers. These were left standing until they were reclaimed by the elements; the weathering and lichen on this piece are consistent with prolonged outdoor exposure.



5036

5036

A Dayak Carving of a Monkey with Baby

Wood

Height 67cm, Width 17cm

S\$ 3,500 - 4,000

US\$ 2,810 - 3,210

Provenance

Kalimantan, Indonesia

The animal has a monkey-like appearance but it has no tail. It has an elongated head, deep brows and a long nasal ridge that spans much of the length of its face. Its hands are holding onto a piece of food (corn?) on which it is nibbling. A baby clutches onto its chest. It is seated upright with its hind legs bent.

Such carvings depicting animals appear to be not as common as *hampatong* (those depicting human or human-like figures). These carvings are also displayed alongside *hampatong* as place-markers. These figures were left standing until they were reclaimed by the elements; the weathering and lichen on this piece are consistent with prolonged outdoor exposure.

5037

A Dayak Dragon-Like Figure

Wood, natural pigments

Height 57cm, Length 80cm, Width 20cm

S\$ 7,500 - 8,500

US\$ 6,020 - 6,830

Provenance

Kalimantan, Indonesia

This dragon-like creature has a main body with detachable head, wings and tail. The creature has an elongated snout, round eyes, horns and ears. Dotted features are present on its body and the figure is coloured with red and bluish pigments.

This figure possibly depicts the *aso* (an amalgamation of a dragon and dog). Such carvings are said to have been displayed in the house or other buildings to cast a protective eye over its inhabitants.



5037



5038

5038

A Dayak Carving of a Squatting Person

Wood

Height 83cm, Thickness 18cm

S\$ 2,750 - 3,000

US\$ 2,210 - 2,410

Provenance

Kalimantan, Indonesia

The person is sitting on a post with its arms holding his bent knees. He has round eyes, a long nose and shallowly-carved mouth, and generally a startled expression. On top of his head rests an inverted bowl (?). Resting against his chest is a paddle-like object.

In the past, the animistic Dayak believed that powerful spirits intervened on every aspect of the lives and afterlives of the living. *Hampatong* sculptures are the physical manifestations of these spirits, may they be ancestral, nature deities or guardian spirits. These *hampatong* were also believed to aid the deceased on a smooth journey to the afterlife and help promote general wellbeing in the village. These figures were left standing until they were reclaimed by the elements; the weathering on this piece is consistent with some outdoor exposure.



5039

5039

A Dayak Carving of a Figure with Long Tongue

Wood

Height 76cm, Thickness 6cm

S\$ 1,250 - 1,400

US\$ 1,000 - 1,120

Provenance

Kalimantan, Indonesia

This fearsome-looking figure's teeth are bared and a long tongue hangs down to its chest. Its lower arms are folded with the hands—holding an object—resting on the stomach. The lower half of the body melds into a post.

In the past, the animistic Dayak believed that powerful spirits intervened on every aspect of the lives and afterlives of the living. *Hampatong* sculptures are the physical manifestations of these spirits, may they be ancestral, nature deities or guardian spirits. The long tongue on this figures indicates that it does not depict a human. These *hampatong* were also believed to aid the deceased on a smooth journey to the afterlife and help promote wellbeing in the village. These figures were left standing until they were reclaimed by the elements; the weathering on this piece is consistent with some outdoor exposure.

5040

A Dayak Carving of a Forked-Post Featuring Two Men

Wood

Height 140cm

S\$ 5,500 - 6,500

US\$ 4,420 - 5,220

Provenance

Kalimantan, Indonesia



This unusual, imposing Y-shaped post features two men. The one to our left has a headdress and shallowly-carved facial details. His arms are placed across his chest/stomach, with the right arm above the left. The man on the right has a headdress and shallowly-carved facial details. His left arm ends in a point around the elbow while his right arm is placed across his stomach. Such forked-posts are uncommon.

In the past, the animistic Dayak believed that powerful spirits intervened on every aspect of the lives and afterlives of the living. *Hampatong* sculptures are the physical manifestations of these spirits, may they be ancestral, nature deities or guardian spirits. These *hampatong* were also believed to aid the deceased on a smooth journey to the afterlife and bring prosperity and general wellbeing to the village. These site-markers were left standing until they were reclaimed by the elements; the weathering and lichen on this piece are consistent with some outdoor exposure.

5040

5041

An Iban *Ikat* (Resist-Dyed) *Pua Kumbu* Cloth

Cotton, natural dyes
Length 203cm, Width 100cm

S\$ 6,000 - 6,500

US\$ 4,820 - 5,220

Provenance

Iban people, Sarawak, Malaysia

The cloth consists of two panels sewn together on the long-edge. The focus of the patterns is on the crocodiles. Interspersed between the crocodiles are smaller anthropomorphic figures. The fine details of the patterns point to the weaver's accomplished skill.

The crocodile is integral to the lives of the Iban. As a powerful spirit in everyday life, the crocodile-pattern in *pua* is equally revered. In this piece, the placement of the anthropomorphic figures near the mouths of the crocodiles could have been offerings - in case the crocodiles come to life and attacked the weaver.



5041

5042

An Iban *Ikat* (Resist-Dyed) *Pua Kumbu* Cloth

Cotton, natural dyes
Length 216cm, Width 100cm

S\$ 6,000 - 6,500

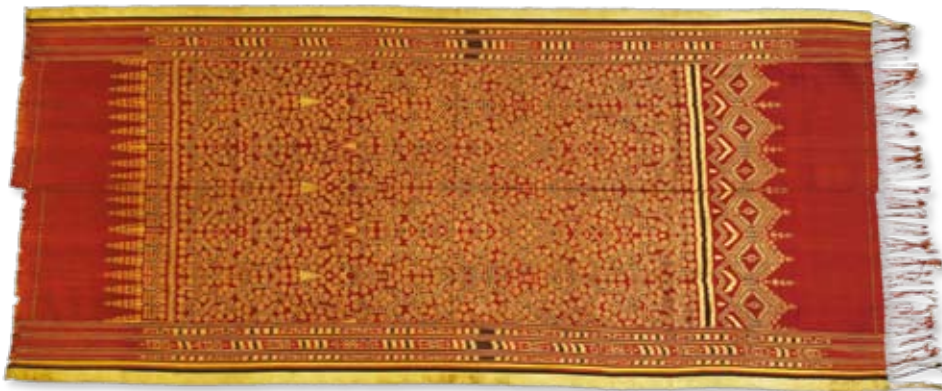
US\$ 4,820 - 5,220

Provenance

Iban people, Sarawak, Malaysia

The cloth consists of two panels sewn together on the long-edge. One end has long tassels, while the other has only a short fringe. The dense patterns appear to be interlocking tendrils. The fine details of the patterns point to the weaver's accomplished skill.

The *pua kumbu* is a sacred cloth of the Iban. In certain rituals, the cloth are believed to be infused with supernatural spirit. Such is the importance of the *pua* that it features in the lives of Iban from birth to death; it is used to wrap a newborn and to shroud the recently-deceased. *Pua* are only woven by women, and through their dyeing and weaving, they are able to gain status through the quality of their works.



5042

5043

An Iban *ikat* (Resist-Dyed) *Pua Kumbu* Cloth

Cotton, natural dyes
Length 186cm, Width 108cm

S\$ 6,000 - 6,500

US\$ 4,820 - 5,220

Provenance

Iban people, Sarawak, Malaysia

The cloth consists of two panels sewn together on the long-edge. The focus of the patterns are on the anthropomorphic figures. Interspersed between them are tendril-like patterns. The fine details of the patterns point to the weaver's accomplished skill.

The *pua kumbu* is a sacred cloth of the Iban. In certain rituals, the cloth are believed to be infused with supernatural spirit. Such is the importance of the *pua* that it features in the lives of Iban from birth to death; it is used to wrap a newborn and to shroud the recently-deceased. *Pua* are only woven by women, and through their dyeing and weaving, they are able to gain status through the quality of their works.



5043

5044

A Minangkabau *Kain Limar*

Silk, natural dye, gold
Length 292cm, Width 72cm

S\$ 4,000 - 5,000

US\$ 3,210 - 4,020

Provenance

Palembang, Sumatra, Indonesia

This *kain limar* is made of silk with gold threads. It has a lotus-like weft-pattern as the main design of the cloth. Bands of gold threads are positioned along the weft. The ends are finished with delicate tassels.

A *kain limar* is typically used as a shoulder cloth or a waistband by the Minangkabau people. Given the value of silk and gold threads, this textile reflects the status of the owner. Most of these textiles served a ceremonial purpose rather than for daily use.



5044

5045

A Minangkabau Kain Limar

Silk, natural dye, gold
Length 226cm, Width 84cm

S\$ 2,250 - 2,750

US\$ 1,810 - 2,210

Provenance

Palembang, Sumatra, Indonesia

This *kain limar* is made of silk with gold threads. It has an orchird-like weft-pattern as the main design of the cloth. Four parallel bands of gold threads with floral motifs are positioned along the weft. Gold tassels and threads are found on all edges of the cloth.

A *kain limar* is typically used as a shoulder cloth or a waistband by the Minangkabau people. Given the value of silk and gold threads, this textile reflects the status of the owner. Most of these textiles served a ceremonial purpose rather than for daily use.



5045

5046

A Lampung Palepai Ship-Cloth

Cotton
Length 306cm, Width 57cm

S\$ 3,500 - 4,500

US\$ 2,810 - 3,610

Provenance

Lampung, Sumatra, Indonesia

The cloth features two ships with dramatic bows and sterns. On the ships are house-like structures, and animals and people. The patterns are the result of the supplementary weft weaving technique. The dense, colourful designs appear to be depicting a vibrant scene, such as a wedding.

Long and narrow *palepai* were owned by aristocrats as a sign of their status. *Palepai* were used for many occasions - dowries, weddings, celebrations for newborn, circumcisions and deaths. The cloths could have been used to wrap/present ceremonial items or hung as displays during rituals.



5046

5047

Fine Peranakan Silver Belt with Pierced Panels Decorated with Repousse and Engraving

Silver

Length 84cm, Height of Buckle 9.5cm

S\$ 3,000 - 4,000

US\$ 2,410 - 3,210

Provenance

Singapore (?)



5047

This elegant belt consists of a completely-removable buckle, and 15 smaller panels all connected by links. On each panel is a peacock standing amidst flowers and foliage. The designs were 'beaten out' from the back (repousse), after which the details were engraved on the front. This belt does not have the maker's or assay marks.

Such Aceh-style belts were used by Peranakan women in Singapore, Melaka, Penang and also parts of Indonesia. Like other objects made especially for the Peranakan, this belt shows a localisation of Chinese and indigenous aesthetic preferences. Curiously, these elaborate belts were worn hidden under the wearers' clothing; while it seems that these 'unseen' belts were needlessly ornate, they were a marker of status and a convenient source of moveable wealth.

5048

A Stone-Carving of Kneeling Javanese Man

Stone, pigments

Height 38cm, Length 30cm, Width 17cm

S\$ 1,200 - 1,500

US\$ 960 - 1,200

Provenance

Java, Indonesia



5048

The man is wearing a *blangkon* (a traditional Javanese male headdress). His eyebrows, eyes and moustache, and the details of the headdress and waist sash, are painted with black pigment. He is kneeling, with his arms holding a flat panel with a bowl on it.

It is unclear what exact purpose this stone-carving served. Due to its realistic features and fine finishing, it was likely to have been a decorative item (possibly an oil-lamp?).

5049

Javanese Pewter Spittoon with Fine Engravings

Pewter

Height 22cm, Width of Lip 15.5cm

S\$ 4,500 - 5,500

US\$ 3,610 - 4,420

Provenance

Java, Indonesia

This elegantly-proportioned spittoon has a wide lip and a neck that tapers downwards to a bulbous body, and a flaring foot. The external surface is covered by fine engravings, including arabesque floral designs. On the neck are three engravings of the same Wayang Kulit (Indonesian shadow puppetry) character. While it is difficult to pinpoint who the character is, he is likely to be a hero from either the Ramayana or Mahabharata epic stories, judging by his *halus* ('fine') facial features and long, thin arms; villains, in contrast, usually have *kasar* ('coarse') features like bulging eyes, fangs and thicker limbs.



5049

5050

Sireh Box Complete with Containers/Implements

Gold, silver, iron, burl wood, glass
Height 14.5cm, Length 33cm, Width 19.5cm

S\$ 6,000 - 6,500

US\$ 4,820 - 5,220

Provenance

Malaysia

The box consists of a removable lid and is made of burl wood which has a fine, random wood-grain pattern. Removing the inner wooden tray reveals a hidden sliding panel decorated in floral Palembang lacquer designs. There are three spherical silver containers with repousse designs of birds and flowers; each container has a gold cap with a heron in repousse. There are also a slaked lime container with a spatula, a v-shaped betel-leaf container and an areca-nut cutter with a bird motif.

Based on the red-&-gold lacquer designs on the inner panel, this box is likely to be from Palembang, Sumatra. However, the designs on the gold and silver containers point to the work of Chinese goldsmiths. The cutter is likely to be from Java. This distinguished set is reputedly from a royal household in Malaysia who bestowed such fine gifts on important guests.



5050

5051

Wood Buddha with Gold-Leaf

Wood, lacquer, gold-leaf

Height 69cm, Width 43cm, Thickness 22cm

S\$ 17,000 - 19,000

US\$ 13,650 - 15,260

Provenance

Myanmar

The Buddha is seated in *bhumisparsha mudra* ('touching the earth'), recalling the time of His Enlightenment. Mara the demon had tried to distract Buddha by claiming the achievement for itself. When the Buddha touched the Earth, it loudly proclaimed that it was indeed Buddha who had achieved Enlightenment, which resulted in Mara going away. The Buddha is wearing an off-shoulder robe and is seated on a lotus-like pedestal.

The sculpture would have been carved first before a layer of lacquer was applied. Gold-leaf was then added. The fine quality of this Buddha implies that it was commissioned for an important household.



5051

5052

Bronze Buddha with Glass Inlays

Bronze, lacquer, glass, gold-leaf
Height 44cm, Width 30cm, Thickness 20cm

S\$ 12,500 - 13,500

US\$ 10,040 - 10,840

Provenance

Mandalay, Myanmar

The Buddha is seated in *bhumisparsha mudra* ('touching the earth'), recalling the time of His Enlightenment. Mara the demon had tried to distract the Buddha by claiming the achievement for itself. When the Buddha touched the Earth ('calling the Earth to witness'), it loudly proclaimed that it was indeed the Buddha who had achieved Enlightenment, which resulted in Mara going away. The Buddha is resplendent in royal regalia—with the glass inlays symbolising jewels—from head to toe.

This sculpture is rare on two fronts. First, it is relatively uncommon for Myanmarese Buddha sculptures to be depicted in royal garb. Second, Myanmarese bronzes with a lacquered exterior are unusual as it is difficult to achieve good results using the technique; the difficulty for this piece is even greater, as the glass inlays had to set nicely on the wet lacquer.



5052



5053

5053

Three Brass Cattle Bells

Brass

Height of Tallest One 11.5cm

S\$ 800 - 1,000

US\$ 642 - 800

Provenance

Myanmar



5054

5054

Buffalo Bell

Bronze

Height 13.5cm

S\$ 750 - 850

US\$ 600 - 680

Provenance

Myanmar



5055

5055

Buffalo Bell

Bronze

Height 13.5cm

S\$ 550 - 650

US\$ 440 - 520

Provenance

Myanmar

5056

A Betel Nut Container

Wood/Bamboo, lacquer

Height 20cm, Diameter 23cm

S\$ 2,600 - 2,800

US\$ 2,090 - 2,250

Provenance

Bagan, Myanmar

This lacquerware is a three-tiered container. The top and bottom compartments act as cover and storage respectively, while the middle tier serves as a tray for the preparation of betel quids. Pixelated floral motifs forms the major design of this lacquerware while a continuous leaf pattern complements its edges.

Lacquerware are one of the highlights of artistic achievements of northern Southeast Asia. Lacquer in this region is derived from the sap of *Melanorrhoea usitata* tree. The natural state of this sap is black while the red colour is achieved through the addition of cinnabar. Coats of lacquer are added onto the pieces repeatedly until a smooth surface is attained.



5056



5057

5057
Two Opium Scales in Wooden Containers

Brass, wood, cord
Length of Bigger Container 21.5cm

S\$ 1,200 - 1,300

US\$ 960 - 1,040

Provenance

Shan State, Myanmar



5058

5058
Two Opium Scales in Wooden Containers

Brass, wood, pigments, cord
Length of Bigger Container 17cm

S\$ 1,100 - 1,300

US\$ 880 - 1,040

Provenance

Shan State, Myanmar



5059

5059
Opium Scale in Wooden Container

Brass, wood, cord
Length of Container 31cm

S\$ 900 - 1000

US\$ 720 - 800

Provenance

Shan State, Myanmar

5060

Round Silver Lidded Container Decorated with Repousse and Engraving

Silver

Height 11cm, Diameter 14.5cm

S\$ 3,800 - \$4,200

US\$ 3,050 - 3,370

Provenance

Shan State, Myanmar

The top of the lid features an animal in low relief surrounded by foliage and lozenges. The side of the lid has five panels, each with an animal inside (such as an elephant). On the underside of the container, there is an engraved elephant enclosed within a grid-like design.

In the past, only the wealthy Burmese could commission and own silverware. These objects were used mainly for Buddhist rituals or as personal effects. This container was likely to have contained betel-chewing ingredients that were offered to important guests. This container would have started out as a blank disc of silver which was painstakingly beaten flat and slowly shaped. At the turn of the 20th century, Burmese silversmiths achieved world-acclaim through the winning of international competitions.



5060

5061

Round Silver Lidded Container Decorated with Repousse and Engraving

Silver

Height 10.5cm, Diameter 15cm

S\$ 3,500 - 4,000

US\$ 2,810 - 3,210

Provenance

Shan State, Myanmar

The top of the lid leaf features a snouted-animal in low relief surrounded by birds. On the edge are different animals such as an elephant and birds. The side of the lid has ten panels, each with a dancer in different poses. On the underside of the container, there is a *kinarra* (half-human, half-bird creature) surrounded by flowers.

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5061

5062

Round Silver Lidded Container Decorated with Repousse and Engraving

Silver

Height 5cm, Diameter 10cm

S\$ 2,500 - 2,800

US\$ 2,010 - 2,250

Provenance

Shan State, Myanmar



The top of the lid leaf features a snout-ed-animal in low relief surrounded by floral designs. The side and the under-side of the container also have floral designs.

5062

5063

Round Silver Lidded Container Decorated with Repousse and Engraving

Silver

Height 8.5cm, Diameter 11cm

S\$ 2,250 - 2,500

US\$ 1,810 - 2,010

Provenance

Shan State, Myanmar



The top of the lid leaf features a horned-animal in high relief surrounded by florets. The side of the lid has eight panels, each with a creature inside (including crab and fish). In between the panels are birds. On the underside of the container is an engraving of a horned lion-like creature.

5063

5064

Six Myanmar Breast-Cloths

Cotton

Length/Width of Largest Piece 79cm/38cm

S\$ 2,200 - 2,500

US\$ 1,770 - 2,010

Provenance

Chin State, Myanmar

This lot consists of six cloths. Each consists of two parallel rows of designs that run down the length of the cloth, which are then surrounded by more designs. Overall, the patterns are not entirely symmetrical. The patterns are achieved through supplementary weft technique.

These cloths are used by women during ritual-dances. As the name suggests, the cloths are worn over the women's chests.



5064

5065

Six Myanmar Breast-Cloths

Cotton

Length/Width of Largest Piece 71cm/35cm

S\$ 2,200 - 2,500

US\$ 1,770 - 2,010

Provenance

Chin State, Myanmar

This lot consists of six cloths. Each consists of two parallel rows of designs that run down the length of the cloth, which are then surrounded by more designs. Overall, the patterns are symmetrical. The patterns are achieved through supplementary weft technique.

These cloths are used by women during ritual-dances. As the name suggests, the cloths are worn over the women's chests.



5065



5066

5066

Myanmar Shan State Sickle Handle

Wood
Length 32cm, Width 3cm

S\$ 380 - 420
US\$ 310 - 340

Provenance
Shan State, Myanmar



5067

5067

Rattan Basket

Rattan, wood, bamboo
Height 52cm

S\$ 450 - 550
US\$ 360 - 440

Provenance
Hilltribe, Southern Laos



5068

5068

Two Rattan Baskets

Rattan, wood
Height of Taller One 29cm

S\$ 400 - 420
US\$ 320 - 340

Provenance
Hilltribe, Southern Laos



5069

5069

Three Rattan Baskets

Rattan, wood
Height of Tallest One 28cm

S\$ 420 - 450
US\$ 340 - 360

Provenance
Hilltribe, Southern Laos

5070

Two Ceremonial Ladles with Serpents and Half-Human-Half-Bird Figure

Wood, lacquer, gold-leaf
Length of Longer One 30cm

S\$ 1,400 - 1,600
US\$ 1,120 - 1,290

Provenance
Cambodia



5070

5071

A Nias Sword

Iron, brass, steel, wood
Length/Width of Blade 37cm/2.5cm, Total Length
62cm

S\$ 5,000 - 5,500
US\$ 4,020 - 4,420

Provenance
Nias island, Indonesia

The handle features a *lasara* (a mythical horned serpent) with bulging eyes and long fangs visible from its gaping mouth. The blade is undecorated. The wooden sheath is made from two pieces of wood which are held together by 32 rings of very fine rattan.

This is known as a *belato*. When a sword displays the *lasara* motif with its fangs showing, it was likely that it was made for warrior who was a successful headhunter.



5071

5072

A Nias Sword

Iron, brass, steel, wood

Length/Width of Blade 29cm/2cm, Total Length 43cm

S\$ 4,500 - 5,500

US\$ 3,610 - 4,420

Provenance

Nias island, Indonesia



The handle features a *lasara* (a mythical horned serpent) with bulging eyes and fangs visible from its gapping mouth. The blade is undecorated. The wooden sheath is almost completely covered by rings of metal wire. Attached to the sheath are three metal chains; on the end of two are metal bells.

This is known as a *belato*. When a sword displays the *lasara* motif with its fangs showing, it was likely that it was made for warrior who was a successful headhunter.

5072



5073

Carving of a Nias Man

Wood

Height 50cm, Width 12cm, Thickness 10cm

S\$ 14,000 - 16,000

US\$ 11,240 - 12,850

Provenance

Nias island, Indonesia

5073

The man wears a headdress with two hornlike protrusions. He sports a moustache and beard. He has a necklace and an earring on his right ear. His otherwise naked, armless body ends at the waist and his genitals are prominent. This is a well-carved piece with a fine patina, outstanding for its life-like depiction of a powerful warrior.

Such carvings are known as *adu horo* and were commonly found in most houses in Nias. They depict both male and female ancestors. Such figures are believed to ward off ill fortune and poor health.



5074

5074

Carving of a Nias Man and Hornbill

Wood

Height 40cm

S\$ 3,500 - 4,500

US\$ 2,810 - 3,610

Provenance

Nias island, Indonesia

The man sports a fine moustache and is naked except for a prominent headdress and necklace. He stands on a carved stump with his knees slightly bent and holds a container against his chest with both hands. Emanating from his head is a life-sized head of a hornbill. There is a fine patina on the entire piece. The juxtaposition of human and bird makes this a striking, unusual piece.

Hornbills feature in some Nias carvings and they are usually paired with human or ancestor figures. Such pieces are displayed freestanding in a house.



5075

5075

A Nias Bronze Oil-Lamp

Bronze

Height 13cm, Width 16cm, Diameter 8cm

S\$ 3,200 - 3,500

US\$ 2,570 - 2,810

Provenance

Nias island, Indonesia

This lamp has a kettle-like vessel and a spout indicating the position where it would have been lit. There is a dragon-like motif on the lid. A chain with figure-of-8 links and a hook on its end is attached to the lid. Leaf-like patterns appear throughout the lamp. The patina is blackish due to oxidation and is indicative of its age.

Such sturdy lamps were once only used by high-ranking families on Nias island.



5076

5076

A Nias Shield

Wood

Height 125cm, Width 33cm, Thickness 4cm

S\$ 3,800 - 4,000

US\$ 3,050 - 3,210

Provenance

Nias island, Indonesia

This simple but elegant leaf-shaped shield was fashioned from a single piece of wood. There is a raised spine that runs down the middle of the outer-face of the shield. There is a circular protrusion in the middle of the shield (the back of which is the hollow where the hand would fit when it held the handle).

The *baluse* ('shield') is part of the paraphernalia of a Nias warrior. It is usually lightweight but resistant to breakage. A Nias warrior would have been adorned with a metallic head-dress, body armour and a weapon of choice on one hand (either a sword or a spear) and a shield on the other.



5077

5077

A Flat Nias Architectural Panel

Wood

Height 50cm, Width 44cm, Thickness 4cm

S\$ 420 - 450

US\$ 340 - 360

Provenance

Nias island, Indonesia

This panel features a warrior carved in low relief. He wears an elaborate headdress and has a slung sword with the head of *lasara* (a mythical creature) for the handle. He holds a spear in his left hand and a shield in his right. The two bolts indicate that this was a door.

Judging from the size of this door, it was probably used for a small storage room. The Nias people are well-known for their decorated architectural pieces.

5078

An Enamelled Betel Nut Tray

Brass, enamel, gold paint

Height/Diameter of Tray 5cm/19cm

S\$ 8,500 - 9,500

US\$ 6,830 - 7,630

Provenance

Thailand

This set consists of a tray, one octagonal bowl, two lidded containers and a leaf-shaped receptacle. The outside of all the pieces has a blue-enamel coating with hand-painted floral motifs in gold-paint. On the insides, there is a sky-blue enamel coating. To apply the enamel coating, the metal surfaces are first coated with a glass-like powder/paste. Then the pieces are heated for the glass to melt and fuse. Enamelled betel nut trays are rare in Thailand.



5078

5079

A Betel Tray with Mother-of-Pearl Inlays

Wood, bamboo, mother-of-pearl, lacquer
Height 16cm, Diameter 26cm

S\$ 4,500 - 5,500

US\$ 3,610 - 4,420

Provenance

Thailand

This wooden tray has a wide dodecagon (12-sided polygon) tray on top and a dodecagon flaring foot. The inside of the tray is undecorated and is coated with red lacquer. The entire outer surface is covered by very fine mother-of-pearl inlays consisting mainly of floral/foilage designs and lozenges. On the foot, there are multiple depictions of a squat, rotund bird.

The mother-of-pearl used here is known as *muk fai* ('mother-of-pearl with flame') and gives a rich opalescent lustre to the piece. The pieces were first cut to shape before being set into wet lacquer. Due to the painstaking process (from acquiring the materials to the lengthy time needed to finish a piece), objects with mother-of-pearl were affordable only to royalty and other wealthy nobles.



5079

5080

Lidded-Box with Bone Inlays

Wood, bone, metal
Length 31.5cm, Width 18.5cm,
Height 13cm

S\$ 2,200 - 2,500
US\$ 1,770 - 2,010

Provenance
Northeast Thailand

The black hinged-box features bone pieces that have been inlaid using lacquer. The simplicity of the design belies its fine craftsmanship. This box was likely to have been used to keep valuables.



5080



5081

5081

Two Elephant Bells with External Clappers

Iron
Height of Longer One 32cm

S\$ 1,200 - 1,500
US\$ 960 - 1,200

Provenance
Thailand



5082

5082

A Betel Nut Container

Bamboo, lacquer
Height 22cm, Width 25cm, Diameter 32cm

S\$ 1,000 - 1,200
US\$ 800 - 960

Provenance
Chiangmai, Thailand

5083

A Timor Wooden Door With Crocodile in Very High Relief

Wood, shell

Height 142cm, Width 40cm, Thickness 5cm

S\$ 8,500 - 9,500

US\$ 6,830 - 7,630

Provenance

Timor island, Indonesia



5083

The door with pegged hinges is carved from a single plank of wood and features the body of a crocodile in very high relief. At its maximum thickness, the body of the crocodile is 9cm high, indicating the immense amount of wood that had to be removed for the outcome. The eyes of the crocodile are made of shell. While the crocodile does not have legs, there are faint marks that extend from the body that indicate its four limbs. On the body is a carving of what appears to be a two-tailed lizard. This remarkable door is skillfully-carved to give maximum prominence to the crocodile.

The crocodile is an important animal in Timorese folklore. Legends describe that Timor—whose shape is likened to a crocodile's outline—was formed by the transformation of a crocodile into an island. The first humans on Timor were also linked to this mythical crocodile. This door was likely the entrance to a house.

5084

A Toraja Female *Tau Tau* Statue

Wood, natural pigments

Height 130cm, Width 19cm, Thickness 19cm

S\$ 8,500 - 9,500

US\$ 6,830 - 7,630

Provenance

Sulawesi, Indonesia



This standing female figure has conspicuous breasts and genitalia. There is a cylindrical protrusion on her head which was used to fasten a headdress. She has delicate facial features and hollowed eyes. Her slender torso rests on long legs. There are slots for the arm-attachments but these are missing. Overall, this is a life-like, visually-arresting piece.

While *tau* in Toraja means 'person', *tau tau* refers to a statue made of wood or bamboo. This realistic-looking figure represents an attempt at commemorating a deceased female; such hardwood statues would have been reserved exclusively for the wealthy. These carvings are typically found at the entrance of grave-caves dressed in the clothes of the deceased. The coming of Christianity and the fear of plunder mean that such *tau tau* are now uncommon.

5084



5085

5085

A Toraja *Tau Tau* Head

Wood, natural fibres
Height 32cm

S\$ 2,800 - 3,200
US\$ 2,250 - 2,570

Provenance

Sulawesi, Indonesia

This carving has a scalp that features holes, some of which still hold fibres that simulate hair. The facial features are delicate, with grooves that delineate the lips and hollows for the haunting eyes. Below the neck is a protrusion that would have been slotted into the carving of its body.

While *tau* in Toraja means 'person', *tau tau* refers to a statue made of wood or bamboo. The realistic-looking face on this carving represents an attempt at commemorating a deceased person; such hardwood statues would have been reserved exclusively for the wealthy. These carvings are typically found at the entrance of grave-caves dressed in the clothes of the deceased. The coming of Christianity and the fear of plunder mean that such *tau tau* are now uncommon.



5086

5086

A Toraja *Tau Tau* Head

Wood
Height 39cm

S\$ 2,800 - 3,200
US\$ 2,250 - 2,570

Provenance

Sulawesi, Indonesia

This carving has a bald scalp. The facial features are delicate, with grooves that delineate the piercing eyes and shallow lips. Below the neck is a cylindrical protrusion that would have been slotted into the carving of its body.

While *tau* in Toraja means 'person', *tau tau* refers to a statue made of wood or bamboo. The realistic-looking face on this carving represents an attempt at commemorating a deceased person; such hardwood statues would have been reserved exclusively for the wealthy. These carvings are typically found at the entrance of grave-caves dressed in the clothes of the deceased. The coming of Christianity and the fear of plunder mean that such *tau tau* are now uncommon.

5087

A Toraja Flat Door Panel

Wood, natural pigments
Height 60cm, Width 37cm, Thickness 2cm

S\$ 2,800 - 3,200 US\$ 2,250 - 2,570

Provenance Sulawesi, Indonesia



5087

5088

A Toraja Wooden Door with Buffalo Head

Wood
Height 68cm, Width 45cm, Thickness 9cm

S\$ 1,700 - 1,900 US\$ 1,370 - 1,530

Provenance Sulawesi, Indonesia



5088

5089

A Timor Sword

Iron, wood, goat/horse hair
Total Length 70cm, Length/Width of Blade
49.5cm/3.5cm

S\$ 5,800 - 6,200

US\$ 4,660 - 4,980

Provenance

Timor, Indonesia

The handle features very fine carvings and thick, luscious goat's/horse's hair. The blade is sharp and has stamps of a sun and a moon on one side. The sheath is made from two pieces of wood—with a few sections with very fine carvings—held together by nails. The wood on the handle and sheath has a smooth patina.

This is known as a *surik*. In the past, such a weapon would have been worn by a *meo*, a fierce Timorese male headhunter. This piece is a fine example due to the fine carvings and also remnants of locks of hair.



5089



5090

5090

An Ancestor Post from East Indonesia

Wood

Height 70cm, Width 23cm, Thickness 15cm

S\$ 3,200 - 3,500

US\$ 2,570 - 2,810

Provenance

Timor (?), Indonesia

This architectural post features the head of an ancestor. He has a headdress with an extended piece at the top of its head which could be attached to a larger architectural element. His eyes and nose are carved in relief, and there is a small slit for its mouth. This piece is noteworthy for its boldly-fashioned details.



5091

5091

An Ancestor Post from East Indonesia

Wood

Height 70cm, Width 18cm, Thickness 23cm

S\$ 3,200 - 3,500

US\$ 2,570 - 2,810

Provenance

Timor (?), Indonesia

This architectural post features a carving of an anthropomorphic figure. It has an oval-shaped face and its round eyes and flat nose are carved in relief. It has a protrusion at the top of its head. Its three-fingered hands are held against its chest. There is a semi-circular carving at the bottom of this piece, possibly indicating that it was part of a larger architecture. This piece is noteworthy for its boldly-fashioned details.



5092

5092

An Ancestor Post from East Indonesia

Wood

Height 40cm, Width 15cm, Thickness 20cm

S\$ 2,200 - 2,500

US\$ 1,770 - 2,010

Provenance

Timor (?), Indonesia

This architectural post features a flat-faced carving of an anthropomorphic figure. It has an oval face and its eyes and nose are shallowly carved. Its teeth are visible through its gaping mouth. Its neck is deeply-carved to indicate a separation of its head and its body. There is a semi-circular carving at the bottom of this piece, possibly indicating the place of attachment to a larger architecture. This piece is noteworthy for its primeval aesthetics.



5093

5093

A Timor Wooden Panel with Anthropomorphic Figure and Crocodiles

Wood

Length 192cm, Width 16cm, Thickness 6cm

S\$ 1,200 - 1,500

US\$ 960 - 1,200

Provenance

Timor, Indonesia

The long panel has a bolt on either end. The cross-section of the panel is triangular; the low-relief carving appears on the front-facing side, while the panel facing the back is undecorated. There is one squatting anthropomorphic figure which appears to have a fan-like tail; judging by its bulging eyes and fangs, it is not human. There are three crocodile-like creatures, two of which appear to be biting onto the same bird.



5094

5094

A Pair of Timorese Beaded Bag/Container for Tobacco/Betel

Glass beads, cord, cotton cloth, wood, coin
 Length of Bag 13cm, Length of Container 11.5cm

S\$ 1,500 - 1,800
 US\$ 1,200 - 1,450

Provenance
 Timor, Indonesia

Based on the similar colours of the beads and patterns, this is presumed to be a matching pair. The outside of the cotton bag is covered with beads. The cylindrical container is made of wood and the outside is also covered with beads. The stopper of the container features a 1951 Indonesian five sen coin.

This bag-&-container set would have been used by a Timor man to hold tobacco and/or betel ingredients. The uneven sizes of the beads means that they were handmade instead of being factory-produced. For the people across the Indonesian archipelago, beads were a symbol of status and wealth as they were exotic trade-goods that came from as far as Europe and Japan.



5095

5095

Three Beaded Accessories

Glass and stone beads/buttons, shell, cotton cloth, rattan
 Length/Width of Longest One 118cm/7.5cm

S\$ 3,700 - 4,000
 US\$ 2,970 - 3,210

Provenance
 Sumatra, Borneo, Sulawesi; Indonesia

These three bands feature shell, glass and stone beads sewn onto rattan backs. The longest one has mostly yellow/orange glass beads and also some stone ones. The medium-length one has rows of yellow and red glass beads, and also small seashells and stone buttons. The shortest one has the finest glass beads in varied colours. While the latter is small enough to be used as a headdress, the two longer ones were likely to have been used as belts. Note that the uneven sizes of the beads imply that they were handmade instead of being mass-produced in factories.

For the people across the Indonesian archipelago, beads were a symbol of status and wealth as they were exotic trade-goods that came from as far as Europe and Japan. They were used not only as jewellery but also to decorate everyday items like clothing, hats and sheaths.



5096

5096

A Pair of Sumba Ancestor Posts

Wood, natural pigments

Height 75cm, Thickness 9cm, (Female)

Height 71cm, Thickness 10cm, (Male)

S\$ 8,500 - 9,500

US\$ 6,830 - 7,630

Provenance

Sumba island, Indonesia

Both posts feature longish cylindrical heads topped with headdresses or elaborate hairdos. Both faces have long nose-ridges and delicately-carved eyes and lips. The female has a pair of modest breasts and both have diamond-shaped patterns and arms shallowly-carved on their bodies. Both are standing on discs, below which are long poles that were inserted into slots. The facial features, carved patterns and presence of horse-carvings on the two posts are similar, indicating that they are stylistically a pair. The natural state of weathering and scant remnants of colour throughout both pieces indicate that they were placed outdoors. It is possible that these pieces were once attached to the roof of a Sumba house.



5097

5097

A Sumba Female Ancestor Post

Wood, natural pigments

Height 123cm, Width 9cm, Thickness 10cm

S\$ 1,250 - 1,500

US\$ 1,000 - 1,200

Provenance

Sumba island, Indonesia

There is a slight protrusion at the top of her head indicating that it is possibly a crown or a headdress. She has an elongated face with finely-carved eyes, nose and lips. There are diamond-shaped patterns carved shallowly throughout the post, especially at the back and on the lower end. On her neck, she is wearing a *kanatar* pendant with three extended ornaments attached to it. There is a pair of modest breasts on her chest and an extended torso and lower limbs. She has a pair of thin and elongated arms, with her left hand holding an object.

5098

A Stone-Carving of Seated Man with Knife

Stone

Height 56cm, Length 31cm

S\$ 13,000 - 14,000

US\$ 10,440 - 11,240

Provenance

Sumba (?), Indonesia

The man is wearing a headdress. His eyebrows, eyes, nose and mouth are delicately-carved. He is seated cross-legged with a weapon tucked into his waistband (with the handle/hilt visible).

It is unclear what exact purpose this stone-carving served. Due to its realistic features and fine details, it was likely to have been carved in the likeness of a known person.



5098

5099

A Batak Ancestor Figure Riding on a Horse

Stone

Height 55cm, Width 25cm, Diameter 32cm

S\$ 52,000 - 55,000

US\$ 41,770 - 44,180

Provenance

Toba region, Sumatra, Indonesia



This sculpture portrays a man riding a horse. The smiling man has a top-knot on his head, slanting almond-shaped eyes and elongated ear lobes. It is in a riding position with the hands gripping onto the animal (whose long, pointy head is visible between the man's hands).

Such sculptures are known as *hoda-hoda bakkuwang*. It was recorded that such carvings were made in the likeness of important deceased Batak leaders. The depiction of horses is said to be linked to the Indian tradition of horse sacrifice associated with kingship. Other such sculptures have the riders on elephants instead.

5099

5100

A Toraja Ancestor Figure

Limestone

Height 55cm, Width 25cm, Diameter 32cm

S\$ 62,000 - 65,000

US\$ 50,000 - 52,210

Provenance

Sulawesi, Indonesia



This is a Torajan megalith. She has big bulging eyes and wide downturned lips. She has no arms or legs but features two round breasts indicating her sex. Her genitals are also visible. There is a distinct square-cut hole that suggests an insert could have been added to the sculpture. This sculpture is noteworthy for its organic, primordial qualities.

The Toraja is one of the few cultures of Indonesia believed to have practiced erecting megalithic sculptures. Typically, these sculptures were tributes to important figures in the community such as kings, prominent shamans, warriors or ancestors. Such structures are relatively rare compared to wooden ones.

5100

5101

A Nias Stone Warrior

Limestone

Height 75cm, Width 30cm, Thickness 20cm

S\$ 14,000 - 15,000

US\$ 11,240 - 12,050

Provenance

Nias island, Indonesia



This is a warrior hewn from a single piece of stone. He wears a headdress that has a tri-fold top and has a piece of jewelry on his right ear. His facial features are shallowly-carved. He holds a weapon in his right hand and a shield in his left. He dons a traditional Nias outfit with a loincloth to cover his modesty. He has a small dagger tucked in his waist underneath his shield.

Nias stone sculptures were typically placed outdoors. Nias warriors were highly-respected persons within their community. Sculptures like these were erected to display their status and possibly as a form of protection.

5101



5102

A Manuscript Box

Wood, lacquer, gold-leaf
Length 82cm, Width 26.5cm, Height 30.5cm

S\$ 3,500 - 4,000
US\$ 2,810 - 3,210

Provenance

Thailand

The manuscript box is heavily decorated with gold-leaf. There are panels detailing the stories of Thai-Buddhist epics.

5102



5103

A Ceremonial Spittoon

Wood, lacquer
Height 12cm, Diameter 16.5cm

S\$ 1,600 - 1,800
US\$ 1,290 - 1,450

Provenance

Thailand

This container is lacquered in a dark colour on the outside and it features floral designs. It is lacquered red on the inside.

5103



5105



5104

5104

A Betel Nut Container

Bamboo, lacquer
Height 8cm, Diameter 19cm

S\$ 2,000 - 2,300
US\$ 1,610 - 1,850

Provenance
Thailand

This lacquerware is a three-tiered container. The top and bottom compartments act as cover and storage respectively, while the middle tier serves as a tray for the preparation of betel quids. Floral motifs forms the major design of this lacquerware.

5105

A Ceremonial Stand

Bamboo, lacquer
Height 28.5cm, Diameter 35cm

S\$ 2,200 - 2,400
US\$ 1,770 - 1,930

Provenance
Thailand

This is a lacquered pedestaled-stand. The outside is covered with dark lacquer that features a red floral pattern throughout. Such containers are used for the presentation of food during rituals.



5106

A Food Container

Bamboo, lacquer, gold-leaf, glass
Height 67cm, Diameter 30cm

S\$ 4,000 - 4,300

US\$ 3,210 - 3,450

Provenance

Thailand

This is an imposing food container that has a lid with a tall finial. The entire outside is covered in gold-leaf and there are inset glass pieces and designs shaped from lacquer. Such containers are used for the presentation of food during rituals.

5106

5107

A Lacquered Box

Wood, lacquer

Height 6cm, Length 19cm, Width 12cm

S\$ 1,600 - 1,800

US\$ 1,290 - 1,450

Provenance

Thailand

This lidded-box is covered with a dark lacquer on the outside that features red floral designs.

Lacquerware are one of the highlights of artistic achievements of northern Southeast Asia. Lacquer in this region is derived from the sap of *Melanorrhoea usitata* tree. The natural state of this sap is black while the red colour is achieved through the addition of cinnabar. Coats of lacquer are added onto the pieces repeatedly until a smooth surface is attained.



5107

5108

A Flat Batak Architectural Panel

Wood, natural pigments

Height 63cm, Width 37cm, Thickness 2cm

S\$ 1,250 - 1,400

US\$ 1,000 - 1,120

Provenance

Toba region, Sumatra, Indonesia

This flat panel has a *singa* face as the central design. There are shallow incisions made on the entire carving. The elaborate horns tower over the *singa*'s ('lion' in Sanskrit) face. The undecorated section over the top would have been inserted into another wooden feature of a larger architecture.

This type of façade board is known as *munung* and is usually found between the main horizontal planks of a Batak house. While such carvings depict the *singa*, the creature is actually the dragon lord of the underworld Naga Padoha. These fearsome-looking carvings are said to keep a protective eye over the home.



5108

33 AUCTION CONDITIONS OF BUSINESS

Conditions mainly concerning Buyers

1. The buyer

All lots will be invoiced to the name and address given at the time of registration and once it is issued to the allocated buyer's number it cannot be transferred to other names and addresses. The highest bidder will be the buyer at the 'hammer price' and any dispute will be settled at the auctioneer's absolute discretion. Every bidder will be deemed to act as principal unless there is in force a written acknowledgement by 33 Auction that he/she acts as agent on behalf of the named principal.

2. Minimum increment

The auctioneer will have the right to refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion at his/her absolute discretion.

3. The premium

A Buyer's Premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. For payment by check, transfer, demand draft or cash, the buyer's premium is 20% on the first S\$250,000 of the hammer price and 15% on the amount in excess of S\$ 250,000. If you are bidding online via Live Auctioneer's platform or paying by credit cards, the buyers's premium is 23% on the first S\$250,000 of the hammer price and 18% on the amount in excess of S\$250,000.

4. Absentee bids.

Upon request, 33 Auction shall execute absentee bids on behalf of intending buyers. This service is free. Lots will be bought as cheaply as is allowed by other bids placed and the seller's reserves. In the event of identical bids, the earliest will take precedence. When absentee bids are placed by telephone they are accepted at the buyer's risk, and must be confirmed prior to the sale by letter or facsimile. To ensure a satisfactory service, bidders are urged most strongly to send bids in advanced so that they are received at least 24 hours before a sale.

5. Telephone bids

33 Auction will do its best to accommodate telephone bids from buyers who have made proper arrangements at least 24 hours prior to the sale and subject to the availability of sufficient telephone lines. Because this method cannot be entirely free from risk of communication breakdown, 33 Auction cannot be held responsible for losses arising from missed bids.

6. Company property

It is the general policy of 33 Auction to act as agent only for the seller. Circumstances do, however, arise from time to time where 33 Auction or its director/s may have an interest in a lot or lots being offered. In the catalogue, such lots are designated with a \diamond next to the lot number.

7. Payment

Immediately when a lot is sold the buyer will:

- give to 33 Auction his/her name and address and, if so requested, proof of identity;
- pay to 33 Auction the 'total amount due'

Any payments by a buyer to 33 Auction may be applied by 33 Auction towards any sums owing by the buyer to 33 Auction on any account whatsoever without regard to any directions of the buyer or his/her agent, whether express or implied.

8. Collection of purchases

The ownership of the lots purchased will not pass to the buyer until he/she has made payment in full to 33 Auction of the 'total amount due'. After an auction, only limited assistance with packing and/or loading of purchases is available from the staff of 33 Auction. Where such assistance is rendered, no liability will devolve on 33 Auction or its staff for any damage that may arise, from whatever cause, during such packing and/or loading. The buyer will at his/her own expense collect the lot purchased immediately after the auction and will be responsible for all packing, removal, storage and insurance charges.

9. Buyer's responsibility for lots purchased

The buyer will be responsible for the loss of or damage to lots purchased from the time of auction to date of collection. Neither 33 Auction nor its employees or agents will thereafter be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in its custody or under its control.

10. Remedies for non-payment or failure to collect purchases

If any lot is not paid for in full and taken away in accordance with Conditions 7 and 8, or if there is any other breach of either of those conditions, 33 Auction as agent of the seller will, at its absolute discretion and without prejudice to any other rights it may have, be entitled to exercise one or more of the following rights and remedies:

- to proceed against the buyer for payment and/or damages for breach of contract;
- to rescind the sale of that or any other lots sold to the defaulting buyer at the same or any other auction;
- to resell the lot or cause it to be resold by public auction or private sale and the defaulting buyer will be liable to pay to 33 Auction any resulting deficiency in the 'total amount due' (after deduction of any part payment and addition of resale costs) and any surplus will belong to the seller;
- to remove, store and insure the lots at the expense of the defaulting buyer and, in the case of storage, either at 33 Auction's premises or elsewhere;
- to charge interest at a rate not exceeding 2% per month on the 'total amount due' to the extent it remains unpaid for more than 5 working days after the day of the auction;
- to retain that or any other lot sold to the same buyer at the same time or at any other auction and release it only after payment of the 'total amount due';
- to reject or ignore any bids made by or on behalf of the defaulting buyer at any future auctions or require and receive a deposit in an amount determined by 33 Auction before accepting any bids in future;
- to apply any proceeds of sale then due or at any time thereafter becoming due to the defaulting buyer towards settlement of the 'total amount due' and to exercise a lien on any property of the defaulting buyer which is in 33 Auction's possession for any purpose.

11. Legal Costs

The buyer shall be responsible for the payment of 33 Auction's legal costs calculated on the scale as between attorney and its own client incurred in the enforcement of 33 Auction's rights irrespective of whether 33 Auction institutes legal proceedings or not.

12. Liability of 33 Auction and sellers

- Goods auctioned are usually of some age. All goods are sold as it is with all faults and imperfections and errors of description. Illustrations in catalogues are for identification only. Buyers should satisfy themselves prior to sale as to the condition of each lot and should exercise and rely on their own judgement as to whether the lot accords with its description or not. Subject to the obligations accepted by 33 Auction under this condition, neither the seller, 33 Auction, its servants or agents is/are responsible for errors of descriptions or for the genuineness or authenticity of any lot. No warranty whatsoever is given by 33 Auction, its servants or agents, or any seller to any buyer in respect of any lot, and any express or implied conditions or warranties are hereby excluded.
- Any lot which proves to be a 'deliberate forgery' may be returned by the buyer to 33 Auction within 21 days of the date of auction in the same condition in which it was at the time of the auction, accompanied by a statement of defects, the number of the lot, and the date of the auction at which it was purchased. If 33 Auction is satisfied that the item is a 'deliberate forgery' and that the buyer has and is able to transfer a good and marketable title to the lot, free from any third-party claims, the sale will be set aside and any amount paid in respect of the lot will be refunded, subject to the express condition that the buyer will have no rights or claims against 33 Auction if:
 - the description in the catalogue at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion; or
 - the only method of establishing at the date of publication of the catalogue that the lot was a 'deliberate forgery' was by means of a scientific process not generally accepted for use until after publication of the catalogue, or by a process which was unreasonably expensive or impractical.
- A buyer's claim under this condition will be limited to any amount paid in respect of the lot and will not extend to any loss or damage of whatsoever nature suffered, or expense incurred by him/her.
- The benefit of this condition will not be assignable and will rest solely and exclusively in the buyer who, for the purpose of this condition, will be and only be the person to whom the original invoice is made out by 33 Auction in respect of the lot sold.

Conditions mainly concerning sellers and consignors

13. Inspections

33 Auction shall inspect items brought to its offices or viewed at seller's domain for potential auction and will advise owners as to the value and suitability within the 33 Auction trade markets. Items of insufficient value or unsuitable for the auction trade must be collected within 7 days after having being notified. Items not collected will be sold in terms of Condition 25. The service is without charge, though in certain instances it may be necessary to charge out-of-pocket and travelling expenses where the seller is out of town.

33 Auction reserves the right to accept or reject any item not meeting 33 Auction's criteria for the auction trade markets.

14. Seller's commission

A seller's commission of 10% is payable on the hammer price for lots.

15. Illustration of items in catalogue

The seller agrees to have the items illustrated in the auction catalogue. The charge is S\$300 per single page, S\$500 per double page spread, S\$200 per half page, S\$150 for one third page, S\$ 100 for quarter page and S\$800 per gatefold. The featuring of item(s) on the back cover of catalogue and inserts will be chargeable at S\$ 2,000 per item, and front cover feature will be chargeable at S\$ 3,000 per item. 33 Auction is authorised to feature item(s) as it deems fit, and the sellers shall not request for special featuring of his/her/its auction item(s).

16. Warranty of title and availability

- The seller warrants to 33 Auction and to the buyer that he/she is the true owner of the property or is properly authorised by the true owner and is able to transfer good and marketable title to the property, free from any third-party claims.
- The seller of any property not held by 33 Auction on its premises or under its control, warrants and undertakes to 33 Auction and the buyer that the property will be available and in deliverable state on demand of the buyer.
- The seller indemnifies 33 Auction, its agents and the buyer against any loss or damage suffered by either in consequence of any breach of (a) or (b) above on the part of the seller.

17. Liability for Loss or Damage

- Unless otherwise agreed with 33 Auction in writing in accordance with paragraph (d), 33 Auction will assume liability for loss or damage to any item, commencing at the time that item is received by 33 Auction and ceasing when (i) risk passes to the Buyer of the lot following its sale; (ii) for unsold lots, 45 days after the sale or when the lot is released to the Seller (whichever is earlier)
- The Seller agrees to pay a charge of 1.00% of (i) hammer price if the property sells, or (ii) reserve price if the property fails to sell.
- If any loss or damage should occur to the lot during the period identified in paragraph (a) above, 33 Auction liability to compensate the Seller in respect of that loss shall be limited to the amount set out in paragraph (b)(i) to (ii) as applicable, less Seller's commission and Expenses.
- The Seller must agree with 33 Auction in writing if it does not wish 33 Auction to accept liability for loss or damage to any item delivered to 33 Auction, and undertake to maintain insurance cover for the item until the Buyer has made payment for the item in full.

18. Reserves

The seller will be entitled to place, prior to the auction, a reserve on any lot, being the minimum 'hammer price' at which that lot may be treated as sold. A reserve once placed by the seller may not be changed without the consent of 33 Auction. 33 Auction may at its discretion sell at a 'hammer price' below the reserve, but in any such cases the sale proceeds to which the seller is entitled will be the same as they would have, had the sale been at the reserve. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The reserve, if any, on any one lot will not exceed the low estimate as published in the catalogue.

19. Authority to deduct commission and expenses

The seller authorises 33 Auction to deduct commission at the 'stated' rates, 'illustration' and 'expenses' from the 'hammer price' and acknowledges 33 Auction's right to retain the premium payable by the buyers in accordance with Condition 3.

20. Rescission of the sale

If before 33 Auction remits the 'sale proceeds' to the seller, the buyer makes a claim to rescind the sale under Condition 12 or otherwise and 33 Auction is of the opinion that the claim is justified, 33 Auction is authorised to rescind the sale and refund the buyer any amount paid to 33 Auction in respect of the lot.

21. Payment of sale proceeds

Subject to Condition 16 above, 33 Auction will remit the 'sale proceeds' to the seller not later than 35 days after the date of auction, but if by that date 33 Auction has not received the 'total amount due' from the buyer, then 33 Auction will remit the 'sale proceeds' within 5 working days after the date on which the 'total amount due' is received from the buyer.

If the buyer fails to pay 33 Auction the 'total amount due' within 3 weeks after the auction, 33 Auction will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in 33 Auction's opinion it is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit 33 Auction to take instructions from the seller, the seller authorises 33 Auction at the seller's expense to agree special terms for payment of the 'total amount due', to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as 33 Auction will in its absolute discretion think fit, to take such steps as are necessary to collect the amount due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer. If, notwithstanding that the buyer fails to pay to 33 Auction the 'total amount due' within 3 weeks after the auction, 33 Auction remits the 'sale proceeds' to the seller, the ownership of the lot shall pass to 33 Auction.

22. Charges for withdrawn lots

Where a seller cancels instructions for sale, 33 Auction reserves the right to charge both full buyer's premium and seller's commission on 33 Auction's middle estimate of the low and high estimates of the property withdrawn, together with 'expenses' incurred in relation to the property.

23. Rights to photographs and illustrations

The seller gives 33 Auction full and absolute right to photograph, illustrate, or otherwise produce images, of any lot placed in its hands for sale and to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time at its absolute discretion (whether or not in connection with the auction).

24. Provenance

33 Auction may print in the catalogue the history of ownership of a lot if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons, including a seller's request for confidentiality or because the identity of prior owners is unknown.

25. Unsold lots and uncollected items

33 Auction reserves the right to sell any unsold lot within 35 working days from the auction date, at the reserve price on behalf of the seller. Where any lot fails to sell after the above period, 33 Auction will notify the seller accordingly. Uncollected items not suitable for auction must be collected within 5 days after being notified of their unsuitability as per clause 13 and failing timely collection they will be dealt with on the basis set out in paragraph 25(c) below.

The seller must make arrangements either to re-offer the lot for sale or to collect the lot. If such arrangements are not made:

- within 7 days of notification, the seller will be responsible for any removal and storage expenses;
- within 3 months of notification, 33 Auction will have the right to sell the lot at public auction without reserve and to deduct from the 'hammer price' any sum owing to 33 Auction including (without limitation) removal, storage, commission at the stated rates, and other reasonable expenses before remitting the balance to the seller.
- If 33 Auction is unable to sell the lot at a public auction as contemplated in paragraph 25(b) above then 33 Auction is entitled to sell the lot and any uncollected items without auction at the highest attainable price and to deduct from the selling price any sum owing to 33 Auction including (without limitation) removal, storage, commission at the stated rate, and other reasonable expenses before remitting the balance, if any, to the seller. Any shortfall which may be owing by the seller to 33 Auction consequent upon the seller's failure to collect the unsold lot shall be payable together with interest and legal costs on demand.

26. General conditions and definitions

33 Auction sells as agent for the seller (except where it is stated wholly or partly to own any lot as principal and such lots are identified by \diamond next to the lot number) and as such is not responsible for any default by seller or buyer.

27. Any representation or statement by 33 Auction, in any catalogue, as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his/her own judgement as to such matters and neither 33 Auction nor its servants or agents are responsible for the correctness of such opinions.

28. While the interests of prospective buyers are best served by attendance at the auction, 33 Auction will if so instructed execute bids on their behalf. Neither 33 Auction nor its servants or agents being responsible for any neglect or default in doing so or for failing to do so.

29. 33 Auction will have the right, at its discretion, to refuse admission to its premises or attendance at its auctions by any person.

30. 33 Auction has absolute discretion without giving any reason to refuse any bid, to divide any lot, to combine any 2 or more lots, to withdraw any lot from the auction and in case of dispute to put up any lot for auction again.

- Any indemnity under these conditions will extend to all actions, proceedings, costs, expenses, claims and demands whatsoever incurred or suffered by the person entitled to the benefit of the indemnity.
- 33 Auction declares itself to be a trustee for its relevant servants and agents of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its servants and agents.

31. The parties choose *domicilium citandi et executandi** at the addresses reflected on the face thereof. Any notice given in connection with this agreement may be delivered by hand; or be sent by prepaid registered post; or be sent by telefax or by email if the domicile includes a telefax number and/or an email address, to the domicile chosen by the party concerned. Any notice or process delivered on any party in connection with any matter or subject arising out of this agreement or any notice shall be deemed to have been delivered if handed to any responsible person at the domicile chosen by any party and it shall not be necessary to hand such processes or notices to any party personally.

A notice given as set out above shall be presumed to have been duly delivered:-

- on the date of delivery if delivered by hand or telefax or email;
- on the fourth day from the date of posting including the date of posting if posted by prepaid registered post from within the Republic of Singapore.

32. Every auction and all matters concerned therewith including these conditions, will be governed by and construed in accordance with the laws of Singapore and the buyer submits to the non-exclusive jurisdiction of the Singaporean courts.

33. In these conditions:

- 'catalogue' includes any advertisement, brochure, estimate, price-list, website content and other publication;
- 'hammer price' means the price at which a lot is knocked down by the auctioneer to the buyer;
- 'total amount due' means 'hammer price' in respect of the lot sold together with any premium chargeable and additional charges and expenses due from the defaulting buyer under Condition 10;
- a 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description;
- 'sale proceeds' means the net amount due to the seller, being the 'hammer price' of the lot sold less commission at the 'stated rates', 'expenses' and any other amounts due to 33 Auction by the seller in whatever capacity and howsoever arising;
- 'stated rates' means 33 Auction's published rates of commission for the time being;
- 'expenses' in relation to the sale of any lot means 33 Auction's charges and expenses for illustrations, special advertising, packing and freight of that lot and any GST thereon;

34. Special terms may be used in catalogues in the description of the lot. Where terms are not self-explanatory and have special meanings ascribed to them, a glossary will appear before Lot 1 in the catalogue of the auction.

35. Data Protection

33 Auction intends to use your personal data for direct marketing with your consent. We would like to use your name, phone number, email and address to contact you about transactions, the events, products and services of 33 Auction and our associated companies. We do not sell or trade Data but it may be provided to (a) 33 Auction associated companies for direct marketing; and (b) third party services providers assisting us with mailing, shipping, legal, accounting, travel and hospitality. When doing so, we will require them to ensure that your Personal Data disclosed to them is kept confidential and secure.

Clients will please note that for security purposes, 33 Auction premises are subject to video recording. Telephone calls eg. telephone and internet bidding/voicemail messages may also be recorded.

You may access or correct the Data by contacting our Data Quality Representative via email at data@33auction.com

36. The headings in these conditions do not form part of the Conditions of Business but are for convenience only.

**domicilium citandi et executandi* refers to the address where a summons or other official notice should be served if necessary, which must be supplied by somebody applying for credit or entering into a contract.

33 Auction 拍賣條款

關於競買人及買受人的規定

1. 買受人

所有售出的拍賣品發票抬頭均需為登記競投號牌時的姓名及其地址，而不得轉讓至他人及其它地址。買受人是指拍賣官落槌確認的最高出價人，落槌價即為成交價，拍賣官有權平息拍賣中的任何爭議。除非在拍賣日前，經33拍賣行書面認可某競投人是表明身份的某買受人的代理人，否則該名競投人應被視為買受人本人。

2. 最低加價幅度

拍賣官有權拒絕加價幅度未超過5%的競投，及有權決定最低加價幅度比例。

3. 買受人酬金

買受人應支付酬金，並與成交價一起計入全部購買價款。付款方式通過支票、轉賬、銀行匯款和現金支付，拍賣品成交價為250,000新加坡幣或以下，買受人酬金以成交價20%計算，超出250,000新加坡幣，買受人酬金以成交價15%計算。若通過網上拍賣平台LiveAuctioneer競買或用信用卡付款，拍賣品成交價為250,000新加坡幣或以下，買受人酬金以成交價23%計算，超出250,000新加坡幣，買受人酬金以成交價18%計算。

4. 委託競投

經由競投人委託，33拍賣行可以代表競投人進行競投。此項服務為免費。拍賣品將會以相對於其他競投價及委託人保留價的最相宜的價格買入。若競投價相同，則最先競投者有優先權。電話競投者自擔風險，必須於拍賣前以函件或傳真向本公司確認。為確保獲得滿意的服務，強烈建議競投人確保本公司在拍賣前至少24小時收到您的競投指示。

5. 電話競投

33拍賣行將盡己所能為電話競投提供便利，由於電話線路有限，競投人需在拍賣前至少24小時安排此項服務。由於電話競投無法完全避免出現通訊故障的風險，如因此未能作出競投從而造成的損失，新加坡33拍賣行將不承擔任何責任。

6. 公司資產

新加坡33拍賣行的總體方針是作為委託人的代理人。然而在某些情況下，33拍賣行擁有某個或某些拍賣品的業權。在拍賣品圖錄中，這樣的拍賣品將在拍賣品編號旁邊標注。

7. 付款

拍賣品競投成功後，買受人需：

- 向33拍賣行提供該買受人的姓名、地址。如需要，一併提供身份證明。
- 向33拍賣行支付全部購買價款。
- 33拍賣行可以申請買受人應向33拍賣行支付的所有款項，無論是從買受人或是其代理人處，無論明示或默示。

8. 領取拍賣品

買受人向33拍賣行全額支付購買價款後，即可獲得拍賣品的所有權。拍賣結束後，33拍賣行工作人員對包裝及/或裝貨提供有限協助。提供此項協助服務時，33拍賣行及其工作人員對在包裝及/或裝貨過程中因此發生的損失不承擔任何責任。買受人應在拍賣結束後即領取拍賣品，並自負所有費用。所有包裝、搬運、存儲及保險費用都由買受人承擔。

9. 買受人對其已購拍賣品所承擔的責任

從買受人領取拍賣品之日起，買受人應對其所購拍賣品的毀損、滅失負全責。即使拍賣品由33拍賣行或其代理人代為保管，33拍賣行及其工作人員或其代理人對因失誤或其他任何原因所致的該拍賣品的毀損或滅失，不承擔任何責任。

10. 未付款或未領取拍賣品的補救方法

若買受人未按照本規則第七、第八條的規定全額付款或領取拍賣品，或有任何違反這兩條規則的行為，作為委託人的代理人，33拍賣行將有權在不損害委託人其他權利的條件下，採取以下一種或多種措施：

- 對買受人提起訴訟，要求支付款項及/或賠償本公司因其違約造成的一切損失。
- 撤銷在同一或任何其他拍賣中向違約買受人售出的該件或任何其他拍賣品的交易。
- 以公開拍賣或私下售賣方式再次出售該拍賣品。若再次拍賣或以其他方式出售該拍賣品所得價款低於原拍賣價款的，原買受人應當向33拍賣行支付全額價款的差額（包括各種費用及再行拍賣的費用），高於原拍賣價款時，超出部分收益歸於委託人。
- 拍賣品搬運、存儲（無論該拍賣品儲存在33拍賣行或其他地方）和保險費用均由原買受人承擔。
- 如買受人在拍賣成交日起五個工作日內仍未足額支付購買價款，本公司將就全額價款按照月息不超過2%收取利息。

f) 留置該買受人在同一或任何其他拍賣中拍得的該件或任何其他拍賣品，直至買受人付清全額購買價款。

g) 拒絕該買受人在今後的拍賣中以本人或代理形式作出的任何競買，或者要求其在今後競買中事先向33拍賣行指定帳號支付保證金。

h) 將應付或此後應付於該買受人的出售收益用於結清全部購買價款，且對無論因何種原因由本公司佔有的該買受人的任何財產行使留置權。

11. 法律費用

無論33拍賣行是否提出法律訴訟，因33拍賣行執行其權利而引致的律師及其客戶之間產生費用，在此範圍內的33拍賣行的法律費用需由買受人支付。

12. 關於33拍賣行及委託人的責任

a) 拍賣品通常有一定年份。所有的拍賣品都以所描述的原樣出售，包含一切的瑕疵、缺陷及錯誤。拍賣品圖錄僅供參考。競買人應在拍賣日前，親自審看擬競投拍賣品之原物，自行判斷該拍賣品是否符合其描述。委託人及33拍賣行及其工作人員或代理人無需對拍賣品描述中的錯誤或真偽或真實性承擔任何責任。33拍賣行及其工作人員或代理人或委託人對任何競買人購買的任何拍賣品不承擔擔保責任。

b) 如買受人證實拍賣品為贗品，則應於拍賣日後二十一天內將拍賣品退回33拍賣行，且拍賣品保持與拍賣當日現場的原狀，並附上贗品鑒定說明、拍賣品編號及購得拍賣品的日期。

如33拍賣行確認本拍賣品為贗品，且買受人對該拍賣品有絕對所有權，並未在該拍賣品上設定任何債權，則取消此次交易，並將買受人所支付款項退還。

但如有以下情況之一，買受人無權要求33拍賣行取消交易：

- 拍賣品圖錄對該拍賣品的說明符合當時的有關專家普遍接受的意見，已經清楚表明專家對於該拍賣品的鑒定意見存有爭議；
 - 只能夠用科學方法證明該拍賣品為贗品，而該科學方法是在拍賣結束才被普遍使用，或僅能用某種方法證明該拍賣品為贗品，而該種方法的使用費用昂貴或不合實際。
- c) 在這種情況下，買受人索賠的金額僅限於買受人為該拍賣品支付的款項，並不得請求其他任何自然損失或個人損失的賠償。
- d) 因本條款而獲得的收益僅授予持有33拍賣行的原發票的買受人，不得轉讓給他人。

關於委託人及寄售人的規定

13. 審查

33拍賣行將審查送至本公司辦公處的預備上拍品，或至委託人處查看，並根據33拍賣行的市價給予估價建議。若拍賣品價值不足或不適合由本公司拍賣，則委託人應自收到本公司領取通知之日起五個工作日內取回該拍賣品。委託人逾期未取走拍賣品的，則本公司將根據條款三十一出售該拍賣品。此項服務為免費，但在某些情況下可能要求支付現款或因為委託人在外而產生的旅行費用。33拍賣行有權接受或拒絕任何不適合本公司拍賣標準的拍賣品。

14. 委託人的酬金

33拍賣行將按落槌價10%收取酬金。

15. 拍賣品圖錄中的內容說明

委託人可選擇在拍賣品圖錄加入拍賣品內容說明。單頁，300新加坡幣；跨頁，500新加坡幣；折頁，800新加坡幣。圖錄封底及插頁價格為2000新加坡幣。封面為3000新加坡幣。33拍賣行將全權負責以合適的方式對拍賣品進行刊載，委託人不得要求以特殊形式登載拍賣品。

16. 所有權擔保及標的轉移

- 委託人向33拍賣行及買受人保證委託人對該拍賣品擁有絕對所有權及享有合法的處分權，並未在該拍賣品上設定任何債權。
- 委託人向33拍賣行及競買人擔保，對於委託人擁有的，業權不歸於33拍賣行所有的拍賣標的，將按買受人要求轉移給買受人。
- 若委託人違反上述保證，致使33拍賣行及其代理人或買受人蒙受任何損失，則委託人應承擔因此發生的一切費用。

17. 失和損 責任

- 除非另有33拍賣行以書面形式同意17(d)之情況外，33拍賣行會承擔拍品丟失和損毀責任，承保期限是從33拍賣行收到拍賣品之日起，至拍賣會結束。(i)若拍品成交，保險責任轉移給買受人，(ii)若拍品未成交，保險期限延45天或自拍品歸還給委託人為止（以較早時間為準）。
- 委託人同意支付的保險費用 (i) 拍品成交，落槌價之1%，或 (ii) 拍品未成交，保留價之1%。
- 若在17(a)情況下，任何物品發生丟失或損毀，33個拍賣行承擔責任並賠

償損失，以彌補委託人的損失，委託人將無需支付17(b)(i)(iii)項（如適用）的酬金和費用。

d) 委託人若無需33拍賣行承擔責任，必須通過書面形式同意33拍賣行無需承擔委託人任何物品的丟失或損毀的賠償責任，並承諾承保的期限是直到買受人已付清全部款項為止。

18. 保留價

委託人有權在拍賣前設定拍賣品的保留價，即為拍賣品在拍賣中需達到的最低“落槌價”。保留價一旦設定，如無33拍賣行的同意將無法更改。當“落槌價”低於保留價流拍時，為保障委託人的銷售收益達到保留價，33拍賣行有權將拍賣品以其保留價出售。拍賣人可以代表委託人為任何拍賣品叫第一口價以開始競投。拍賣人更可代委託人以接連投標或競投的方式就拍賣品作出競投，直至達到保留價。保留價不得高於在拍賣品圖錄中所記的拍賣最低位估價。

19. 扣除酬金及費用的權利

委託人授權33拍賣行按“落槌價”扣除約定比率的酬金、拍賣品圖錄費用及其他各項費用，並確認33拍賣行有權根據規則三獲得買受人的酬金。

20. 交易撤銷

在33拍賣行支付出售收益給委託人之前，若買受人根據第十二條款提出撤銷交易，並得到33拍賣行認同。33拍賣行將有權撤銷交易並退回所有買受人向33拍賣行支付的購買該拍賣品的款項。

21. 售出收益支付

根據上述規則十六，33拍賣行將在出售日起35天內將畫作、雕塑、雕刻藝術品、鐘錶的售出收益支付給委託人。但若期限屆滿，33拍賣行仍未收到買受人支付的全部購買價款，則33拍賣行將在收到買受人支付的全部購買價款之日起五個工作日內將出售收益支付委託人。

若33拍賣行與買受人之間達成除欠協定，則33拍賣行將在出售日起35天或45天之內把出售收益支付委託人，除非與委託人有其他協議。如買受人在出售日起三週內仍未向33拍賣行支付全部購買價款，33拍賣行將通知委託人，並獲得委託人的指示，採取適當措施，並在33拍賣行認為實際可行的情況下，協助委託人向買受人收取全部購買價款。若因條件不容許而致使33拍賣行無法向委託人獲取指示，則委託人授權33拍賣行（由委託人支付費用）同意購買價款以特殊付款條件支付，或搬移、存儲及投保已出售拍賣品；或33拍賣行有權解決買受人提出的索賠或向買受人提出的索賠；或採取其他必要措施收取買受人拖欠委託人的款項或如需要的話，撤銷交易並退還買受人所支付款項。若儘管如此，買受人仍未能在出售日起三週內將全部購買價款支付給33拍賣行，而33拍賣行已將出售收益支付給委託人，則該拍賣品的所有權歸33拍賣行。

22. 撤回拍賣品的費用

委託人申請撤回拍賣品時，33拍賣行保留對其收取全額買受人酬金及委託人酬金的權利，金額為所撤回拍賣品高位估價和低位估價的均價，並收取該拍賣品相關的所有費用。

23. 拍賣品照片及內容說明

委託人全權授權33拍賣行對出售的拍賣品拍照、做圖錄或通過其他方法製作圖像，且33拍賣行有權使用這些照片、圖錄以及委託人所提供的照片和圖錄（無論是否與此拍賣相關）。

24. 拍賣品的出處

若拍賣品出處的資訊擁有學術價值或是為人熟知且能協助鑒別該拍賣品，33拍賣行會在圖錄內刊印有關資料。然而基於不同原因，委託人或前物主的身份將不會被曝光，如應委託人要求對其身份保密或前物主的身份不詳等。

25. 未能出售拍賣品及未領取拍賣品

33拍賣行有權代表委託人在拍賣日起35個工作日之內以保留價出售未賣出的拍賣品。若屆時期滿，仍未售出，則33拍賣行將通知委託人。委託人應根據規則十三在收到通知的五天之內領取不適宜拍賣的未售出拍賣品。逾期仍未領取拍賣品的，按以下25(c)的方法執行。

委託人需安排重新拍賣或取回該拍賣品。否則

a) 委託人未在收到領取通知七日內取回拍賣品的，自負所有的搬移及存儲費用。

b) 三個月內還未領取的，33拍賣行有權以公開拍賣的方式出售該拍賣品，並有權從落槌價中扣除賣家應支付的包括但不限於給33拍賣行的搬移、存儲、固定比率的酬金及其它合理費用，將餘款支付賣家。

c) 若33拍賣行未如25(b)中所預期的通過公開拍賣的方式賣出該拍賣品，則33拍賣行有權將該拍賣品及其他未領取拍賣品以非拍賣方式所能獲得的最高價格賣出，並扣除賣家應支付的包括但不限於給33拍賣行的搬移、存儲、固定比率的酬金及其它合理費用，將餘款支付賣家。因委託人未能領取未出售拍賣品而造成33拍賣行的損失，原買受人應補足差額，並負擔利息及所需法律費用。

26. 一般條款和定義

33拍賣行作為委託人的代理人（除了在拍賣品編號旁標注?的表示33拍賣行擁有該拍賣品全部或部分業權的），對委託人或買受人的任何違約行為不

承擔責任。

27. 33拍賣行在拍賣品圖錄中對任何拍賣品的作者、歸屬、真實性、來歷、日期、年代、出處、保存情況和估售價，所作的介紹及評價，均為參考性意見。競買人應親自審看拍賣品原物，並自行判斷。33拍賣行及其工作人員或其代理人毋需對上述之介紹及評價中的正確性負責。

28. 如競買人希望確保保競投成功，則應親自出席競投。若33拍賣行被授權代理競買人競投，則33拍賣行及其工作人員或代理人對競投未成功或代理競投過程中出現的疏忽、過失或無法代為競投等將不負任何責任。

29. 33拍賣行有權拒絕任何人參加拍賣活動或進入拍賣現場。

30. 33拍賣行有權拒絕任何競投價，有權撤銷或分拆拍賣品或合併任何兩件或兩件以上的拍賣品，以及在出現爭議時，有權將拍賣品再次拍賣。

a) 依據這些條款所引發的賠償適用範圍將擴至所有由受賠償人引致或遭受的訴訟、程式、成本、費用、索賠、請求。

b) 若依據這些條款而產生的賠償是授予33拍賣行的相關工作人員或代理人，則33拍賣行聲明其為相關工作人員及代理人的賠償收益的受託人。

31. 各方選擇domicilium citandi et executandi*（住所）作為聯繫地址。所有與本協議相關的通知都將以手送、預付費掛號信、傳真或電子郵件方式（如住所位址中包含有傳真號碼或/及電子郵件位址聯繫方式）發送。發送給各方的與本協議或通知有關的一切通知在交付給住所處的負責人時，即被視為成功送達，無需親手交接。

按以下時間送達的通知將被認為是按時送達的：

(1) 如使用手送或傳真或電子郵件方式，當天送達

(2) 如使用預付費掛號信形式，在新加坡境內，從發出日起（含發出日）四天内送達

32. 所有拍賣、事物及本規則都按照新加坡法律進行解釋，並受其管轄，且買受人服從新加坡法院的非排他性管轄權。

33. 本規則內：

a) “拍賣品圖錄”包括宣傳品、小冊子、估價、價目列表、網站內容以及其他出版物。

b) “落槌價”指拍賣官落槌決定將拍賣品售予買受人的價格。

c) “全部購買價款”指買受人因購買拍賣品而應支付的包括落槌價、酬金、應由買受人支付的其他各項費用以及因買受人不履行義務而應當支付的所有費用（見規則十）在內的總和。

d) “贗品”指拍賣品經刻意製造，其作者、來歷、日期、年代、時期、文化或來源等各方面資料屬偽造，與圖錄說明不符；並且在拍賣日，該拍賣品的價值大大低於符合圖錄說明的真品的價值；

e) “出售收益”指支付委託人的款項淨額，該淨額為落槌價減去按比率計算的酬金、各項費用及賣家應支付33拍賣行的其他款項；

f) “設定比率”指33拍賣行公佈的當時的酬金比率。

g) “各項費用”指33拍賣行對拍賣品進行拍賣品圖錄及其它形式宣傳品的製作、包裝、運輸等所收取的費用以及增值稅費用；

34. 在拍賣品圖錄中描述拍賣品時，可能使用一些特殊術語。若這些術語並非不言自明的或是有特殊含義的，則在拍賣品圖錄中的拍賣品介紹前會有術語辭彙表。

35. 資料保障

委託人、競買人及買受人確認並同意，33拍賣行可能向客戶要求提供其個人資料或向第三方索取有關資料，如姓名、電話、郵箱以及位址，用於運輸管理，經營業務，市場推廣以及33拍賣行提供的服務，或法律法規規定的其他用途。在沒有獲得委託人、競買人及買受人（視情況而定）同意的情况下，33拍賣行不得將該等資料用作其他用途，只用於(a)與33拍賣行合作用於市場推廣，(b)第三方服務機構用於快遞、法務支持、結算、運輸、出行及醫療。在提供服務期間，我們會要求他們確保您的個人資訊的保密和安全。為履行委託人、競買人及買受人所要求之服務，33拍賣行有可能向第三方（如付運人）披露資料。33拍賣行根據公司的政策要求該第三方尊重委託人、競買人及買受人（視情況而定）的隱私，對資料保密。客戶同意本規則，即同意有關披露。

委託人、競買人及買受人應注意保安理由，33拍賣行範圍內可能進行錄影拍攝。電話對話例如電話競投以及電話留言也可能被錄音。

委託人、競買人及買受人之資料若有更新，請訪問和發送電子郵件至 data@33auction.com. 聯繫33拍賣行的資料監管專員修正資料。

36. 本規則中所用標題僅為方便參閱而設，不構成本業務股則的一部分 domicilium citandi et executandi（住所）是指法院傳票或其他正式通知應寄往的地址，當申請貸款和簽訂合同時，必須提供此地址。

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**Absentee
Bidding Form**

SALE NUMBER
SG015
SALE DATE
11 Oct 2014

IMPORTANT

Kindly note that the execution of written and telephone bids are offered as an additional service at no extra charge, and at the bidder's risk. It is undertaken subject to 33 Auction's other commitments at the time of the auction. 33 Auction therefore cannot accept any liability for failure to place such bids, whether through negligence or otherwise.

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33 Auction will require sight of government issued ID / Passport and proof of address prior to collection of purchases.

All payments are due within 7 days after successful sale.

FOR WRITTEN/FIXED BIDS

Bids will be executed for the lowest price as is permitted by other bids or reserves.

"Buy" or unlimited bids will not be permitted and neither do we accept "plus one" bids. Please place bids in the given order as per catalogue.

Alternative bids can be placed by using the word "or" between lot numbers.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

In the event of identical bids, we will only acknowledge the first bid. Bids must be submitted in Singapore Dollars at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM SINGAPORE DOLLAR (TICK FOR PHONE BIDS)

PLEASE SELECT YOUR BIDDING OPTION:

WRITTEN BID PHONE BID

TITLE (MR, MRS, MS, DR) OR COMPANY NAME IF APPLICABLE

LAST NAME **FIRST NAME**

CLIENT ACCOUNT NO. (IF KNOWN)

ADDRESS

(POSTAL CODE)

TELEPHONE (HOME/MOBILE) **(BUSINESS/FAX)**

EMAIL

TICK IF THIS IS AN UPDATED ADDRESS

TELEPHONE NUMBER DURING THE SALE: 1. _____ (FIRST PRIORITY)

(FOR TELEPHONE BIDS ONLY) 2. _____ (ALTERNATIVE)

PLEASE SEND OR FAX THIS FORM TOGETHER WITH COPY OF IDENTITY CARD / PASSPORT TO:

**33 AUCTION – BID DEPARTMENT
27A Loewen Road Singapore 248839
TEL: +65 67474555 FAX: +65 67474111 EMAIL: bid@33auction.com**

I agree that I am bound by 33 Auction Conditions of Business which are published in the catalogue for the sale that govern all purchases at auction that I make. If any bid is successful, I agree to pay the published buyer's premium on the hammer price.

Signed _____ Dated _____

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It is 33 Auction's policy to request any buyer preferring to make cash payments to provide: proof of identity with attached photograph (example: passport, driving license, identity card) and confirmation of permanent address. Thank you for your kind cooperation.

SHIPPING: IF YOU ARE SUCCESSFUL AND WANT US TO CONTACT YOU REGARDING SHIPPING, KINDLY TICK HERE



委託競投表格

拍賣代號

SG015

拍賣日期

2014年10月11日

重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在33拍賣於拍賣時其他承諾之限下進行；因此，無論是由於疏忽或其他原因引致，33拍賣毋須就未能作出該競投承擔責任。

新客戶須向33拍賣提供政府發出附有閣下照片之證明文件及住址證明。

買方及賣方之合約於拍賣官落槌時訂立，而閣下作為買家必須於拍賣會結束後7天內以新幣支付拍賣品之購買款及任何買家之費用。

書面競投

競投將以最盡可能低之價格進行。

「購買」或無限價競投標將不獲接納，及我們不接受「加一口價」競投標。請根據圖錄內之指示投標。

可於拍賣編號之間以「或」字兩者（或若干）中擇一競投。

如適當時，閣下之書面競投價會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

請清楚註明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

倘競投價相同，則最先競投者有優先權。

競投標應新加坡幣為單位並需拍賣前最少 24 小時遞交。

拍賣品編號	名稱	最高競投（新加坡幣） (或以 ✓ 代表電話競投)

書面競投

電話競投

請於方格內 ✓

稱謂（如先生，女士）或公司名稱

姓

名

33 拍賣行客戶編號

地址

郵編

電話（座機/手機）

傳真號碼

電子郵箱

如果為更新地址請打“✓”

拍賣期間之聯繫電話（務必填寫）1. _____ / 2. _____

請郵寄，傳真或電郵到：33 拍賣委託競投部，27A LOEWEN ROAD SINGAPORE 248839

拍賣行電話：+65 67474555 傳真：+65 67474111 電子信箱：bid@33auction.com

本人同意接受此圖冊內列明之33拍賣商業條款為次拍賣會上的一切交易均受上條款所約束。

若競投成功，本人同意支付已刊載之買家支付之酬金。

簽署 _____ 日期 _____

付款安排：

33 拍賣行的政策是貨到前付清款項。付款可以直接匯款或用電子轉賬的形式寄到 33 拍賣行的賬戶。

請在您的銀行填好您的姓名，33 拍賣行的賬號和有您個人介紹的發票編號。

本公司也接受信用卡付款（維薩或萬事達或銀聯）。

33 拍賣行提醒所有買家用現金付款的同時提供附有照片可供辨認身份的證明（例如：護照，✓照，身份證）和固定地址。非常感謝您的配合！

運輸

如閣下競投成功並希望我們聯絡閣下有關運事宜，請於方格內 ✓



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