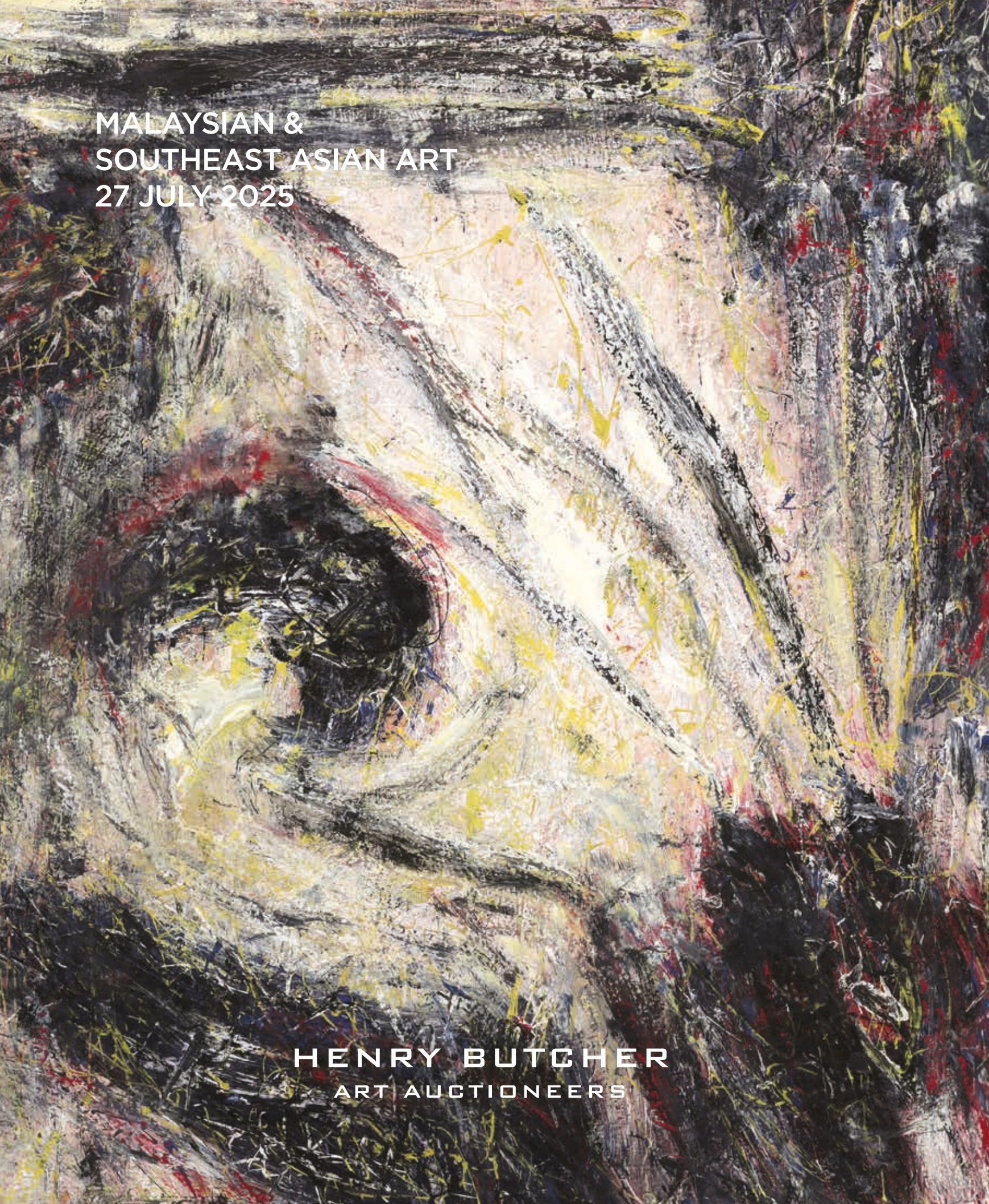
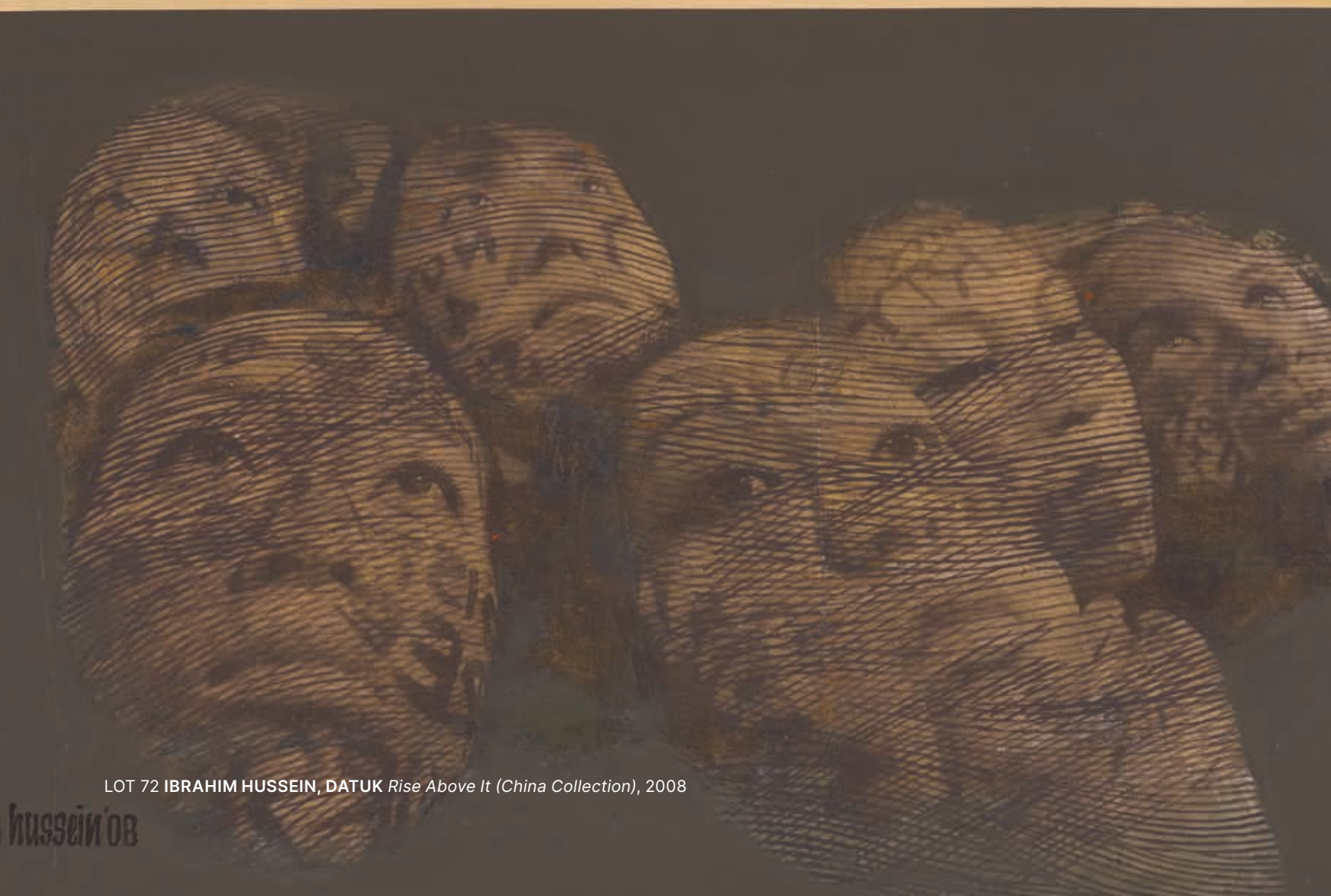


An abstract painting with a complex, layered composition. The background is a mix of dark, textured brushstrokes in black, grey, and brown. Overlaid on this are various colors: bright yellow, vibrant red, and soft pink. A prominent diagonal band of lighter, more textured paint (white and light pink) runs from the upper left towards the lower right. In the lower left, there's a dark, swirling mass of black and dark blue paint. The overall effect is one of intense energy and depth, with visible brushwork and a sense of movement.

**MALAYSIAN &
SOUTHEAST ASIAN ART
27 JULY 2025**

HENRY BUTCHER
ART AUCTIONEERS



LOT 72 IBRAHIM HUSSEIN, DATUK *Rise Above It* (China Collection), 2008

LOT 71 IBRAHIM HUSSEIN, DATUK *Clowns*, 1968



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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 27 July 2025, 1pm

VIEWING

19 – 26 July 2025

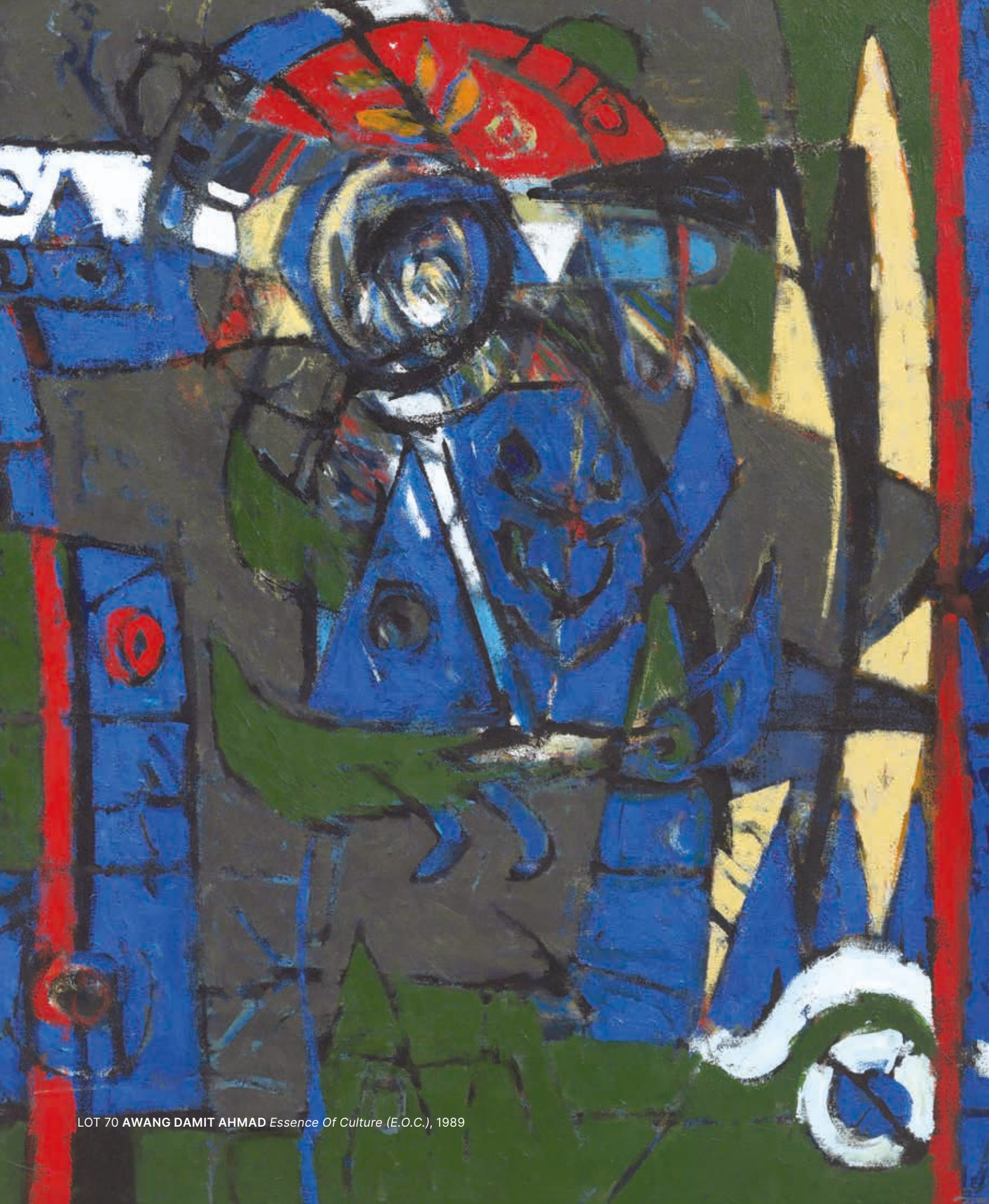
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LOT 81 YUSOF GHANI *Siri Topeng II Panji-Panji*, 1992





LOT 80 YUSOF GHANI *Siri Tari* - Untitled No. 3, 1991



LOT 82 KHALIL IBRAHIM *Vivacity Series*, 2008



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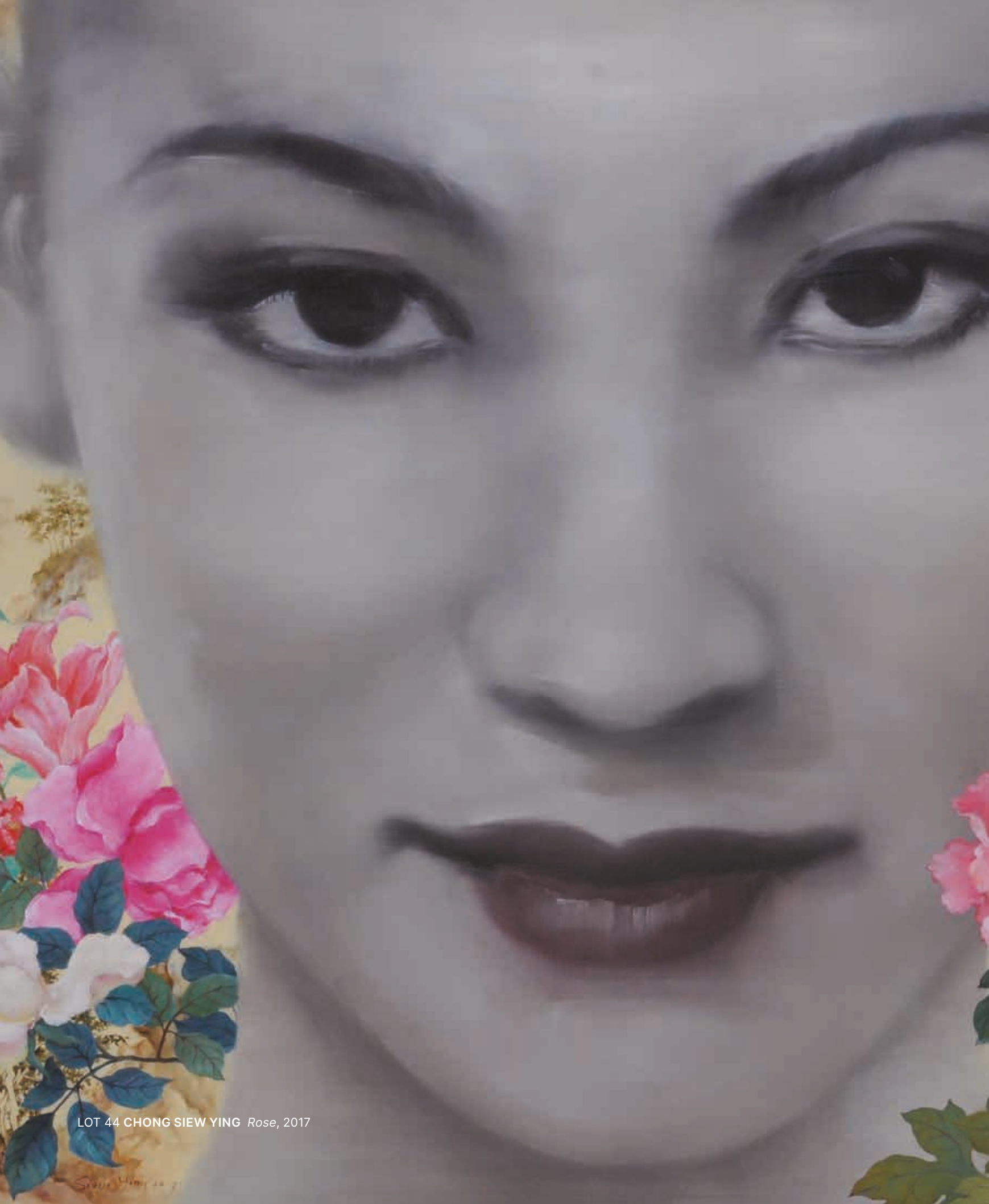
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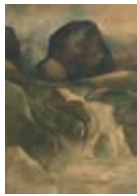
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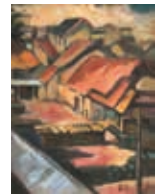
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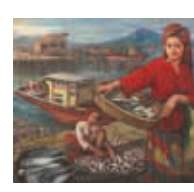
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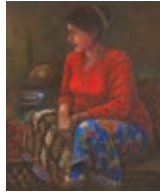
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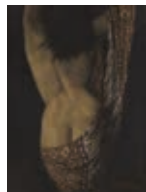
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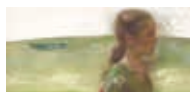
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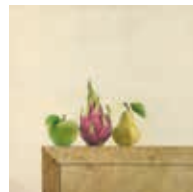
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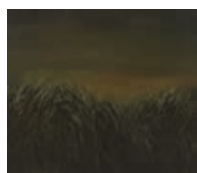
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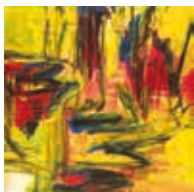
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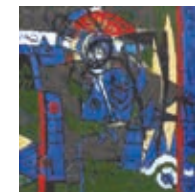
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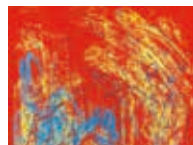
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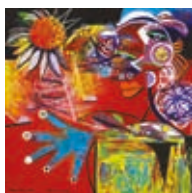
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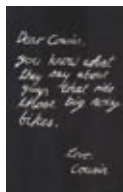
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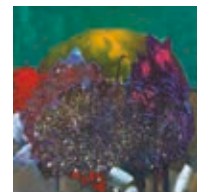
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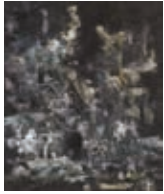
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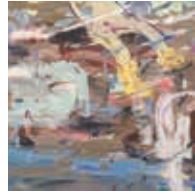
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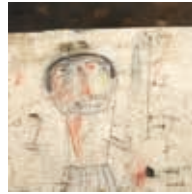
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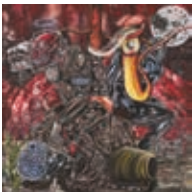
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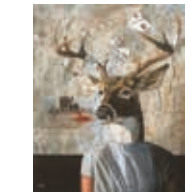
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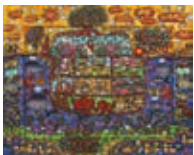
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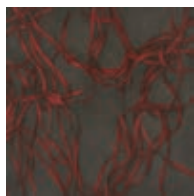
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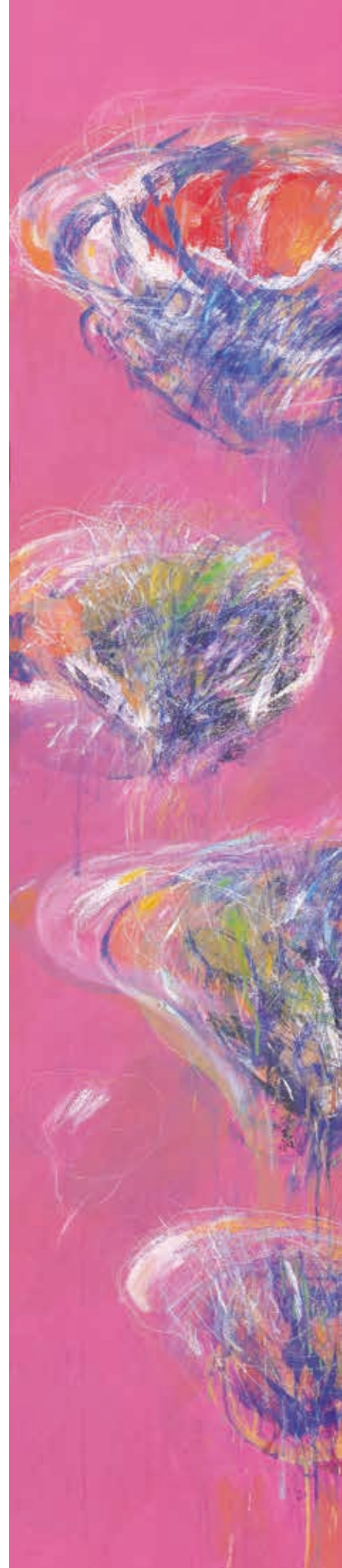
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2002; 2001; 2001





LOT 61 TAJUDDIN ISMAIL, DATO' Bloom – Homage To Cy, 2013

1

YUSOF GHANI

b. 1950

Siri Tari, 1990

signed and dated (recto)
mixed media on paper
26 x 36cm

PROVENANCE

Private collection, Selangor

RM 7,500 – 11,000

In *Siri Tari*, Yusof Ghani uses soft blue hues alongside touches of earthy tones, interwoven with expressive black lines that evoke the fluid motion of dancers. The *Tari* series presents a striking and energetic portrayal of intertwined figures captured in flowing, sequential movements. The artwork reveals different views of the dancers' elegant forms, depicted with a refined touch.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak*, *Kuda*, and *Cenderawasih*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.



2

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series,
1989; 2000

signed and dated (lower right)
watercolour on paper
12 x 16cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000



Khalil Ibrahim's paintings offer a distinctive portrayal of fisherfolk working along the shoreline, set against the open sea. Demonstrating a strong command of the human form, the artist focuses on the arrangement of poses and gestures that bring the scene to life. His most cherished subjects are the people of the East Coast in fishing villages.

Khalil Ibrahim graduated with a National Diploma of Design in Fine Arts at the prestigious St. Martin's School of Art and Design in London in 1964 (post-graduate in 1965). He turned into a full-time artist in 1966. Khalil was a co-founder of the Malaysian Watercolour Society and had his first double solo of London works and Malaysian batiks at Samat Art Gallery, Kuala Lumpur in 1970. That year, he also had a solo exhibition in Indonesia, the first Malaysian to have done so. He has participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia, Switzerland and his works have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, and the Royal National Art Gallery of Jordan.

3

KHALIL IBRAHIM

b. 1934 - 2018

Gathering II, 2004

signed and dated (lower right)

acrylic on board

22 x 22cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

In *Gathering II*, Khalil Ibrahim offers a glimpse into the radiant views by the seaside, centering on the activities of fishermen at work by the beach. He introduces vibrant bursts of colour through the fishermen's attire, adding liveliness to the composition. The glimmering reflections on the water are rendered with elegance.



4

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Landscape, 1981

signed and dated (lower right)
acrylic on board
20 x 25cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Although Khalil Ibrahim was renowned for his renditions of the East Coast communities, he was adept in producing exquisite landscapes of the region. This work captures the transition of light into the landscape through intricate colour nuances. He skilfully used varying shades of green and purple hues to evoke depth and perspective in the composition. The colours were skilfully used to convey light and atmosphere.



5

YUSOFF ABDULLAH

b. 1928 - 2006

Untitled, 1963

signed and dated (lower right)
oil on board
40 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 6,000

Hailing from the East Coast, Yusoff Abdullah demonstrates his connection to the places that he has visited. In this work, he captures the traditional boats that have been pulled ashore, as well as the boats at sea. A fisherman is resting peacefully near the boat, admiring the wide open skies with clouds drifting by, and at times, work a little..

Yusoff Abdullah belonged to the Angkatan SePelukis Malaysia generation of Dato' Hoessein Enas, known for portraits, landscape and historical events, executed in batik, oil and watercolour. He was the first Malaysian to exhibit in the former Soviet Socialist Republic in 1978, displaying his batik works at the Oriental Art Museum in Moscow. He was also a freelance photographer and once even set up an art gallery called Gallery 12 in a joint venture in Kota Bharu, Kelantan.



6

YONG MUN SEN

b. 1896 - 1962

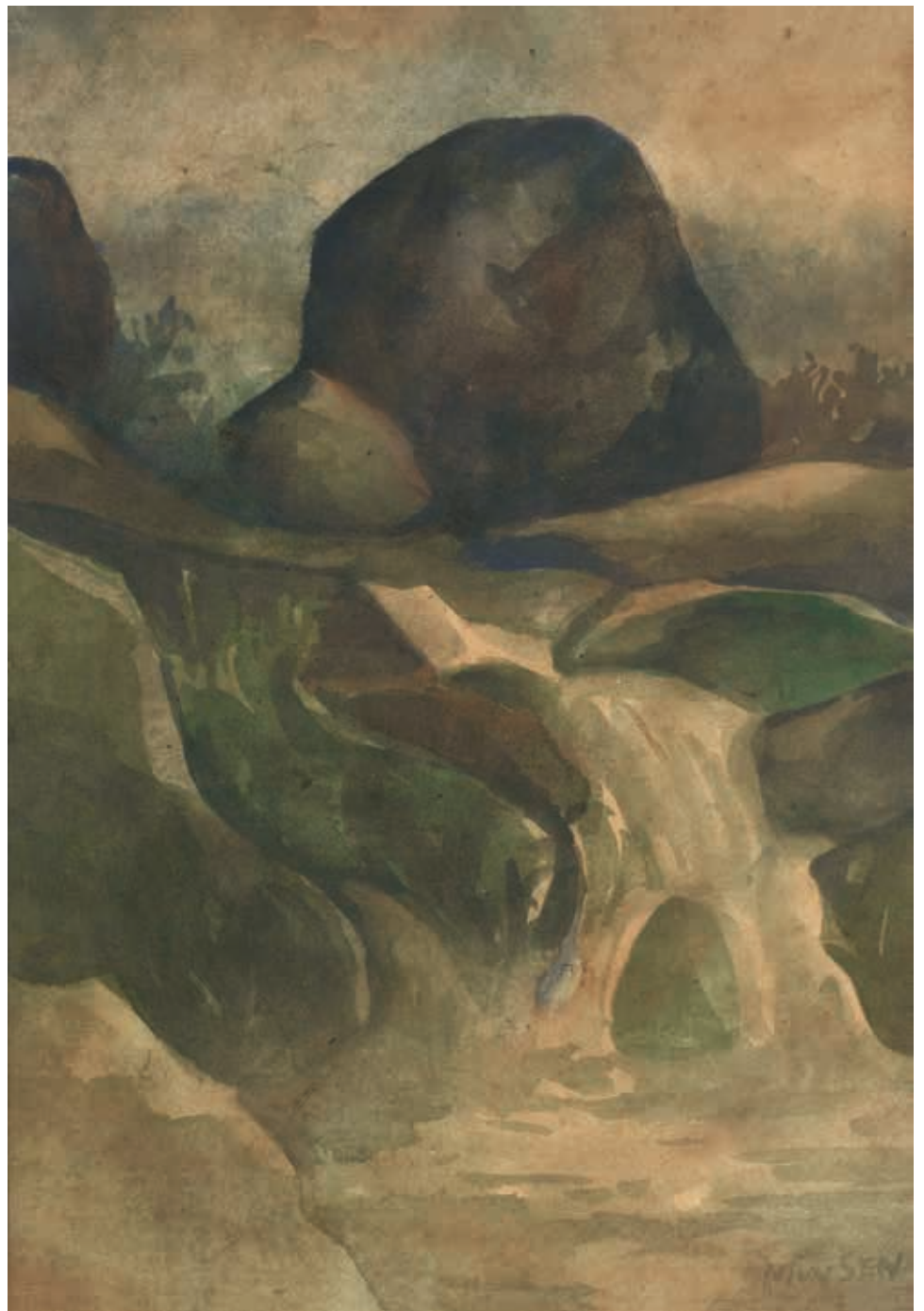
Untitled

signed (lower right)
watercolour on paper
41.5 x 28cm

PROVENANCE

Private collection, Singapore

RM 4,000 – 8,000



Yong Mun Sen was 'old school'. He liked to paint alfresco, though sometimes if it suddenly rained or became windy, he would resort to his trusted Leica (or Rolleiflex), and he was a superb photographer with a shop to boot. This scene of boulders and rocks on slightly different elevation of a stream must be in Batu Ferringhi in Penang. His son, Yong Cheng Wah, now deceased too, recalled that the trishawman Ah Kow, who was also a keen photographer, would often take him there – the transport expenses courtesy of philanthropist-art lover Loh Cheng Chuan, by special arrangement. Before the advent of public (and private) swimming pools, such alcoves of stream were a favourite picnic spot and lovers' rendezvous, besides being a kid's delight for its abundance of little peacock fishes as pets. It's refreshing to watch how the upstream water meander its way down, past the big boulders which look like toll collectors, insinuate its way past a cluster of smaller rocks and regroup on more level soil. Although Mun Sen could have painted the scene blindfolded, each visit presented new possibilities and challenges.

7

TAY HOOI KEAT, DATO'

b. 1910 - 1989

Kampung

signed (lower right)
watercolour on paper
28 x 38cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Eight Pioneers of Malaysian Art,
Dato' Dr. Tan Chee Khuan,
Penang State Museum & Art Gallery,
2013, p.242

RM 4,500 – 8,500

Painted effortlessly in watercolour, this peaceful village scene is framed by the graceful contours of trees and rustling leaves. The Malaysian rural lifestyle provided boundless inspiration to the local artists. These works hold a treasured memory and connection to our home and family roots.

Dato' Tay Hooi Keat graduated from the Camberwell School of Art, London in 1952. On his return, he was made the Penang Superintendent of Art and then the Federal Inspectorate of Art in the Education Ministry when Malaya attained Independence in 1957. He was the founding treasurer of the Penang Chinese Art Club, and was chairman of the Penang Museum Art Gallery (PMAG) board of trustees from 1964 to 1989. He was the first artist to be awarded a Dato'ship in 1986. He rarely had solo exhibitions since his first at the Penang Library in 1947. In 1980, the PMAG gave him a tribute exhibition and in 1983 the National Art Gallery honoured him with a retrospective.



8

CHIA YU CHIAN

b. 1936 - 1991

Untitled, 1969

signed and dated (lower right)

oil on canvas

59 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 22,000

In this tranquil composition, Yu Chian portrays a quiet landscape using a muted palette of white and brown tones. The choice of restrained colours enhances the stillness of the image, while drawing the viewer in through the use of perspective. Capturing a moment in time, the artist delicately renders the reflections in a small river stream.

A graduate from the Nanyang Academy of Fine Arts, Singapore in 1958, Yu Chian was the first artist in Malaya to be awarded a French Government scholarship to study at the famed Ecole Nationale des Beaux Arts in Paris from 1959 to 1962. He had his works accepted 15 times in prestigious Salon exhibitions in Paris and received Honourable Mentions in the Salon des Independent and Societe des Artistes Francaise, which was rare for a non-French artist. He was also commissioned to do a mural titled *Life In Malaysia* for the Malaysian High Commission in Paris. He returned to Malaysia in February 1962 and held a solo exhibition at the British Council in Penang where all 110 works were sold.



9

KUO JUPING

b. 1908 - 1966

Untitled (Chinese Temple), 1950

signed (lower right)

oil on board

60 x 41cm

PROVENANCE

Private collection, Singapore

RM 5,500 – 10,000

KUO JUPING b. 1908 - 1966

Juping's depictions of local streets, traditional architecture, and natural scenery distinguish him as one of the key pioneer artists of Malaya. His paintings, created with sturdy brushstrokes, offer a glimpse into the environment and spirit of a bygone era. Each painting is a quiet moment of reflection and observation, serving as a visual account preserving the heritage of the past.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Arts in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co. He was a founding member of Thursday Art Group and Penang Chinese Art Club in 1936. He was one of the first artists to paint ordinary people and places such as rubber estates, oil palms, cocoa plantations, paddy fields, kampung, roof tops and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930-2010) who became a legendary watercolourist.



10

KUO JUPING

b. 1908 - 1966

Roof Tops

signed (lower right)

oil on board

58 x 44cm

PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000



11

ABDULLAH ARIFF

b. 1904 - 1962

Two Chinese Women, 1930s

signed (lower right)
watercolour on paper
28 x 20.7cm

PROVENANCE

Private collection, Singapore

RM 25,000 – 45,000

In the recent trans-migratory history of China and Southeast Asia, it was common to see women working as coolies, in the tin mines and construction sites (like the Samsui Women who migrated from China to Singapore between 1920-1940).

The chronicle of everyday life of the common man and a subculture rarely seen today in the face of urbanisation, the artist portrays these two women going about their daily toil; one in the foreground with a lumbering gait, stoops from the weight of the load she is carrying, while the other, taller figure strides purposefully, walking stick in hand, with a child cradled in a cloth sling on her back. Both are barefooted and wear conical straw hats to shield themselves from the tropical heat. The style is more typical of the 'anonymous' Chinese illustrator artists of the 19th century who made simple line drawings and woodblock prints.

Born in Penang in 1904, Abdullah Ariff was acknowledged along with Yong Mun Sen as pioneers of watercolour painting in Malaysia. He was an art teacher at Anglo-Chinese school, Penang (presently known as Methodist Boy's School) and member of the Penang Impressionists of expatriate artists in the 1920s. In 1954, he held a solo at North Carolina and the Mint Museum of Art in Charlotte, U.S.A. In 1955, he participated in the United Society of Artists group exhibition at the galleries of the Royal Society of British Artists, London. There, he was elected to join the Fellowship of the Royal Society of Art (F.R.S.A.) England. In 1955, he served as Penang City Councillor and had the rare distinction of having a road in Air Itam, Penang named after him.



مسلم
A. H. H.

12

PETER HARRIS

b. 1923 - 2009

Untitled, 1966

signed and dated (lower right)

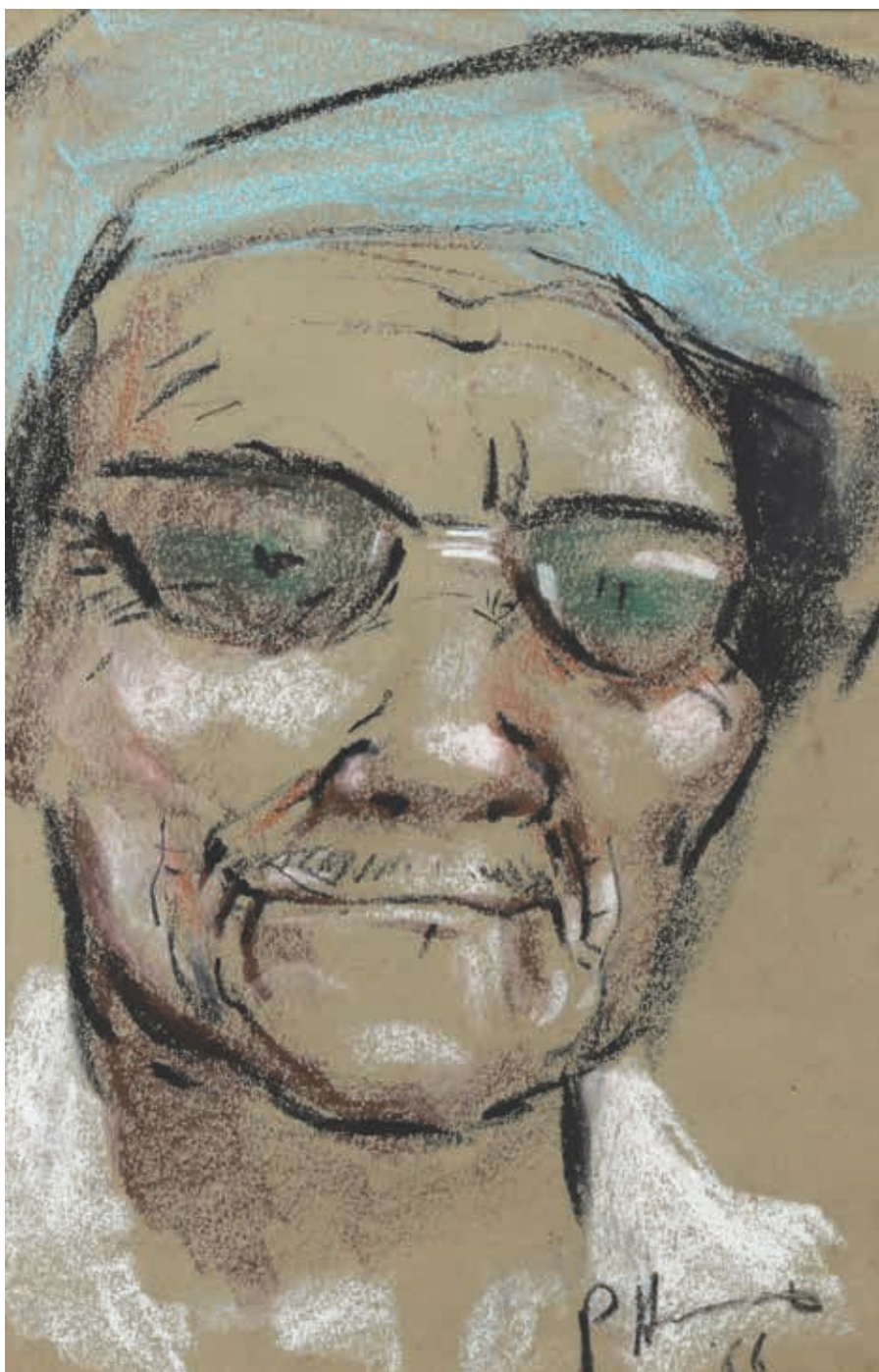
pastel on paper

36 x 24cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 2,500



Using the medium of pastel, Peter Harris has captured the serene expressions of an elderly figure and translated it by using fluid lines accented with light colours. Peter Harris laid the foundation of early art education in the then Malaya, first as Art superintendent of the Federation of Malaya (1951-1960) and then at Gaya College in Sabah (1962-1967). He was accorded the National Art Gallery's first retrospective in 1960. He was perhaps better known as founder of the Wednesday Art Group in Kuala Lumpur in 1952 and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. He was largely forgotten until Galeri Wan mounted a retrospective for him in 1997 with the help of artist Yeoh Jin Leng and this was followed by another exhibition at The Art Gallery, Penang in 2001. Peter Harris Memorial Exhibition: Once Upon A Time In Malaya was held at Art Salon @ SENI, Kuala Lumpur, in 2009.

13

PETER HARRIS

b. 1923 - 2009

Cloaked In Red, 1960

signed and dated (lower right)
oil on board
106 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 55,000

Cloaked In Red features a beautiful woman enveloped in a flowing red cloth, its vivid folds cascading around her. He chose a minimal background adorned with natural branches and foliage to enhance the figure in an ethereal manner. Peter Harris captured the essence of his subject matters through bold brushwork and vibrant hues, imbuing them with expressive energy.

Peter Harris laid the foundation of early art education in the then Malaya, first as Art superintendent of the Federation of Malaya (1951-1960) and then at Gaya College in Sabah (1962-1967). He was accorded the National Art Gallery's first retrospective in 1960. He was perhaps better known as founder of the Wednesday Art Group in Kuala Lumpur in 1952 and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. He was largely forgotten until Galeri Wan mounted a retrospective for him in 1997 with the help of artist Yeoh Jin Leng and this was followed by another exhibition at The Art Gallery, Penang in 2001, and in 2009.



14

MOHD. HOESSEIN ENAS, DATO'

b. 1924 - 1995

Untitled, 1993

signed and dated (lower left)

pastel on paper

46 x 31cm

PROVENANCE

Private collection, Singapore

RM 10,000 – 20,000

Dato' Mohd Hoessein Enas was known as 'The Man with the Golden Arm' who has captured the soul and emotion of the people. Illustrated here is a captivating portrait of a lady with beautiful features and glowing skin wearing an intricate headdress. This piece demonstrates the artist's sophisticated technique and impeccable skill in portraying the human form.

Pioneer artist Dato' Hoessein Enas was accorded a Retrospective by the National Art Gallery, Kuala Lumpur, in 1966, 10 years after being granted Malaysian citizenship. The Sultan of Selangor made him a royal painter in May 1990 and conferred the Dato' title on him in March 1991. He is best known for his 56 commissioned paintings in the Shell collection called The Malaysians, done in 1956, the same year he founded the Angkatan Pelukis Semenanjung (later SeMalaysia), based on a similar society he helped form in Medan, Indonesia. His awards include the Unesco fellowships (1960), the United States fellowship (1969), an Asian Foundation grant (1960) and the Colombo Plan (twice in 1968 and 1976).



15

REDZA PIYADASA

b. 1939 - 2007

Edzrin, 1983

signed and dated (upper right)

pencil on paper

28 x 40cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Redza Piyadasa meticulously rendered the sitter's facial expressions and distinct features, with attractive large eyes. Created with pencil on paper, the portrait showcases the artist's remarkable ability to capture the nuances of the face and the subtle contours of the human form. The refined portrait depicts the subject immersed in thought.

Art historian-artist Redza Piyadasa was accorded a Retrospective by the National Art Gallery in Kuala Lumpur in 2001. He won the Major Prize in the Malaysian Landscape competition in 1974, and was joint winner of the Minor Award with Lee Kian Seng in the 1979 Salon Malaysia. On the international front, he won the Prince Claus Award in 1998 for his contributions. He was also given the Australian Cultural Award (1987) and the Japan Foundation Travel Award (1992). He was also a co-founder of the Five Arts Centre in 1983. In 1991, he was artist-in-residence at the Canberra Institute of the Arts. Academic-wise, he received his MFA from the University of Hawaii in Honolulu in 1977 after studying at Hornsey (1967) and Brinsford Lodge (1959) in Britain.





TEW NAI TONG b. 1936 - 2013

A graduate of the Nanyang Academy of Fine Arts and the École nationale supérieure des Beaux-Arts de Paris, Tew Nai Tong's artistic style merges the distinct influences of the Nanyang School with French Post-Impressionist techniques. His artworks reveal his affection for depicting women in a variety of calm and leisurely poses, often accompanied by flowers.

Tew Nai Tong received his early art education at the Nanyang Academy of Fine Arts in Singapore (NAFA), graduating in 1958. He worked for a while to raise funds for his studies at the Ecole Nationale Supérieure des Beaux Arts, Paris (1967-1968). In the early years, he signed his work as 'Chang Nai Tong'. His first solo was at the British Council, Kuala Lumpur in 1964 and he had his retrospective at the National Art Gallery in 2007. He taught at the Malaysian Institute of Art from 1969 to 1980, the Central Academy of Art from 1982 to 1985 and the Saito Academy of Art (head of department, 1986-1988). He concentrated fulltime in art in 1992. His awards included Second Prize, Chartered Bank Mural Design Competition (1964); Shell Watercolour Award (1981); Best Award, Esso (1982); Dunlop Watercolour Award (1983); and Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He is the co-founder of the Malaysian Watercolour Society (1982-1983) and the Contemporary Malaysian Watercolourist Association (1994) and the now defunct Le Beaux Art Gallery.

16

TEW NAI TONG

b. 1936 - 2013

Bali Girl, 2002

signed (lower right)

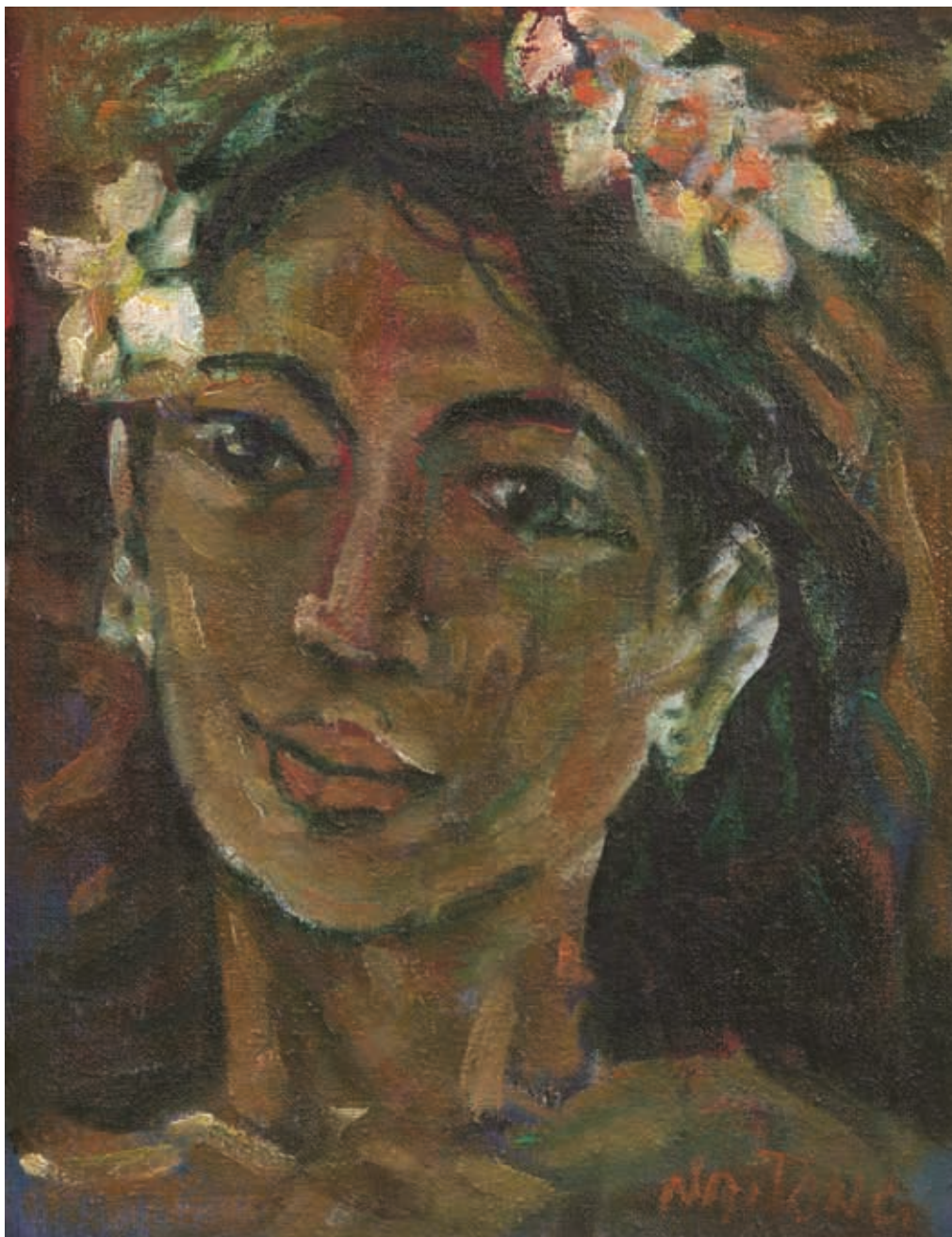
oil on canvas

36 x 28cm

PROVENANCE

Private collection, Selangor

RM 2,800 – 5,000



17

TEW NAI TONG

b. 1936 - 2013

A Dream, 2003

signed (lower left)

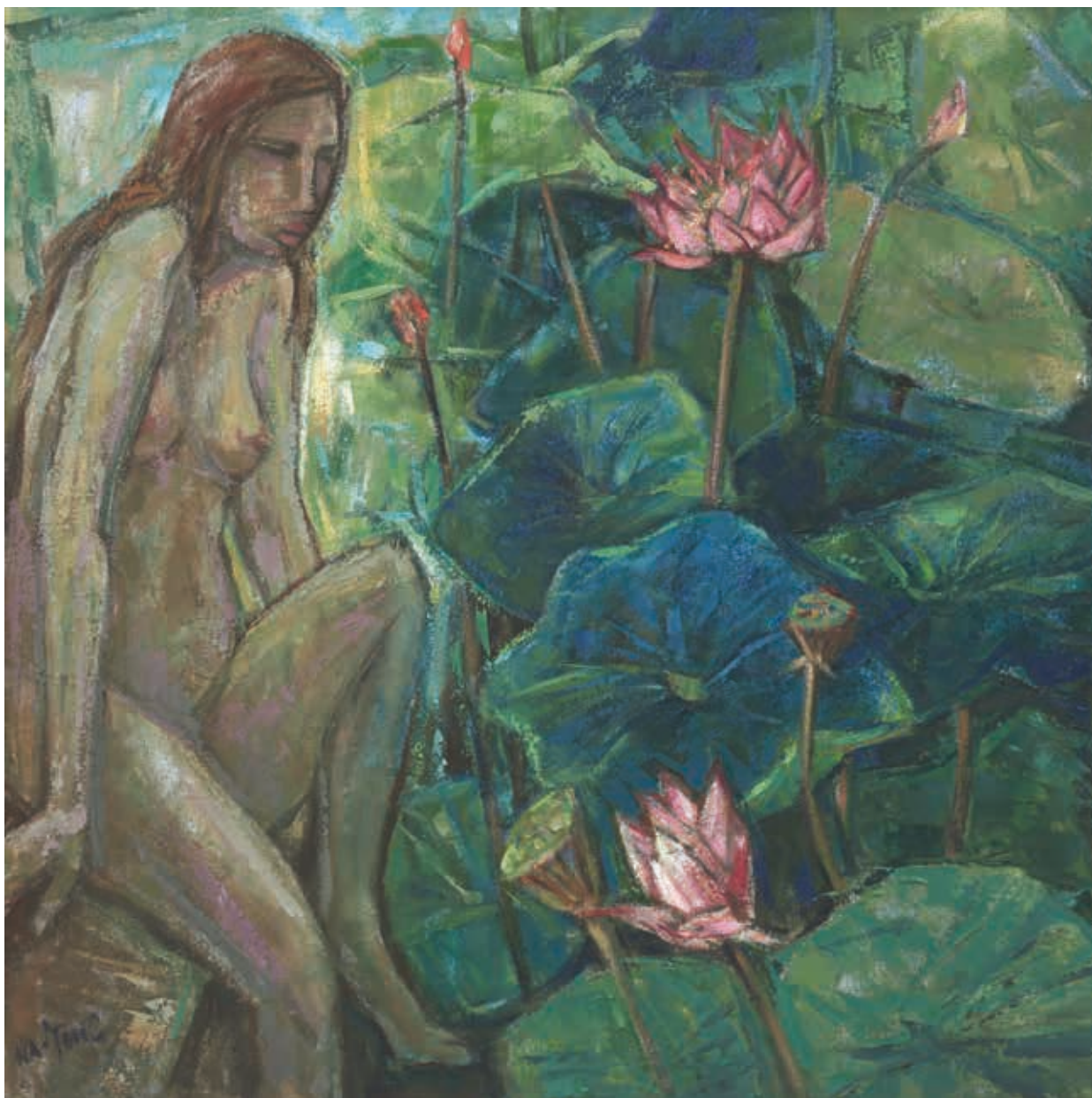
oil on canvas

55 x 55cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



18

TEW NAI TONG

b. 1936 - 2013

Girl & Flowers, 2002

signed (lower left)

oil on canvas

55 x 45cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



AHMAD HASSAN b. 1943

Ahmad Hassan excels in creating portraits of individuals from all walks of life, portraying them with a deep sense of understanding. Attuned to the current issues of society, he translated his observations into his paintings. Through his rustic brushwork and bold use of colour, he portrays the traditions from the local communities and the captivating flora and fauna. Ahmad Hassan graduated with distinction in the Advanced Intensive Illustration course at the Croydon College of Art and Design, England in 1981.

Born in Kuala Terengganu, Ahmad Hassan is one of the founding members of the Angkatan Pelukis SeMalaysia (APS), previously known as Majlis Kesenian Melayu, formed in 1956. The APS flourished at the time of outstanding figurative artists such as Dato' Hoessein Enas, Idris Salam, Mazli Mat Som, Zakaria Noor, Yusoff Abdullah, Mohd Salehuddin and Sabtu Mohd Yusof. He was also a member of the Wednesday Art Group. Ahmad Hassan was a director of the Information Department at Jalan Tun Perak, Kuala Lumpur.

19

AHMAD HASSAN

b. 1943

Gadis Nelayan 1, 1998

signed and dated (lower right)

oil on canvas

81 x 95cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000



20

AHMAD HASSAN

b. 1943

Bermain Congkak, 2004

signed and dated (lower right)

oil on canvas

61 x 61cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



21

KAMARUDDIN TALIB

b. 1954

Kota Bharu Market Series #4, 2005

signed and dated (lower right)

oil on canvas

89.5 x 75cm (frame)

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

In *Kota Bharu Market Series #4*, Kamaruddin Talib depicts a diligent peanut seller going about her daily tasks. The captivating composition captures the resilient spirit of the elderly vendor and the surrounding environment. Born in Kelantan, Kamaruddin Talib is known for his landscapes, portraits, and market scenes. His painting titled *East Coast I*, 2004 is in the collection of Balai Seni Negara. He is a member of Angkatan Pelukis SeMalaysia (APS).





22

LEE KIAN SENG

b. 1948

Buffaloes, 1966

signed and dated (top right)

oil on board

120 x 170cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

An established practitioner within the Malaysian art scene, Kian Seng's diverse body of work spans multiple genres, including installation, printmaking, painting, batik, and sculpture. In this sophisticated composition, a figure rides a bull cart across a vast landscape, silhouetted against a red backdrop, capturing a timeless moment of resilience. Every stride ahead puts our strength to the test as we continue to move along the path of an evolving journey.

From 3rd Prize in the Malayan Open art competition in 1964, Kian Seng has not stopped amassing laurels - 3rd (sculpture) and 3rd (mixed media) in the Salon Malaysia in 1968 and Major Awards in Painting and Graphics in the 1977 edition; Major Award Malaysian Landscapes 1972; Major Award in the Bakat Muda Sezaman 1975; culminating in the international Creation Award of Japan in 1993. He represented Malaysia in the 1984 Square Sculpture Symposium in Jakarta (Peace, Harmony and One) and the World Expo in Osaka in 1970. At home, his monumental sculptures include *Vision 2020* and *Millennium*. He is also the pioneer of installation art in 1972, when it was not named as such yet.



TAN CHOON GHEE b. 1930 - 2010

Acclaimed artist from Penang, Tan Choon Ghee specializes in creating delicate watercolour paintings that capture the streets, serene landscapes, and daily lives of the local community. His paintings stand out for the exquisite translucent washes and details which show his affection for the people and places he captures.

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Arts in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He had received a German government painting scholarship and an Australian government television set design scholarship. He had worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a full time artist. He had held numerous one man shows with his first in 1956 at the Hooi Ann Association, Penang followed by in 1958, 1962 and 1963 organised by the British Council, Penang; National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan had also been honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a posthumous solo exhibition titled A Lifetime Of Drawings showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).

23

TAN CHOON GHEE

b. 1930 - 2010

Bustling Georgetown, 1987

signed and dated (lower right)

watercolour on paper

37 x 28cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000



24

TAN CHOON GHEE

b. 1930 - 2010

Jetty, 1981

signed and dated (lower right)

watercolour on paper

29 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000



25

MAAMOR JANTAN

b. 1961

Siri Mazamir, 2014

signed and dated (lower right)
pen and watercolour on paper
50 x 72cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

In addition to being an accomplished artist, Maamor Jantan is a talented musician who has led a traditional Malay orchestra ensemble. This artwork is inspired by the beauty of rhythm and music, capturing uplifting moments through fluid, swirling movements that evoke a sense of immersion. In the centre of the composition are the musicians accompanied with the artist's signature motif, the dragonflies, gracefully embedded within the rhythm of the image. The dragonflies enhance the euphoric energy of the artwork, giving it a lightness and sense of flight that heightens the emotional impact.

A protégé of Khalil Ibrahim, Maamor Jantan has established his own path through dedicated effort and consistent practice. He would go all around the country to paint, often with his group of friends and at one time with Khalil himself, when he was more mobile. He has set a palette of mauve hues from light to darker (nocturnal scenes) with delicate transparency. Whether it is a Malay kampung scene, kenduri, fishing village, the country landscapes, his Cakcibor will be there, large and small. Mentored by Khalil in 1984 when he was an apprentice machinist, it took him nearly 30 years before he had his first solo, titled *Figment Of Imagination* at Universiti Malaya Art Gallery, in April 2014, showing some 150 works. He was a resident artist there, and also had a stint at Belanda Gallery in Langkawi. He is also from the core Conlay group of artists. He is also a musician, leading a traditional keroncong (Malay orchestra) group which even performs in Indonesia.



26

CALVIN CHUA

b. 1961

Splash, 2015

signed and dated (lower right)

watercolour on paper

41 x 59cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

The artist's celebrated works portray the simplicity of village life and the carefree joy of childhood. In *Splash*, Calvin Chua captures the movement of children at play, through a combination of rhythmic forms that exude movement. Renditions of fruit orchards and children playing or splashing in rivers serve as nostalgic reflections of his childhood.

Calvin Chua received his Diploma in Fine Art at the Kuala Lumpur College of Art in 1982. His solo exhibitions include *Dance on Canvas* (2023), *Dancing Hues of an Untold Tale* (2022), *The Joy of Living: The Artistry of Calvin Chua* (2016), *Rhapsodies Beyond The Silk Road* (2013), and *Fruit Season* (2011). His artworks are collected by various museums and institutions. His many accolades include the Young Contemporary Award (1986), and the Yayasan Seni Selangor Award (2009). In 2015, he won the 2nd prize in the Maritime Silk Road Coastal Shantou-International Watercolour Painting event in Shantou, China.



27

LAU WAI LENG

b. 1977

Untitled, 2004

signed and dated (lower right)

oil on canvas

30 x 25cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

Lau Wai Leng's colourful renditions of diligent women at the market, surrounded by local fruits and vegetables have captured the hearts of many. Here, the artist depicts the profile of an elegant lady in a tranquil moment of reflection. Rich shades of red are seen on the lady's patterned blouse and red chillies.

Lau Wai Leng studied at the Academy of Art and graduated with a Diploma in Fine Art in 1998. Her solo exhibitions "Rejoice" and "Blessings" were held at Pinkguy gallery, Kuala Lumpur. Her 4th solo was held at Art WeMe Contemporary. She has participated in many group exhibitions including the CIMB Artober – Hotel Art Fair (2022), Bank Art Fair, Island Shangri-La Hotel, Hong Kong (2013), 6th International Art Expo Malaysia 2012, etc.



28

LUI CHENG THAK

b. 1967

Bali Series - 14, 2001

signed and dated (lower right)

oil on canvas

50 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

Lui Cheng Thak produced his first *Bali* series upon returning from an inspirational trip to Bali in 2001. Featuring the daily ritual of prayers and offerings to Hindu Gods performed by locals, this series captures the mesmerising ceremony of the rituals, the beauty of the Balinese women as well as the captivating ambience of the surroundings and architecture. Cheng Thak has been a fulltime artist ever since he graduated from Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as livable abodes and in his own inimitable style of lush grandeur and romance. He also paints about the disappearing trades such as the itinerant roti man or pasembur hawker. He held his first solo called *As I Was Passing* at Hotel Istana, Kuala Lumpur in 1997 and among recent, *Jalan-Jalan 2*, was held at PinkGuy Gallery in 2022, and *Festive Seasons* at the same gallery in 2023. His works are held in the collection of corporations, hotels and private collectors.



29

LUI CHENG THAK

b. 1967

Bali Series - 9, 2001

signed and dated (lower left)

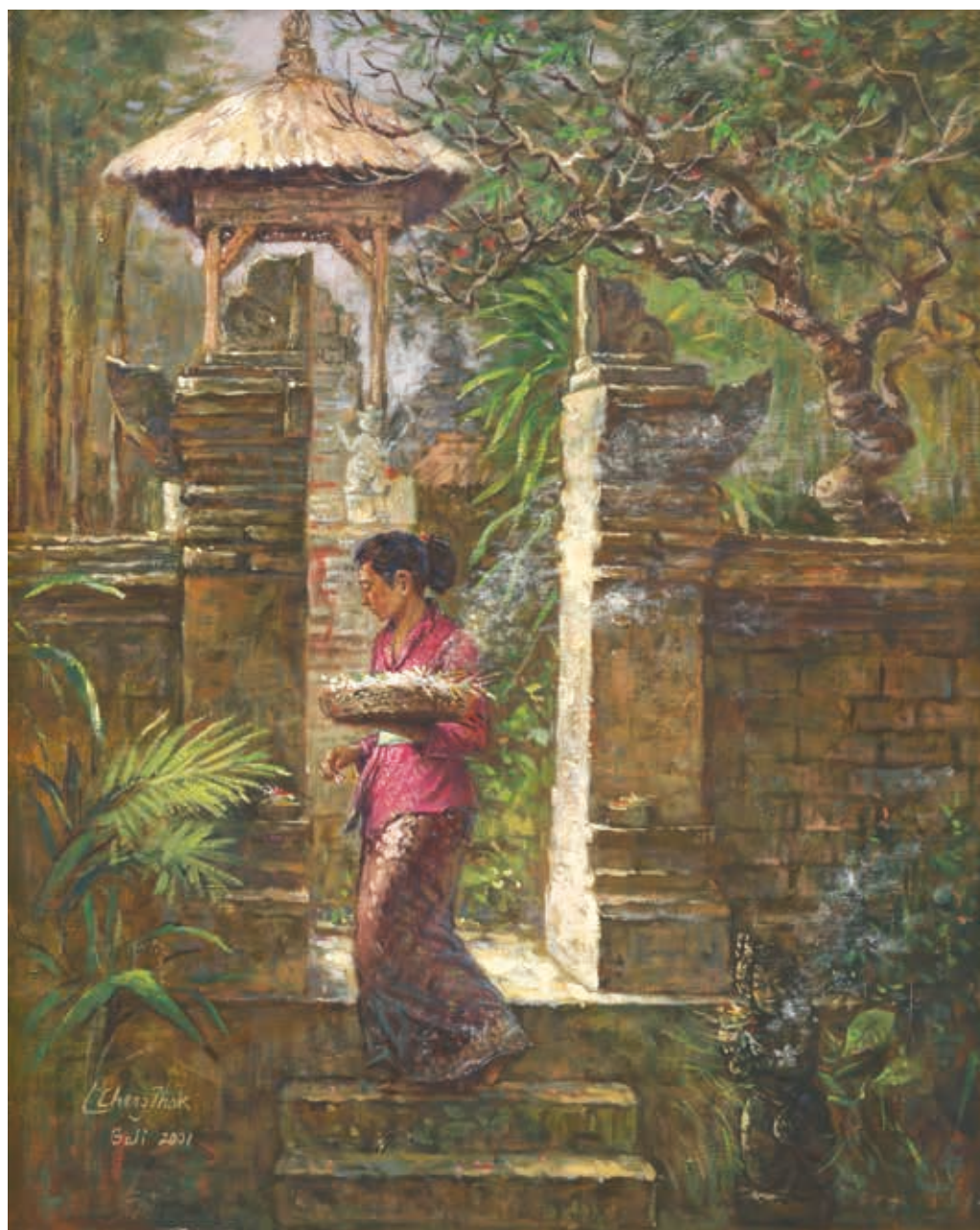
oil on canvas

50 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500



30

LUI CHENG THAK

b. 1967

Story To Tell, 2016

signed and dated (lower right)

oil on canvas

102 x 46cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 15,000

With an interest in depicting old, heritage, colonial buildings found within the city, Lui created this work of a house / shophouse built in the Straits Eclectic style. The intricate structure offers insight into the rich heritage of the communities of the past, along with the technical innovations embedded within. This work contains Lui's hallmark manner of portraying birdcages, ornamental tiles, wooden louvred windows and batik sarongs that are typical of a bygone era, which conveys a spirit that transcends time. His distinctive palette containing earthy colours of brown and green enhances the atmosphere.

Lui studied at the Kuala Lumpur College of Art from 1987 to 1989. His early solos were *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by consecutive solos with Pinkguy Gallery. He had a record of sorts in his *Redeem* solo exhibition at Pinkguy in 2014 when all 12 works were sold within 18 minutes of opening!



31

LUI CHENG THAK

b. 1967

*Cannon Square, George Town,
Penang, 2015*

signed and dated (lower left)
oil on canvas
122 x 152cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 30,000

Painted in 2015, Lui Cheng Thak recreates a glimpse of life in Cannon Square, George Town, Penang. He incorporated the use of light to illuminate the square and drew attention to the interaction of people within the community, such as the vendors at work, the patrons, and residents. Cheng Thak skilfully captures the roofed five foot way, a distinctive architectural feature seen in the shop houses in Malaysia.

Cheng Thak has been a fulltime artist ever since he graduated from Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as livable abodes and in his own inimitable style of lush grandeur and romance. He also paints about the disappearing trades such as the itinerant roti man or pasembur hawker. He held his first solo called *As I Was Passing* at Hotel Istana, Kuala Lumpur in 1997 and among recent, *Jalan-Jalan 2*, was held at PinkGuy Gallery in 2022, and *Festive Seasons* at the same gallery in 2023. His works are held in the collection of corporations, hotels and private collectors.



32

YONG HUI LIN

b. 1989

Heritage Series:
Ipoh Railway Station, Perak,
2022

signed and dated (verso)
mixed media on canvas
80 x 120cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500

In this work, Yong Hui Lin captures the tranquil atmosphere of the Ipoh railway station along with its stone arches and elegant columns. Her artworks reflect a profound appreciation for heritage architecture, capturing its essence with both precision and artistry. She garners inspiration from traditional culture and brings out the details of heritage buildings and their memories using contemporary techniques.

Yong Hui Lin received her Diploma in Fine Arts from the Malaysian Institute of Art (MIA) in 2020. She had participated in several group exhibitions which include (Un) wrap Open Art Exhibition at Creative Art Hub, Sunway Putra Mall KL (2021), Posi+ive Online Exhibition at Segaris Art Centre (2021), "Angel's Hand" Women Art Exhibition at the Chinese Assembly Hall (2019) etc.



33

ILSE NOOR

b. 1941

Rumah Tangkak - Johor, 1986

signed and dated (lower right)
etching on paper, edition 57 of 300
17.5 x 23.5cm (image)

PROVENANCE

Private collection, Selangor

RM 1,500 - 2,500

The artist's etchings beautifully capture the architectural heritage of traditional colonial buildings. The majestic structure is intricately depicted, showcasing the artist's meticulous attention to detail and deep appreciation for historical architecture. Ilse Noor studied graphic art under W.M. Stucke in Bonn, then at the College of Art in Köln and finally at the Academy of Fine Arts in München. There she studied both graphic art and painting under Professor Franz Nagel, winning her first award in painting. It was during this time that she met her future husband, migrating to Malaysia in 1974. Her collections are sought after by private collectors and also reside in galleries, museums and banks all over the world from Egypt, France, Germany and even in Bosnia, where she participated in a group exhibition of Malaysian artists in 1997. She has participated in more than 80 group and 10 solo exhibitions over the past three decades.



57/300

Rumah Tangkak - Johor

Ilse Noor 86

CHANG FEE MING

b. 1959

Home Alone; Summer Lady I,
2000s

signed and dated (lower right)
print on paper; edition 176 of 250;
edition 28 of 250
38 x 28cm (image) (each), set of 2

PROVENANCE

Private collection, Selangor

RM 1,200 – 2,000

In this set of 2 prints on paper, Chang Fee Ming portrays a serene slice of village life, with elements such as a bamboo wall structure, timeworn rattan birdcage hanging against a sunlit, textured wall, and ornamental batik fabrics. From his rise in the mid-1980s with a clutch of prestigious awards, Chang Fee Ming has become one of Asia's best-known artists painting in watercolour today. The Sime Darby Gold Award (1985), the PNB Major Award (1984), Minor Awards in Bakat Muda Sezaman twice (1986 and 1987) and an unprecedented triple winner of the Malaysian Watercolour Society Prize (1984, 1986, 1987). More awards followed in the 1990s – Distinction, Rockport Publishers USA 1997; Dom Perignon Portrait of A Perfectionist Award, Malaysia 1999; and the Winsor & Newton World Millennium Painting Competition (co-winner, Malaysia, 1999). Fee Ming is best remembered for his epic Mekong painting odyssey, a great art-thropology insight tracing life around the great river across six countries up to its source in the plateaus of Tibet.



35

CHANG FEE MING

b. 1959

Untitled, 1985

signed and dated (lower right)

watercolour on paper

37 x 28cm

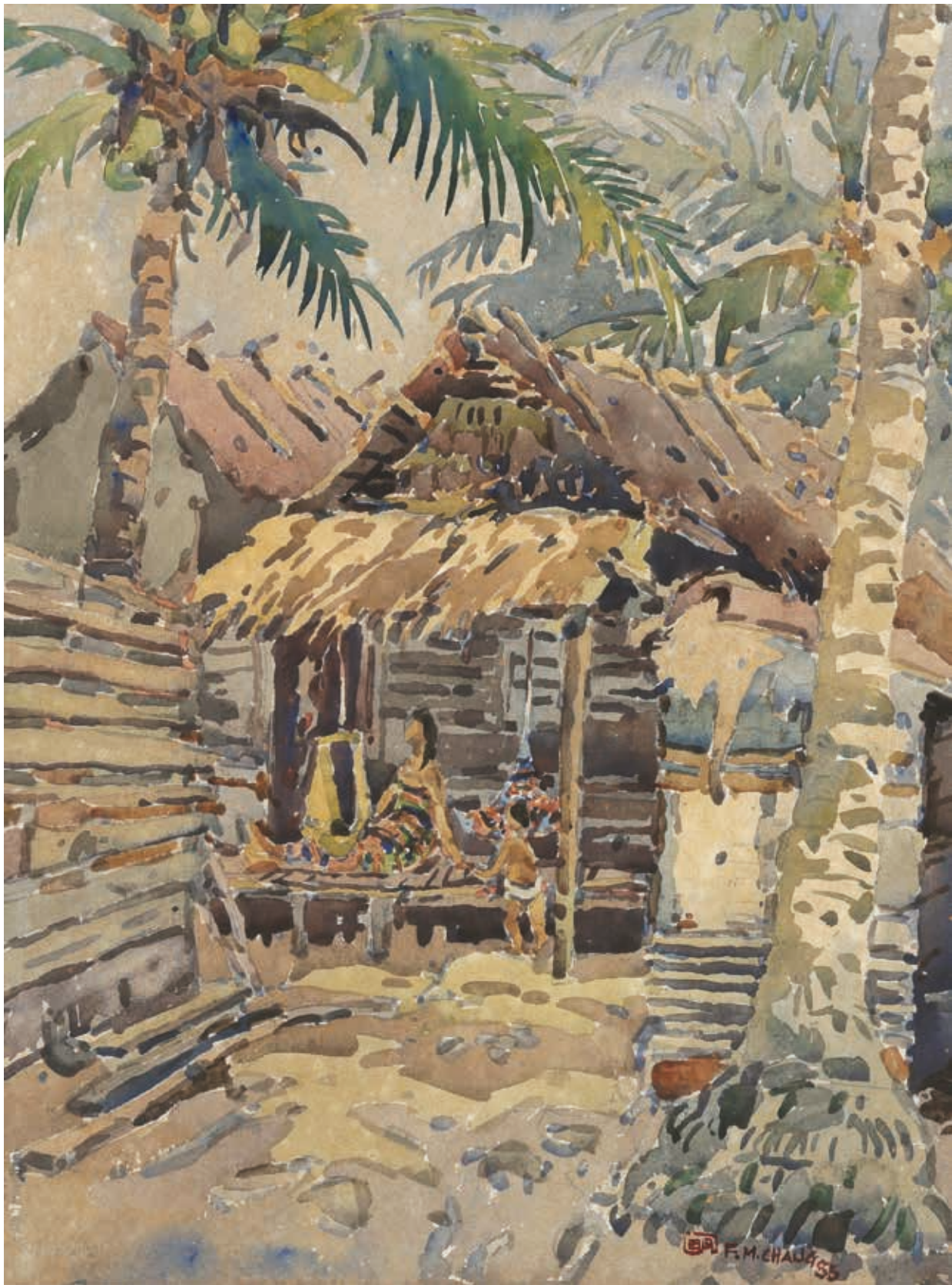
PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 13,000

Among collectors and artists, Chang Fee Ming is well known for his knack of turning travel into a miniature theatre of colour: a lucky person would sometimes receive beautifully rendered vignette, painted on a mailed postcard, a glimpse into the artist's observations. The postcards suggest Chang's inclinations: rather than frontal portraits, the artist prefers glimpses of hands threading a net, a sarong drying on a railing, a pail catching the last light of afternoon. Portraiture recedes; fabric, light, and the labour implied within speaks.

That habit of observation can already be seen in this early work. Painted in 1985, this work captures a kampung house beneath coconut trees, with two figures, presumably a mother and child sitting on the veranda. There are earthy ochres, charcoal greys and moss greens awash across the paper while negative space lets humid air seep between planks and foliage, with the idyllic scene recalling the legacy of the Nanyang School. Later journeys would lead Chang Fee Ming to his signature stunningly detailed and vigorously vibrant textiles and riverine scenes along the Mekong. But in this small Terengganu painting, one can already observe the seeds of his oeuvre: a keen regard for everyday ritual, a sensitivity to tropical light, and a close attention to the forms of body and cloth.



CHANG FEE MING

b. 1959

Catching The Morning Sunlight, 1991

signed with artist's monogram (top left)

watercolour on paper

72 x 54cm

PROVENANCE

Private collection, Singapore

RM 90,000 – 160,000

Chang Fee Ming's *Window* series comprises "luxuriant and colourful fabrics hung or draped on windows and verandahs" (Wong Hoy Cheong). The rustic and the cultural can be seen from the bolsters, bed linen and sarong put out to dry exuding interesting batik patterns often derived from Nature. The *Window* series includes works such as *Monsoon Has Gone I, II and III*; *Togetherness I and II*; *Summer Lady I and II*; *Honeymoon Season*; *Pillow*; *Memory*; *Morning In Terengganu*; and *Pagi Sore Sarong*. Singapore curator Seng Yu Jin viewed Fee Ming's *Window* series as a portal transforming "between the private and the public that seduces the viewer to enter the usually private and interior space of a home." Some of the works were spread over two notable solo exhibitions, *Second Chapter* at GaleriWan in May 1990, and *Selaut Kasih, SePantai Sayang* exhibition at Bank Negara Malaysia Museum and Art Gallery in March-July 2016. The painting also reveals traditional kampung-house architecture of wooden walls or thatched woven partitions with the living quarters upraised on sturdy stilt poles.

One of Asia's most prominent dedicated watercolourists, Chang Fee Ming achieved international acclaim with his outstanding awards such as the Major Asean Prize and Gold Award in the Sime Darby Art Asia Competition in 1985 and the Winsor & Newton World Millennium Painting Competition, Malaysian Category 1999. He also won the Dom Perignon Portrait of a Perfectionist Award (Malaysia, 1999) and double awards of distinction in the Rockport Publishers USA competition (1997). Other national-level awards included the Minor Awards in the Malaysian youths Bakat Muda Sejaman in 1986 and 1987, the PNB 1st Prize in 1985, and the Malaysian Watercolour Society Awards in 1984 and 1985. He is best known for his Mekong painting odyssey encompassing seven countries over a seven-year period.



CHUAH THEAN TENG, DATO'

b. 1912 - 2008

Satay Man, 1970s

signed (lower right)

batik

92.5 x 59cm

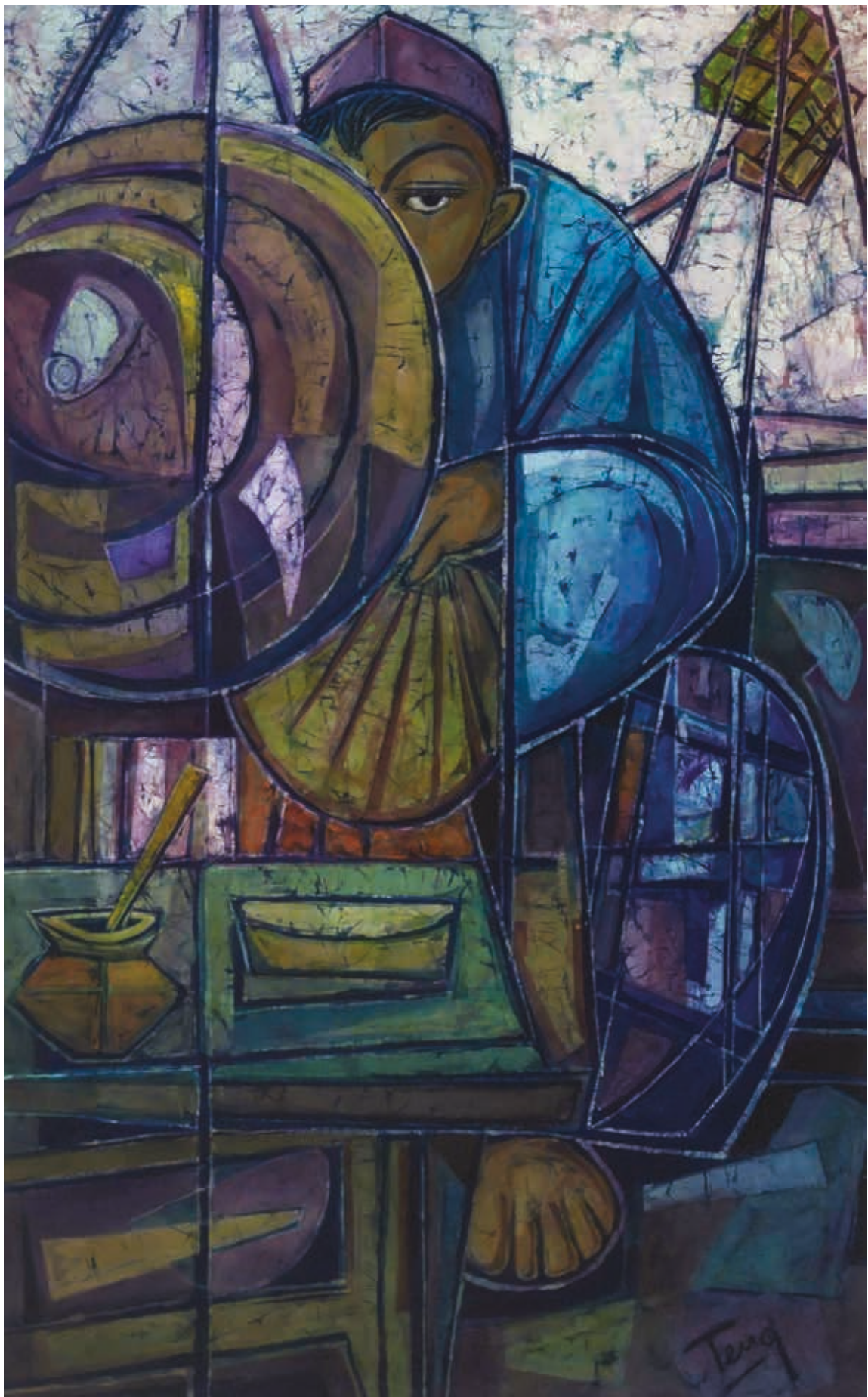
PROVENANCE

Private collection, Selangor

RM 35,000 – 60,000

The way batik-art pioneer Dato' Chuah Thean Teng played with the organic geometry of the satay-seller depicted, half-hidden, showed the artist to be a design genius. The purported satay-seller has half his face covered by a suspended circular object, and with an eye making contact. Other flesh revealed are the stubby toes of his left foot and a hand holding a fan to hasten the charcoal fire on the skewered meat grilled. Hung up on the top right is a pair of ketupat, a kind of diamond-shaped rice-cake wrapped in a woven palm-leaf pouch. This batik work incorporating humour and everyday reality reveal much more thought than the other two known Teng works of the itinerant satay-seller, also done in the 1970s. The satay-seller credo is also imprinted in Malay films like in the 1957 film, *Pontianak*, in which Wahid Satay played a satay-seller, thus the moniker 'Satay' in his glam name. The satay-seller also appeared in *Musang Berjanggut* (The Bearded Fox), the 1959 film directed by Tan Sri P. Ramlee, and with Ahmad Chetty in the hawker's role.

Apart from being a pioneering innovator in batik painting, Dato' Chuah Thean Teng is known for his astute composition with flashes of humour, a teeming imagination, his colour spectrum and his play of geometry and organic. Yes, he started a world art genre, and was chosen among the world elite in the Commonwealth Commonwealth Artists of Fame exhibition, to mark Queen Elizabeth II's Silver Jubilee in 1977. He was accorded a 1965 Retrospective and a 2008 Tribute, both times by the National Art Gallery, and a 1994 Retrospective by the Penang State Art Gallery. Penang accorded him with the Dato' title (1998) and the Living Heritage status (2005). Teng, as he is more popularly known, established Yahong Art Gallery, first at Leith Street (1953) and then Batu Ferringhi (1994). He was dubbed the 'Father of Batik Painting' by Professor Michael Sullivan in his book, *Chinese Art in the 20th Century* (1959).



CHUAH THEAN TENG, DATO'

b. 1912 - 2008

Malay Lady, 1970s

signed (lower left)

batik

59 x 62cm

PROVENANCE

Private collection, Singapore

RM 10,000 – 20,000

This work by batik-art pioneer Dato' Chuah Thean Teng has a dull veneer probably depicting pre-dawn or around dusk, and which serves to enhance the silhouette of the figure of a tudung-clad woman in the centre carrying a work tool in what looks like a container. She is wedged against a round trellis circumscribed by leaf-like patterns. The exaggerated long body serves to show the tough labour that this woman experienced as a routine, but the figure is nicely placed within the penumbra of the circle, which sort of balances things up. The greenish tint with shades of pale yellow hints that her work is agrarian, at a rubber plantation.

Chuah Thean Teng, later Dato', is acknowledged as the originator of Batik Painting (Chinese Art In The 20th Century, 1959, by Professor Michael Sullivan), after he unveiled the art-form in 1953. The National Art Gallery accorded him a Retrospective in 1965, and a Tribute exhibition in 2008. He was also given a retrospective by the Penang State Art Gallery in 1994. He was bestowed the Dato' title in 1998, and the Penang's Live Heritage Award in 2005. He was the sole Malaysian among the world's great artists invited for the Commonwealth Artists of Fame exhibition in London in 1977, to mark the Silver Jubilee of Queen Elizabeth II's coronation.



39

CHUAH SIEW TENG

b. 1944

Village Boats, 1970s

signed (lower right)

batik

45.5 x 57cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 9,000

In *Village Boats*, Siew Teng captures a scene in a fishing village, offering a glimpse into the past. He depicts the traditional boats that are an important element in the fishermen's daily routine. His paintings serve as intimate reflections of daily moments, preserving the transience of everyday life while evoking a deep sense of connection to his homeland.

S.Teng, as he signs his works to distinguish from his more illustrious father's 'Teng' imprimatur, is very versatile in all types of painting media – drawing, watercolour, oil, acrylic and batik. His batik art is distinguished by the play of light, with positive-negative elements, and with a stained-glass effect. In 1992, his batik titled *The Monkey* was selected for the UNICEF Greeting Cards programme. In 1964, his painting, *Joy Of Living*, was awarded a Certificate of Merit in the national art competition, and in 1965, he won a prize with his painting, *Outdoor*, in the Malaysian artists competition. His solos were staged in four different continents – Lower Gallery, London, Britain (1967), World Art Associates, United States (1971), Argyle Art Centre, New South Wales, Australia (1972) and Kanda Gallery in Tokyo, Osaka and Okinawa in Japan (1975). That same year, in 1975, he was invited to hold demonstrations at the Fremantle Arts Centre in Australia.



40

M. SUKRI DERAHMAN

b. 1975

*Woman In Kebaya Operating
The Sewing Machine, 2019*

signed and dated (lower right)

batik

138 x 97cm

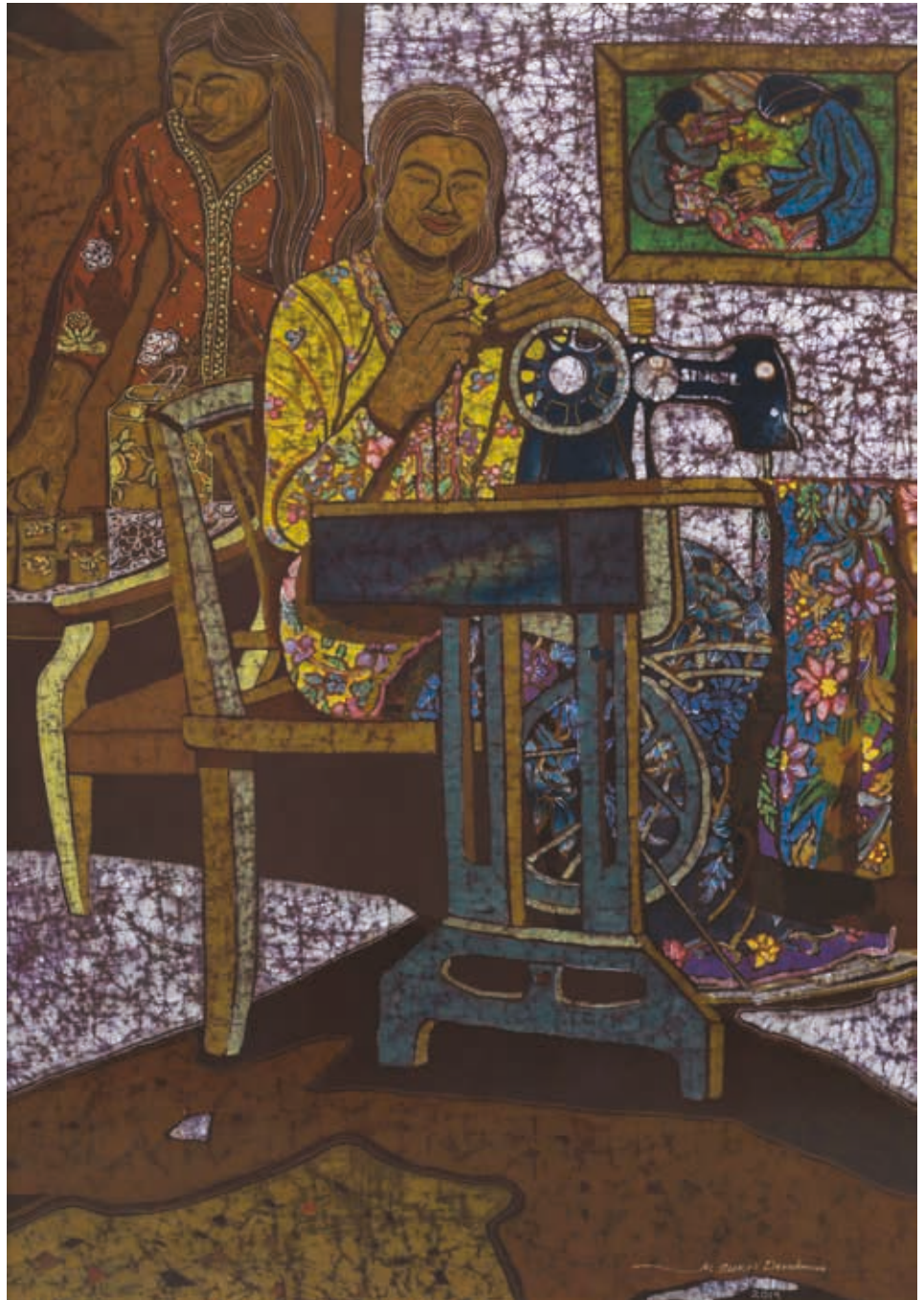
PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Kelantanese batik artist M. Sukri Derahman's works portray scenes from daily life in various settings, capturing and celebrating the richness of local heritage. In this work, the artist sheds light into the quiet moments of everyday life. The artist captures these unseen labour of love such as sewing, mending, within the home, that provide comfort in the life of families.

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin. He has exhibited in City Art Gallery, Kuala Lumpur in the group exhibition *Lambaian Kelantan* in 2015, and the *Gelora Timur Exhibition* in Dita Colour Gallery, Kuala Lumpur in 2016.



SYED THAJUDEEN

b. 1943

Waiting For The Lover

In Kebaya Nyonya, 2011

signed and dated (lower left)

oil on canvas

31 x 31cm

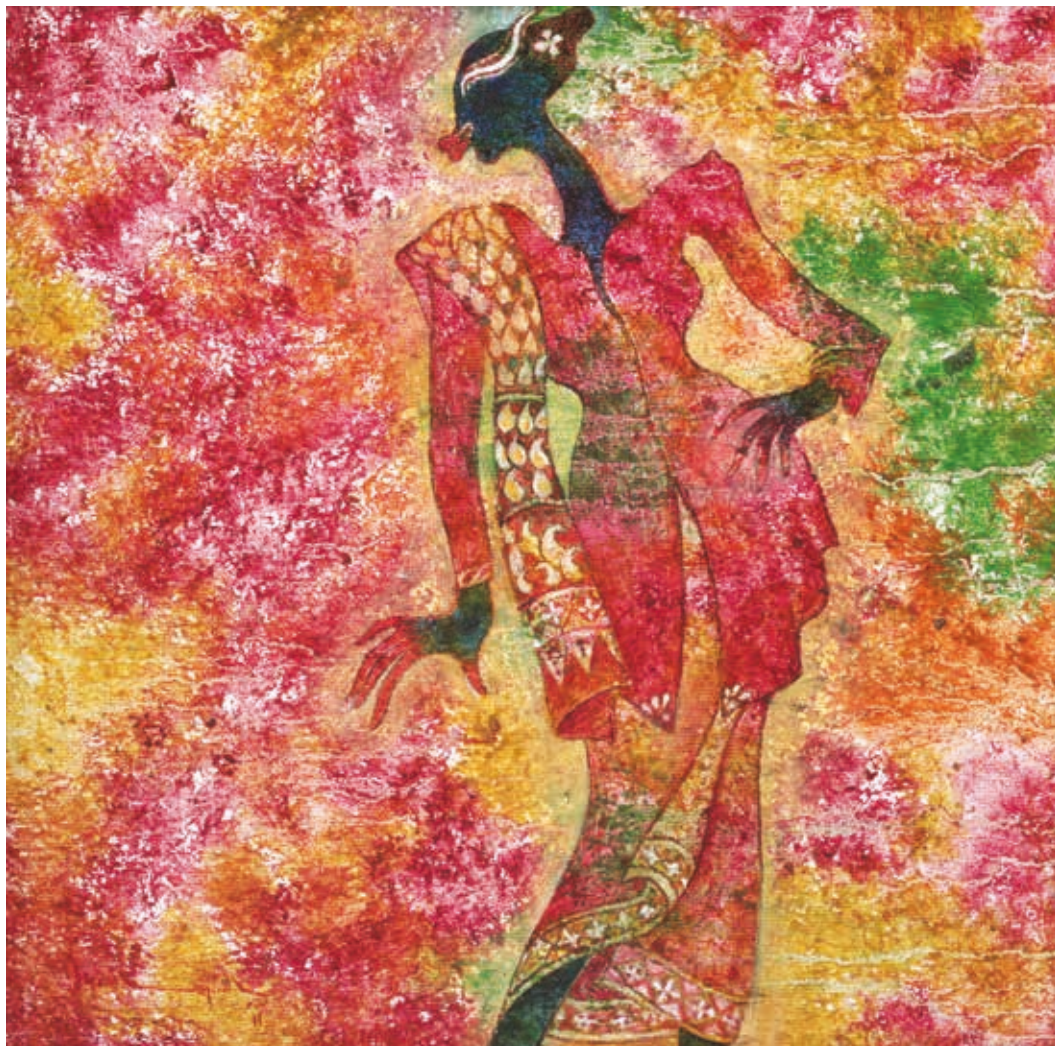
PROVENANCE

Private collection, Pahang

RM 4,500 – 8,000

'Waiting For The Lover' is a recurring theme in Syed Thajudeen's Lovers repertoire. To him, the love between two humans is the most captivating and eternal. The artist's gift for expression shines through a vibrant fusion of colour and form. At the heart of the composition is a beautiful female figure, refined and elegant in a traditional kebaya.

Born in Alagam Kulamvillage near Madurai, South India, Syed Thajudeen joined his Malaysian-born parents in Penang when he was 11 and stayed on until his lower secondary education. He returned to Madras to study at the Government College of Arts and Crafts (1967-1974), with a Diploma in Painting 1973 and a Post-Diploma in painting in 1974. He held his first solo at the Penang State Art Gallery (PSAG) in 1975 followed by another at the Samat Gallery in Kuala Lumpur. In 2015, the PSAG honoured Syed Thajudeen with a retrospective. His other notable solos include Seroja (2002), Love And Its Many Splendoured Things (2004), Cinta Tercipta, There Is Love (2006, 2007), Women in Kebaya (2007), Paintings On Love (2010). He was selected for the Bangladesh Biennale in 1983; the Contemporary Paintings of Malaysia in Pasadena, the United States, in 1988; and the Olympic Games art show in London in 2012. His exhibition Splendours Of Love was held at Wisma Kebudayaan Soka Gakkai Malaysia, Kuala Lumpur in 2018.



AZMAN YUSOF, DATO'

b. 1955

Untitled, 2013

signed and dated (lower right)
 mixed media on cardboard
 120 x 89cm

PROVENANCE

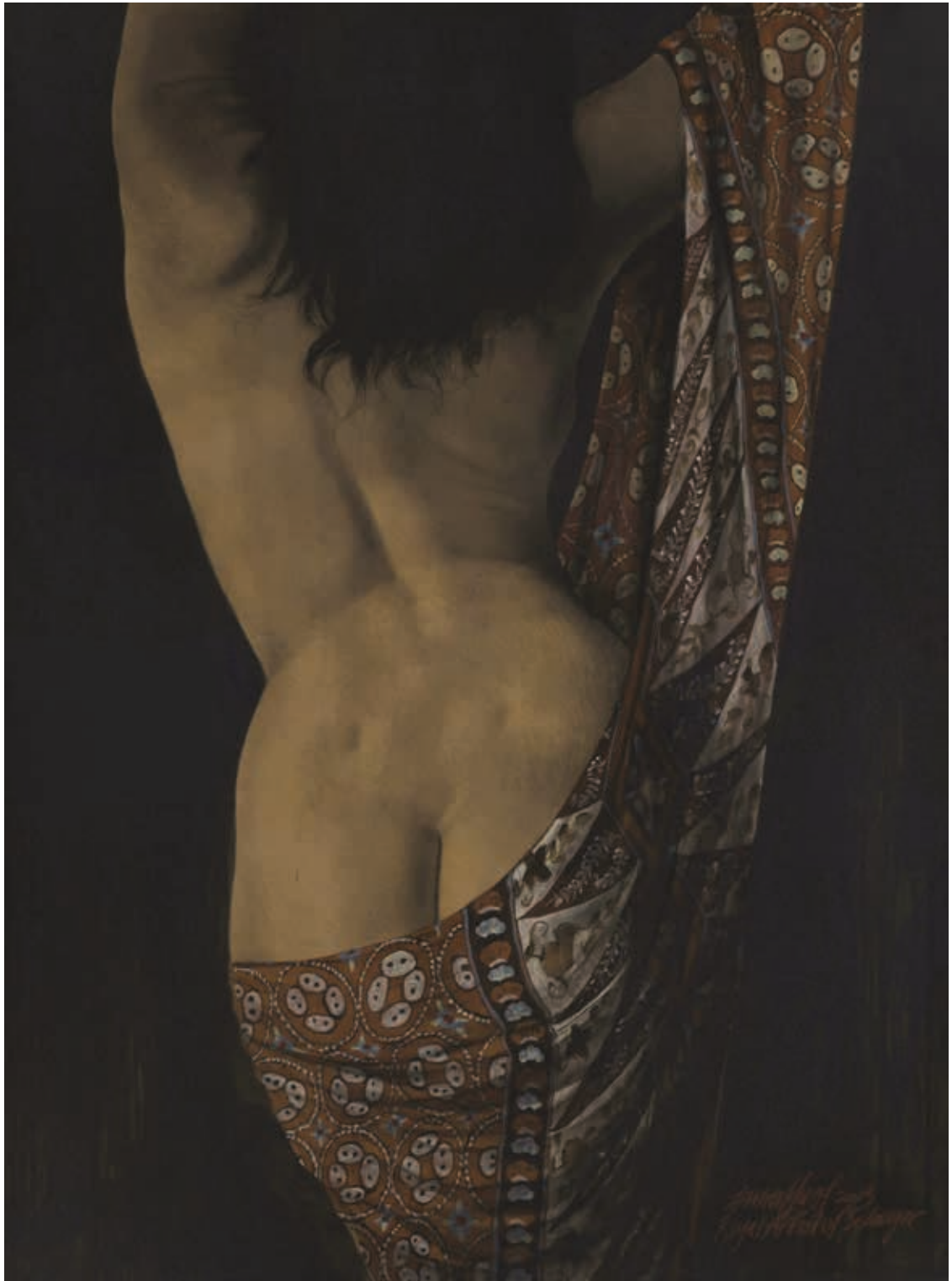
Private collection, Kuala Lumpur

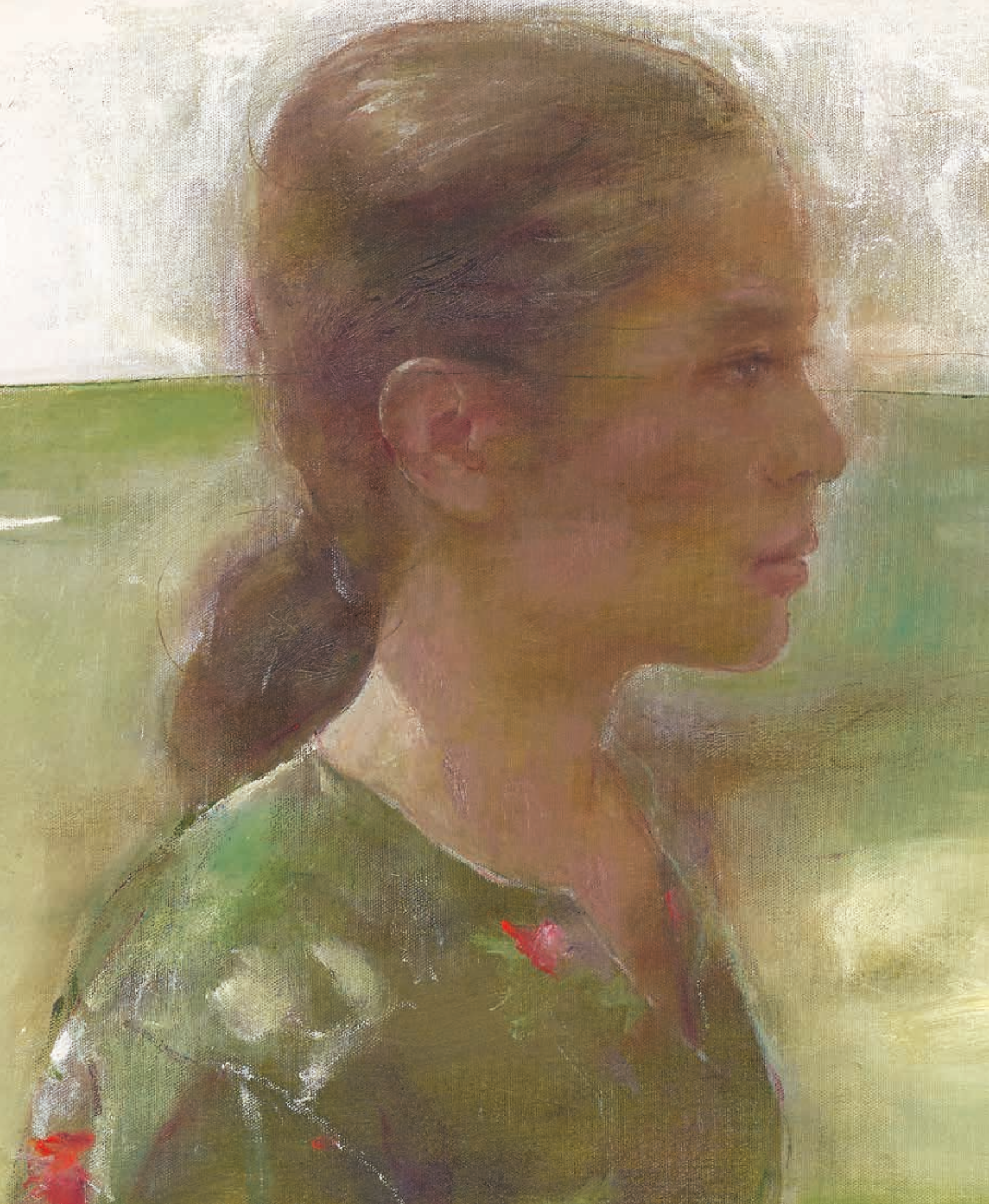
RM 12,000 – 22,000

The scent of a woman with the allure of some revealing flesh, back turned for a certain demure quality, as she apparently gets up with the sarong, the Malay tapestry of seduction, slipping oh so gently. The tousled hair adds to the seductive quality, while the sarong is held up with one hand like a peek-a-boo prop. The mood is good for a dance... and it brings to mind Kylie Minogue's 2000 hit song, *On A Night Like This*. The lyrics of the chorus refrain goes like this:

On a night like this
 I wanna stay forever, stay forever
 On a night like this
 Just want to be together
 The romance of the moment adds:
 You kiss me, I'm falling
 It's your name I'm calling
 You touch me, I want you
 Feels like I've always known you.

Dato' Azman Yusof is one of the founders of the legendary Creative Enterprise, which started the Golden Age of Comidom. It was established in 1976 together with Jaafar Taib, Meow Shariman Meor Hassan a.k.a. Mishar and Zainal Buang Hussein, and the early publications were Murni and Bambino, and then the Gila Gila humour magazine. He is a leading cartoonist and illustrator for Malaysian comics and novels. He started by illustrating for Amier Enterprise, which published the magazines Love Story and Sarina, and contributed the Fold-Fold posters and calendars like Malay Warrior 5 Brothers. In painting, he works in oil, acrylic, watercolours and airbrush. For his skills in portraiture, Sultan Sharafuddin Idris Shah of Selangor made him a Royal painter on March 18, 2010.





43

KOW LEONG KIANG

b. 1970

Boat, 2007

signed and dated (lower left)

oil on canvas

46 x 99cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 28,000

Known for depicting romantic portrayal of figures immersed in local landscapes, this work contains the hallmark features of the artist, replete with a subtle yet elegant colour palette. Situated against a vast green backdrop, the artist creates atmosphere effortlessly and captures the beauty and youth of a lady in a state of contemplation.

Kow Leong Kiang stamped his class when he won the highly coveted Grand Prize in the Philip Morris Asean Art Award, the only Malaysian to have done so, in the finals in Vietnam in 1998, with his work called *Mr. Foreign Speculator, Stop Damaging Our Country*, which established him as a major figurative artist. He graduated from the Kuala Lumpur College of Art in 1991 and showed early promise when he won the Minor Award in the Young Contemporary Artists competition in 1992 and the National Day Art Competition in Kuala Lumpur. He was awarded the Freeman Foundation Asian Artist fellowship for a two-month artist's residency at the Vermont Studio Centre in the United States in 2004. He held his solo exhibition *To The Sea* at Ernst and Young Gallery in Singapore in August 2012 under the Asia Outreach Programme. A member of the provocative F Klub, Kow Leong Kiang continues to create sensuous figurative images alongside his peers Bayu Utomo Radjikin, Shia Yih-Yiing, Marvin Chan, Chong Ai Lei, Gan Chin Lee and Chin Kong Yee with an exhibition titled *Scent Of Bali* upon returning from an inspirational trip to Bali in 2013. He also participated in the group show *Art@ Whiteaways*, a special project exhibition in conjunction with the Georgetown Festival in Penang the same year.



44

CHONG SIEW YING

b. 1969

Rose, 2017

oil on linen
120 x 150cm

PROVENANCE

Private collection, Singapore

RM 35,000 – 65,000

The fixed gaze, eternal. Instead of viewers gazing at the painted woman with a gamut of emotions, the pair of eyes is dead focused, yes, on you or whoever is doing the gazing. So exotic but not enigmatic, so imposing but not fierce, is the woman's gaze that you don't even get distracted by her lipstick, a cross between a Rose Vale and Falu Red, with shades of chestnut. Or the delicious tones of the face. The flower naming follows the artist Chong Siew Ying's flower-tinged facialsapes of 2007 like Iris, Lotus and Plum Blossoms and even the 2008 Idylle fugue. With faces like these, you don't need masks.

Chong Siew Ying's art flourish is reminiscent of Lai Foong Moi by four decades. Not satisfied with a diploma (Graphic Design, Petaling Jaya College of Art), she headed to study at the L'Ecole des Beaux-Arts (Versailles) and the L'Atelier 63 in France, sustaining herself as an au pair, while chalking up solos at the Maison Tch'A, Atelier d'Maravel and Gallery Café Panique. On her return, Rimbun Dahan didn't blink in giving her an art residency, which she followed up with the Freemont Fellowship at Vermont Studio Centre, United States. She won the Special Award in the 2002 Young Contemporary Artists (BMS) competition and was a finalist in the Hong Kong Sovereign Art Prize in 2009. She was in the travelling Malaysian Shadows and Images exhibition in Malmo (Sweden), Barcelona and Madrid (Spain), and featured in the 2015 Art Stage Singapore.



CHONG SIEW YING

b. 1969

The Enchanted, Urban Life Series,
1997-2000

signed and dated (lower right)
mixed media on canvas
114 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 38,000

The Self is under siege, what with rapid urbanisation, dehumanising technology and the proliferation of social media with the advent of the Internet in 1990. To a woman sensitive to changes, these are detrimental to self and family. In her slew of series like *The Poem*, *Nostalgie* and *Urban Life*, Chong Siew Ying, known for her androgynous figures, reflects on what is real and unreal, the substance and the shadows, the void and the illusions, and the complexities of an increasingly obdurate world. The Self can be wistful like a wraith, an undecipherable blob or a mere silhouette against the blue yonder. What animates the self is humanism, thoughts and emotions, inhibitions and dare, hopes and fears.

Chong Siew Ying's art-career path is one of grit, determination and serendipity. Many would have stayed put after a Graphic Design diploma at the Petaling Jaya College of Art and Design. Instead Chong hightailed to Paris, where she worked as an au pair, to support her art studies at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and L'Atelier 63 (1994-1996), and with solos at the Maison Tch'A, Atelier d'Maravel and Gallery Café Panique, to boot. On her return, she won an artist's residency at Rimbun Dahan, and later the Fremont Fellowship at Vermont Studio Centre, United States. In 2002, she won the Special Award in the Young Contemporary Artists (BMS) competition and in 2009, was a finalist in the Hong Kong Sovereign Art Prize.



46

CHONG SIEW YING

b. 1969

Journey, 2010

signed and dated (lower right)
charcoal and acrylic
on paper mounted canvas
137 x 180cm

PROVENANCE

Private collection, Singapore

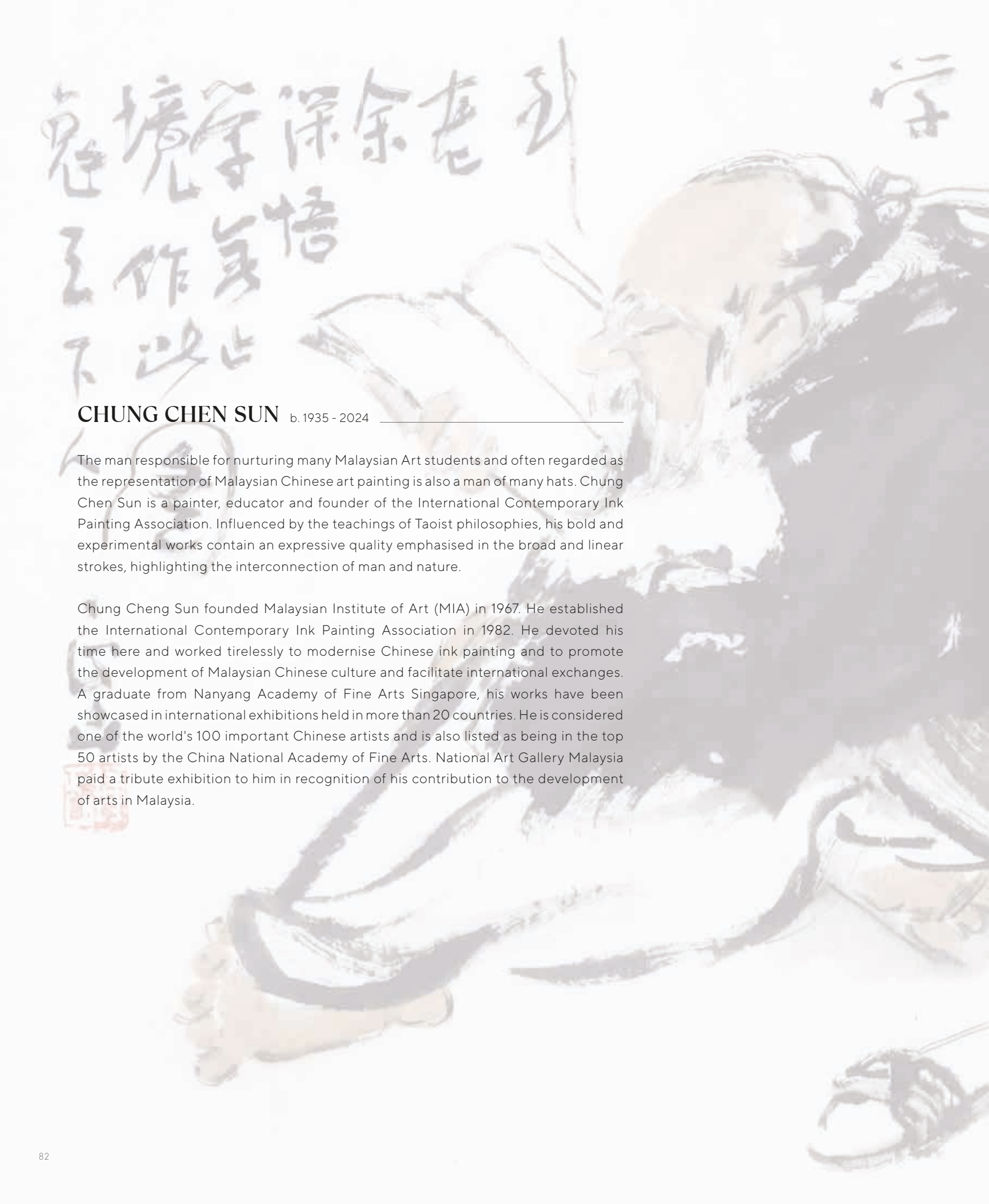
ILLUSTRATED

Crying With Trees, Chong Siew Ying,
2014, p.12-13

RM 25,000 – 45,000

In *Journey* from Chong Siew Ying's 2011 Infinity oeuvre (Page 12-13, Infinity, Valentine Willie Fine Art, Kuala Lumpur), the deserted road (pebbled?) funnels far, far ahead to a plethora of mists, hills and mountain tops, and a regiment of stratus clouds. Eyes are deceiving. Many things we see are not what they are. Many things we don't see are the substance of shadows. The stark black-and-white realism offers a hint of adventure and mystery. The journey of life is often filled with ups and downs, but no matter what, we have to move on with faith, hope, and love. With hard work, persistence, steely and fervent determination, one can overcome challenges.





CHUNG CHEN SUN b. 1935 - 2024

The man responsible for nurturing many Malaysian Art students and often regarded as the representation of Malaysian Chinese art painting is also a man of many hats. Chung Chen Sun is a painter, educator and founder of the International Contemporary Ink Painting Association. Influenced by the teachings of Taoist philosophies, his bold and experimental works contain an expressive quality emphasised in the broad and linear strokes, highlighting the interconnection of man and nature.

Chung Cheng Sun founded Malaysian Institute of Art (MIA) in 1967. He established the International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. He is considered one of the world's 100 important Chinese artists and is also listed as being in the top 50 artists by the China National Academy of Fine Arts. National Art Gallery Malaysia paid a tribute exhibition to him in recognition of his contribution to the development of arts in Malaysia.

47

CHUNG CHEN SUN

b. 1935 - 2024

竹之品格

signed (lower left), two seals of the artist

ink and colour on paper

96 x 180cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 22,000



48

CHUNG CHEN SUN

b. 1935 - 2024

活到老学到老

signed (middle left), two seals of the artist

ink and colour on paper

74 x 71cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 12,000



49

CHUNG CHEN SUN

b. 1935 - 2024

少饮为妙

signed (top centre), two seals of the artist
ink and colour on paper
68 x 136cm

PROVENANCE

Private collection, Selangor

RM 10,000 - 18,000



50

YONG CHIEN CHIN

b. 1952

Legend Of Stones, 1990s

signed with one seal of the artist
(lower right)
ink and colour on paper
134 x 43cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Yong Chien Chin creates tranquilising paintings by employing subtle connotations of ancient Chinese philosophies and traditional cultural spirits in a manner that advances the conventional technique of Chinese ink painting by going beyond the use of ink and brush on rice paper. He aspires to depict beauty based on the concept of Yin and Yang reflecting on "life experiences to enhance the inner senses and contents of the spiritual world". *Legend Of Stones* presents terracotta horses created with expressive brushwork and colours.

Yong Chien Chin boasts of a galaxy of Chinese-brush masters in his early years: Yang Sing Sum in Hong Kong (1982), American-turned Singaporean David Kwo (1983), Melbourne based Malaysian-born Anthony Sum, and Malaysian master Chung Chen Sun. A graduate of Post-Diploma in Fine Arts from the Malaysian Institute of Art in Kuala Lumpur, he taught Art at Chen Moh Primary School, Petaling Jaya, and on batik painting at the Malayan Teachers' Training College. His first solo exhibition was at the Art House Gallery in Kuala Lumpur in 1981, which was followed by a number of solo and group exhibitions in Malaysia, Canada, Korea and Taiwan. The series of works exhibited in his solo exhibitions titled *Terracotta Warriors* and *Legend Of The Stones* in 1995 gained him much acclaim. A committee member of the Selangor and Kuala Lumpur Shui-Mo Art Society and the Malaysian Lingnan Art Society, Yong Chien Chin's works are collected extensively by institutions and individual collectors locally and abroad.



SUHAIDI RAZI

b. 1977

The Bronze Horse, 2018

bronze sculpture

23 x 23 x 15cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,500 – 12,000

Suhaidi Razi, whose home-studio is his mother's 3-acre farm homestead in Kelantan, has a special fascination for horses, like Marino Marini (1901-1980). He had also constructed a large installation of a metal horse carriage which was shown in his *Imagine The Imagination* exhibition, organised by NN Gallery, at the White Box Publika, Kuala Lumpur, in 2013.

Suhaidi Razi graduated with a BFA in 1999 and MFA in 2005 at UiTM Shah Alam. He has won several prizes but the major one is the Nokia Art Award in 2002. He also won the Major Award in the Pahang painting competition (2003), Johor Historical Building (2004) and numerous Minor Awards, Grand Prize in Life-drawing (Pesta Anggerik, Galeri Shah Alam, 2004), Traditional Malay House Design (Malacca, 2006), Historical Painting Johor (2008), Nature Terengganu (2008), Historical Terengganu (2009). His first solos *Rainforest* and *A Sanctuary*, were held at the Batang Ai Longhouse Resort and KL Hilton respectively in 1997. Then came *Passage* at NN Gallery in 2011, *Dream Pipes* at Galeri Chandan in 2012, *Imagine The Imagination* at White Box Publika in 2013, and *Paradox* (organised by Curate Henry Butcher) at Galeri Prima in 2017. He had a solo show booth in Art Expo Malaysia 2017.



SUHAIMI FADZIR

b. 1963

310857 PEOPLE BANANA + 2,
2012

signed and dated (lower right)
mixed media on board
61 x 44cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Suhaimi Fadzir, trained as an architect at Washington University in St. Louis, a discipline he would later fold into his hybrid practice of “archipainting” – works that splice painting, construction and found-object assemblage into one relief-like plane. Executed in 2012, *310857 PEOPLE BANANA + 2* distills that method at cabinet scale. The numeric title encodes Malaysia’s Merdeka date, 31 August 1957, a motif Fadzir calls “the independence shout” in several works from the period.

At centre, a vivid orange panel, lifted from a Wallpaper magazine cover, becomes stage set for splashed enamel, taped X-forms and a stitched wad of medical gauze balanced on twin aluminium cones. A parade of miniature red figures marches along a battered wooden shelf, while a turquoise toy car idles below, implicating traffic flow, labour and consumer desire in the same tight frame. Critics have traced Fadzir’s bricolage impulse to early 1990s experiments, noting how he “breaks the picture-plane to pull social reality inside the work”. The piece belongs to a series of wall assemblages realised after the artist’s return from a U.S. residency, where he refined a language of urban détournement grounded in Kuala Lumpur street life. Here, structure and gesture coexist uneasily, where architecture meets bricolage, narrative dissolves into symbol, and the familiar becomes quietly disquieting.



53

AHMAD ZAKII ANWAR

b. 1955

Untitled, 2006

signed and dated (lower right)

acrylic on jute

61 x 87cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

At their best, Ahmad Zakii Anwar's still life paintings exude a kind of allure: they carry a gravity that pulls the viewer in. In these works, everyday objects ranging from fruits, vegetables, and vases emerge from muted backgrounds with stunning clarity. An atmospheric silence pervades the scenes, all while an undercurrent of tension is hinted at in the shadows.

The snuffed wick hovers between ember and ash, a small hinge between being and eclipse. If Zakii's mastery of medium provides the bones of his still lifes, it is his handling of light and shadow that breathes soul into them. He is a consummate player of chiaroscuro, using light not just to illuminate but to orchestrate what the viewer sees and what remains suggested.

What remains is a painting of held breath: not a study of a lamp so much as of waiting itself. Zakii's realism stays taut, but the weight it carries is psychological, lit by what refuses to flare.



AHMAD ZAKII ANWAR

b. 1955

Untitled - Still Life, 2018

signed and dated (lower right)

acrylic on canvas

69 x 69cm

PROVENANCE

Private collection, Selangor

RM 24,000 – 35,000

Ahmad Zakii carefully reconstructs an apple, dragon fruit, and a pear on a wooden table, with special emphasis on the forms and colours. The use of a cool muted background allows the colours of the fruits to come to life. Although the fruits have different shapes, they are each unique and distinct in character.

After graduating with Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii had a lucrative career in Advertising but decided to switch to Fine Art. He was an immediate hit with his cool *Smokers Series* (1997) and his dark vignettes of urban realism. A series of significant solos abroad and at home led to his major mid-career survey exhibition called *Disclosure* at Galeri Petronas, Kuala Lumpur, in 2008. His solos abroad include *Presence* (New York, 1999); *Shadowland* (Hong Kong, 2001); *Subliminal* (The Philippines and also Thailand, 2006); *Baik Art* (South Korea, 2013); in Indonesia – *Borobudur*, *Amanjiwa*, *Arangbali* (2004), *Kota Sunyi* (2007), *Nafsu* (2010); and in Singapore – *Paintings Drawings and Prints 1991-2007* (2007), *Bones & Sinews* (2011), *Being* (2009), *Primordial Dream* (2005) and *Distant Gamelan* (1981). His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Interpreter of Desires* (Taksu, 2003) and *Icons* (RKFA, 2005).



JUSTIN LIM

b. 1983

Faux Paradise #6, 2017

acrylic, enamel and steel razor blades
on canvas and wooden frame
51 x 41cm

PROVENANCE

Private collection, Selangor

RM 8,500 – 14,000

At first glance, delicate blossoms bloom from gnarled branches, set against an obsidian ground; closer inspection reveals rows of steel razor blades lacing the painted limbs. Their glint collapses illusionistic space into physical threat, converting decorative beauty into a sharpened warning.

Following a residency at Rimbun Dahan in 2008, Justin Lim began embedding his botanical still lifes with unexpected intruders such as razor blades, bullets and barbs, turning flowers into cautionary talismans, which was hailed as a radical twist on the still-life genre. Early solo shows had already positioned flowers as mutable symbols of desire and danger, but Lim's later works sharpened the metaphor, allowing steel to "clog the jute's weave like industrial residue" and echo environmental and political critiques.

The unsettling beauty of Lim's earlier art lies in this interplay of allure and threat. His decorative motifs carry hidden cautions: beauty often hides violence or decay. While his current practice has shifted towards the more serene and picturesque, the legacy of those steel-thorn motifs remains a reminder that in Lim's world, "flowers carry tenderness and warning in the same breath."



RADUAN MAN

b. 1978

Bunga Rose Ibu, 2022

signed and dated (top left)
woodcut print & oil on canvas
153 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 40,000

A skilled artist in blending printmaking with oil painting techniques, Raduan Man offers an intimate glimpse into a personal memory. In this scene, the artist employs a palette of distinct colours to express his observations of blooming roses. The scene unfolds gently, with the shapes of leaves, stems, and roses vividly depicted. Ordinary domestic moments are reimagined into something magical, as the graceful roses stretching toward the light suggest a sense of renewal and fresh beginnings.

Raduan Man, the self-proclaimed farmer, achieved a double Masters – first, the University of Wolverhampton (Painting), United Kingdom, in 2003, and then the Camberwell School of Art (Printmaking), UK, in 2006. He obtained his BFA at the Universiti ITM in 2000. In his works, he combines painting and woodcut printmaking techniques. He won the Juror's Award in the Tanjung Heritage competition in 2002. His first of ten solos, all at different venues, was *Fresh Markings*, at NN Gallery, Kuala Lumpur. Others were at Artspace Gallery, KL (*I Printed the Blue Frog*, 2004), Galeri Tangsi, KL (*Growing Desires in the Science of Art*, 2006), Galeri Chandan, KL (*Beyond Print*, 2009), The Gallery Starhill, KL (*Signature*, 2011), Galeri Tangsi & BarItalia, KL (*Posh Art*, 2011) and PurpleHouz Fine Arts, Petaling Jaya (*Living Metal*). He is now represented by Linda Gallery, Singapore.



57

WONG PERNG FEY

b. 1974

Grass, 2000

oil on canvas
174 x 200cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 45,000

It's not often that we tarry to watch grasses, which represents Landscapes in art, and is used for landscaping in design aesthetics. Grass are monocotyledon herbaceous plants belonging to the Poaceae family, and while most are short in the tropics, they can grow unusually tall like in China (Hulunbuir), where Wong Perng Fey had lived for several years. Like humans, grass are diverse and adaptable to different climates and environments, even in deserts. They provide food for wandering animals, especially cows, and most important of all, oxygen to sustain life. And they are invariably green, reminiscent of Tom Jones's song, *Green Green Grass of Home*, which adds the element of homes and rootedness. So, Perng Fey, who has done another grass work called *Grassland* (1999), shows the need to appreciate grass and the natural world around us.

Wong Perng Fey got a break when he was given a residency at Rimbun Dahan in 2002. He graduated from the Kuala Lumpur College of Art in 1998, and had solos in Kuala Lumpur, Sydney and Beijing besides participation in Art Fairs like Art Stage Singapore, Art Expo Malaysia and the Beirut Fair. He was represented by RKFA in solos like *New Life*, *Transitions* and *Equilibrium*.



58

WONG PERNG FEY

b. 1974

Untitled No. 006, 2013

oil on canvas
100 x 80cm

PROVENANCE

Private collection, Singapore

RM 7,000 – 13,000

Wong Perng Fey is known for his distinctive canvases that explore atmospheric tones, rich colour contrasts, and unique textures – often on a bold, large scale. A dynamic and experimental painter, he graduated from the Malaysian Institute of Art in 1998 on a scholarship. In 2002, he was awarded an artist residency at Rimbun Dahan in Kuang. His recent solo exhibitions include *Being.Here*, Galeri Sasha (2025), *Delirium*, RKFA, Singapore (2024), *The (un-)related Sceneries*, RKFA, Singapore (2019), and *Equilibrium*, RKFA, Kuala Lumpur (2014). He has also participated in notable group exhibitions such as *Surfer* at Schaumbad-Freies Atelierhaus Graz, Austria (2024). His works are held in major public collections, including the National Art Gallery, Bank Negara Malaysia Museum & Art Gallery, and Galeri Petronas in Kuala Lumpur.



59

SABRI IDRUS

b. 1971

13,435, 2004

acrylic, ink, lacquer on paper,
mounted on plywood
58.5 x 152.5cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

Sabri Idrus is a leading figure in Malaysian abstract painting. He trained in fine art at Universiti Teknologi Mara (UiTM) and later earned an MFA (Creative Practice) in the UK. His canvases are constructed almost like small architectural models. He begins by applying thick mixtures of plaster, grout, resin, rubber and other industrial media onto the fabric. While these layers are still wet or setting, he embeds objects such as nylon webbing or straps into the surface. The result is a complex relief: once dried, the surface has cracks, crevices and ridges. Finally, Idrus coats these textured surfaces with translucent sprays or drips of acrylic and enamel pigments. The effect is a juxtaposition of three-dimensional form and flat painting. As one exhibition note explains, Idrus treats the canvas “like a petri dish where scientific reactions occur”.

One might be tempted to draw parallels to his abstraction with the Bandung School, who pioneered abstraction that fused Western techniques with local spirit. The school saw the rise of artists such as Srihadi Sudarsono, Ahmad Sadali, and Umi Dachlan. Idrus’s work can be seen as a student of this ethos, employing the power of color fields to abstract light and landscape, albeit with a more architectural turn.

In this work, his choice of colors chroma evokes padi fields at high noon, while the lines that streak across summon highways or road markings. This ambiguity is intentional: he aims to “collapse landscape with data”, blending organic and technological vocabularies, reminding us that every painted horizon is as much engineered and layered as it is seen.



60

TANG TUCK KAN

b. 1934 - 2012

Squares In Round Form, 1970

signed and dated (verso)
emulsion paint on canvas
202 x 202cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 45,000

Tang Tuck Kan's dynamic paintings were shaped by the Hard-Edge movement, which gained prominence in the United States during the 1960s. This style is defined by geometric shapes filled with solid, flat colours and sharply defined edges that clearly separate each form. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesized into a dynamic expression. He pursued his Fine Art studies in the UK after receiving the British Commonwealth Fulbright Scholarship, and in 1966, he graduated from the renowned Saint Martin's School of Art in London.



TAJUDDIN ISMAIL, DATO'

b. 1949

Bloom – Homage To Cy, 2013

signed and dated (lower right)

acrylic on canvas

173 x 173cm

PROVENANCE

Private collection, Kuala Lumpur

RM 42,000 – 75,000

An accomplished artist, Dato' Tajuddin's canvases reflect his exploration of forms, lyrical colour harmonies, and gestural brushwork. In this work, delicate masses with touches of colours are rendered against a background of bright pink shades. The artist created atmospheric effects through his gestural brushwork and mark-making, with the use of light and shadow to convey three-dimensional form.

Dato' Tajuddin Ismail studied Fine Art at the Faculty of Art & Design, UiTM (1969–1973) where he graduated as best student in the Fine Art Department. He furthered his studies in Graphic Design at the Art Center College of Design (Los Angeles) and later continued his graduate studies in Interior Architecture at Pratt Institute (New York). He was honoured the Fulbright Research Fellowship, awarded by the American Council of Learned Societies, New York in 1987. In 1981, he apprenticed in the office of renowned designer Massimo Vignelli in New York. His awards include the Major Award, National Drawing Competition (1977), Honourable Mention, Philip Morris, Malaysia Art Award (1994) and Major Award, logo for Open University, Malaysia (2001). His selected exhibitions include Seni Lukis, Malaysian Art in Germany, Munich, Hamburg, Dusseldorf and Frankfurt (1990), Getaran Jiwa, Five Contemporary Malaysian Artists, National Museum of Anthropology Madrid, Spain (1994), '10/2000', Ten Artists for Year 2000, Art Salon, Kuala Lumpur (2000) and 'EX02' Five Contemporary Malaysian Artists, Galeri Taksu, Kuala Lumpur (2002). He co-founded TJ Fine Art, a contemporary fine art gallery in 2004. His works are included in private collections and corporate collections such as The Estate of J.C. Handerson, Glassgow, National Art Gallery Malaysia, Bank Negara, RHB, Citibank, Petronas, Sime Darby, Philip Morris International, Khazanah Nasional, University of Malaya and Jenkins Johnson Gallery San Francisco.



SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Morning Glow, 1990s

mixed media on canvas
122 x 56cm

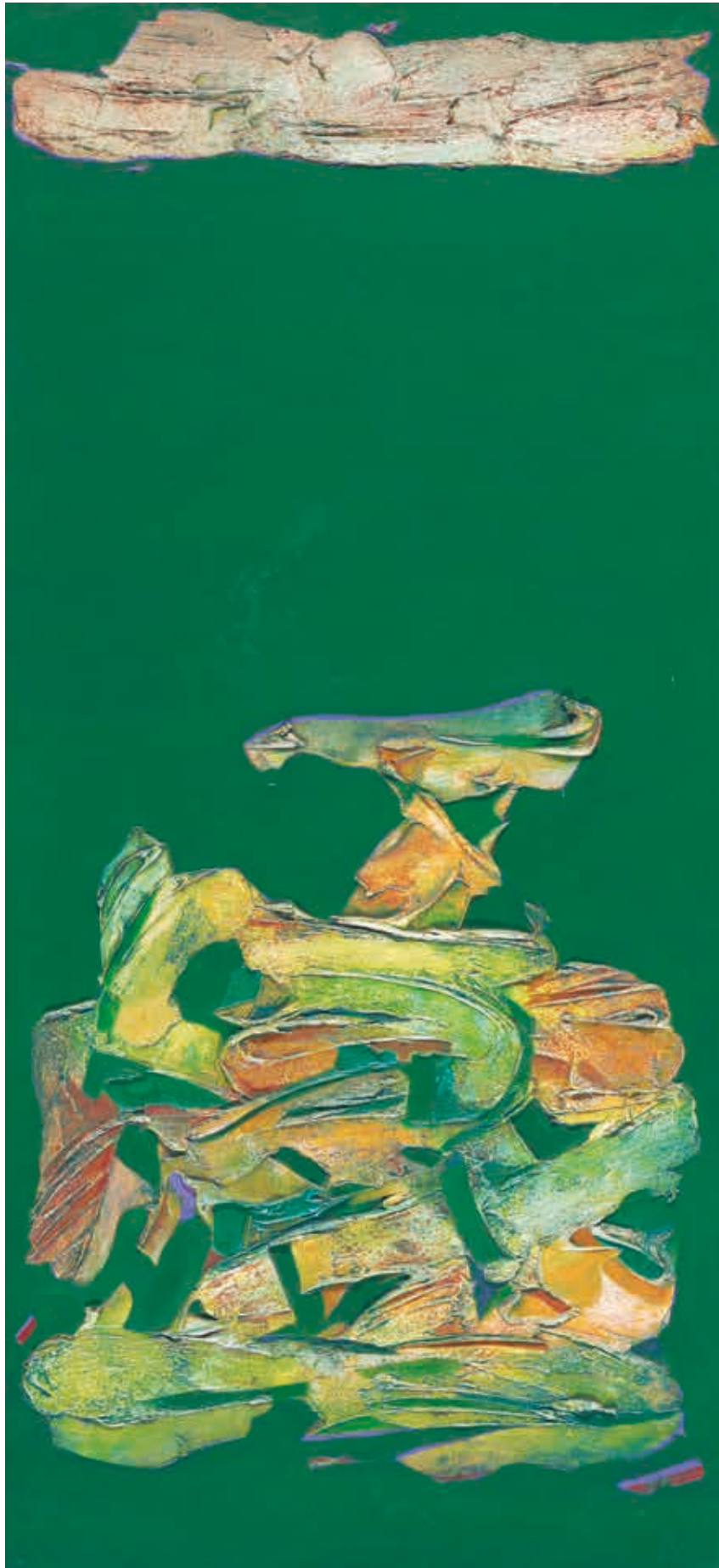
PROVENANCE

Private collection, Kuala Lumpur

RM 33,000 – 50,000

In *Morning Glow*, rhythmic movement is executed in a direct manner to create mood and atmosphere. The artist's distinct treatment of space is expressed through elegant brushwork and colours that traverse across the canvas. There is a sense of anchoring stability in the horizontal bottom phalanx.

As the first batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971, Dato' Sharifah Fatimah served notice of her huge potential when she won the hugely coveted Major Award in the 1979 Salon Malaysia, though she had clinched the Minor Award in the Malaysian Landscape competition in 1972, the year she held her first solo in Singapore. In 1981, she won a Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. Her career path was simply astonishing. Upon graduation from ITM, she achieved her BFA at Reading University, England in 1976, and MFA at Pratt Institute, New York, in 1978, under the JDR III Fund fellowship. Her international accolade was a 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. In 2006, the Sultan of Kedah conferred a Dato'ship on her.



63

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

Siri Cangkringan 9, 2012

signed (verso, on the backing board)
acrylic on paper
38 x 28cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Pancawarna Selected Artworks
1990-2012 Sharifah Fatimah Syed Zubir,
National Art Gallery Malaysia,
2013, p.164

RM 5,000 – 7,500



In *Siri Cangkringan*, the artist employs a variety of shapes to construct a striking and visually engaging composition. The work is distinctive for its experimental use of form, with each shape rendered in rich, jewel-like colours that stand out against a crisp white background. This unique contrast enhances the exuberance of the forms, creating a sense of movement and depth.

SUZLEE IBRAHIM

b. 1967

Movement Series "Spirit", 1995

signed and dated (lower right)
acrylic and oil on canvas laid on board
88 x 58cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Abstract painter Suzlee Ibrahim gains inspiration from travelling the globe. Suzlee expresses the theme of movement through the exploration of forms. He employed energetic brushstrokes in various directions across the surface to evoke a lyrical mood.

Suzlee Ibrahim graduated from the Mara Institute of Technology in 1987 but started lecturing in his alma-mater from 1993 to 2009 (part-time 1993-1996), after a stint in advertising. He is now lecturing at the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.



SUZLEE IBRAHIM

b. 1967

Red Light (Amsterdam) I, 2007

signed and dated (lower left)

acrylic on canvas

80 x 100cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 13,000

Suzlee Ibrahim's artistic journey is defined by movement: both the physical act of painting and his travels across the globe. Indeed, he has described his painting process as "listening to places" and responding "like a jazz musician to rhythm", while since 1987 he has developed some 20 distinct series, many sparked by experiences in different locales.

In *Red Light (Amsterdam) I*, that improvisatory ethos materialises as syncopated bursts of colour and abrupt pauses of raw canvas, conjuring both the hedonistic surface and shadowed undercurrents of the district. Thick swathes of acrylic form ridges and swirls, catching light like the textured facades of old Amsterdam buildings. Across the surface, spontaneous splatters and drips of paint punctuate the larger strokes, much as fleeting sounds or passing conversations punctuate an evening walk. The brushwork, evoking the dynamic movement of khat, gives the piece a palpable rhythm; one can almost sense the flicker of neon signs and the pulse of music in the night air.



SUZLEE IBRAHIM

b. 1967

Pangkor 3, 2007

signed and dated (lower right)
acrylic and oil on canvas
76 x 76cm

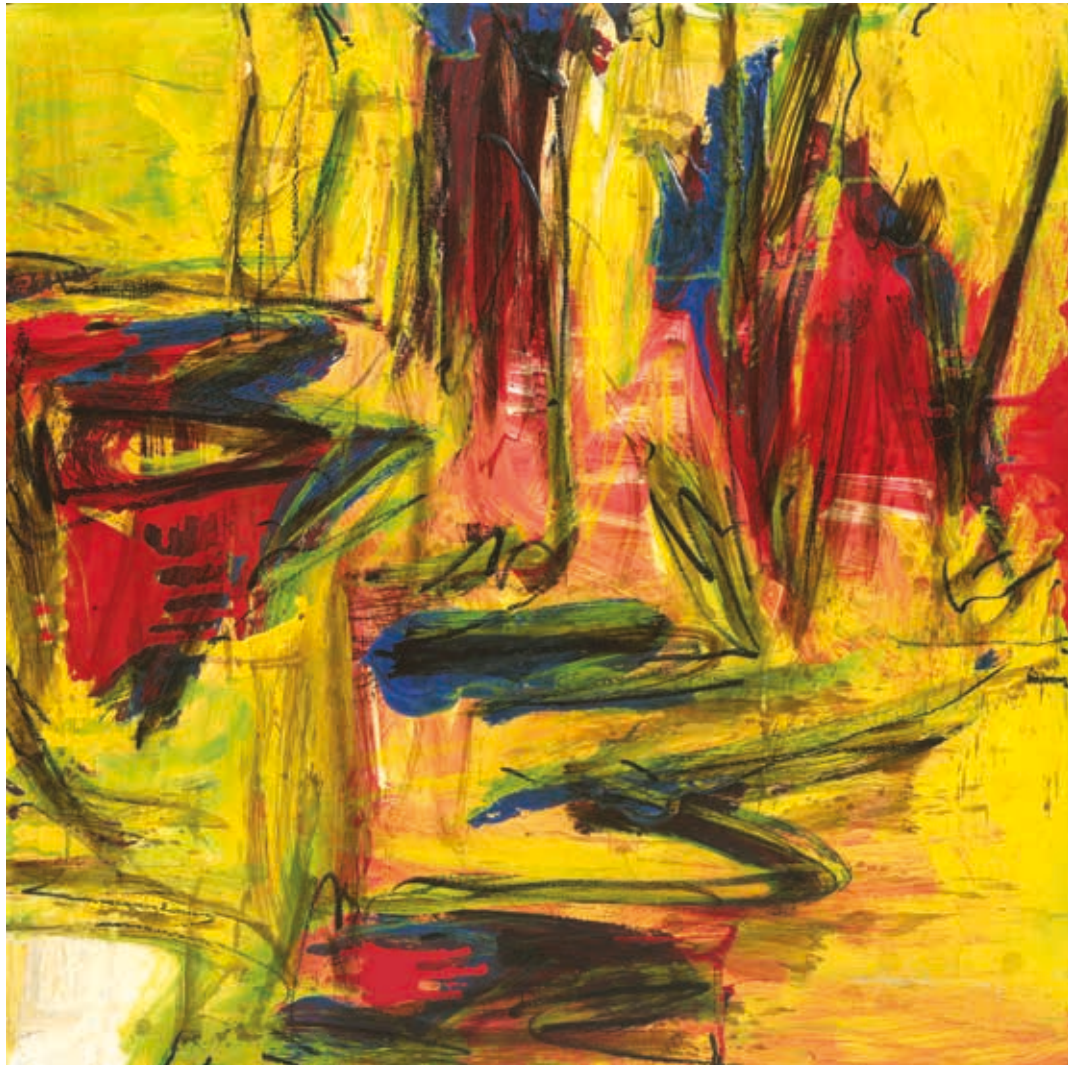
PROVENANCE

Private collection, Selangor

RM 5,500 – 10,000

Abstract painter Suzlee Ibrahim gains inspiration from travelling the globe. Suzlee reinterprets his travel experiences and arresting scenes through the exploration of forms. Expressive brushstrokes in vivid colours were applied across the surface to evoke a lyrical mood.

Suzlee Ibrahim graduated from the Mara Institute of Technology in 1987 but started lecturing in his alma-mater from 1993 to 2009 (part-time 1993-1996), after a stint in advertising. He is now lecturing at the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.



RAFIEE GHANI b. 1962 ---

Rafiee Ghani is one of the most well-travelled and cosmopolitan artists, on land, traversing central and western Asia, besides Europe and the United States, all adding to his visual colour bank which he synthesizes in his works. He studied overseas first, at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma, Mara Institute of Technology, 1985 (majoring in Printmaking trained under Ponirin Amin). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His accolades include the Minor Award in the Salon Malaysia (1991) and twice in the Young Contemporary Artists competition (1984 and 1985). He also won 2nd Prize in the Malaysian Art Open in 1994. His artwork prices skyrocketed at local and foreign auction houses in recent years. Rafiee was featured for a month at the prestigious Nou Gallery, Taipei in 2018. His solo exhibition in 2022 titled Overland (jointly organised by Henry Butcher Art Auctioneers) was held at Galeri Prima, Bangsar.

67

RAFIEE GHANI

b. 1962

Left The Sketch, 2000

signed (lower right)

oil on canvas

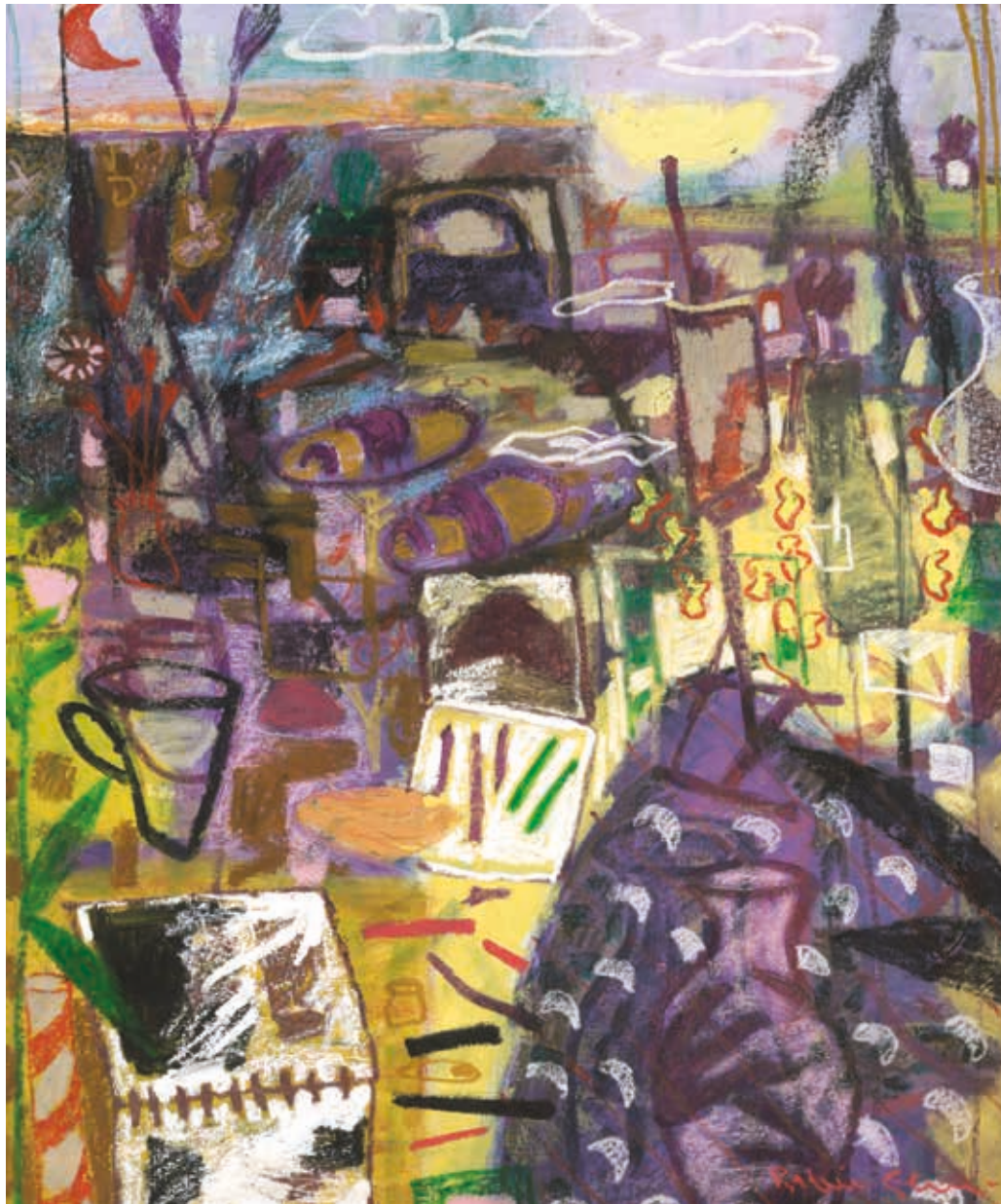
121 x 101cm

PROVENANCE

Private collection, Selangor

RM 16,000 – 28,000

Rafiee's paintings are exuberant impressions of his immediate surroundings. Created in the year 2000, *Left The Sketch* captures moments of concentration in the practice of drawing. The sketchbook provides a ground for testing ideas, freely executed through expressive lines. His dedication to practice is exemplified in this relaxed space with a cosy atmosphere.



68

RAFIEE GHANI

b. 1962

Before The Rain, 2020

signed and dated (lower right)
watercolour on paper
152 x 152cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

Rafiee Ghani, a seasoned traveller, draws inspiration from some of the most breathtaking regions across the globe. His arresting compositions reflect these precious journeys. In *Before The Rain*, Rafiee captures the serene beauty of a fragrant garden just moments before rainfall. With a focus on the gentle curves of leaves and natural forms, he renders the scene in delicate, soothing hues that evoke the scent and beauty of nature.



69

RAFIEE GHANI

b. 1962

The Pink Fostress, 2016

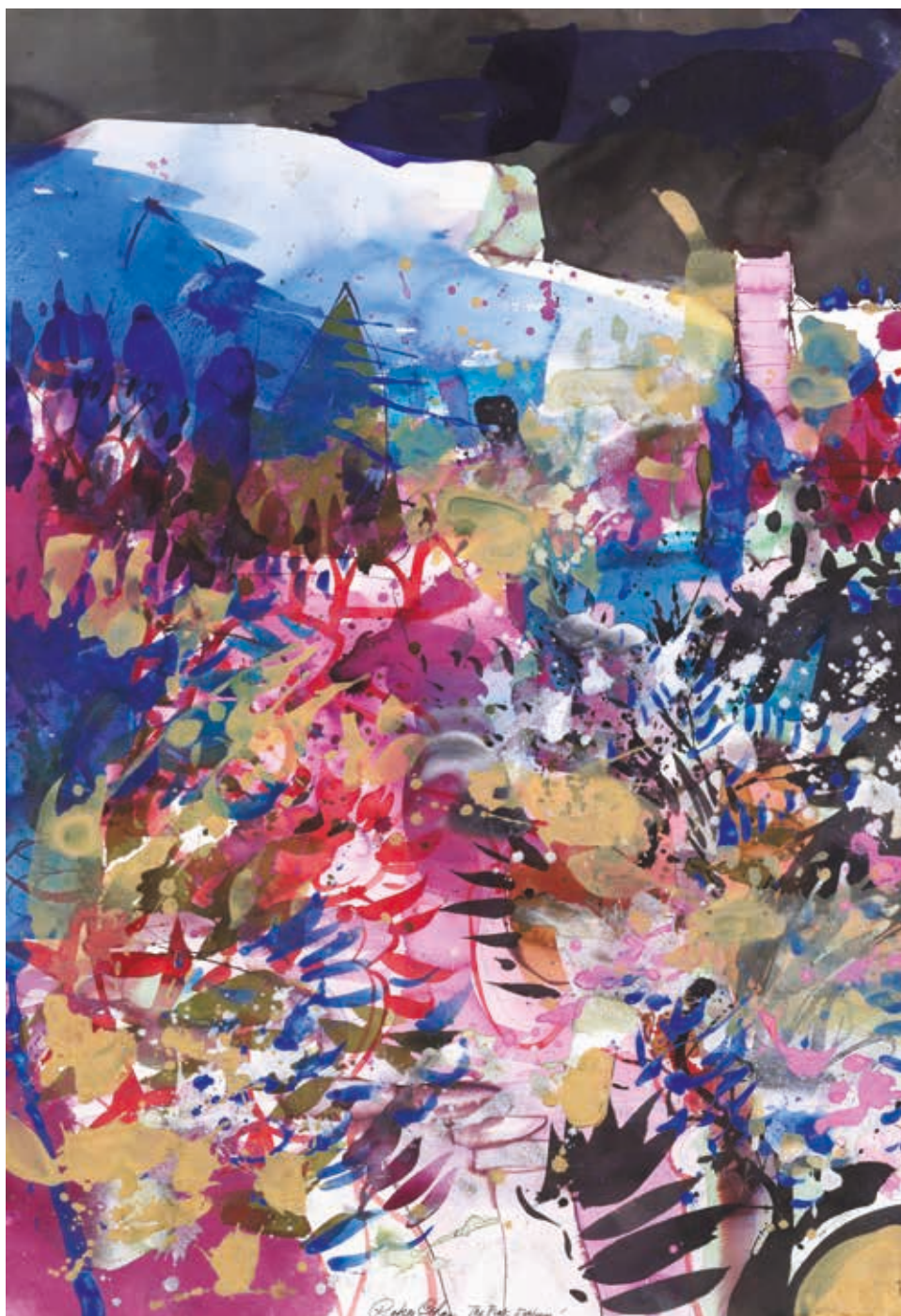
signed and dated (recto)
watercolour on paper
131 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000

Rafiee Ghani's captivating watercolour works reflect his inner thoughts, inspired by his travels to some of the world's most scenic destinations. Sensuous colours accompanied with fluid mark makings and gestures are richly worked across the surface of the paper. Partial views of the scenery, and intriguing natural forms add to the atmosphere and sense of wonder to the piece.



70

AWANG DAMIT AHMAD

b. 1956

Essence Of Culture (E.O.C.), 1989

signed and dated (lower right)

acrylic on canvas

82 x 76cm

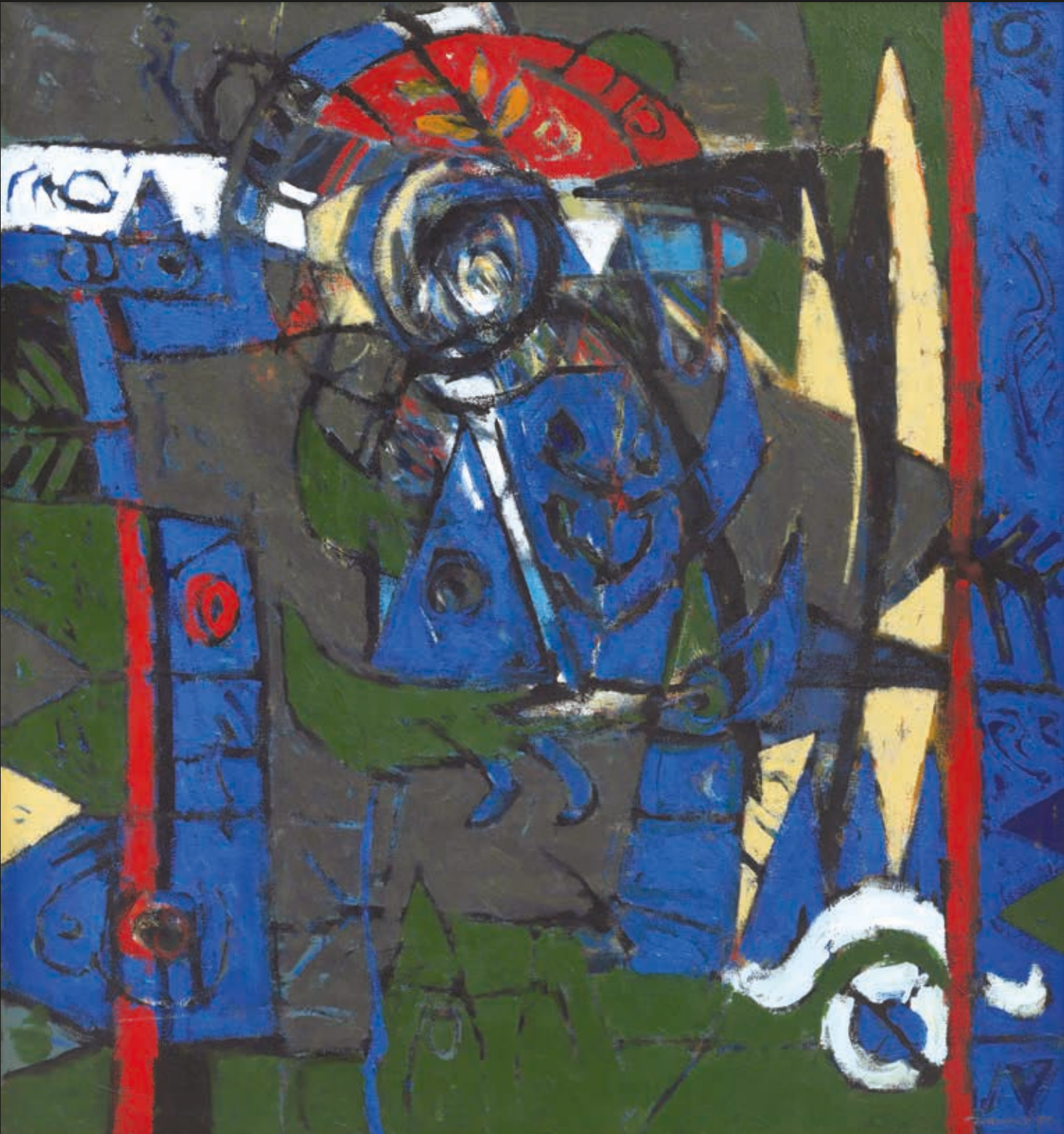
PROVENANCE

Private collection, Selangor

RM 50,000 – 90,000

Forty years already? From the nostalgic tinges of *Ingatan Waktu Kecil* (Childhood Memory) in 1985, Awang Damit Ahmad unleashed his seminal *Essence Of Culture (E.O.C.)*, or *Intipati Budaya* series which ran for a decade until 1995/1996. EOC became Awang's most iconic visual feast of the challenges and affinity between Man and Nature, the daily ritual of struggles on land as a farmer and in the sea as a fisherman, bitter-sweet reminisces of his growing-up years in impoverished Kuala Penyu in Sabah. All recollected in the mist of memory. In this work four years into its evolution, blue geometric shapes overwhelm a topography of dull grey and organic shapes, with doorway poles of red and a semi-circular carapace on top. The dash of brighter colours is a sea-change from the more dour veneer of brownish mud-flats and greenery. Was this work done during his Masters study at the Catholic University in Washington?

For one who graduated in Fine Art at the relative late age of 27, Awang Damit Ahmad is a natural. Topping his studies at the Mara Institute of Technology and then at Catholic University. Most brilliant was his clutch of prestigious awards: Major Award in Salon Malaysia III and also a Consolation Prize (1991), the Minor Award in the Bakat Muda Sezaman (1984), 2nd Prize in the Malaysian Bank Association art competition (1988), and the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. As an academician, he retired at the University ITM as Associate Professor in May 2011 after first teaching in 1985. His prices in local and foreign art auction houses have been soaring consistently.



IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Clowns, 1968

signed and dated (lower right)

acrylic on canvas

120 x 57cm

PROVENANCE

Private collection, Selangor

RM 70,000 – 170,000

Clowns are a popular topic in literature, art, films and entertainment to represent the human condition and foibles. This distorted even grotesque rendition done by Datuk Ibrahim Hussein during his sojourn in New York veers between the comical and the macabre, reality and artifice. Reminiscent of his Octopi organic protoplasms, it presages his dominant figure persona in later decades. It might refer to the clownish Harlem Globetrotters of whom Ib, as the iconic artist is better known, had met earlier. But it may portend deeper social message as Ib's presence in London and New York came in the throes of fervent social changes of the Counter Culture, of the Hippies Movement and Pop Art. The clown for all the playful antics is a sad figure inwardly, often manipulated, like a puppet on a string. As a Malay, Ib was used to the clown in bangsawan plays, for parody and comedic relief. In the late 1960s, Ib was on a roll, in the zeitgeist of the Frisco Hippie Love Movement, the assassinations of the Kennedy brothers and Martin Luther King, the Vietnam War and Beatlemania... In New York City under the aegis of the Fulbright Award and the John Rockeller II Fund, Ib held two solos, at the Newsweek Gallery and the Galerie Internationale, respectively.

Datuk Ibrahim Hussein achieved several international "firsts" like being the first Malaysian to have taken part in the Venice Biennale (1970), awarded the Crystal Award by the World Economic Forum (1997) and being featured in the tripartite exhibition with the greatest artists of the time, Andy Warhol and Salvador Dali, in Kuwait (1977). Other international awards stamp his world-class, chiefly the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). He had the unusual distinction of being conferred the Datuk title three times, and was accorded a Retrospective by the National Art Gallery Malaysia in 1986. In 2007, he won the Anugerah Tokoh Melayu Terbilang. He set up his own museum and foundation in Langkawi in 2000 after 11 years of planning, marking it with the Langkawi International Festival of Arts (LIFA) in 2000. He had organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and in Bali (Indonesia) in 1987. Ib studied at the Byam Shaw School of Drawing and Painting and the Royal Academy in London.



IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Rise Above It (China Collection), 2008

signed and dated (bottom left)

mixed media on canvas

81 x 81cm

PROVENANCE

Private collection, Kuala Lumpur

RM 170,000 – 300,000

Rise Above It is believed to be the only piece from Ibrahim Hussein (better known as Ib)'s *China* series that was sold by the late artist. The *China* series stems from Ib's tour to Kunming, among other Asian cities, in the mid-1990s, with trips to Beijing later. In the series, Ib remixed readymade images with gestural lines and forms, and reemployed 'printage', a transfer technique he made popular during the late 1960s. It represents Ib's interpretation of the triumphs and struggles in China's history. *Rise Above It* depicts a group of Chinese looking up at a 'cocooned form', which represents the 'New China' – a result of recent drastic change in China. China has risen, and will continue to rise. It started off with the Beijing Olympics 2008, which stunned the world.

Datuk Ibrahim Hussein was the first Malaysian artist featured in the Venice Biennale (Smithsonian Institute Workshop, 1970). In 1977, he exhibited alongside Andy Warhol and Salvador Dali in Kuwait. He was a celebrity recipient of the World Economic Forum's Crystal Award (1997). In 1986, he was accorded a Retrospective by the National Art Gallery. He celebrated the opening of his Ibrahim Hussein Museum and Cultural Foundation in Langkawi in 2000 with the Langkawi International Festival of Arts. He had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). He won the Monte Carlo art prize in 1984 and was awarded Venezuela's Order of Andres Bello (1993), and Chile's Order of Bernardo O. Higgins (1996), besides the Japan Foundation Award (1988) and the Anugerah Tokoh Melayu Terbilang (2007). He studied at the Byam Shaw School (1959-1963) and the Royal Academy in London (1963-1966).



ibrahim hussein 08

SYED AHMAD JAMAL, DATUK

b. 1929 - 2011

Kata Purba, 2004

signed and dated (lower right)

colour pencil on paper

28 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

The early years after Merdeka in 1957 are replete with national slogans and campaigns through radio and television to galvanise the people. With the multi-ethnic population stuck in their respective ghettos, Bahasa Melayu or Bahasa Kebangsaan is used not just as a strategic means of communication, but also a symbol of national identity, culture and unity. *Kata Purba* shows the intricate details of his strokes and his impeccable skill.

The slogan, Bahasa Jiwa Bangsa, written in the Jawi script, meaning Language is the Soul of a Nation, is a catalyst of change. This was around the time when the Tamadun Melayu Conference was held.

A Retrospective in 1975 by the National Art Gallery (NAG) and another on a grand scale in 2009 dubbed Syed Ahmad Jamal: Pelukis, plus the 1994-1995 Historical Overview organised by the Nanyang Gallery of Art - these are exhibition landmarks of the career of Datuk Syed Ahmad Jamal. The only visual artist recipient of the National Artist Award, he was conferred a Datukship in 1996, and he also won the Asean Cultural Award in 1987. His education: Chelsea School of Art, London University, the School of the Art Institute Chicago, and the University of Hawaii, Honolulu. He headed the Asian Cultural Museum, the National Art Gallery KL, and the Specialist Teachers Training Institute. Apart from being a painter-sculptor and academician-administrator, he was also theatre set designer, costume designer, logo designer and authored several art books. He also received country awards from India, the United States, France and Australia.



KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 2012

acrylic on canvas

103 x 135cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 90,000

Khalil Ibrahim's painted ode to the fishermen is legion, but what's exceptionally gorgeous about this particular work is the vivid background of mustard yellow with a golden tint seldom found in his palette, whether it be in oil, acrylic, watercolour, pastel, batik or pen. The brownish skin tones of various silhouettes of the people on the beach suffuse Pop flavour. The rhythm and motion of the fishermen, half-naked and barefoot for practical reasons, are symbolic of their working in tandem on the sand, rain or shine. It was his paintings of fishermen that won him early notice and accolade when he won 2nd Prize in the Malayan Life national art competition sponsored by Lever Brothers in 1959.

An outstanding southpaw, Khalil Ibrahim could scarcely paint after suffering a stroke in 2012. He studied at the St. Martin's School of Art and Design in London on a Pahang State scholarship, but was freed of obligations on his return, and he became a fulltime artist in 1966. His first solo, a double, was at the Samat Art Gallery in 1970. He was also a co-founder of the Malaysian Watercolour Society, holding various positions over time.



ABDUL LATIFF MOHIDIN

b. 1941

Pago-Pago Series, 1964

signed and dated (lower right)

ink on paper

19 x 13cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

When Abdul Latiff Mohidin returned from Germany, he unleashed one of the most defining art at the time and of the region. The *Pago-Pago* series is a synthesis of forms inspired by ancient monuments in Southeast Asia infused with nature. The genesis of *Pago-Pago* already started in West Germany. As Latiff is to comment on hindsight, much later: "I realise in the structure of forms, in a number of paintings and sketches I made around 1963 to 1964 in Berlin (far from the tropical scene), there were already hints and foreshadowing of forms resembling the pointed shapes of bamboo clumps, pandanus leaves, fishing boats, shells, hills, even tapering outlines of balconies, mosque-minarets and stupa-pagodas. Already there were the curves of yam leaves, river pebbles, wells ... bivalve shells and domes... and the colours of the land..." It moved Peggy Crawford Singhalaka's comment in her review of Latiff's exhibition in Bangkok in the Bangkok Post (Sept 8, 1965), glossing over the "vitality tempered with serious thought and contemplation of visual experiences..."

Abdul Latiff Mohidin casts a giant shadow in the world of art and literature. He was the youngest Malaysian artist to be accorded a Retrospective by the National Art Gallery in 1973, and was granted an incredible second Retrospective in 2012 to 2013 showcasing more than 300 works in various media over six decades. He received his art training at the Hochschule fur Bildende Kunst in Berlin (1960-1964). On his return, he made his famous tour of Southeast Asia including Thailand, Laos, Cambodia and Indonesia. He won Second Prize (Graphic) in the 1968 Salon Malaysia. He advanced his studies in printmaking at the Atelier La Courrier in Paris (French Ministry scholarship, 1969) and the Pratt Institute in New York (John D. Rockefeller III scholarship, 1969). He is also a published poet with books including *Sungai Mekong* (1971), *Kembara Malam* (1974), *Serpihan Dari Pendalaman* (1979), *Pesisir Waktu* (1981), and *Sajak-Sajak Dinihari* (1996). He won the Malaysian Literary Awards consecutively from 1972 to 1976 and again in 1984 and 1986, and the coveted SEA Write Award in Bangkok (1984). He was Guest Writer of the Dewan Bahasa dan Pustaka in 1988, a Creative Fellow at Universiti Sains Malaysia in 1977, and a guest artist at Universiti Kebangsaan Malaysia in 1980. He was also the founder and guiding spirit of the artist's co-operative, Anak Alam (Children of Nature).

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Garis Latiff Mohidin: Works on Paper – From Berlin to Samarkand, 2004.



ABDUL LATIFF MOHIDIN

b. 1941

Pago-Pago Series, 1964

signed and dated (lower left)

ink on paper

19 x 13cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

Abdul Latiff Mohidin produced eight sketches involving the Rumbia (hardwood plant) around 1964 to 1965, with at least one other like this depicting a trinity with two on the sides in the background. (L.I.N.E. Latiff Mohidin: From Point to Point, p.134), emphasising on the “rhythm and architecture”... “Resolve intensifies, work multiplies.” In 1964, Latiff was returning home from his Art studies in Germany. The same year, he held a solo exhibition at the Bangkapi Gallery in Bangkok where he unveiled his *Pago-Pago* works although he may have also done so in a solo show at the Laden Galerie in Berlin. Interestingly, there seems to be a touch of humour with his cactus-like protrusions looking like some kind of humanoid plant with head and limbs.

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REFERENCES

Pago-Pago to Gelombang: 40 Years of Latiff Mohidin, Singapore Art Museum, 1994.

L.I.N.E. Latiff Mohidin: From Point To Point, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin).

Garis Latiff Mohidin: Works on Paper – From Berlin to Samarkand, 2004.



ABDUL LATIFF MOHIDIN

b. 1941

Rawang, 1995

signed and dated (lower right)

mixed media on paper

19 x 22cm

PROVENANCE

Private collection, Selangor

RM 22,000 – 38,000

Between 1995 and 1997 Latiff began to observe nature from a different perspective, striving to portray notions of forests that symbolise growth and revival processes. Capturing the splendour of nature and exuding a meditative quality, the series comprises approximately 90 paintings and an equal amount of drawings. Another driving force in Latiff's shift in style was his exploration of new technical features consisting of varying brushstrokes and glazing methods, weaving together a sense of vigour.

During this period, Latiff created some of his most powerful works, aiming to capture the transformative forces of nature through a dynamic and expressive artistic style. Drawing is an important developmental process in Latiff's practice, and can be viewed as 'crystallising first thoughts in which an idea is set down by graphic means and which stands as a unity'.

This work demonstrates Latiff's skilful use of ink tones and lines to express key elements of nature, producing symbols that represent its components. There is a refined balance of elements, delicate black strokes and curved forms creating a rhythmic structure, underlying regeneration and continuity as a key essential in nature.

One of Southeast Asia's leading modernists, Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Berlin, Germany, studied printmaking at Atelier La Courriere in Paris, France and Pratt Graphic Centre in New York, USA. He received honours and awards such as the Malaysia's National Literary Prize and the Southeast Asian's Writer's Award in 1984. Latiff was gifted in art from a young age, and was hailed as a 'boy wonder' by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten. The exhibition *Pago Pago: Latiff Mohidin (1960-1969)* was held at the internationally renowned Centre Pompidou in Paris, jointly organised by Centre Pompidou and National Gallery Singapore.

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REFERENCE

Latiff Mohidin, *Rimba Series*, T.K. Sabapathy, Petronas, 1998.



ABDUL LATIFF MOHIDIN

b. 1941

Tao Landscape (Homage To Lao Tzu)
(*Post Rimba Series*), 1999

signed and dated (lower right)

oil on canvas

92 x 92cm

PROVENANCE

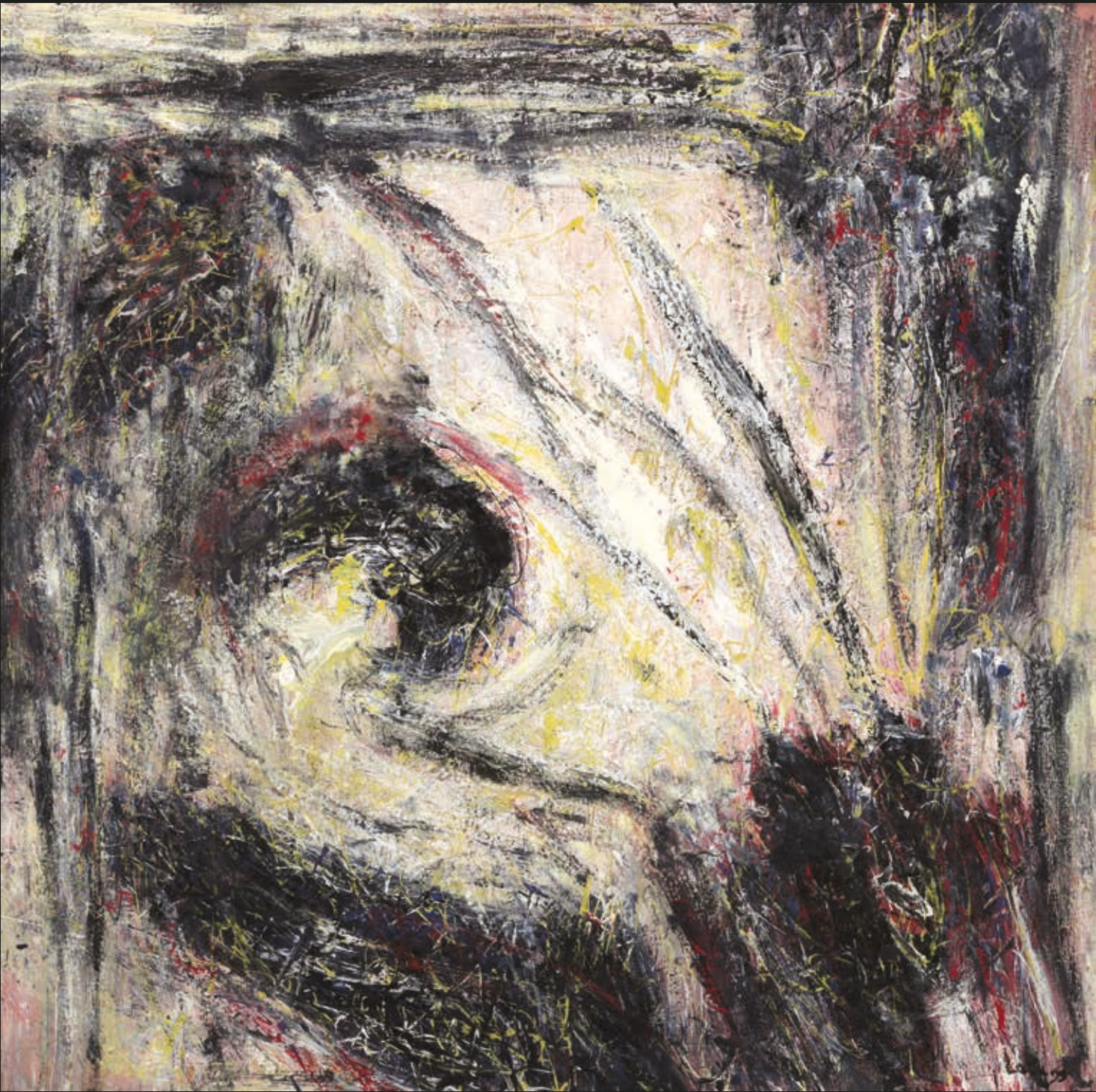
Private collection, Kuala Lumpur

Christie's, Asian 20th Century Art (Day Sale),
Hong Kong, 25 November 2012, Lot 155

RM 300,000 – 450,000

Nature does not hurry, yet everything is accomplished. This is one of the aphorisms of the ascetic sage Lao Tzu in his Tao Te Ching. *Tao Landscape* is less exposed among painter-sculptor-printmaker Latiff Mohidin's series of artworks, as it may be classified under Latiff's *Rimba Series*. It was probably inspired when working on the Bahasa Malaysia translation of the Tao Te Ching. The raw beauty of the painting inspired by the wu-wei or the spirit of inertia or non-action may mimic a Chinese landscape painting with the aesceticism of Shih Tao. Caught in this conundrum, emptiness is fecund. This work was featured at Christie's Asian 20th Century Art Day Sale in Hong Kong on Nov 25, 2012.

Poet-painter Latiff Mohidin's career took a quantum leap in the landmark Pago-Pago (1960-1969) exhibition at the prestigious Centre Pompidou in Paris on Feb 28 to May 28, 2018. Regarded as a national treasure for his contributions in paint, prints, sculptures and letters (poetry), Latiff was accorded a major Retrospective (Latiff Mohidin 60 Years) in 2012-2013 by the National Art Gallery, Kuala Lumpur. Unlike most Malaysians with Anglophile tutelage, Latiff was educated at the Hochschule fur Bildende Kunste, Berlin; and then Atelier La Courier-Frelaut, Paris; and Pratt Institute, New York. His early award was 2nd Prize (Graphic) in the Salon Malaysia in 1968. In literature, he was awarded the SEA Write Award in Bangkok in 1984, the National Literary Award in 1984 and 1986, and the Malaysian Government literary prize from 1972 to 1976. He was a Creative Fellow at Universiti Sains Malaysia (1977) and a guest writer at the Dewan Bahasa dan Pustaka (1988).



ABDUL LATIFF MOHIDIN

b. 1941

Red Wetlands, 2002

signed (verso)

oil on canvas

92 x 122cm

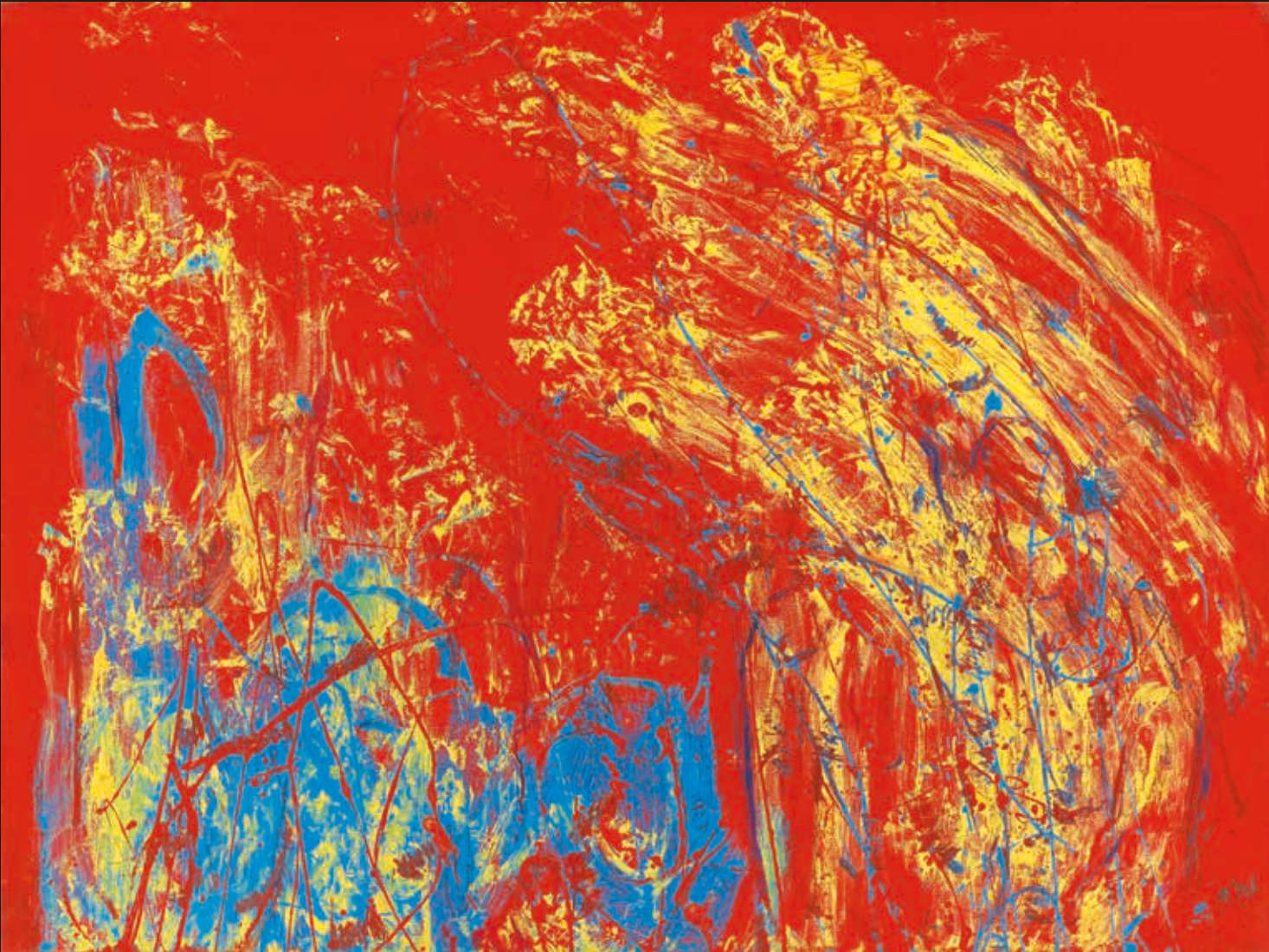
PROVENANCE

Private collection, Kuala Lumpur

RM 220,000 – 400,000

Who would have thought the wetlands mostly associated with swamps, marshes and bogs could manifest in a tapestry of orangey reds with splurges of yellowy sheens and an overlapping spray of iridescent blue in the left bottom diagonal. What's behind this happy outburst dominated by a fiery bright red. This 2002 aberrant work comes smacked into Latiff's more diaristic Voyage phase of exotic places and poetry allusions spanning between 2001 to 2008 but with the compositions going back even to the ancient past. Or pertinently reminiscent more of his earlier *Rimba Series* during the second half of the 1990s or his *Rawa-Rawa* (Marshlands) book of poems in 1992. Whatever, such manifestations of wetlands often regarded as the kidney of the landscape, can only bode well in keeping the biodiversity and mitigating climate change. How underrated that such ecological balance is integral in the long run to human survival.

Latiff Mohidin's international profile took a quantum leap with the landmark Pago-Pago (1960-1969) exhibition at the prestigious Centre Pompidou in Paris on Feb 28 - May 28, 2018. Regarded as a national treasure for his contributions in paint, sculptures and in letters (poetry), Latiff made history when accorded his second Retrospective (Latiff Mohidin 60 Years) by the National Art Gallery, Kuala Lumpur, in 2012-2013. His tutelage did not come with the British yellow-brick-road tradition, but in the Hochschule fur Bildende Kunste, Berlin; Atelier La Courier-Frelaut, Paris; and Pratt Institute, New York. His main art award was 2nd Prize (Graphic) in the Salon Malaysia in 1968. He is a literary giant, having won the SEA Write Award in Bangkok in 1984, the National Literary Award in 1984 and 1986, and the Malaysian Government literary prize from 1972 to 1976. He was a Creative Fellow at Universiti Sains Malaysia (1977) and a guest writer at the Dewan Bahasa dan Pustaka (1988).



YUSOF GHANI

b. 1950

Siri Tari – Untitled No. 3, 1991

signed and dated (verso)

mixed media on canvas

121 x 146cm

PROVENANCE

Private collection, Kuala Lumpur

RM 100,000 – 200,000

How many figures do you see, and what are they doing? This *Tari Series* from the second tranche betrays a more static demeanour as can be gleaned from the more glacial strokes and sinuous lumps of undefined forms like locked in some form of entanglement. The figures are clustered in the centre facing viewer, while a passage on the left stands forlorn. Yusof Ghani's figures, erstwhile camouflaged and bandaged, were accentuated in subdued and contrasting tones, exuding a certain tension. Yusof Ghani's incipient *Tari* starting in 1983 when studying in Catholic University, culminated in his solo exhibition at GaleriCitra, Kuala Lumpur, in 1989.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak*, *Kuda*, and *Cenderawasih*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.



YUSOF GHANI

b. 1950

Siri Topeng II Panji-Panji, 1992

signed (verso)
 mixed media on canvas
 153 x 183cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Yusof Ghani Siri Tari & Topeng,
 Rusli Hashim Fine Art, 1996, p.80

RM 70,000 – 100,000

In the *Topeng* series, Yusof Ghani draws attention to the ceremonial traditional masks from the indigenous communities from Sarawak, as a return to his own cultural heritage. The artist paints images of masks as a symbolic reflection of his inner state of mind, using each mask as a visual language to express emotion. The masks also serve as a visual commentary on his analysis of the people around him, as they adopt different personas based on the social context. In *Siri Topeng II Panji Panji*, the artist arranges rows of striking masks to form the image of a flag, transforming individual expressions into a powerful communal symbol.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari, Topeng, Wayang, Hijau, Segerak, Biring, Wajah, Ombak, Kuda*, and *Cenderawasih*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.



KHALIL IBRAHIM

b. 1934 - 2018

Vivacity Series, 2008

signed and dated (lower right)

acrylic on canvas

102 x 102cm

PROVENANCE

Private collection, Selangor

RM 100,000 – 150,000

It is easy to assume that the darker tones used by Khalil Ibrahim in his *Vivacity Series* suggest the dimming light of dusk in large square format. It follows his trademark theme of fishermen (sometimes women, as in the *Canangsari Series*) on the beach. With the shadowy standing figures busy sorting out the nets as well as fishes caught for the day, the visual rapture is the colour contrast and accentuation of forms. The spectral blue allows for a play of light. The main figure is a seated lithe form at the bottom diagonal, presumably female, though feminine forms are discernible among the standing figures. It's a sinuous visual delight capturing the understated rhythms of movement. It is a unique and rare masterpiece of absolute quality.

Khalil Ibrahim is a consummate virtuoso in paint. The faith of the Pahang State scholarship for him to study Art (National Diploma of Design in Fine Arts) at St. Martin's School of Art in London is not misplaced. Yet he was not bound by any contractual stipulation and became a fulltime artist on his return in September 1966. Acrylic, oil, watercolours, pastel, batik and ink on paper from his reams of copious sketches with his Montel pen. His left hand never stopped painting until a stroke in 2012. He celebrated 50 years of painting in the exhibition, *A Continued Dialogue*, at Galeri Petronas, Kuala Lumpur, in 2004. He was a co-founder of the Malaysian Watercolour Society, and had served as a vice-president.



83

NORMA ABBAS

b. 1951

Special Bonding, 2016

signed and dated (lower left)

mixed media on canvas

91 x 91cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 40,000

Norma Abbas has in the last one-and-a-half decades dramatically expanded her repertoire. With a title like *Special Bonding*, those used to her fetching figurations would have expected well-endowed female figures, long curling eyelashes, pouty lips with the odd feline or two thrown in. Now, it's a more fragmentary melange of this and that: spools of abstract patterns, scrawlings, a crysanthemum or is it a sunflower, plain five fingers signifying the Hand of Fatima or Hamza for symbolic aura, and yes, the full-blooded lips are still there, as are her vibrant colours, if not more so. These objects help relate to the emotional thrust of her work on relationships with family and friends. Less figurations mean less caricaturist for one dubbed a Female Daumier for her satirical turns, irreverent and whimsical.

Norma Abbas has been a fulltime artist since 1987. Educated in public schools in London, she returned and eventually did her Pre-Diploma Foundation Studies at the Mara Institute of Technology before furthering her studies back in England – BA in Printed / Woven Textiles at the Manchester Polytechnic of Art, England and MA in Autographics Printmaking at the Chelsea School of Art. Her recent solos included *A Colourful Journey* (Bank Negara Museum and Art Gallery), *Coded Diaries* and *Super Special Ones* at Wei-Ling Gallery.



ZULKIFLI YUSOFF

b. 1962

Talak Tiga, 1999

signed and dated (lower right)
oil on canvas
40 x 36cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,000

A multifaceted artist, Zulkifli Yusoff has explored a range of mediums, including painting, sculpture, and installation art. Shaped by the events of his time, his compositions reflect his bold experimentation with forms, highlighted with black lines that add to the visual impression.

Zulkifli won the topmost Grand Minister's Prize in the Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. He won the Major Award in the Bakat Muda Sezaman in 1988 and jointly in 1989. He had taken part in the Venice Biennale twice, in 1997 under the 'Modernities And Memories: Recent Works From The Islamic World', and then again in 2019. He taught at the Universiti ITM and Universiti Pendidikan Sultan Idris in Tanjung Malim, which won him the National Academy Award (Visual Art) in 2007. His credentials were the Masters at Manchester Polytechnic in England (1991) and Diploma at the Mara Institute of Technology (1989). He was selected for the 1st Asia-Pacific Triennial of Art in Brisbane in 1993, the Seychelles Biennale 1992, and Singapore Biennale 2013.



ZULKIFLI YUSOFF

b. 1962

Ahmad Series, 1996

signed and dated (lower left)
mixed media on paper
74 x 48cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 7,000

By employing stylised forms made up of bold, overlapping shapes and expressive gestures, Zulkifli's compositions capture the intricacies of a constantly evolving world. His animated and engaging monochrome images are depicted with shadow and light. Offering a fresh look at abstracted shapes, the twisting forms are imbued with a sense of life.

Zulkifli won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. In 1992, he landed Malaysia's biggest art award when won the Grand Minister's Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. There was a time when he concentrated on his educator's role at the Universiti Pendidikan Sultan Idris in Tanjung Malim, and his educational credentials and his artist's accomplishments won him the National Academy Award (Visual Art) in 2007. He did his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology, Shah Alam (1989), and then studied at the Manchester Polytechnic in England for his Masters (1991). It is his selection for prestigious international events that raises his profile. 1) The 1997 Venice Biennale under the fringe Modernities and Memories: Recent Works from the Islamic World, Venice Biennale; 2) 1st Asia Pacific Triennial of Art in Brisbane in 1993; 3) Singapore Biennale 2013; 4) Rukunegara 2: VOICE Theo Art Projects, Art Stage Singapore, 2013; 5) Seychelles Biennale 1992; apart from solos: 6) Writing Power, National University of Singapore, 2011. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. At home, eye-catching solos: The Power, NN Gallery, Kuala Lumpur, 1996; Brave New Art, The Art Gallery Penang, 1996; Powerful Dialogue, The Art Gallery Penang, 2000; Icons, Wei-Ling Gallery, Kuala Lumpur, 2008; and Negara Ku, National Art Gallery Malaysia, 2010, advance his cause further.



86

ANTHONIE CHONG

b. 1971

Untitled, 1990s

oil on canvas
61 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Depicting the striking features of a man, this compelling portrait is painted with expressive brushwork. Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series – *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.



SAMSUDIN WAHAB

b. 1984

*Mimpi Tentang Duyung:
Mimpi Tentang Untung, 2024*

signed and dated (lower right)
oil on canvas
153 x 153cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

Fisherman dream of a big prized catch from the sea as a way to instant riches. Imagine the discovery of a duyung, a mermaid in this case instead of a sea cow. The titular line in Samsudin Wahab's work was taken from the song, *Impian Seorang Nelayan*, composed by Dato' M. Nasir and sung by the band Kembara. Samsudin could relate to it as he saw how tough a life his father led as a farmer-fisherman in Perak. Nothing like a good catch from a sea outing in the South China Sea rather than *berangan-angan* (dreaming) of catching the folkloric mermaid, a futile make-belief akin to the Mat Jenin fable.

Samsudin Wahab, popularly known as Buden, first emerged in 2008 as a resident-artist at HOM, and began establishing himself as a multimedia artist with strong socio-political thrusts in his works. The next year, he won the Malaysian Emerging Artist Award and was chosen as resident-artist at the reputed Rimbun Dahan. In 2010, he held an artist's residency in India under the aegis of Khazanah Nasional, and he was given a six-month fellowship by Jaafar Ismail's Fergana Art in 2015. Samsudin won the Juror's Award of the Young Contemporary Artists competition in 2013, before clinching the coveted Major Award in 2019. Other awards included 2nd Prize in Goethe Institut's Salon Meets Art (2007), and a Consolation Prize in the Tanjong Heritage competition (2005). He received his BFA, majoring in Printmaking at the Mara Institute of Technology and a Diploma at its Seri Iskandar campus in 2002-2005. He co-founded the printmaking collective, Cetak Kolektif, and was a member of Sebiji Padi Studio and SO Sound, under which he did several art performances.



88

GAN CHIN LEE

b. 1977

City Tales IV, 2015–2016

oil on linen
122 x 86.4cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

The *City Tales* series stems from Gan Chin Lee's conviction that inner-city "anxiety, restlessness and hardship" are best captured through heightened perspective and saturated colour. In *IV*, that unease materialises as architectural fragments that both guide and obstruct, suggesting the psychic partitions of contemporary urbanism.

Here Gan borrows the flattened perspective of Japanese ukiyo-e and the bold outlines of Chinese New Year woodcuts "to reflect the deformity of public social issues with a dash of humour."

Lemon-yellow partitions slice the scene into a maze with portals, while cartoon shoe-prints hover above each doorway. Trained at Beijing's Central Academy of Fine Arts, Gan is known for staging multicultural crowds in shared yet disconnected spaces. Here he takes a bend towards surrealism, focusing on this touristic wanderer who has both hands eagerly clutching a phone, navigating structures that both guide and imprison.



ROMLI MAHMUD

Batik And Kimono Series,
1988/1989

acrylic on canvas
172 x 121cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

The *Batik And Kimono Series* was produced in the era of Tun Dr. Mahathir's Look East Policy, whereby the initiative considers the best practices from East Asian countries. These include the work attitude and ethical values of the Japanese, who placed a strong emphasis on discipline, diligence, and creativity across all job sectors. This work delves into the theme of femininity, drawing a cultural comparison between Malaysian society and the refined self-presentation of Japanese women. Through this juxtaposition, the artwork reflects on the issues about identity, empowerment, and the various ways femininity is expressed and valued across different cultures.

Romli Mahmud graduated with a Fine Arts Degree from the MARA Institute of Technology, Shah Alam and later obtained a Master of Fine Arts and Design from the Bandung Institute of Technology in Indonesia.



NOOR MAHNUN MOHAMED

b. 1964

Spiral, 2015

signed and dated (lower right)
graphite and watercolour on paper
28 x 76cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 13,000

Spiral reveals Noor Mahnun's deep appreciation of geometric forms, showcasing an exquisite arrangement of patterns composed in a tile-like manner. Rendered in an elegant palette of monochrome shades, the composition draws the viewer into its refined symmetry and balanced design. The intricate details throughout the work reflect the artist's patience and focus in highlighting the beauty of small creatures, such as the snail and the calm rhythm of geometric patterns.

Noor Mahnun Mohamed also known as Anum participated in a yearlong Malaysia-Australia Visual Arts Residency in 2000 and produced works which were then exhibited at Rimbun Dahan the following year. Besides making art, she held the position of Visual Arts Residency Manager at Rimbun Dahan for a few years. The artist returned to Malaysia at the end of 1997 having spent seven years studying for her Bachelor's and Master's degrees in Fine Arts at the Hochschule für Bildende Künste, Braunschweig, Germany (1989-1996), and exhibiting broadly in Europe. She was also awarded the Italian Government Scholarship to study printmaking at the International School of Print and Graphic Il Bisonte, Florence in 2003. The artist's solo exhibition titled *Disco Lombok Still Life* was held at The Edge Galerie in 2017. Her works transcend the conventions of still life, figurative and landscape painting, inspired by the Old Masters of the European tradition. Her first solo presentation in Singapore is held at Yeo Workshop from May to August 2025.



91

YEE I-LANN

b. 1971

Dear Cousin Letter #1, 2012

Batik on silk cloth
156 x 95cm

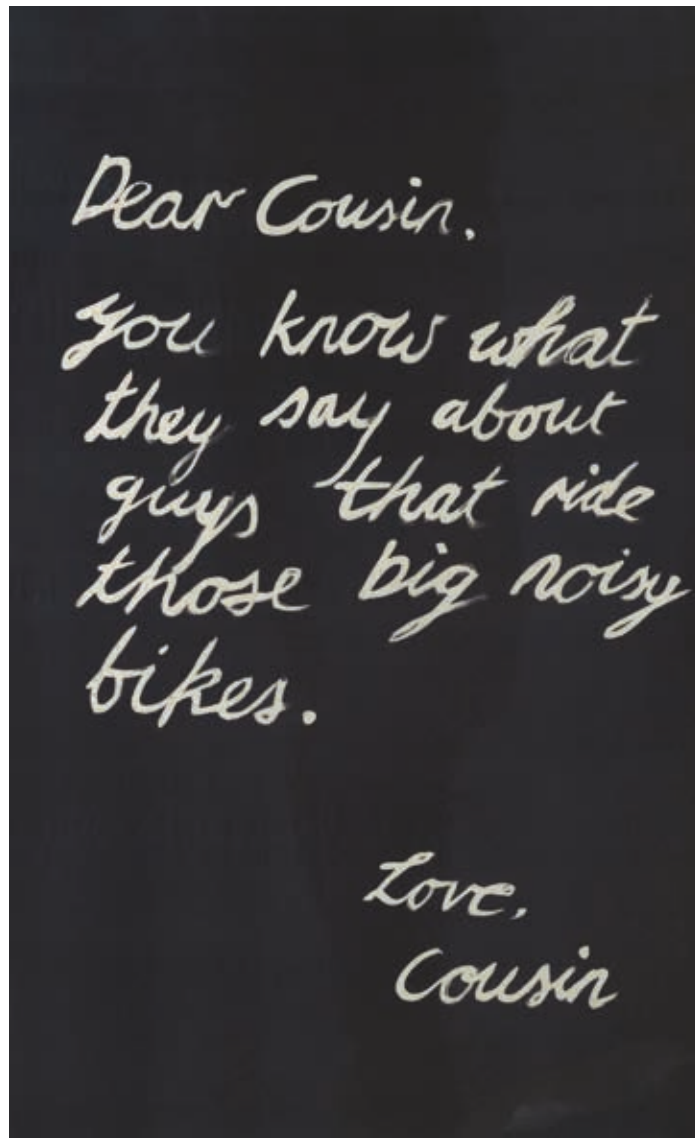
PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Yee I-Lann: the sun will rise in the east,
RogueArt, 2023, p.82

RM 25,000 – 40,000



You know what they say about guys that ride those big noisy bikes? They probably have small willies and have a need to overcompensate! The artist experiments with batik, a medium that is linked to officialdom. In *Dear Cousin Letter #1*, Yee I-Lann used batik in a contemporary manner (non-pictorial and text based), breaking away with the conventional uses of batik in art.

Yee I-Lann is a prominent contemporary artist known for her work in photomedia. In 2025, she won the 12th Enku Grand Award, awarded by the Gifu Prefecture of Japan. In 2024, she was awarded the ANTEPRIMA x CHAT Contemporary Textile Art Prize 2024. Her works was presented by Silverlens at Art Basel 2022 in the Feature and Unlimited sectors.

Yee I-Lann received her BA in Visual Arts from the University of South Australia in 1992. Her solo exhibitions include Mansau-Ansau, Singapore Art Museum (2025), At the Roof of the Mouth, Silverlens, New York (2022), Through Rose-Coloured Glasses, North Park Center, Dallas (2019); Like the Banana Tree At The Gate, MSAC Gallery, Taipei (2016); Yee I-Lann: Picturing Power, Tyler Rollins Fine Art, New York (2014); Fluid World, Contemporary Art Centre of South Australia (2011); Boogeyman, Black Box, MAP, Kuala Lumpur (2010). She has also participated in many group exhibitions across the globe which include 2020 Asia Project – Looking for Another Family, National Museum of Modern and Contemporary Art, Korea (2020); Asian Art Biennial: The Strangers from beyond the Mountain and the Sea, National Taiwan Museum of Fine Arts, Taichung City, Taiwan (2019). Her works are held in important public collections such as Minneapolis Institute of Art, USA; National Art Gallery, Malaysia; Queensland Art Gallery, Australia and National Gallery of Victoria, Melbourne, Australia. Her solo exhibition Borneo Heart was held at Sabah International Convention Centre and was also showcased at Art Basel's OVR: Portals (2021).

TAN TONG

b. 1942 - 2013

Summer Symphony, 2003

signed and dated (verso)
 mixed media on canvas
 120 x 100cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 40,000

This is a reiteration of Tan Tong's Balletscape of the early 1990s after a reinvigorating re-visiting of Paris, with the drawn couple in serene aura in a pas de deux taking up one-and-a-half space in the eight-panelled composition and with the Eiffel Tower, the symbol of France, in the backdrop. One of the ballerina's legs is curled up backwards balanced by a pirouette while the male dancer just holds on to her upraised toes. One can imagine a more topical Edith Piaf's *La Vie en rose* (Life in Pink) instead of perhaps Tchaikovsky's *Swan Lake*. As one enthralled by everything Picasso, Tan Tong could well image Picasso's wife, Olga, going through the choreography.

Tan Tong, a Frenchman bottled in a Chinaman body, not only studied European art but French literature, and French words tripped out of his mouth like gravy. His first solo came at the Foyer des Artistes Galerie, Montparnasse, Paris, in 1967. The peak of his long career that saw 17 solos was his Retrospective given by Soka Gakkai Malaysia (SGM) called *Homage To Tan Tong: His Life And Times*, from Dec 17, 2011 to Jan 1, 2012, on the heels of a major exhibition, *Homage To Picasso*, also hosted by SGM, in 2006. Tan Tong was given a French Government scholarship to study at the Ecole Nationale Supérieure des Beaux Arts (ENSBA), Paris, in 1964-1969, and he graduated with a double diploma (Painting and Drawing) in 1974 and 1975. In 1974, he won the Fondation Rocheron Award at ENSBA. He won the Consolation Prize for Painting at the Salon Malaysia at the National Art Gallery in 1991. Tan Tong taught at the Malaysian Institute of Art in Kuala Lumpur for 26 years, retiring as Head of the Department of Art and Design in 2002.



RAPHAEL SCOTT AHBENG b. 1939 - 2019 ---

Drawing from natural elements, Raphael Scott Ahbeng transforms his impressions of the surrounding landscape into remarkable explorations of gestures and colour. Raphael constructs radiant scenes composed of lyrical forms inspired by the forests, complemented with elaborate patterns and rich colours. His paintings evoke the memories and sensations of being in nature.

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng painted on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the Bath Academy of Fine Art in England (1964-1967). He also took up Drama in London in 1973 under a Sarawak Government scholarship. His awards include 1st Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. A Bidayuh, RSA, as he is sometimes known, is an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer.

93

RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Bloom Time In The Valley, 2009

signed and dated (lower right)

acrylic on canvas

60 x 90cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



94

RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Sarawak Heritage, 2010

signed and dated (lower right)

acrylic on canvas

58.5 x 87.5cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



95

RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Good Trees, 2012

signed and dated (lower right)

acrylic on canvas

122 x 122cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



96

RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Bidi Hills, Sarawak, 2010

signed and dated (lower right)

acrylic on canvas

121 x 121cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



97

SANIP LASMAN

b. 1937

Breaking Boundaries, 1997

signed and dated (lower right)

acrylic on canvas

98 x 119cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 5,000

In the artwork, dynamic shapes and tranquil colours are rendered with varied brushstrokes, producing a contemplative quality. Sanip is a veteran artist who has painted for over 60 years. He completed his studies at the Nanyang Academy of Fine Arts in Singapore in 1961. His is a lifelong devotion to landscape with series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



98

SOH BOON KIONG

b. 1966

Untitled, 2009

signed and dated (top right)

acrylic on canvas

44 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Soh Boon Kiong is a celebrated artist renowned for his captivating abstract works. His art carries a poetic and musical quality, drawing inspiration from the natural world, the shifting seasons, Chinese calligraphy, and classical music. His graceful compositions embody a sense of hope and resilience, echoing the enduring spirit of human history and civilisation.

Soh Boon Kiong studied in Paris, France from 1988 to 1993. Through his studies at Beaux – Arts de Paris, France, he embraced the western way of making and looking at paintings. He was invited as Artist in Residence of University of Malaya from 2010 to 2014. His major solo exhibitions include Alliance Française, Kuala Lumpur, Malaysia (2022), Beirut Art Fair, Lebanon (2018), Institut Français de Maurice, Mauritius (2017), and Formosa Art Show, Taipei, Taiwan (2015). Since his first solo exhibition in 1990 at Empress Place Museum in Singapore, Soh has held numerous solo exhibitions in galleries, museums, and art fairs from Malaysia to New Zealand, Japan, Italy, Taiwan, Mauritius and Lebanon. His recent solo was held at Askeri Gallery, Moscow, Russia from November 2024 to January 2025.



99

DATO' MOHD YUSOF AHMAD

b. 1951

Mausoleum; Twin Foliage,
2013; 2014

signed and dated (lower right)
mixed media on paper
29 x 41cm; 40 x 58cm, set of 2

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

The exquisite artworks of Dato' Mohd Yusof Ahmad are distinctive for their use of calming colours and rhythmic shapes that evoke a sense of movement and emotion. His use of pastel shades elicits a sense of tranquillity, gently drawing the viewer into a serene and contemplative space.

Dato' Mohd Yusof Ahmad has participated in notable exhibitions including Tampannya Budi (2009) and Work After Work (2011) at the National Art Gallery, and Kalam II (2011) and Earth (2012) at Galeri Puncak, Shah Alam. His solo exhibition Un Viaggio Con Colori was held at University Malaya Art Gallery in 2014.



100

ISMAIL LATIFF

b. 1955

Batu Sangkar... Belangkas Malam
No. 02, 2021

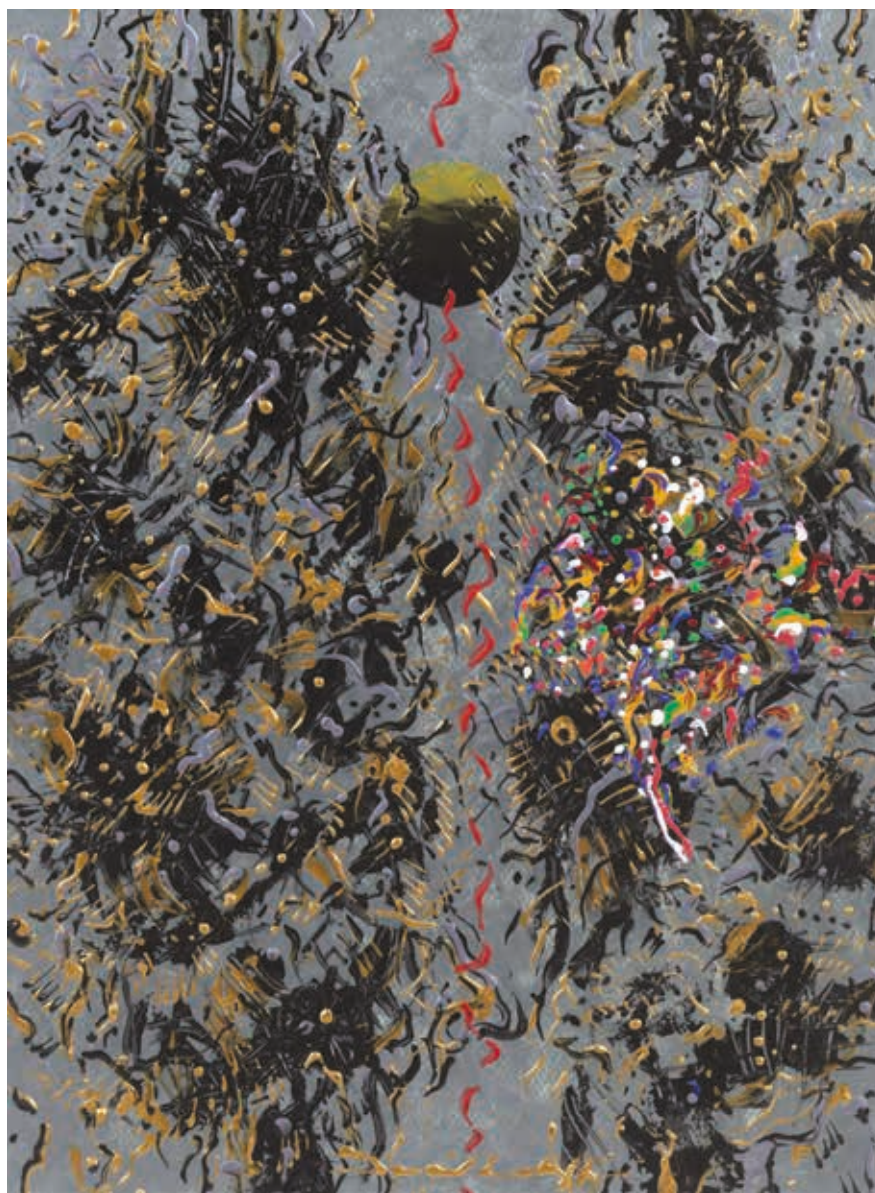
signed (lower center)
acrylic on paper
48 x 36cm

PROVENANCE

Private collection, Selangor

RM 2,200 – 4,000

Recognised for his distinctive style marked by a dreamlike ambience, Ismail Latiff sought to express the beauty and harmony of the natural world. Ismail Latiff graduated with a Diploma in Art and Design from Mara Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by 5 others such as Nine Years with Art Salon, Kuala Lumpur (1993), Magic In The Sky, Kuala Lumpur (2005) and Come Fly With Me, Kuala Lumpur (2008). He participated in a group exhibition titled The Prayer organised by NN Gallery in 2012 and his work was featured at the Affordable Art Fair, Singapore in 2014. Ismail's collectors include individuals, corporations, galleries, national and international museums.



101

AJIM JUXTA

b. 1983

Tugu: Gelap Misteri, 2017

signed and dated (lower left)
mixed media on canvas
183 x 152cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Ajim Juxta, trained as an architect before pivoting to art, a background that undergirds the lattice-like scaffolds and skeletal “monuments” that populate his canvases. *Tugu: Gelap Misteri* (2017) belongs to the TUGU/ UGUT cycle, paintings that re-imagine monuments (tugu) as dystopian ruins conceived just after the artist won Khazanah Nasional’s ACME Studio London residency. The subtitle, “Dark Mystery”, nods to what one critic called Ajim’s “grey worlds of skeletal structure and storm-cloud atmosphere.”

Across the charcoal ground, tangled white and ochre lines evoke collapsed scaffolding, while smoky impasto blooms rise like blast debris. A faint central axis hints at a toppled obelisk, paying tribute to Joseph Cornell’s box-assemblages, whose enigmatic galaxies Ajim has long admired. In *Tugu: Gelap Misteri*, Ajim compresses architecture, archaeology and apocalyptic myth into a single, turbulent field; an elegy for edifices both national and personal, where every utopia casts a long shadow of its own.



102

ISA ISHAK

b. 1995

Anonymous, 2022

signed and dated (verso)

oil on canvas

92 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000

Isa Ishak is an up-and-coming young artist whose expressive works explore themes of belonging, struggle, and conflict. The artist's mentors include painters Suhaidi Razi and Fauzulyusri. In *Anonymous*, Isa employs muted pastel shades, textures, and gestural marks to convey movement and harmony.

Isa Ishak graduated in 2018 with an honour's degree in Fine Art from UiTM, Shah Alam. His first solo exhibition titled *Kisah Isa Ishak* was held at Zhan Art Space in 2021. Since 2016, Isa has exhibited in over 30 group shows. He was one of the finalists for the 2016 UOB Painting of the Year, as well as a finalist for the 2019 MEA Award. He had also participated in *Redah*, a Duo exhibition by Aiman Aisamuddin & Isa Ishak organised by Hom Art Trans in 2020.



103

FAIZAL SUHIF

b. 1984

Tanah Merah, 2019

signed and dated (verso)
mixed media on canvas
92 x 122cm

PROVENANCE

Private collection, Selangor

RM 3,800 – 6,800

The abstract paintings of Faizal Suhif translate his impressions of the soil and earth. His paintings express a tranquil peace through the spontaneous effects on canvas. Faizal Suhif obtained a Masters in Fine Art from UiTM, Shah Alam, Selangor in 2013. His solo exhibitions include Microscopia (2020), Visual Poetry (2017), Hidden Treasures Of A Natural World (2016), Stories From The Soil (2014) and Silent Diary (2012). He has won numerous awards such as the Excellent Master Award UiTM, an Honourable Mention for NBC International Silkscreen Print Biennial Exhibition (2007) and the 2015 UOB Painting of The Year (Bronze Award). Since 2004, Faizal has been participating in exhibitions in Malaysia, Bangladesh, Japan, Germany, Singapore, Indonesia, and Turkey. He participated in the Go Block Residency project at USM Penang (2023).





FAUZULYUSRI b.1974

Fauzulyusri's expressive paintings are characterised by instinctive scribbles, mark makings, and unique shapes conveyed freely on canvas. His works reveal an imaginative interplay of texture and colour, emphasizing natural forms and richly layered surfaces. Drawing inspiration from his everyday environment and life observations, he experimented with various media to create mesmerising semi-abstract compositions.

Fauzulyusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solo exhibitions have included Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Play, Raw, Coreng, Guris, and Whiteground. He received the Incentive Award in Galeri Shah Alam's Open Show in 2000, and Special Mentions in the Young Contemporary Artists (BMS) and Kijang Awards competitions in 2002 and 2004 respectively. His solo exhibition titled Batu was held at Taksu Kuala Lumpur in 2023.

104

FAUZULYUSRI

b. 1974

Teroka - Perang, 2020

signed and dated (recto)

acrylic and mixed media on canvas

91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000



105

FAUZULYUSRI

b. 1974

Saing, 2018

signed and dated (recto)

acrylic on canvas

153 x 153cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 13,000



106

FAUZULYUSRI

b. 1974

Cage No. 11, 2003

signed and dated (lower right)

oil on canvas

92 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



107

FAUZULYUSRI

b. 1974

The Soldier, 2006

signed and dated (lower right)

mixed media on canvas

107 x 92cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



108

FAUZULYUSRI

b. 1974

Mr. President, 2009

signed and dated (lower left)

mixed media on canvas

91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000



HIRZAQ HARRIS

b. 1987

Father, 2012

acrylic and bitumen on canvas
55 x 64cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Influenced by the designs of vintage stamps, Hirzaq's work weaves narratives inspired by diverse cultures and historical contexts. Characterised by refined lines and a timeless aesthetic, his paintings deliver compelling stories with clarity and impact. The artist draws inspiration from the aesthetics of traditional postage stamps that were created using the engraving technique. This influence is evident in his paintings, which are composed of finely rendered lines carefully created to replicate the precise effect of engraved images.

Hirzaq received his Diploma in Fine Art from UiTM Melaka, followed by B.A (Hons) in Fine Art (Sculpture) from UiTM Shah Alam. Hirzaq was the recipient of 10 Honourable Mention, MRCB Art Award from National Art Gallery Kuala Lumpur (2008), Grand Prize Winner (2D Hanging Display) of Nando's Art Competition (2009 and 2010), and 2nd Prize Winner of Maybank Art Competition (2010). Group exhibitions include Locals Only at Taksu Gallery KL, 2018, and Echoes Of Possibilities, at Core Design Gallery 2018. His solo exhibition The Beginning Of An End was held at Segaris Art Center in 2023.



110

HAZIQ SYAWAL

b. 1993

Dreaming And Getting II, 2018

acrylic, oil and collage on canvas
122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

Dreaming And Getting II presents an image of a youth in an engaging pose, fused with a myriad of visually dynamic collages in the background. Haziq Syawal received his bachelor's in fine art from Universiti Teknologi MARA (UiTM), in 2016. His solo exhibitions include *Frame-In-Frame*, G13 Gallery (2023), *Stills: Solo Exhibition* by Haziq Syawal, Segaris Art Centre (2021), and *Erratic Ride*, Galeri Prima (2019). He has participated in various group shows including *Turun Tanah*, Galeri Puteh (2022), *Petals of Nationalism*, Artas Galeri (2022), *Kawan*, Segaris Art Centre (2022).



YUKI THAM

b. 1992

*I Made A Promise;
A Promise To Myself, 2016*

signed and dated (lower left)
oil on canvas
148 x 260cm (diptych)

PROVENANCE

Private collection, Selangor

RM 9,000 – 15,000

Against a lambent ground of rose-grey vapour, Yuki Tham stages a mirrored encounter with herself: on the left, a lifted little finger proposes the familiar childhood “pinky promise”; on the right, its doppelganger hesitates, poised to accept. The muted palette and velvety glazing recall salon portraiture, yet the diptych’s split staging feels closer to a smartphone selfie mirror or video game split-screen. The downward-cast gaze of the subject withholds direct address, redirecting attention to the charged space between the canvases where the vow remains unfinished.

The work inaugurated a sequence of self-reflective portraits developed in Tham’s debut solo exhibition *Beauty Behind The Madness* (2017) and later in *Heart And Mind, Realigned* (2020), where she continued to probe “choices not yet spoken aloud” through doubled or fragmented figures. Viewed through this lens, *I Made a Promise’s* true point of tension is the narrow gap between the panels: the suspended gesture that leaves no resolution for both viewer and subject.



112

YUKI THAM

b. 1992

Behind The Veil – Longing, 2017

signed and dated (lower right)
oil on canvas
80 x 80cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Behind The Veil – Longing demonstrates Yuki's talent in capturing the human figure and ability to render different textures such as the delicate white veil. The effects of light and shadow enhance the feeling of airiness and emotion of the young lady. Her dreamy depictions of female figures explore the intricacies of the self.

Yuki Tham received her Diploma in Fine Arts from Dasein Academy Of Art in Kuala Lumpur in 2014. Her solo exhibitions include Heart And Mind, Realigned (2020) and Beauty Behind The Madness (2017). She has participated in many international art fairs including Art Moments Jakarta 2024, Art Central 2024, Art Expo Malaysia, Art Kaohsiung in Taiwan, etc. She also joined group exhibitions namely Victress Niche (2019), Human Being by F Klub at Ken Gallery (2019), etc. She won the Silver Award, UOB Painting of the Year, Emerging Artist Category in 2014.



113

RAIMI SANI

b. 1992

Hesitant, 2016

signed and dated (lower right)
oil on canvas
91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

A rising young artist, Raimi Sani is recognised for her skill in depicting human figures and the play of light on white fabric. In *Hesitant*, a young lady sits gently beside her bed, alongside the crisp white sheets that flow around her. A soft light filters into the room, illuminating the figure and the surfaces. For now, the subject remains in the sanctuary of a private space, taking time to reflect and come to terms with the true feelings within.

Raimi Sani received her Bachelor of Fine Art (Painting), at Mara University of Technology (Uitm) Shah Alam, Selangor. Her first solo exhibition, *White Knight* was held in 2017. She has exhibited in Art Expo Malaysia 2018, and Art Kaohsiung 2017. Notable group exhibitions include Art Show Publika; *Filling The Void: A Conversation Between Man And Space*; *Bintang 5, Volume II* (2018), *Figure In A Room with The F Klub* (2017), *Locals Only* with Taksu Gallery, Kuala Lumpur (2016), and *The Art People Gallery*, Klang.



VIKO ZHIJUNE

b. 1993

A Pot, A Table, And Me, 2018

signed and dated (lower right)

oil on canvas

84 x 71cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

In *A Pot, A Table, And Me*, Viko shows a figure standing in a room, with her back against the viewer. She employed a palette of neutral, creamy shades to render the effects of light and shadow on the figure and objects placed within the room. Capturing a fleeting moment of quiet reflection, the artist utilizes plants such as a pot of flowers (few withered on the floor) as a visual motif to express the mind's inner state.

Viko Zhijune graduated from Dasein Academy of Art, Kuala Lumpur in 2015. She won the second prize at the Tanjung Heritage National Art Competition in the oil painting category in 2014. Her group exhibitions include 3M Studio showcase, Hom Art Trans (2021), Drift, Suma Orientalis (2019), Longing Memories, Hom Art Trans (2017), and We Are 5, Artemis Art (2017).



FAWWAZ SUKRI

b. 1987

Riceland Street, 2017

signed and dated (lower right)
acrylic on canvas
183 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,500 – 15,000

Fawwaz Sukri's vintage comic pop inspired creations draw inspiration from his daily surroundings. Paintings such as *Riceland Street* are set in a dark and mysterious alleyway, imbued with a cinematic quality and ambience. The fast-food advertisement aptly describes current society's preference for instant gratification in life, be it in the voracious consumption of food, lifestyle, entertainment, products, and relationships. These works reflect his distinctive style using bright colours fused with animated characters known for delivering social commentary of our complex surrounding world.

Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called Saturday Matinee, and he followed up with a two-man show called Narration with Indonesia's Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Lendu, Malacca (2008), both times winning the Vice-Chancellor's Award. He was represented in Art Expo Malaysia 2014 and 2017, besides Art Kaohsiung (Taiwan) 2016 and 2017. His second solo exhibition Life is Wonderful was held at Nadine Fine Art in 2019. His solo presentation in CIMB Artober received good response.



SHAFIQ NORDIN

b. 1989

Riceland Teori Monyet, 2014

signed and dated (lower right)
mixed media on jute
152 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Shafiq Nordin has said he wants viewers to “guess the meaning behind the chaos”, inviting them to decode a field where political caricature, environmental anxiety and internet meme culture collide.

In *Riceland Teori Monyet*, Shafiq Nordin assembles a phantasmagoria of figures, motifs, and textures that sit somewhere between social critique and visual overdrive. A simian-headed character — part cartoon villain, part cultural pastiche — takes centre stage, ringed by predatory flora, weaponised mushrooms, and a moon retrofitted with surveillance goggles. The title yokes “Riceland” (an allusion to the paddy-field economies of rural Malaysia) to teori monyet, a colloquial phrase for half-baked conspiracy, suggesting a grotesque circus of resource extraction, misinformation and the monkey mind.



DONALD ABRAHAM

b. 1974

Cartoon And Stuff, 2013

signed and dated (lower right)
acrylic on canvas
122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 5,000

Donald Abraham is known for visually engaging works that are recognisable for its style and influence from graffiti. Colourful fantastical creatures and cartoons spread around the canvas. Multiple configurations are carefully balanced in joyful colours and defined outlines within a grid like structure.

A self-trained artist, Donald Abraham started his artistic journey through street art. His passion for street culture such as skateboarding and hip-hop music is depicted through his paintings. His murals can be viewed in public spaces such as Publika and Damansara Uptown. He uses the graffiti tag "Yak Yak", which symbolises the sound of a free bird. Hailing from the Kadazan-Tatana community, Donald Abraham moved to Kuala Lumpur in 2001. He has participated in numerous group exhibitions namely *Hidup Bersama: Malaysia@55* at Balai Seni Menara Maybank in 2018, *Street Art Exhibition* at Valette Gallery in 2016, and at *Interpr8* Kuala Lumpur.



STEPHEN MENON

b. 1972

In The Year Of The Dragon, 2012

signed and dated (lower right)

screenprint in black on printed poster paper

74 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Stephen Menon delves into a wide range of themes in his artwork, drawing inspiration from social and environmental concerns. Stephen Menon graduated with a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993. He majored in printmaking and minored in painting and drawing. A pivotal moment in Stephen's artistic development occurred when he started exploring screen printing, innovating techniques that challenged and pushed the limits of conventional printmaking.

Working on a myriad of themes for his works from socio-political, satires and spirituality, Stephen's works were very well received and had won innumerable accolades both locally and internationally. His thought provoking and avant-garde prints are most talked about amongst the art elites and the most sought after in the auctions. Stephen was a resident artist at a local prestigious university (University of Malaya) and he has exhibited in numerous international shows. Stephen has received many international art awards which includes the Excellent Award, Portrait Society of America, USA, 2016, Honorable Mention International Portrait Competition – Portrait Society of America, 2016 and 2017, Honorable Mention ,International Printmaking and Paper Art Show 2018, Indonesia, Honorable Mention OnPaper Contest Printmaking, Spain 2019, Honorable Mention, 20th International Print Biennial Varna, Bulgaria 2019, Honorable Mention, and 7th NBC Meshtech Tokyo International Screen Print Biennial. He also won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007.



MEOR SAIFULAH LULAED

b. 1984

Agoraphobia, 2009

signed and dated (lower left)
mixed media on canvas
152 x 122cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Meor Saifulah explores different media to create imaginative pieces that blend human and animal features. Influenced by local traditions and proverbs, his artworks delve into contemporary issues and the socio-cultural dynamics of modern society.

Meor graduated with a Master of Fine Arts from Universiti Teknologi Mara (UiTM). He held a two-men show with Mahadi Ayob called *The Tale Of Two Cities*. He is featured in exhibitions such as *Young and New Part 3* at Hom Art Trans in 2009; *Uncut – Malaysian Art in Copenhagen* (Gallery Shambala, 2009), and is a finalist of the Malaysia Emerging Artist Award. He participated in *Young Guns 2016*, organised by Hom Art Trans.



120

NIK MOHD SHAHFIZ

b. 1993

The Master Of 2, 2017

signed and dated (lower left)

oil on canvas

80 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,200 – 5,500

Executed with swirling brushwork, *The Master Of 2* brings to life the forms of a figure riding a horse. The man looks like a historical figure who displays confidence and poise. Nik Mohd Shahfiz is one of the art Trio from the talented Nik brothers. He has his own distinctive style in conveying his message about humanity and how the world revolves around it.

Nik Mohd Shahfiz completed his Master in Fine Art & Technology, Faculty of Art & Design, Universiti Teknologi MARA in 2022. He had a two person show titled Unparalleled Eye Beyond Sight, 2017, and participated in group exhibitions in Malaysia and abroad. In 2016, he won First Runner Up Winner of Nando's Perify Your Art-Alive in 2014 and Second Runner Up of Nando's Art Initiative: Your Art Your Story in 2016. His recent solo exhibition dream+lander was held at Secret Fresh Gallery, Metro Manila, Philippines in 2023.



121

SAFAR ZIN

b. 1989

3.85, 2016

signed and dated (lower right)

mixed media on canvas

107 x 152cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,000

Safar Zin has participated in Versus Animal #1, an experimental exhibition that delves into the inhumane actions of individuals propelled by arrogance. In this striking piece, the artist employs bold and provocative imagery by depicting a cow wearing a graduation hat, accompanied with thoughtfully placed text. 'Dengan Kepujian' can be interpreted as well done, great achievement in academic.

Safar Zin received his degree in Fine Arts at Universiti Teknologi Mara. He has participated in Parallel Poem, Duo by Amy Nazira & Safar Zin (2017), Altruism, Galeri Prima (2017), Versus Animal #1, Hom Art Trans (2016).



122

FAIZAL RAMLI

Understanding 3, 2016

acrylic on canvas
122 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Frogs across the world are threatened by pollution, habitat loss and climate change. They play a pivotal role in preventing the spread of disease and damage of crops, by feeding on insects. In the 1970s, an infectious virus named Chytridiomycosis which led to the decline of 30% of the amphibian population was discovered. The cause of the virus includes rising temperatures. Global expansion of trade routes further exacerbated the transmission of the disease to native amphibians. Faizal graduated from UITM.

From the political context in Malaysia, 'frogs' refer to politicians who 'jump party' for their own political interests, selfish agendas, triggering political turmoil and instability of the country. Such dreadful act is grossly despicable.



123

LIM JOO SUN

b. 1951

Koi, 2015

signed and dated (lower right)

acrylic on canvas

91 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Lim Joo Sun composed a mesmerising image of koi fishes in a pond. We can almost feel the graceful movement of the fish as they swerve in the clear water. Koi fishes are associated with good fortune, abundance, positivity, and wealth. Its beautiful colours and lineage are what makes it special.



124

HAZIQ SYAWAL

b. 1993

A Dreamer; Still Life: Falcon,
2021

signed and dated (verso)
acrylic on jute
110 x 70cm; 70 x 55cm, set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

This set of two works reflect the artist's fascination with animal life beyond our daily environment, fused with a unique arrangement of nuanced colour framing in the background. Haziq Syawal received his bachelor's in fine art from Universiti Teknologi Mara (UiTM), in 2016. His solo exhibitions include *Frame-In-Frame*, G13 Gallery (2023), *Stills: Solo Exhibition by Haziq Syawal*, Segaris Art Centre (2021), and *Erratic Ride*, Galeri Prima (2019). He has participated in various group shows including *Turun Tanah*, Galeri Puteh (2022), *Petals of Nationalism*, Artas Galeri (2022), *Kawan*, Segaris Art Centre (2022).



125

HAZIQ SYAWAL

b. 1993

The Vehemence Tick, 2016

signed and dated (verso)
mixed media on canvas
60.5 x 60.5cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

In *The Vehemence Tick*, the artist's deep interest in still life is conveyed through the arrangement of nature inspired motifs and vegetable forms on canvas. Taking a closer look, the shape of Pikachu from Pokemon, a sandal, and a bee can be seen in the works.

Haziq Syawal received his bachelor's in fine art from Universiti Teknologi MARA (UiTM), in 2016. His solo exhibitions include Frame-In-Frame, G13 Gallery (2023), Stills: Solo Exhibition by Haziq Syawal, Segaris Art Centre (2021), and Erratic Ride, Galeri Prima, (2019). He has participated in various group shows including Turun Tanah, Galeri Puteh (2022), Petals of Nationalism, Artas Galeri (2022), Kawan, Segaris Art Centre (2022).



126

DAUD RAHIM

b. 1973

Kenangan Dan Nilai 3, 2021

signed (lower right)
mixed media on canvas
38 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000

Kenangan Dan Nilai 3 presents an assemblage of images derived from a reservoir of childhood memories. Reflected in a tile like manner are the games, tastes, flavours, and art of youth, vividly ignited through an arrangement of objects in candy colours. It is particularly nostalgic as these were games that were played by every child before the invention of mobile screens, ipads, and other electronic devices. The snacks are delicious.

Daud Rahim was formally trained as a sculptor. He held his first solo called Ruang at Darling Muse Gallery (now Nadine Fine Art) in 2007 followed up by Jiwa Hidup, using 600 pencils in 200 colours, at the Segaris Art Centre in September 2016. He graduated with a BFA (Hons) at the Universiti ITM and studied for his MFA at the Manchester Metropolitan University (2002).



127

YAP CHIN HOE

b. 1970

Natures Poem II, 2022

signed (lower right)
charcoal and acrylic on paper
58 x 73cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Yap Chin Hoe's meticulously composed arrangements of still life are testament of his skill in observing different textures. His paintings merge different elements such as a handmade vessel and antique bowl with plants, like the orchid. Dragonflies generally symbolize change, transformation, adaptability, and new beginnings. They are often associated with the ability to navigate life's challenges with grace and to see the deeper truths in situations. Different cultures and belief systems also ascribe specific meanings, such as good luck, and prosperity.

Yap Chin Hoe demonstrated his talent at an early age – before he graduated from the Malaysian Institute of Art in 1991, his work has netted him awards, and was displayed in 1990's Young Contemporary Artists Exhibition in Kuala Lumpur. In 2022, he had featured his works in *Reminiscence: Yap Chin Hoe & Tony Ng Duo Exhibition* held at Art WeMe Contemporary Gallery, KL.



128

IVAN LAM

b. 1975

Together Alone (Exhibition Print), 2011

signed (lower right)
print, edition 8 of 50
101.5 x 75cm

PROVENANCE

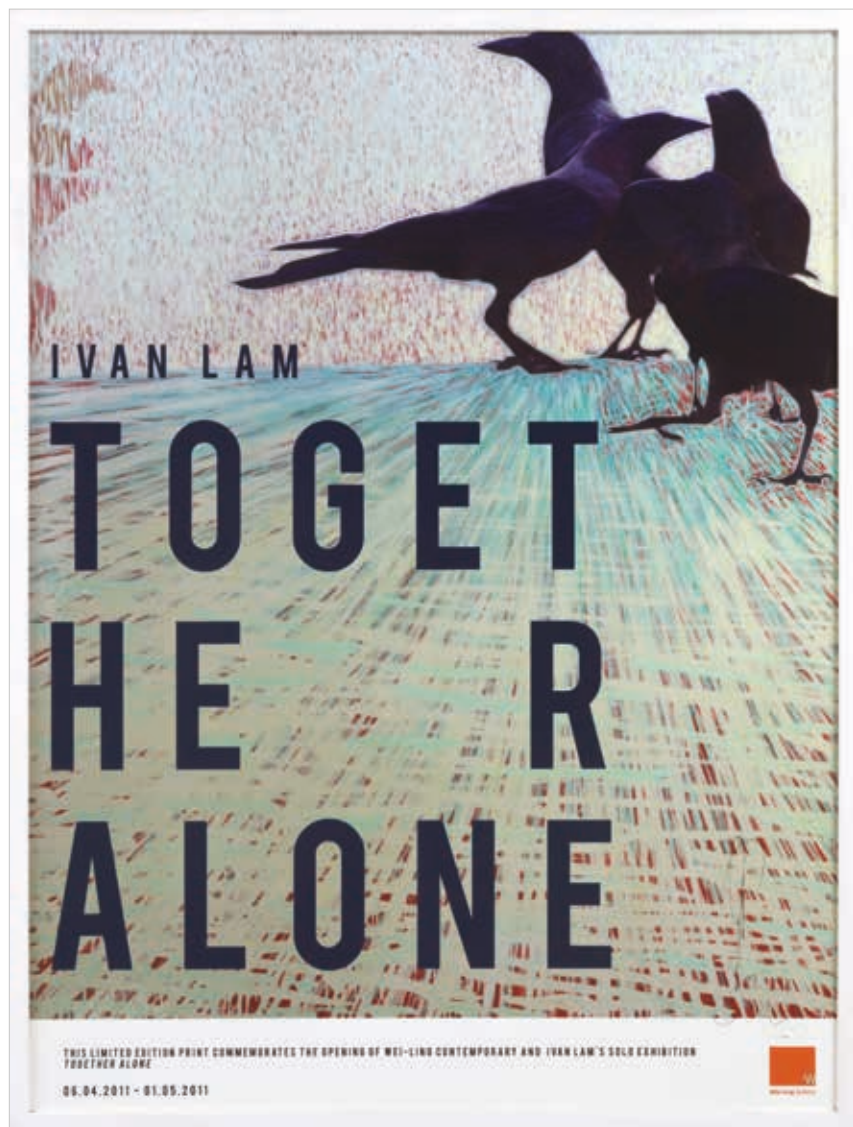
Private collection, Kuala Lumpur

RM 3,000 – 6,000

Ivan Lam's *Together Alone* (2011) was conceived as a billboard-scale provocation, then compressed to a print the viewer can hold. Issued in an edition of fifty to mark the opening of Wei-Ling Contemporary and Lam's solo exhibition of the same title, the sheet borrows the language of movie advertising only to undercut its promise of spectacle.

A group of crows perch across a flickering, code-like ground, while the title cleaves into two registers – "TOGETHER / ALONE" – forcing the eye to toggle between cohesion and fracture. The birds, urban scavengers more Hitchcock than Audubon, reprise Lam's earlier *Panorama* series (2007–2009), where billboards, buses and pedestrians floated through charged colour fields. Here, however, the vocabulary is pared back to stark silhouette and pixelated grid, compressing public space into data and leaving meaning to hover like static.

Lam has said the project sought to "stretch [his] work into another realm" by confronting viewers with scale, ambiguity and the slippery terrain between text and image. In that vein, *Together Alone* masquerades as a poster, winks like an advertisement and reflects the city's unease in its own fractured typography. Whether read as incisive commentary on metropolitan isolation or as stylised surface, the print stands as a concise record of Lam's ongoing exploration of connection and estrangement in the urban field.



129

DAMIEN HIRST

b. England, 1965

For The Love Of God (Believe),
2007

signed (lower right)
screenprint, edition 134 of 1700
32.5 x 24cm (sheet)

PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

"Absurd... all price tag, no meaning", thundered Robert Hughes when Damien Hirst unveiled his diamond-encrusted skull in 2007. Art historian Rudi Fuchs praised its "celestial" aura as "glory itself", a gaudy victory over decay. Even fellow artists weighed in: Grayson Perry deemed the skull "brilliant for its brazenness and for the debate it provoked". Few works have so neatly split the room or so clearly marked the rise of what detractors call "red-chip" art, where market spectacle rivals aesthetic intent.

For The Love Of God (Believe) (2007) translates that flashpoint into a 32.5 × 24cm colour screenprint, issued in a signed edition of 1,700. On a matte card a platinum skull glitters with the ghostly shimmer of 8,601 diamonds, replicating the sculpture that made Hirst both icon and lightning rod. Hirst has remarked that "every artwork that has ever interested me has been about death", and here the classic memento mori motif of the human skull is transformed into an object of glittering luxury. The very title is borrowed from his mother's exasperated question to Hirst: "For the love of God, what are you going to do next?"

Hirst himself noted that "Andy Warhol made it okay for artists to deal with money... once that happened you can't make art without... taking it on board", a credo reflected in the skull's conflation of art and extravagance. For supporters, the sheet is a concise distillation of Hirst's grand themes of mortality, faith, and the commodification of desire. For critics, it is further proof of an artist who courts controversy to inflate demand. Either way, it remains a portable relic of one of the era's most hotly debated artworks, prompting viewers to ask what we truly venerate: Art? Money? Or perhaps — the glittering illusion that they might be the same thing after all.



Dr. T

134/1700

130

ANTONY GORMLEY

b. London, 1950

Together, 2020

signed and dated on verso
photopolymer gravure on Somerset
300gsm softwhite textured paper,
edition 110 of 250
41 x 59cm

PROVENANCE

Private collection, Singapore

RM 7,000 – 12,000

"Gormley has made his reputation with a kind of 'bland humanism that doesn't frighten the middle class'," observed Guardian critic Jonathan Jones during the 2022 debate over the artist's planned 6-metre public sculpture *ALERT*. That controversy was proof that even Antony Gormley's rectangular bodies can spark cultural jitters. By contrast, *Together* (2020) is a much quieter, oblique work.

Together fixes one charcoal-dense silhouette in the foreground while neighbouring figures are more distorted. Since the 1990s Gormley has cast his own frame as "a place of lived experience", using iron, lead or ink to map how flesh negotiates space; works on paper such as *Bodies In Space* (2007) already let figures bleed toward dissolution. Here, the lone figure remains grounded, yet its companions drift, suggesting solidarity and estrangement in a single stroke.

Conceived amid the pandemic isolation of 2020, when two metres felt like an ocean between people, the sheet became, in Gormley's words, "an image of community at a time when we are all experiencing isolation." As opposed to his headline-making monuments, it is a meditation on proximity, vulnerability, and the fragile geometry that binds us.



NEO RAUCH

b. Germany, 1960

Brandspur, 2017

signed and dated (lower right)
four-colour lithograph on
Hahnemühle Alt Worms paper,
edition 31 of 35
45 x 35cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 33,000

Neo Rauch is a leading German contemporary painter whose works explore personal and political history. His paintings are filled with dreamlike characters situated in existential settings involved with enigmatic tasks. The artist set up Grafikstiftung Neo Rauch in 2012, a foundation in his hometown of Aschersleben, Germany that is dedicated to the entirety of his graphic work, housing an edition of each print he has made. Rauch attended the Hochschule für Grafik und Buchkunst Leipzig (Leipzig Academy of Visual Arts), receiving an MFA and worked there as a professor from 2005 to 2009. In 2018, he was given a retrospective exhibition, titled *Dromos* at the Museum de Fundatie in Zwolle, Netherlands. Selected solo exhibitions include *Neo Rauch: The Signpost*, David Zwirner, New York (2021), *Neo Rauch: Das Wehr*, Landesmuseum Schloss Heidecksburg, Rudolstadt, Germany (2021) and *Neo Rauch: At The Well*, David Zwirner, New York (2014).





37/35

Bradyman

Bradyman

TAKASHI MURAKAMI

b. Japan, 1962

*Don't Rule My Dreams,
My Dreams Rule Me*, 2011

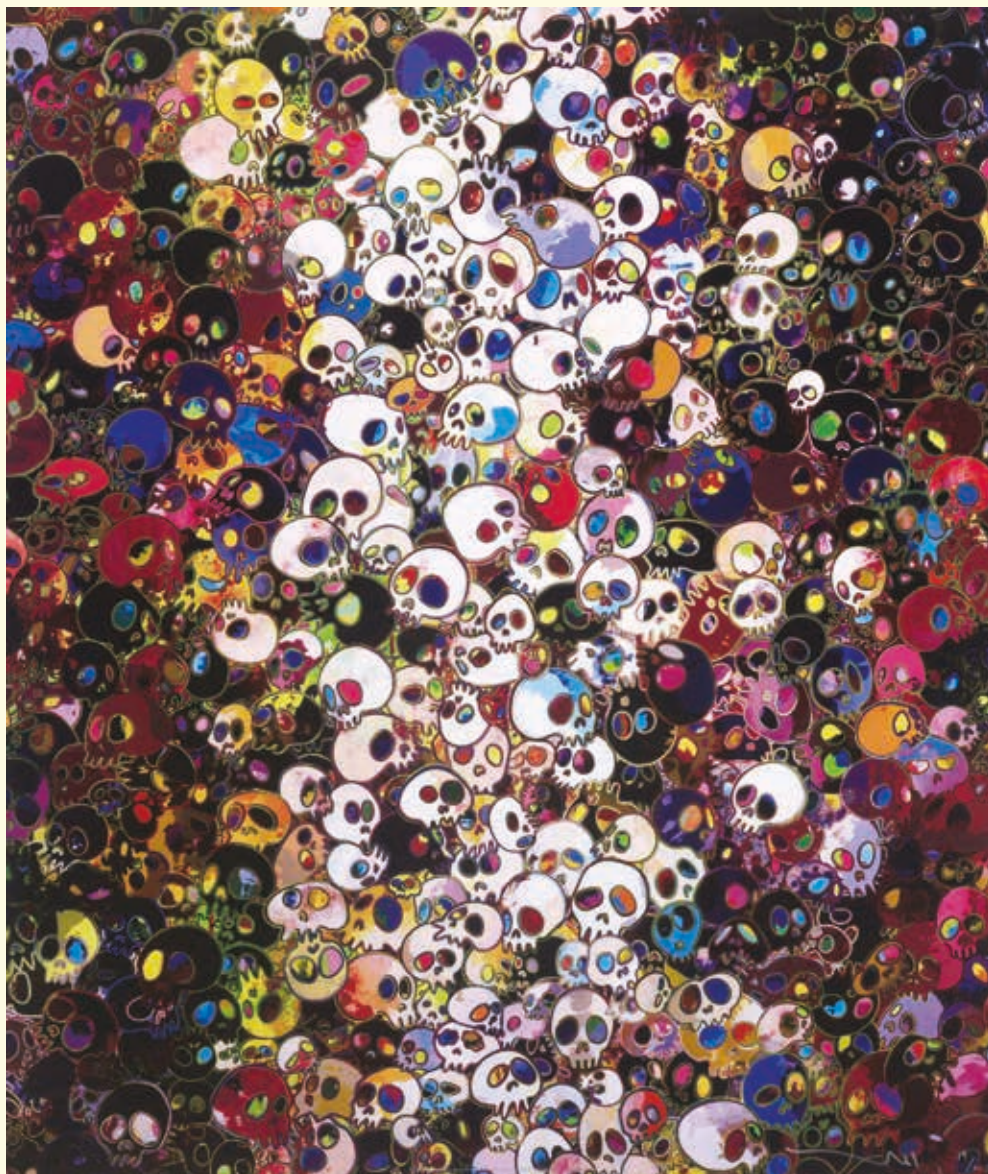
signed and numbered (lower right)
offset lithograph printed in colours,
edition 19 of 300
66.5 x 56.5cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

The works of internationally celebrated Japanese artist Takashi Murakami span a wide range of fine art forms, from painting and sculpture to commercial media including fashion, merchandise, and animation. Renowned for blurring the line between high and low arts, he coined the term 'superflat', which describes both the aesthetic of the Japanese artistic tradition and the nature of post-war Japanese culture and society. Superflat is also a term used to define Murakami's distinctive artistic style, as well as the work of other Japanese artists who have been influenced by him. He founded Kaikai Kiki Co in 2001 – an enterprise that invests in the production and promotion of artwork, the management and support of selected young artists, general management of events and projects, and the production and promotion of merchandise – based in Tokyo. Kaikai Kiki is the first Japanese company looking to the future to develop and promote state-of-the-art contemporary artworks. He holds a B.F.A. (1986), M.F.A. (1988), and Ph.D. (1993) from the Tokyo University of the Arts.



HERI DONO

b. Indonesia, 1960

Upside Down Mind, 2015

signed with artist's monogram
(lower right)
drypoint on Saunders paper,
AP 2, edition of 4
53 x 59cm (sheet)

PROVENANCE

Private collection, Singapore

EXHIBITED

Heri Dono: Zaman Edan
(The Age of Craziness), STPI,
Singapore, 2016

RM 2,500 – 4,500

Heri Dono delights in turning Javanese folklore upside down and inside out. *Upside Down Mind* captures that mischief on a compact sheet of Saunders paper, 53 x 59cm, dry-point etched during his STPI residency and later shown in Zaman Edan (The Age Of Craziness) in Singapore. The plate teems with topsy-turvy creatures. A lone acrobat dangles headfirst while a huge noggin stamped "ARTIST" floats overhead, its wide grin part sage, part clown. Around them, cartoon talons, masks and mechanical appendages jostle for space. Dono's sinuous line borrows from wayang kulit shadow puppetry but his imagery leaps toward comic-book absurdity. Viewers can almost hear the whoosh of the trapeze, the squawk of startled birds, the cackle of a trickster who knows power hates to be laughed at.

An upside-down gaze, Dono suggests, is the sharpest way to see the world's contradictions. That same buoyant irreverence has carried Heri Dono from Jakarta's experimental scene to the Venice and São Paulo biennales: proof that a good laugh, properly aimed, can topple even the sturdiest certainties.



134

NANO WARSONO

b. Indonesia, 1976

Life In The Barrel, 2008

signed and dated (lower right)
acrylic on canvas
150 x 200cm

PROVENANCE

Private collection, Singapore

RM 4,000 – 7,000

Nano Warsono completed his studies at the Indonesian Institute of Art, Yogyakarta, majoring in sculpture. With a background in Jepara woodcarving, he developed strong skills in both wood sculpting and visual ornamentation. His passion for comics started in junior high school, marking his earliest connection with visual art. For Nano, comics are more than just artistic expression, they are a medium for storytelling, moral reflection, and philosophical exploration. In his view, art is not merely about visual aesthetics and stylisation, but about the translation of ideas and concepts.

Nano Warsono has been actively participating in numerous group exhibitions in Indonesia, Singapore, China, Hong Kong, Abu Dhabi, France and the USA. In 2009, Nano showcased his works in two solo shows at Art Seasons, Singapore and Langgeng Art Gallery, Magelang, Indonesia.



135

SURYADI SUYAMTINA

b. Indonesia, 1980

Pulang #2, 2015

signed and dated (lower right)

acrylic on canvas

120 x 145cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Suryadi Suyamtina is an Indonesian artist who has showcased his work both across the country and internationally, including South Korea and Malaysia. His surreal and imaginative compositions reflect his growing concerns about humanity, environmental degradation, the negative effects of technology, and the issues of urbanisation. Working primarily with acrylic on canvas in surrealism, he places strong emphasis on texture in his compositions.



ERICA HESTU WAHYUNI b. Indonesia, 1971

Internationally celebrated artist Erica is known for her unique portrayal of childlike fantasies through bold, vibrant colours that draw viewers into the whimsical world of her imagination. Her work is inspired by “situations, phenomena, dreams, and everyday imaginings”, often featuring playful animals, figures, and iconic buildings rendered in a lively, imaginative style.

Erica’s first exhibition of sketches was held at Taman Budaya (Cultural Park), Yogyakarta in 1990. She has then participated in a number of group shows including 32nd Year of the Sanggar Bambu at Widya Manggala, Yogyakarta (1991), Women Imaging Women at the Cultural Centre in the Philippines (1999) and To Russia With Art at Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). Her solo exhibition was held at Mondecor Museum and Art Gallery, Jakarta in conjunction with Chap Goh Meh festival in 2013. Her latest solo exhibition will be held at Mindmachine Atelier & Art Gallery, Odense, Denmark in September 2025, where the works are inspired by the fairy tales of H.C. Andersen, which she read and listened to as a child.

136

ERICA HESTU WAHYUNI

b. Indonesia, 1971

Noah Ark, 2018

signed and dated (lower right)

acrylic on canvas and wooden frame

107 x 137cm

PROVENANCE

Private collection, Indonesia

RM 7,000 – 12,000



137

ERICA HESTU WAHYUNI

b. Indonesia, 1971

The Elephant & Friends, 2012

signed and dated (lower center)

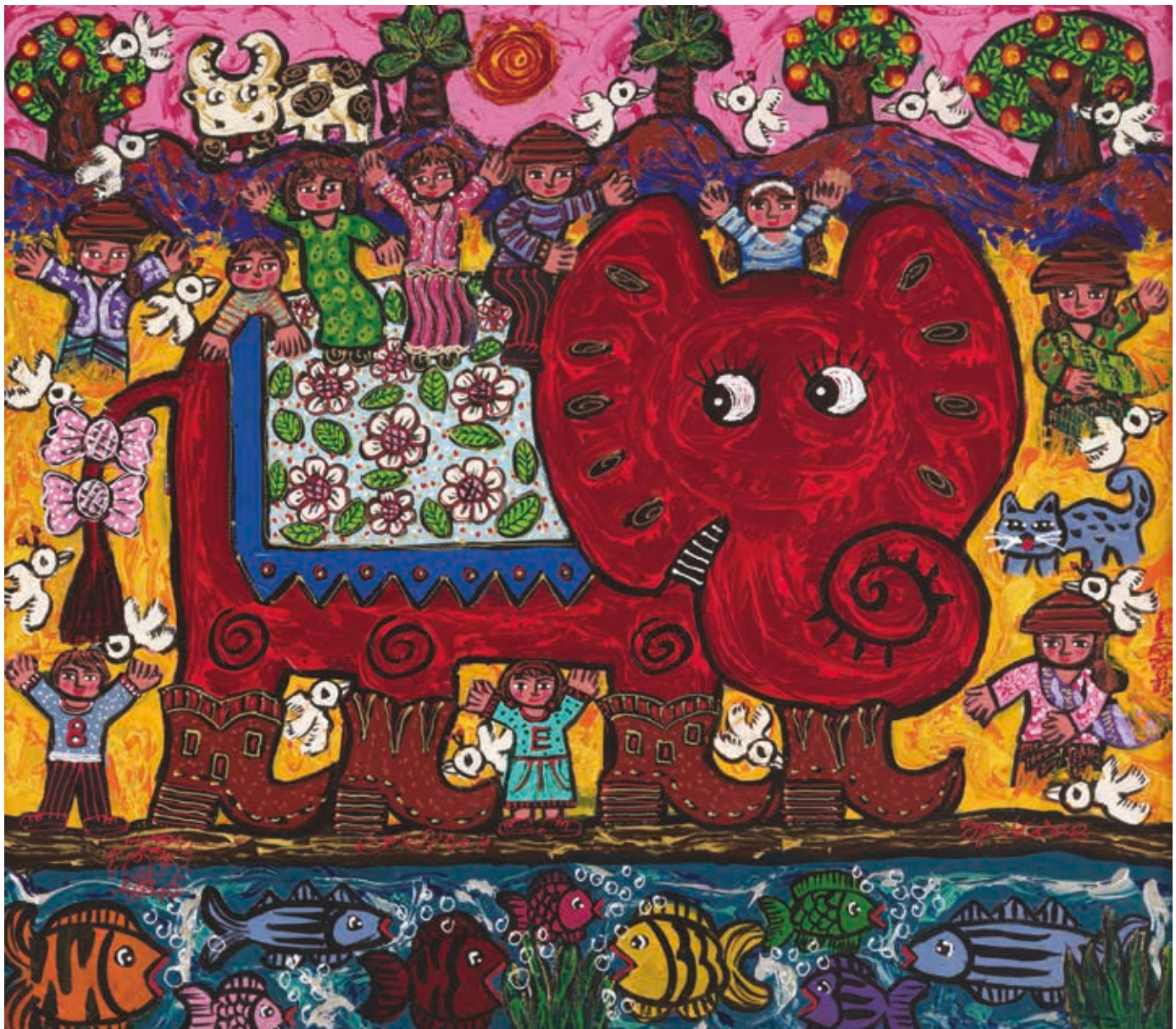
acrylic on canvas

70 x 80cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000



138

ERICA HESTU WAHYUNI

b. Indonesia, 1971

Spirit Of Matryoshka, 2015

signed and dated (lower right)

acrylic on canvas

90 x 120cm

PROVENANCE

Private collection, Indonesia

RM 6,000 – 10,000



139

RUDY MARDIJANTO

b. Indonesia, 1967

Untitled, 2009

signed and dated (lower left)

acrylic on canvas

69 x 89cm

PROVENANCE

Private collection, Pahang

RM 4,500 – 7,500

Hailing from Blora, Central Java, Rudy Mardijanto is a graduate of the Indonesian Institute of the Arts (ISI), Yogyakarta. Since 1986, Rudy has actively participated in various art exhibitions within Indonesia namely in Jakarta, Yogyakarta, Solo, Malang, Surabaya and Bali. He received an award from ISI Yogyakarta in 1987 and was a finalist in the Philip Morris Indonesian Art Award in 2001. He had solo exhibitions in Singapore since 2007. H Gallery from Jakarta has represented Rudy in Art Expo Malaysia from 2008 to 2013. He held his first solo exhibition in Malaysia titled Indonesian Rural Society In Transition at Interpr8 Art Space, Kuala Lumpur in 2014.

A caring mother is breastfeeding her baby while chatting with her friends.



NYOMAN GUNARSA

b. Indonesia, 1944 - 2017

Balinese Dancers, 2000s

signed and dated (lower right)
oil on canvas
164 x 114cm

PROVENANCE

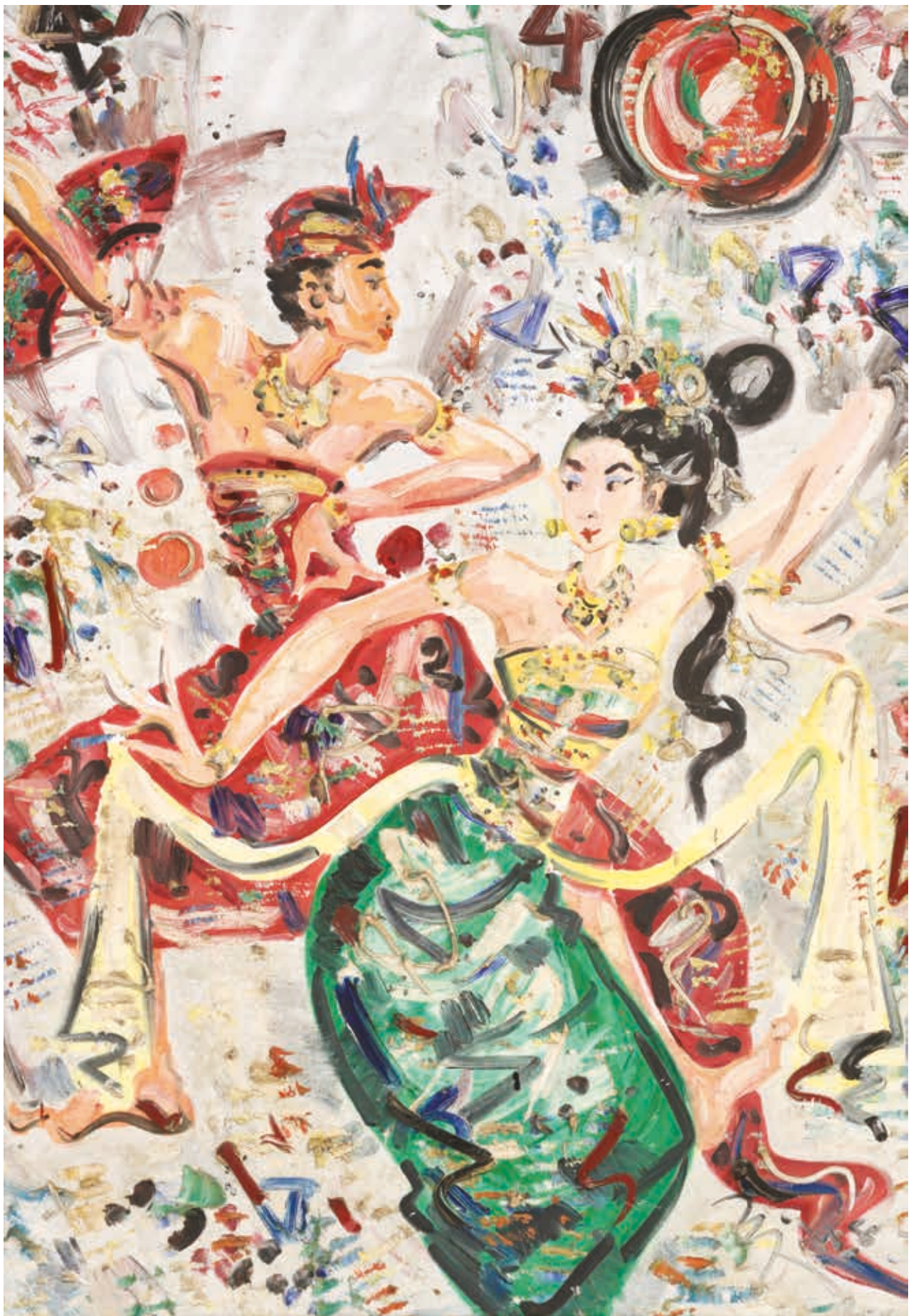
Private collection, Selangor

RM 20,000 – 38,000

Balinese dance locates its drama less in sweeping limbs than in the eyes: a rapid sideways flick known as *seledet* signals alertness, flirtation, or command, while a subtle tilt of the chin calibrates mood for the entire stage. Amid the vortex of carmine swirls and emerald brocade, each figure's face is rendered with a precision the surrounding brush-whirl deliberately avoids. The arms break into loose, calligraphic arcs; sarongs dissolve into wet-on-wet spatters; yet the almond eyes remain sharp, their raised brows and set mouths delivering the narrative charge.

Nyoman Gunarsa (b. 1944, Klungkung, Bali – d. 2017) was a leading figure in modern Balinese art. A graduate of the Indonesian Academy of Fine Arts (ASRI) in Yogyakarta, he later taught there and became a mentor to younger artists. In 1970 he co-founded the Sanggar Dewata Indonesia artists' collective in Yogyakarta, together with fellow Balinese painters like I Made Wianta, Sanggar Dewata (literally "Workshop of the Gods") sought to integrate Balinese tradition with global modernist ideas.

Throughout his career Gunarsa showed a particular fascination with dance and movement. His *Dancer* series spans decades, from the 1970s to the 2000s, and this painting falls within that continuum. Art historians often link his approach to that of Affandi (Indonesia's most famous expressionist painter), noting Gunarsa's rapid, tactile brushwork and emotive color as direct spiritual heirs to Affandi's style. Compared to some contemporaries, his work is more figurative than abstract: unlike Wianta's highly conceptual canvases, Gunarsa's dancers are still recognisable as human figures, but they dance within an expressionist vortex of color and line. But look past the chromatic whirls, and one can still observe the heart of Balinese aesthetic: vision precedes motion.



141

HUANG FONG

b. Indonesia, 1936

Ni Komang Dan Sesajian, 2004

signed and dated
with one seal of the artist (top left)
watercolour and pastel on paper
45 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

Huang Fong's representation of figures and nature reflect universal experiences in life. His deft skill in representing the female figure within a peaceful atmosphere is hallmark of his style. Huang Fong's artistic journey began in early 1963, when he explored the island of Bali. He stayed in Ubud where he became acquainted with artists like Anton Huang, Abdul Azis, OH Supono, Tedja Suminar, Affandi and Hendra Gunawan. Huang Fong has exhibited in many countries including the Netherlands, South Korea, Japan, Taiwan, China, Hong Kong, Singapore and Malaysia. His exhibition titled "Paradiso 50: Surga Yang Tercipta Dari 50 Tahun Berkarya" (Paradiso 50: 50 Years' Creation Of Paradise) was held at Balai Budaya Jakarta in 2018.



142

AGUSTIAN SUPRIATNA

b. Indonesia, 1981

Pouring Rain In The Dry Season,
2012

signed and dated (top right)
mixed media on canvas
136 x 100cm

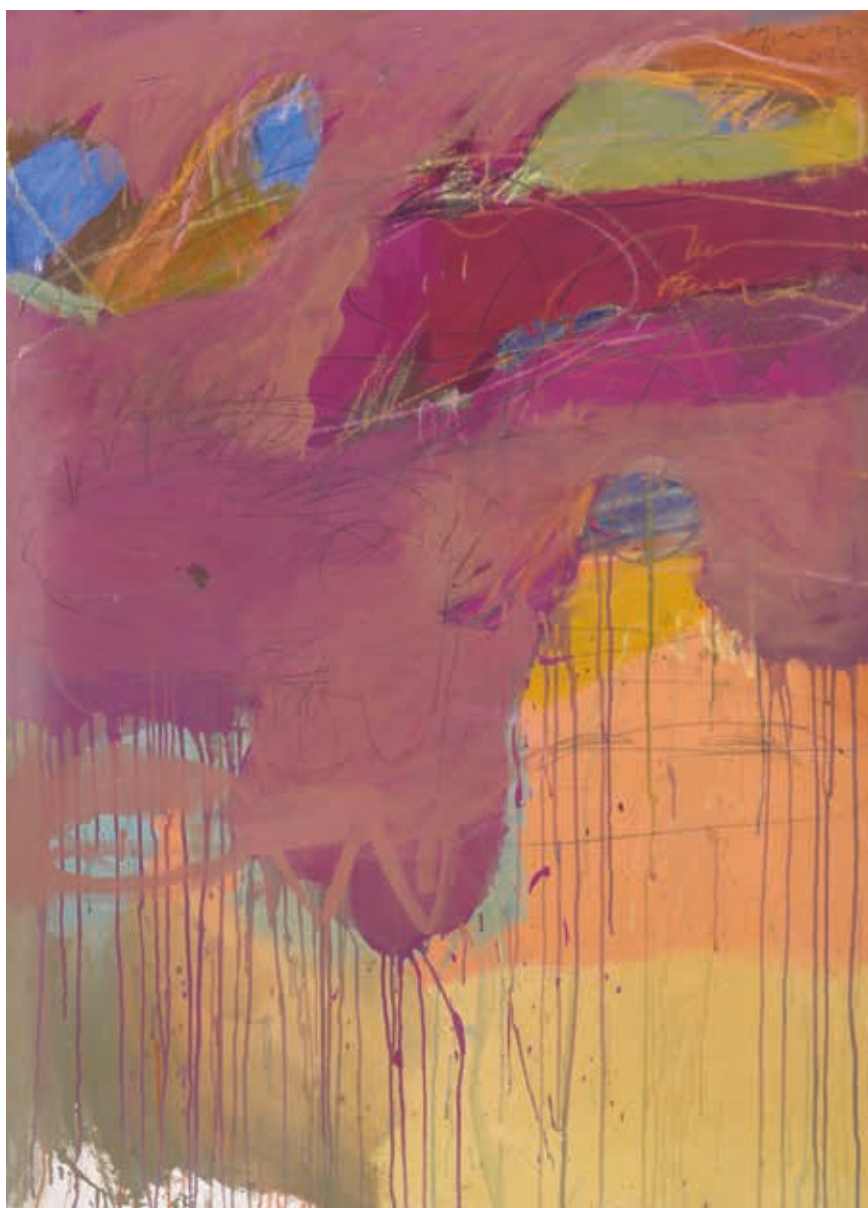
PROVENANCE

Private collection, Pahang

RM 3,000 – 5,500

Agustian Supriatna is a versatile artist, musician, and sound healer living in Ubud, Bali. In *Pouring Rain In The Dry Season*, Agustian utilised a palette of pastel hues to convey a sense of movement and optimism. The painter appears to be narrating a tale of harmony and balance on earth through an arrangement of dreamy colours and instinctive brushstrokes.

His solo exhibitions include *Unlimited Beauty*, G13 Gallery in Art Expo Malaysia 2012, *I Love You*, Café Des Artistes Restaurant & Gallery, Ubud, Bali (2011), *Dedicated To My Mum Ratu Permai* (2007), and *I'm Agustian*, Momentous Art Gallery, Singapore (2005).



143

YUSRA MARTUNUS

b. Indonesia, 1973

G3204 Ruang Terawang Series,
2003

signed and dated (verso)

mixed media on canvas

145 x 165cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 24,000

As a co-founder of the Jendela Art Group, Yusra Martunus is recognised as a key figure in contemporary Southeast Asian art. His strong emphasis on the physical properties of forms has become a defining trait of his practice. Through his experimentation, he challenges and disrupts conventional perceptions of materials and shapes. In *G3204 Ruang Terawang Series*, the artist presents a surreal and dreamlike image: a solitary door handle floating among drifting clouds, far above the world below. The handle is positioned against the backdrop of soft clouds tinted with blues, and touches of warm light.

Yusra Martunus completed his studies at the Indonesian Institute of Art in Yogyakarta in 2000. His solo exhibitions include *Uncertain* at Semarang Gallery (2015), *Sensuous* at Valentine Willie Fine Art, Singapore (2009), and *Necis* at Nadi Gallery, Jakarta (2008). He has also participated in notable group exhibitions such as *Art Jakarta Gardens 2024*, *Art Basel Hong Kong 2015*, *Intersection: Latin American & Southeast Asian Contemporary Art* in Havana, Cuba (2014), and *Trienal Seni Patung Indonesia #2* at the National Gallery of Indonesia, Jakarta (2014).



144

TAY BAK KOI

b. Singapore, 1939 - 2003

Untitled

signed (lower left)

acrylic on canvas

79.5 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 55,000

Tay Bak Koi's buffaloes of various colours are arrayed as if seen from a slanted aerial view, nine of them to exude an auspicious aura, framed within a petalled quadrant. On the top right is what looked like the herder, shown infinitesimal but with smug control. The herder's placement varies with painting compositions, sometimes sandwiched among the herd and sometimes outside the buffalo bouquet or astride the buffalo frame and sometimes in twos. Bak Koi's interest stemmed from his childhood days when he used to seeing the loyal and steadfast buffaloes toiling in the fields in Potong Pasir. His buffalo anatomy follows a humped top like a Minangkabau roof, a truncated head, two curved horns, and all with pencil-thin outlines to lessen the sense of mass. Chia Wai Hon described his buffaloes as "tightly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump..."

It's interesting to note that Bak Koi took part in an early group exhibition at the now defunct Salon de Mai in Penang in 1963, and a year later, he held his first solo at Singapore's Tengah Airport Club. In 2007, he was given a Memorial exhibition at Stamford Huse, Singapore followed by two more at Helutrans in 2013 and Artcommune Gallery in 2016. He graduated from the Nanyang Academy of Fine Arts (NAFA) in 1960. At NAFA, he was taught by Cheong Soo Pieng and Georgette Chen. Bak Koi's works were featured in charity greeting cards of the United Nations Children's Fund (Unicef) in 1985 and 1988.



145

JOSE JOYA

b. The Philippines, 1931 - 1995

Untitled, 1982

signed and dated (lower right)

pastel on paper

43.5 x 29 cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000

Jose T. Joya is widely regarded as one of the leading figures in modern abstraction from the Philippines. His delicate drawings of people reflect a deep connection with the culture and society of the Philippines. In this drawing, he portrays a quiet moment in the life of a young girl, capturing the scene with refined interplay of light and shadow.

Jose Joya graduated from the University of the Philippines (UP) in 1953 with a bachelor's degree in fine arts, earning the distinction of being the university's first magna cum laude. The Instituto de Cultura Hispanica of the Spanish government awarded him a painting grant in Madrid from 1954 to 1955. He completed his master's degree in painting under a Fulbright Smith-Mundt grant a year later. He also received a grant from the John D. Rockefeller III Fund and Ford Foundation to paint in New York between 1967 and 1969. At the UP, he was exposed to the paintings of National Artists Fernando Amorsolo and Vicente Manansala as well as Anita Magsaysay-Ho. Joya held numerous one-man shows since his first in 1954 at the Philippine Art Gallery. In 1981, he was honoured with a retrospective exhibition at the Museum of Philippine Art. In 1987, the French government bestowed on him the Order of Chevalier des Arts et Lettres. He held a number of positions including president of the Art Association of the Philippines (AAP) (1962 to 1965); dean of the UP College of Fine Arts (1970 to 1978); chairperson of two Philippine delegations to China (1961 and 1972); a holder of the Amorsolo Professorial Chair in UP in 1985; and he also served as chairperson of the National Committee on Visual Arts, of the National Commission on Culture and the Arts. Jose Joya posthumously proclaimed as the National Artist for Visual Arts by President Gloria Macapagal-Arroyo in 2003.



146

JAY TICAR

b. The Philippines, 1972

Alice The Growing Girl, 2011

signed and dated (lower left)

oil on canvas

183 x 137cm

PROVENANCE

Private collection, Singapore

RM 5,000 – 9,000

In *Alice The Growing Girl*, Jay Ticar introduces tilted houses and colourful toys that reignite memories. As the once familiar old world slowly faded and dissolved, modern constructions and rapid transit gradually emerged. It could suggest the passage of transitioning into a technology driven society.

Jay Ticar received his Master of Fine Arts from Tama Art University, Tokyo, Japan in 2003 under full scholarship. His art exhibitions include *If The Antechamber Leads To You*, Provenance Art Gallery, Manila (2017), *Bursting Bubbles Have No Roots*, Deutsche Bank Art Project, Manila (2015), and *Postlocal*, Silverlens, Manila (2013). In 2017, Jay Ticar was awarded the Asia Centre Fellowship. With Amy Aragon, Jay Ticar presented *The Expanding Cluster of Particles and the Birth of New Planets*, a two person show at The Drawing Room, Manila (2023).



147

**KEDSUDA
LOOGTHONG**

b. Thailand, 1983

Blood Line, 2015

signed and dated (verso)

oil on canvas

100 x 100cm

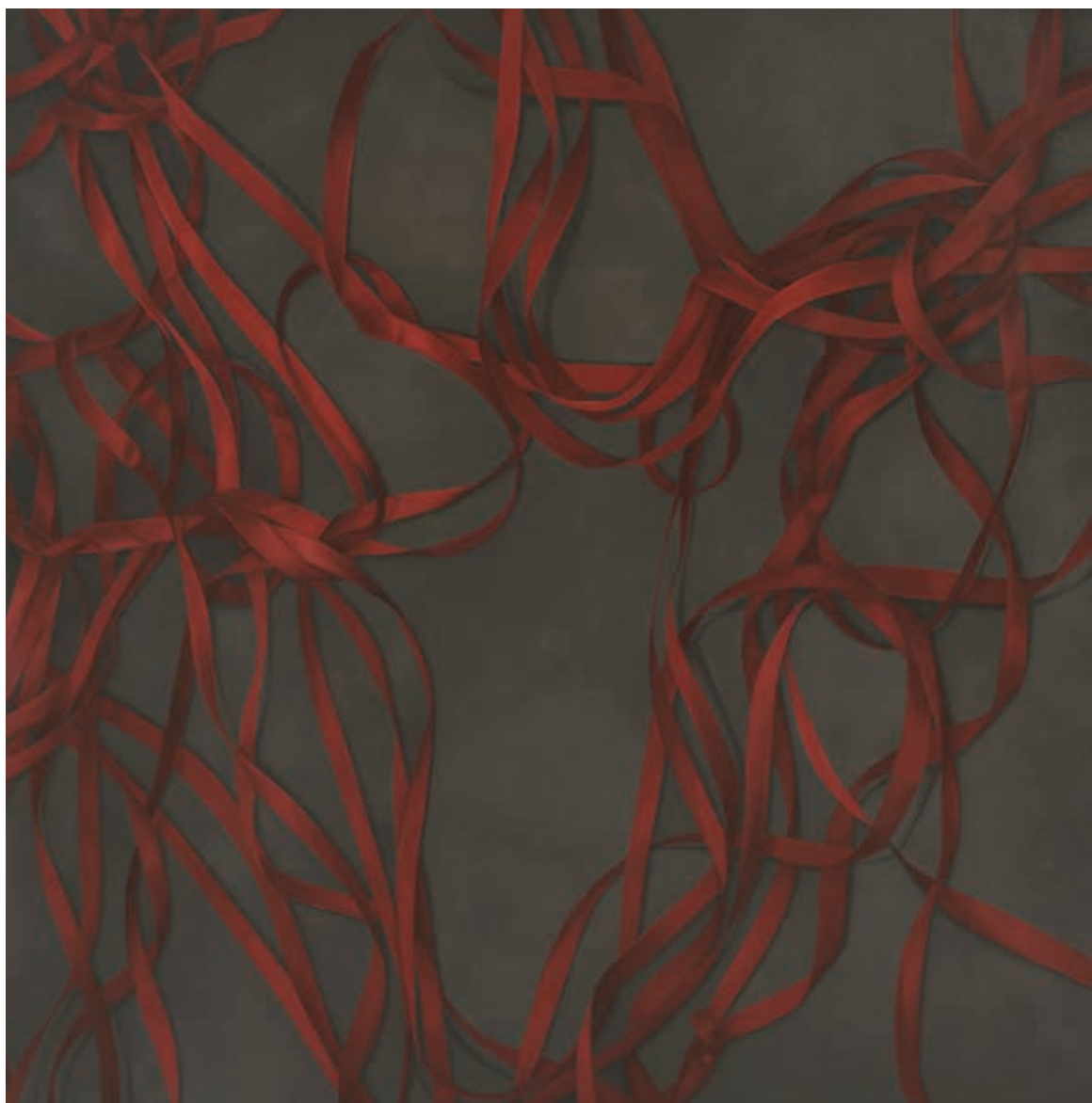
PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000

In *Blood Line*, the artist captures a quiet moment of reflection through the interplay of red ribbons, dynamic and pulsating with life. The intricate painting shows a network of ribbons intertwined, forming a rhythmic pattern against an earthy background. The rich red hues reveal a sheen in the light, exuding warmth and tenderness.

Kedsuda Loogthong graduated from the Faculty of Fine and Applied Arts at Bangkok University, Thailand in 2007. Her solo exhibitions include *Mother*, RKFA Singapore (2017), *The Unknown Silence*, RKFA Singapore (2014), and *Tomorrow*, RKFA Singapore (2011). She has participated in many group exhibitions in Thailand, Singapore, Philippines, South Korea, Malaysia and Finland. Her works are in the permanent collection of Singapore Art Museum, Singapore.



148

MANEERAT SRIKAMPA

b. Thailand, 1972

Untitled, 2016; 2017

signed and dated (lower right)

watercolour on paper

39 x 56cm; 56 x 38cm, set of 2

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Maneerat Srikampa draws the viewer into a charming world filled with elegance, and intentionally chooses to focus on the intricate batik patterns of the ladies traditional attire. The artist portrays the feminine grace of the female figures with refined sophistication. Equally special is the attention to the jewelry worn by the ladies that gives clues to their identities. The delicate floral motifs, lace textiles, and jewelry are depicted with great precision, displaying the connection to local arts and craft. She had a solo exhibition in Galeri Seni Mutiara, Malaysia in 2019.



149

WINDU PAMOR

b. Indonesia, 1971

Mother And Children, 2011

signed and dated (lower left)

oil on canvas

103 x 78cm

PROVENANCE

Private collection, Pahang

RM 4,500 – 8,000

Painted with striking realism, Windu Pamor draws attention to the traditional dance in Bali and the way this cultural heritage is passed down through generations. The artist's paintings depict scenes of young children preparing for dance practice, guided by their teachers, and the formal training in preserving these customs and nurturing young talent. By capturing these moments with refined detail, the artist shows how the techniques of Balinese dance are instilled from an early age. During the break time, they have some good quality time spent together, in a relaxed mood.

Windu Pamor specialises in realism painting. His impeccable painting skill is shown through the intricate details of the dancers' traditional costumes and headdresses. The facial expressions are well captured too.



150

WINDU PAMOR

b. Indonesia, 1971

Young Balinese Dancers, 2011

signed and dated (lower right)

oil on canvas

83 x 107cm

PROVENANCE

Private collection, Pahang

RM 4,500 – 8,000

Painted with striking realism, Windu Pamor draws attention to the traditional dance in Bali and the way this cultural heritage is passed down through generations. The artist's paintings depict scenes of young children of different age group preparing for dance practice, guided by their teachers, and the formal training in preserving these customs and nurturing young talent. By capturing these moments with refined detail, the artist shows how the techniques of Balinese dance are instilled from an early age.

Windu Pamor specialises in realism painting. His impeccable painting skill is shown through the intricate details of the dancers' traditional costumes and headdresses. The facial expressions are well captured too.



151

NGUYEN THANH BINH

b. Vietnam, 1954

Schoolgirls, 2000s

signed and dated (top right)

oil on canvas

79 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

Depicted in a romantic style using a palette of white and beige shades, *Schoolgirls* reflect a moment of peace. The work features three young ladies dressed in white ao dai together with hats made from bamboo and leaves. His dreamlike depictions of women are imbued with a sense of lightness. He used expressive and elegant brush strokes to depict the delicate figures situated in an open space.

Nguyen Thanh Binh is heavily influenced by the ancient Chinese painting tradition and old Japanese wood carvings where space forms an essential part of the composition. Nguyen Thanh Binh graduated from Vietnam Fine Arts College, Hanoi in 1972 and later graduated from the Ho Chi Minh Fine Arts University in 1983. He has participated in numerous group exhibitions worldwide including the UK, USA, Australia and Hong Kong.



152

LE THIET CUONG

b. Vietnam, 1962

Untitled; Untitled; Bowls And Chopsticks,
2002; 2001; 2001

signed and dated (recto)
gouache on cheesecloth
40 x 50cm (each), set of 3

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000



Le Thiet Cuong was born in Hanoi to an artistic family, the son of the poet Le Nguyen and filmmaker Do Phuong Thao. He adopts a minimalist painting style, drawing inspiration from Buddhist teachings and Eastern philosophies. He is well known for portraying daily objects and food, with recurring motifs in his work including grains, rice bowls, and chopsticks.

His solo exhibitions include *The Pastoral* (1991), *The Quiet Path* (1995), *Vietnam Today* (1998), *Point Of View* (1999), *Unspoken Dialogue* (2003), *Zoom Vietnam* (2004), and *Inspiration from Basho's Poem* (2004).



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All potential buyers are to take particular note of Conditions 2.2 and 2.3 which limit the extent to which HBAA and the seller may be liable. In addition, all sellers are to take particular note of Conditions 3.1, 3.2.1, 3.2.2 and 3.2.3 which set out the basis of the relationship between HBAA and the seller and limit the extent to which HBAA may be liable to the seller.

DEFINITIONS

Unless the contrary intention appears, the following expressions shall have the meaning respectively assigned to them in this Condition of Business:

"bidder" shall mean a person who considers, makes or attempts to make a bid by whatever

means at the auction and includes buyers;

"buyer" shall mean the person who makes the highest bid or offer accepted by HBAA, or that person's disclosed principal;

"buyer's premium" shall mean a payment of premium calculated at 12% of the hammer price and payable by a buyer to HBAA, together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

"catalogue" shall mean the auction catalogue prepared by HBAA describing and illustrating all lots for sale by HBAA;

"estimated price range" shall mean the estimated price a lot may achieve at the auction and does not include the buyer's premium;

"expenses" in relation to the sale of any lot shall mean HBAA's costs including but not limited to legal expenses, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting buyer together with any applicable taxes imposed by the Malaysian government from time to time.

"full amount due" shall mean the hammer price in respect of the lot sold, together with the buyer's premium and any charges, fees, interest, taxes and expenses due from a buyer or defaulting buyer.

"HBAA" shall mean Henry Butcher Art Auctioneers Sdn Bhd (Company no. 835541-K);

"hammer price" shall mean the highest bid accepted by HBAA by the fall of the hammer or, in the case of a post-auction sale, the agreed sale price; in both instances excluding the buyer's premium, any applicable taxes and any expenses;

"lot" shall mean each piece of property as described in the catalogue;

"net sales proceeds" shall mean the hammer price of the lot sold to the extent received by HBAA in cleared funds, less sales commission and expenses;

"purchase price" shall mean the hammer price

and buyer's premium;

"reserve price" shall mean the confidential minimum price at which the seller has agreed to sell a lot and will not exceed the estimated price range;

"sales commission" shall mean the commission payable to HBAA by a seller at a percentage as specified in the Consignment Form together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

"seller" shall mean the owner or consignor who is offering the lot for sale including their agents, executors or personal representatives or the owner's agent or the person in possession of the lot consigned. If there are multiple owners or agents or persons in possession, each shall assume, jointly and severally, all obligations, liabilities, representations, warranties and indemnities as set forth in these Conditions of Business.

I. GENERAL

I.1. CATALOGUE

A catalogue shall be prepared by HBAA describing and illustrating all lots for sale at the auction, and will be made available to prospective buyers prior to the sale and before they register as bidders. References in the catalogue entry are for guidance only and prospective bidders are encouraged to evaluate and verify the information provided by personally inspecting any lots they are interested in or by employing a knowledgeable representative to do so before placing a bid. Prospective bidders may order an auction catalogue from HBAA by contacting the office at +603-2691 3089 / +6016-273 3628 or email info@hbart.com.my or download a copy of the catalogue from www.hbart.com.my.

Any illustrations in the catalogue are solely for identification and the guidance of prospective buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot. While HBAA takes an effort to research and investigate into the authenticity, provenance and background of each lot, such efforts cannot be taken as absolute and exhaustive and as such, prospective buyers are encouraged to carry out their own due diligence and not rely solely on any information given by HBAA in the catalogue.

1.2. CONDITION REPORTS

The catalogue descriptions do not state any imperfections in the lot(s) and prospective buyers are strongly encouraged to request for condition reports from HBAA, which are provided as a convenience to its clients free of charge.

References in the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the prospective bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others.

1.3. ESTIMATES

Each lot is given an estimated price range in Ringgit Malaysia, described as "Estimate" in the auction catalogue. The estimated price range is based upon the opinion of expert consultants and known recent transactions for a comparable property, condition, rarity, quality and provenance and is subject to change and may be revised anytime without prior notice. The estimated price range of the lot should not be relied on as a statement that this is the price at which the lot will sell or its value for any other purpose. Buyers should not and cannot rely upon the estimated price range as the representation or guarantee of actual selling prices. Estimated price range does not include the buyer's premium.

1.4. RESERVES

The reserve price is the confidential minimum price at which the seller has agreed to sell a lot and will not exceed the estimated price range.

1.5. PRE-AUCTION VIEWING

All lots on offer at the auction will be exhibited prior to the sale, for public viewing free of charge. HBAA personnel will be available to assist prospective buyers at the public viewing times or by appointment for private preview sessions. We strongly encourage prospective buyers to examine the lots thoroughly and to request for condition reports from HBAA.

All lot(s) will be sold "as is" without any representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA.

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. Examination of property

Solely as a convenience, HBAA may provide condition reports. Neither HBAA (and its employees or agents) nor the seller provides any guarantee in relation to the nature of the property.

References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others.

2.1.2. Buyer's responsibility

All property is sold "as is" without any representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA. Any illustrations in the catalogue are solely for identification and the guidance of buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot.

The prospective buyer undertakes:

- (i) to inspect and satisfy himself prior to the sale as to the condition and description of the lot;
- (ii) to rely on his own judgment as to whether the lot accords with its description;
- (iii) to seek any independent expert advice reasonable (in the light of the prospective buyer's particular expertise and the value of the lot) to satisfy himself as to authorship, attribution, authenticity, genuineness, origin, date, age, provenance or condition of the lot; and
- (iv) not to rely on any illustration in any catalogue.

The buyer will be deemed to have knowledge of all matters which he could reasonably have been expected to find out given his particular expertise and the exercise of his reasonable due diligence.

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

In the event the sale of a lot subsequently proves to be a counterfeit and:

- a) if the buyer at the time has not yet paid the full amount due, HBAA shall have the right to terminate the sale; or
- b) if HBAA has at that time paid the seller the whole or part of the full amount due to him, then the seller undertakes to refund

to HBAA, on demand, the full amount paid. HBAA shall be entitled to exercise a lien over any properties of the seller in its possession pending settlement of all outstanding sums due from the seller to HBAA,

Provided that, no later than three (3) years after the date of the sale, the buyer:

- (i) notifies HBAA in writing of the number of the lot, the date of the auction at which it was purchased and the reasons why the buyer considers the lot to be counterfeit, within three (3) months of any information causing the buyer to question the authenticity or attribution of the lot coming to the buyer's attention;
- (ii) is able to transfer good title to HBAA free from any third party claims arising after the date of the sale to the buyer; and
- (iii) return the lot to HBAA in the same condition as at the date of sale, provided that, in any event, no refund shall be available if either:
 - (a) the catalogue description at the date of the sale was in accordance with the generally accepted opinions of scholars and experts at that time or the catalogue description indicated that there was a conflict of such opinions; or
 - (b) the only method of establishing that the lot was a counterfeit at the date of publication of the catalogue was by means of processes which either were not generally accepted for use until after the publication of the catalogue or else were unreasonably expensive or impractical or likely to have caused damage to the lot or likely, in HBAA's reasonable opinion, to have caused loss of value to the lot. An item shall be considered counterfeit where, in HBAA's reasonable opinion, it is a deliberate modern forgery i.e. an imitation created since 1970 with the intention of deceiving as to authorship, origin, date, age, period, culture or source (where the correct description of such matters is not reflected by the description in the catalogue) and which, at the date of sale, had a value materially less than it would have had if the item had been in accordance with the description in the catalogue. No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting).

It is HBAA's general policy, and HBAA shall have the right to request the buyer to obtain at the buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to the buyer and to HBAA, setting out the reasons why the lot in question is considered to be counterfeit and HBAA agrees that it will give due consideration to any such expert reports. However, HBAA reserves the right to seek additional independent advice itself in making its final determination as to whether the lot is a counterfeit and HBAA shall not be

bound by any expert report produced by the buyer. If HBAA agrees with the buyer that the lot is a counterfeit, HBAA shall refund to the buyer the costs of obtaining two independent expert reports incurred by the buyer provided that (i) such costs were approved by HBAA in advance of obtaining such reports; and (ii) the buyer could not reasonably have obtained independent opinions prior to the sale. The benefit of this guarantee is not capable of being transferred and is solely for the benefit of the buyer.

2.3. HBAA'S LIABILITY TO BUYERS

Notwithstanding Condition 2.2 above given by HBAA to the buyer and the buyer's rights in relation to the conduct of auctions as set out in Condition 2.5.12:

- (a) HBAA gives no guarantee or warranties to the buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute);
- (b) In particular, any representations, written or oral and including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any lot, including price or value, (i) are statements of opinion only and (ii) may be revised prior to the lot being offered for sale (including whilst the lot is on public view); and
- (c) None of HBAA, any HBAA's affiliated company, or any agent, employee or director thereof shall be liable for any errors or omissions in any such representations.

Without prejudice to Conditions 2.1.1 and 2.2 above, and save in so far as it relates to any liability which HBAA may have for personal injury or death, any claim against HBAA by the buyer shall be limited to the hammer price and the buyer's premium actually paid by the buyer to HBAA with regard to that lot.

2.4. SELLER'S LIABILITY TO BUYERS

The seller's obligations to the buyer are limited to the same extent as HBAA's obligations to the buyer. Any express or implied conditions or warranties are excluded save in so far as it is not possible to exclude obligations implied by statute.

2.5. AT THE SALE

2.5.1. Refusal of admission

HBAA has the right, at its absolute discretion, to refuse admission to any person to the premises or participation of any person in any auction and to reject any bid.

2.5.2. Registration before bidding

Prospective buyers who wish to bid in the saleroom can register in advance of the sale,

or can come to the saleroom on the day of the sale at least one (1) hour before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. HBAA may require the production of bank or other financial references.

2.5.2.1. E-invoicing Compliance

In compliance with the Inland Revenue Board of Malaysia (IRBM) e-invoicing requirements effective July 1, 2025, all successful bidders must provide the following additional information during registration or immediately upon successful bid to enable HBAA to process invoices in accordance with Malaysian tax regulations via this link:

[www.hbart.com.my/e-invoice]

Failure to provide the required information may result in delays in invoice processing and lot delivery. HBAA reserves the right to request additional documentation as required by the Malaysian tax authorities for e-invoicing compliance. All information collected will be used solely for invoicing and tax compliance purposes and will be handled in accordance with applicable data protection laws.

2.5.3. Bidder registration

Prospective buyers who have not previously bid or consigned with HBAA should bring along the following documents when registering in person at the sale room:

- Individuals: government-issued photo identification (such as national identity card, driving license or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement will be required.
- Companies/corporations/institutions: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnership, please contact HBAA for advice on the information which should be supplied by the prospective buyer.
- A financial reference in the form of a recent bank statement, a reference from the prospective buyer's bank, and/or the prospective buyer's banker's contact information.
- Persons registering to bid on behalf of a third party who has not previously bid or consigned with HBAA should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from the party.

2.5.4. Registering to bid on behalf

Person bidding on behalf of a prospective buyer should bring a signed letter from the prospective buyer authorizing the bidder to act

on the prospective buyer's behalf. Please note that HBAA does not accept payment from third parties. HBAA can only accept payment from the buyer, and not from the person bidding on their behalf. Official receipts and any acknowledgement of sale will be issued in the name of the buyer (not the person bidding on behalf of the buyer).

In the event a person who is bidding does not inform HBAA that he is acting as agent on behalf of an identified third party acceptable to HBAA, it will be deemed as though the person is bidding as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges.

2.5.5. Bidding as principal

In making a bid at auction, a bidder is doing so as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with HBAA before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to HBAA. In such circumstances, both the bidder and the third party will be jointly and severally liable for all obligations arising from the bid and the third party shall be bound by the Conditions of Business by the bidder's bid as his agent in the same way as if he were bidding personally.

2.5.6. Absentee bids

HBAA will use reasonable efforts to carry out telephone bids or written bids delivered to HBAA prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone provided that such written bids are sufficiently clear in HBAA's opinion. Bids must be placed in Ringgit Malaysia. Please refer to the catalogue for the Absentee Bid Form. The lots will be bought at the lowest possible price taking into account other bids placed and the reserve price. If written bids on a particular lot are received by HBAA for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. HBAA's obligation in relation to such written bids is undertaken subject to their other commitments at the time of sale and the conduct of the sale may be such that HBAA is unable to bid as requested. HBAA cannot accept liability for failure to make a written bid for any reason. Telephoned absentee bids must be confirmed no later than 24 hours before the sale by letter or fax. In such circumstances, HBAA reserve the right to require confirmation of relevant

details in writing before HBAA agrees to do so. Absentee bidders shall be required to pay an earnest deposit amounting to 5% of the lower end of the estimate price range indicated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. HBAA must receive confirmation from its bank that the earnest deposit has been credited into HBAA's bank account before the absentee bidder is allowed to participate in the bidding. HBAA shall not in any way be held liable to the bidder if he is not allowed to participate in the bidding on account that his earnest deposit not yet been credited into HBAA's bank account before the start of the auction. In the event none of their bids are successful, the earnest deposit shall be returned to the absentee bidders in full. HBAA shall not be responsible for the failure of any telephone bid for any reason. HBAA reserve the right to record telephone bids. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve price. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller above the reserve price. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

To allow sufficient time for processing, new clients are encouraged to register at least three (3) working days in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least one (1) hour before the sale is scheduled to begin.

2.5.7. Telephone bids

Prospective buyers may bid by telephone during the sale although prior arrangements must be made and concluded with HBAA at least twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6016-273 3628. Arrangements for telephone bids can also be made by completing the absentee bid form and indicating on the form the lot(s) which the prospective buyers wish to bid by telephone and giving HBAA a number to call during the course of the sale. Telephone bidders shall be required to pay an earnest deposit amounting to 5% of the lower end of the estimate price range indicated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. HBAA must receive confirmation from its bank that the earnest deposit has been credited into HBAA's bank account before the absentee bidder is allowed

to participate in the bidding. HBAA shall not in any way be held liable to the bidder if he is not allowed to participate in the bidding on account that his earnest deposit not yet been credited into HBAA's bank account before the start of the auction. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

2.5.8. Bidding

The auctioneer will accept bids from registered bidders present in the saleroom, from telephone bidders or by written bids left with HBAA in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by entering bids in response to bids from the saleroom, telephone and/or written bids. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve.

2.5.9. Successful bids

The fall of the auctioneer's hammer indicates the final and highest bid, at which time, the buyer assumes full responsibility for the lot. The results of absentee bids will be sent by fax one (1) day after the auction. Successful bidders will be required to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

2.5.10. Currency converter

Auctions are conducted in Ringgit Malaysia (RM), but HBAA may provide a currency converter in the sale room for the convenience of bidders. The figures shown in foreign currencies are only approximates and do not represent the exact exchange rates. HBAA does not accept liability to bidders who follow the currency converter rather than the actual bidding in the sale room.

2.5.11. Video or digital images

At some auctions there may be a video or digital screen in operation for the convenience of both buyers and sellers. Errors may occur in its operation and in the quality of the image and HBAA does not accept liability either for the quality of the image reproduced on the

video screen, or for the correspondence of the screen image to the original.

2.5.12. Conduct of the auction

The auctioneer will commence and advance the bidding in levels that he considers appropriate in the light of the value of the lot under auction and of competing bids. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve price, either by placing consecutive bids or by placing bids in response to other bidders, although the auctioneer will not indicate during the auction that he is making such bids on behalf of the seller. Unless otherwise indicated, all lots are offered subject to a reserve price, which is the confidential minimum price below which the lot will not be sold. The reserve price will not exceed the estimated price range printed in the catalogue. If any lots are not subject to a reserve price, they will be identified with the symbol * next to the lot number. With respect to lots that are offered without reserve price, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the estimated price range for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards in his or her discretion until a bid is recognised, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the estimated price range or at the amount of the bid if it is less than 50% of the estimated price range. In the event that there is no bid on a lot, the auctioneer may deem such lot unsold. The buyer acknowledges the rights of the auctioneer and the seller set out in this Conditions of Business and waives any claim that he might have in this connection against HBAA or the seller.

2.5.13. Auctioneer's discretion

Notwithstanding Conditions 13 and 14 above, the auctioneer has the absolute and sole discretion at any time to:

- (a) refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion as the auctioneer will in his absolute discretion direct,
- (b) to advance the bidding in such a manner as he may decide,
- (c) to withdraw or divide any lot,
- (d) to combine any two or more lots and, in the case of errors or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. If any dispute arises after the sale, the sale record of HBAA is conclusive.

2.5.14. Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven (7) calendar days from the date of the sale or upon collection by the buyer, whichever is earlier.

While invoices are sent out by mail after the auction, HBAA does not accept responsibility for notifying the buyer of the result of his bids. Buyers are requested to contact HBAA by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the full amount due plus any applicable taxes and costs.

2.6. AFTER THE SALE

2.6.1. Payment

Successful bidders will be required to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. For bidders who have placed an earnest deposit with HBAA at the point of registration, the successful bidder will be required to top up the 5% earnest deposit immediately after the auction by paying the difference between the earnest deposit that he has placed with HBAA and the equivalent amount of 5% of the successful bid price for the lot. The balance of the full amount due (which includes the hammer price in respect of the lot sold, together with the buyer's premium and any charges, fees, interest, taxes and expenses due from a buyer) shall be payable no later than seven (7) days after the auction. HBAA can only release the lot to the buyer upon full payment made in good cleared funds.

In the event the full payment has not been made and the lot remains uncollected by the buyer at the end of seven (7) days after the auction, HBAA shall arrange for storage of the lot at the buyer's expense, which may involve removal of the lot to a third party storage facility. The lot shall only be released upon full payment of all storage, transportation, additional insurance and any other costs incurred, together with payment of all other monies due to HBAA.

To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that HBAA will not accept payments for

the purchased lots from any party other than the registered buyer, unless otherwise agreed between the buyer and HBAA prior to the sale.

Payment shall be made in Ringgit Malaysia either in cash, or by bank/personal cheque, credit card or telegraphic transfer direct to Henry Butcher Art Auctioneers Sdn Bhd's account at:

OCBC Bank (Malaysia) Berhad
Menara OCBC, No.18, Jalan Tun Perak,
50050 Kuala Lumpur, Malaysia
Account Name:
Henry Butcher Art Auctioneers Sdn Bhd
Account No: 1011 0990 44
Swift No.: OCBCMYKLXXX

Please quote invoice number and client number with all transactions.

Personal cheques may be accepted at the discretion of HBAA and, unless prior arrangements have been made, all cheques must be cleared before delivery of any purchase.

Payment for auction purchases may also be made by credit card (Visa or MasterCard). However, bank fees will be incurred on all credit card payments for auction purchases.

All mailed payments should be sent to:
No. 25, Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Malaysia.

Please direct all inquiries to the administration office at (tel.) +603-2694 2212 / +6016-273 3628.

2.6.2. Buyer's premium

HBAA will charge to the buyer a 12% premium of the hammer price of each lot sold, together with all applicable taxes as may be set and revised by the Malaysian government from time to time.

2.6.3. Tax

All sums payable by the buyer to HBAA are exclusive of any goods or service tax or any other applicable taxes as may be set and revised by the Malaysian government from time to time. If any such tax applies, the buyer shall pay the tax at the rate and time as required by the relevant law.

2.6.4. Auction results

The auction results will be published online at www.hbart.com.my or a faxed copy may be requested from HBAA office by contacting +603-2691 3089 / +6016-273 3628, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

2.6.5. Collection of purchases

Upon payment of the full amount due, the buyer shall collect the purchased lot(s) in person (or by an authorised person with a letter of authorisation from the buyer), at his own expense, from HBAA's sale room no later than seven (7) days after the auction unless otherwise agreed between HBAA and the buyer.

If the lot remains uncollected at the end of such period, HBAA shall arrange for storage of the lot(s) at the buyer's expense, which may involve removal of the lot(s) to a third party storage facility. The lot(s) shall only be released upon full payment of all storage, transportation, additional insurance and any other costs incurred, together with payment of all other monies due to HBAA.

Delivery and shipping of the purchased lot(s) can be arranged as a convenience to buyers who are unable to collect in person, although written instruction must first be given to HBAA and arrangements made no later than three (3) working days prior to the expiry of the seven (7) days after the auction. The packing, handling and delivery/shipping of lot(s) is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances, be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall not accept responsibility or liability for their acts or omissions.

2.6.6. Insurance

HBAA provides insurance cover for sold lot(s) at the sale room location for a maximum of seven (7) days after the auction or until the lot(s) has/have been collected (whichever is earlier). If a lot remains uncollected from the sale room after the expiry of the said period, the lot(s) will be entirely at the buyer's risk.

2.6.7. Passing of title

The buyer shall always remain liable for the full amount due and shall not acquire title to the lot sold until payment of the full amount due has been made in full in respect of that lot and HBAA has applied such payment to the lot (even if, without prejudice to Condition 18, HBAA exercise their discretion to release it to the buyer). Other than where HBAA has agreed with the buyer to the contrary, and subject to Condition 23(m) below, any monies received from the buyer shall be applied in order of the oldest debt owed by the buyer to HBAA or the oldest purchase made by the buyer at HBAA or any HBAA affiliated company having regard to the date of sale and the number of the lot.

2.6.8. Transfer of risk

Any lot purchased is entirely at the buyer's risk from the earlier of:

- (a) the time the buyer collects the lot purchased; or
- (b) the time that the buyer pays to HBAA the full amount due for the lot; or
- (c) seven (7) calendar days after the day of the sale.

The buyer shall be solely responsible for insuring the lot purchased from the time risk passes to the buyer. The buyer will be compensated for any loss or damage to the lot which occurs after sale but prior to the time risk passes to the buyer. The maximum amount of compensation shall be the hammer price of the lot, and shall exclude any indirect or consequential loss or damage. However, HBAA will not, in any circumstances, be liable for any loss or damage caused to frames or to glass which is covering prints, paintings or other works unless the frame or glass is, in itself, the object sold at auction.

2.6.9. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances, be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall also not accept responsibility or liability for their acts or omissions.

2.6.10. Export license

The export of any lot from Malaysia or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. Lots purchased shall be paid for in accordance with Condition 17 above and the denial of any export or import licence required or any delay in the obtaining of such licence shall not justify the rescission or cancellation of the sale by the buyer or any delay by the buyer in making payment of the full amount due for the lot. HBAA shall not be obligated to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

2.6.11. Remedies for non payment or failure to collect purchases

If the buyer without the prior agreement of HBAA fails to make payment of the full amount due or any part of it on any lot in accordance with Condition 17 above, HBAA shall be entitled in their absolute discretion and without prejudice to any other rights which HBAA and

the seller may have, be entitled, both for HBAA and as agent for the seller, to exercise one or more of the following rights or remedies:

- a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;
- b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- c) to forfeit the buyer's earnest deposit as required under Condition 14;
- d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- e) cancel the sale of the lot;
- f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment. If the re-sale should result in a higher price than the original hammer price obtained, the surplus shall be paid to the seller. In such case, the buyer waives any claim which the buyer may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;
- g) set-off any amounts owed by HBAA or any HBAA's affiliated company to the buyer against any amounts owing by the buyer to HBAA or any HBAA's affiliated company, whether as the result of any proceeds of sale or otherwise;
- h) exercise a lien over any of the buyer's property which is in HBAA's possession or in possession of any HBAA's affiliated company for any reason until payment of all outstanding full amount due to HBAA have been made in full. HBAA shall notify the buyer of any lien being exercised and the amount outstanding. If the amount outstanding then remains unpaid for fourteen (14) days following such notice, HBAA shall be entitled to arrange and carry out the sale of any such property in accordance with (f) above;
- i) to insure, remove and store the lot either at HBAA's premises or elsewhere at the buyer's sole risk and expense;

j) to reject future bids made by or on behalf of the buyer at any future auction or render such bids subject to payment of a deposit to HBAA before such bids are accepted;

k) 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 full amount due;

l) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any costs or expenses incurred in connection with the sale of the lot;

m) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any other debts owed by the buyer to HBAA or to any other HBAA affiliated company in respect of any other transaction;

n) to take such other action as HBAA deems necessary or appropriate.

2.6.12. Remedies for failure to collect purchases

If the buyer does not collect a purchased lot within seven (7) calendar days after the sale, HBAA may arrange for storage of the lot at the buyer's risk and expense. This shall apply whether or not the buyer has made payment of the full amount due. HBAA shall release the purchased lot only upon full payment by the buyer of all storage, removal, insurance and any other costs incurred, together with payment of all other amount due to HBAA including, if applicable, the full amount due. HBAA shall, in their absolute discretion, also be entitled to exercise any of the rights or remedies listed in Condition 23(a), (c), (d), (f), (g), (h) and (l) above, provided that HBAA shall not exercise their right under Condition 23(f) above for a period of ninety (90) days following the relevant sale. In the event that HBAA exercise their rights under Condition 23(f) above, HBAA undertakes to hold to the buyer's order the net sales proceeds received by HBAA in cleared funds less all storage, removal, insurance and any other costs or taxes incurred.

3. CONDITIONS CONCERNING SELLERS

3.1. Seller's warranties

This Condition governs the seller's relationship with both the buyer and HBAA. If HBAA or the buyer considers any of the warranties listed below to be breached in any way, either HBAA or the buyer may take legal action against the seller. The seller agrees to indemnify HBAA and any HBAA's affiliated company, their respective servants, directors, officers and employees and the buyer against any loss or damage resulting from any breach or alleged breach of any of the seller's representations or warranties, or other terms set forth in these Conditions of Business. Where HBAA reasonably believes that any

breach of such representation or warranty has occurred, the seller hereby authorise HBAA in its sole discretion to rescind the sale.

The seller warrants to HBAA and to the buyer that at all relevant times (including but not limited to the time of the consignment of the lot and the time of the sale):

(a) the seller is the true owner of the lot, or are properly authorised to sell the lot by the true owner;

(b) the seller is able to and shall, in accordance with these Conditions of Business, transfer possession to the buyer and good and marketable title to the lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;

(c) the seller has provided HBAA with all information concerning the provenance of the lot and has notified HBAA in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;

(d) the seller is unaware of any matter or allegation which would render any description given by HBAA in relation to the lot inaccurate or misleading;

(e) where the lot has been moved to Malaysia from another country, the lot has been lawfully imported into Malaysia; the lot has been lawfully and permanently exported as required by the laws of any country in which it was located; required declarations upon the export and import of the lot have been properly made; any duties and taxes on the export and import of the lot have been paid;

(f) the seller has or will pay any and all taxes and/or duties that may be due on the net sale proceeds of the lot and the seller has notified HBAA in writing of any or all taxes and for duties that are payable by HBAA on behalf of the seller in any country other than the country of the sale;

(g) unless HBAA is advised to the contrary in writing at the time the lot is delivered by the seller to HBAA, there are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law) and no restrictions on HBAA's rights to reproduce photographs or other images of the lot.

3.2. BEFORE THE SALE

3.2.1. Preparation for sale

The seller agrees that HBAA shall have sole and absolute discretion as to:

(a) the way in which property may be combined or divided into lots for sale;

(b) the way in which lots are included in the sale;

(c) the way in which any lot is described and

illustrated in the catalogue or any condition report;

(d) the date and place of the auction; and

(e) the manner in which any sale is conducted.

HBAA reserves the right to consult with and rely on any outside experts, consultants or restorers of their choice in relation to the property and to carry out such other inquiries or tests in relation to the property either before or after the sale as HBAA may, in their absolute discretion, deem appropriate. This is however, a matter for HBAA's discretion and HBAA is under no duty to carry out such consultation, inquiries or tests.

3.2.2. Estimates

Any estimate given by HBAA, whether written or oral, is a matter of opinion only and is intended only as a guide. An estimate shall not be relied upon as a guarantee of the anticipated selling price. Any estimate given (whether written or oral and whether in a catalogue or any marketing materials, receipt, letter or otherwise) may, in HBAA's absolute discretion, be revised from time to time.

3.2.3. Exclusion of liability

Any representations, written or oral and including those in any catalogue, report, commentary or valuation in relation to any aspect or quality of any lot, including price or value (a) are statements of opinion only and (b) may be revised prior to the lot being offered for sale (including whilst the lot is on public view). Neither HBAA, any HBAA's affiliated company, nor any agent employee or director thereof shall be liable for any errors or omissions in any such representations.

3.2.4. Limitations on claims by seller

Any claim by the seller (excluding any claim covered by Condition 34) shall in any event, be limited to the net sales proceeds in respect of that lot.

3.2.5. Withdrawal of lots by the seller

If the seller choose to withdraw a lot from the sale, provided that consent from HBAA must have first been obtained, after the earlier of (i) written agreement to sell the lot between the seller and HBAA and (ii) twelve (12) weeks before the date of the auction of the lot, the seller will be liable to pay to HBAA a withdrawal fee calculated in accordance with Condition 32 below. If the seller withdraws a lot before that time, no withdrawal fee shall be payable.

3.2.6. Withdrawal of lots by HBAA

HBAA may withdraw a lot from sale without any liability if (i) HBAA reasonably believes that there is any doubt as to the authenticity or attribution of the lot or (ii) it is established or

alleged that any of the seller's representations or warranties set out in Condition 25 above are inaccurate in any way or (iii) the seller breached any provisions of this Conditions of Business in any material respect or (iv) HBAA believes it would be improper to include the lot in the sale.

If HBAA becomes aware of a competing title claim to, or lien over, a lot consigned by the seller, HBAA shall not release the lot to the seller, which shall be held by HBAA at the seller's expense, until the title claim or lien, as applicable, has been finally resolved to HBAA's satisfaction.

3.2.7. Withdrawal fee

If the lot is withdrawn because the circumstances described in any of (i) to (iv) of Condition 31 above occurs, HBAA reserves the right to charge an administrative fee equivalent to 0.5% of reserve price or RM500, whichever is greater) and the lot shall be returned to the seller at the seller's expense provided that there is no adverse title claim on the lot. If however the lot is withdrawn for any other reason, the seller shall pay HBAA a withdrawal fee equivalent to 10% of the reserve price, together with insurance and expenses. HBAA shall not be obliged to withdraw any lot from sale or to return it to the seller unless the seller has paid HBAA the withdrawal fee.

3.2.8. Loss or damage

HBAA is unable to accept responsibility for any damages caused by the following:

(a) normal wear and tear;

(b) gradual deterioration;

(c) inherent vice or defect including woodworm, mildew and other inherent defects not mentioned herein;

(d) errors in processing;

(e) changes in atmospheric conditions;

(f) handling or storage; or

(g) any loss, direct or indirect, consequential or otherwise, which may be suffered by the seller.

3.2.9. Risk of loss or damage by the seller

If the seller has specifically instructed HBAA not to insure the lot, it will remain at the seller's risk at all times until the buyer has made payment in full or until the lot is returned to the seller in the event it is not sold. The seller hereby undertakes to indemnify HBAA, its employees and agents, and the buyer (where applicable) against any claim made against them in respect of the lot, however those claims may arise even if HBAA, its employees and agents were found to be negligent.

3.3. AT THE SALE

3.3.1. Reserve price

Unless otherwise agreed in writing, each lot will be offered for sale subject to a reserve price as agreed between the seller and HBAA. HBAA shall in no circumstances be liable if bids are not received at the level of or below the reserve price. HBAA shall however be entitled to sell the lot below the reserve price. In such circumstance, HBAA shall be obliged to account to the seller as if the hammer price was equal to the reserve price, and the seller will pay HBAA the sales commission as if the lot has been sold at a hammer price equal to the reserve price.

In the event the reserve price has not been mutually agreed between the parties and confirmed by the seller in writing prior to the auction date, HBAA shall have the right to, in its sole discretion, set the reserve price of the lot.

3.3.2. Bidding at the sale

The seller may not bid for his own property. Although HBAA shall be entitled to bid on behalf of the seller up to the amount of the reserve price, the seller shall not instruct or permit any other person to bid for the property on behalf of the seller. If the seller should bid on his own behalf (or instruct someone else to do so), HBAA may treat the seller as the successful bidder. In those circumstances, the seller shall not be entitled to the benefits of Conditions 4 and 35 above and the seller shall pay to HBAA a sum representing the total of the sales commission, the buyer's premium and all expenses which was incurred by HBAA in connection with the sale of the lot. HBAA shall be entitled to exercise a lien over the lot until payment of that sum has been made by the seller in full.

3.4. AFTER THE SALE

3.4.1. Payment

Following the sale, the seller will be liable to pay HBAA the sales commission and expenses. HBAA shall be entitled to deduct each of these items from monies received from the buyer. The seller hereby authorises HBAA to charge the buyer and retain the buyer's premium.

3.4.2. Payment of net sales proceeds to the seller

Unless HBAA has been notified by the buyer of his intention to rescind the sale on the basis that the lot is a counterfeit, HBAA shall send to the seller within six (6) weeks from the date of the sale of the lot, the net sales proceeds received from the buyer in cleared funds, less any other amount owing by the seller to HBAA or any HBAA's affiliated company. The seller should note that the net sales proceeds payable to the seller is derived from the actual proceeds of sale received by HBAA from the buyer. In

the event of late payment by the buyer, HBAA shall, within two (2) weeks of receipt of such payment in cleared funds from the buyer, make such remittance to the seller. HBAA reserves the right to release a lot to the buyer before receipt of the full amount due for the lot.

3.4.3. Rescission

Where HBAA is satisfied that the lot is a counterfeit, HBAA shall rescind the sale and notify the seller of such rescission. HBAA shall, in their absolute discretion, be entitled to dispense with the requirements of Condition 4 in determining whether or not a particular lot is a counterfeit. Within ten (10) days of receipt of the notice advising the seller of the rescission of the sale, the seller undertakes to refund to HBAA on demand the full amount due if HBAA has at that time paid the seller the whole or part of the full amount due to him. In the latter case, HBAA shall exercise a lien over any properties of the seller in its possession pending settlement of the full amount of refund due from the seller.

For the avoidance of doubt, the seller shall indemnify HBAA and its employees in full on demand against all claims, costs or expenses incurred by HBAA in relation to the lot as well as any loss or damage resulting from the same.

3.4.4. Non-payment by the buyer

In the event the buyer fails to pay the full amount due within four (4) weeks from the date of the sale, HBAA shall be entitled to agree to special terms on behalf of the seller for payment, storage and insurance, and to take any necessary steps to collect the amount due from the buyer. However, HBAA shall not be obliged to remit the payment due to the seller, nor to take any legal proceedings on behalf of the seller. HBAA shall discuss with the seller and agree on the appropriate course of action to be taken to recover the payment due from the buyer. In addition, HBAA shall have absolute discretion to take and enforce any of the remedies set out in Condition 23 above including the right to cancel the sale and return the property to the seller. HBAA shall be entitled to charge the buyer interest for late payment in accordance with Condition 23(b) above and the seller hereby authorises HBAA to retain such interest for HBAA's own account.

If the buyer fails to pay the full amount due but HBAA agrees to remit to the seller an amount equal to the net sale proceeds, ownership of the relevant lot shall pass to HBAA. For the avoidance of doubt, HBAA shall have the benefit of all of the seller's representations, warranties and indemnities set out in these Conditions of Business.

3.4.5. Post-auction sales

In the event the lot is bought in or otherwise remains unsold by auction, HBAA shall be authorised as the exclusive agent of the seller for a period of seven (7) days following the auction date to sell such lot privately for a price that will result in a payment to the seller of no less than the amount (after deducting all charges due from the seller) to which he would have been entitled had the lot been sold at a price equivalent to the reserve price, or for any lesser amount which HBAA and the seller may agree and set out in writing. In such case, the seller's obligations to HBAA and the buyer with respect to the lot are the same as if such lot had been sold during the auction. Any reference in the Conditions of Business to the date of the auction shall be treated as being a reference to the date of the post-auction sale.

3.4.6. Unsold lots

In the event the lot remains unsold and are not re-consigned to HBAA for sale or has been withdrawn from sale for whatever reason, it must be collected from the premises of HBAA (or its storage solution provider) within seven (7) days after the auction date or within thirty (30) days after HBAA sends the seller a notice requiring the seller to collect the lot (whichever occurs first). If the lot remains uncollected at the end of such period, HBAA shall arrange for storage of the lot at the seller's expense, which may involve removal of the lot to a third party storage facility. The lot shall only be released upon full payment of all storage, transportation, insurance and any other costs incurred, together with payment of all other monies due to HBAA.

If the lot remains uncollected in ninety (90) days after the auction date, HBAA shall have the right to dispose of it as they see fit, which may involve offering the lot for sale by public auction or private sale on such price and terms as HBAA considers appropriate including those relating to estimates and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all payments due to HBAA under the terms of the Consignment Agreement).

Without prejudice to the above, HBAA shall be entitled to keep possession of any unsold lot until the seller has paid all amounts owing to HBAA under the Consignment Agreement, and HBAA shall have the right to sell the lot on such terms as HBAA considers appropriate, to use or deal with it in order to recover any outstanding sums from the seller, and HBAA shall then account to the seller for the proceeds of sale after having deducted from the proceeds all amounts due to HBAA from the seller.

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

These Conditions of Business and any amendment to them shall be governed by and interpreted and construed in accordance with the laws of Malaysia.

4.2. Jurisdiction

HBAA and all buyers and sellers (and any prospective buyers or sellers) agree that the courts of Malaysia are to have exclusive jurisdiction to settle any dispute (including claims for set-off and counterclaims) which may arise in connection with the validity, effect, interpretation or performance of, or the legal relationships established by, these Conditions of Business or otherwise arising in connection with these Conditions of Business.

4.3. Service of process

All buyers and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any Court by facsimile transmission, personal service, delivery at the last address known to HBAA or any other usual address, mail or in any other manner permitted by Malaysian law, the law of the place of service or the law of the jurisdiction where proceedings are instituted.

4.4. Photographs and illustrations

The buyers and sellers agree that HBAA shall have the absolute right (on a non-exclusive basis) to photograph, video and otherwise reproduce images of each lot consigned to HBAA for sale. The copyright of all images, illustrations, written materials and published contents produced by or on behalf of HBAA relating to each lot shall remain at all times the property of HBAA and shall not be used by any person without the prior written consent of HBAA. HBAA shall have the right to use all such materials in whatever manner it deems fit in the normal course of HBAA's business and the business of its affiliated companies.

4.5. Copyright

No representations or warranties are made by either the seller or HBAA as to whether any lot is subject to copyright nor as to whether the buyer acquires any copyright in any lot sold.

4.6. Export/Import and embargoes

No representations or warranties are made by HBAA or the seller as to whether any lot is subject to any export restrictions from Malaysia or any import restrictions of any other country. Similarly, HBAA makes no representations or warranties as to whether any embargoes exist in relation to particular lots.

4.7. Notices

Any letter, notice, request, demand or certificate:

- (a) if delivered personally shall be deemed to be received at the time of receipt by the recipient; or
- (b) if despatched by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of despatch (notwithstanding that it is returned through the post undelivered); or
- (c) if sent by telex or by facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after despatch.

Any notice sent to HBAA shall be sent to:

Wisma Henry Butcher, No. 25 Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Wilayah Persekutuan.

Any notice which HBAA delivers to the buyer or seller may be sent to the last address known to HBAA.

4.8. Severability

If any part of these Conditions of Business is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

4.9. Personal details

If HBAA so requests, each of the buyer, the seller and any bidder at auction agrees to provide (in a form acceptable to HBAA) written confirmation of their name, permanent address, proof of identity and creditworthiness.

4.10. Introductory fees

HBAA reserves the right to claim for the payment of an introductory fee or selling commission for the lot from any party.

4.11. Miscellaneous

- (a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.
- (b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights hereunder.
- (c) The singular includes the plural and vice versa where the context requires.
- (d) These Conditions of Business shall not be assignable by the buyer or the seller without the prior written agreement of HBAA. However, these Conditions of Business shall be binding on any of your successors, assigns, trustees, executors, administrators and representatives.

- (e) Where terms have special meanings ascribed to them, a glossary may appear before the first lot in the relevant catalogue.



MMI Conservation Art Services

“

The aim of art is to represent not the outward appearance of things, but their inward significance.

”

- Aristotle

OUR OFFERED SERVICES

1. Conservation treatment
2. Disaster planning, mitigation & recovery of items damaged by fire, water & other disasters
3. Framing services
4. Preservation planning
5. Supply on preservation & conservation art materials
6. Condition surveys / condition report preparation of condition reports for insurance or appraisers
7. Condition examination of objects prior to purchase
8. Recommendations & training in the care of collections

Bidder Registration Form

To be completed by the person who will be bidding in the auction saleroom.

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

POSTAL CODE

OFFICE PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

27 JULY 2025

IDENTIFICATION / FINANCIAL REFERENCE

(Please attach the following documents when submitting your registration form)

Proof of Identity (circle): Identity Card / Passport / Driving License / Company Registration /
Others (please state) _____

Proof of Address: Utility Bill and Bank Statement (issued within the last 3 months) ☐ (for office use)

(Financial references are to be furnished to HBAA upon request)

NAME OF BANK

ACCOUNT NO.

BANK ADDRESS

CONTACT PERSON AT THE BANK

TELEPHONE NO. (OF BANK CONTACT)

CREDIT CARD NO.

CREDIT CARD TYPE

ISSUING BANK

I have read the *Conditions of Business*, *Guide to Buying* at Henry Butcher Art Auctions, and *Important Notices* in the auction catalogue, and I agree to be bound by them.

I confirm that I am registering to bid at the auction as principal and will be held personally and solely liable for any bid I place, including payment of the purchase price, which comprises the hammer price plus the buyer's premium (**12% of the hammer price**), all applicable taxes, and any other applicable charges. I understand that the invoice will be issued in my name unless it has been explicitly agreed in writing with Henry Butcher Art Auctioneers Sdn. Bhd. (HBAA), prior to the commencement of the sale, that I am acting as an agent on behalf of an identified third party (hereinafter referred to as the "disclosed principal") who is acceptable to HBAA. In such circumstances, both I and my disclosed principal shall be jointly and severally liable for all obligations arising from the bid, and the disclosed principal shall be bound by the Conditions of Business through my bid as his/her agent, as if he/she were bidding personally.

If my bid is successful, I agree to sign a Buyer's Acknowledgement Form at the fall of the hammer and to pay a **non-refundable deposit of 5% of the hammer price or RM500**, whichever is greater, before leaving the saleroom. If I fail to do so, the sale will be void and the lot may be re-offered. I understand that the auction catalogue does not list any imperfections of the lot(s), and I may request condition reports from HBAA. I further acknowledge that all references in the catalogue or condition report are for guidance only and should be verified by personal inspection. All lots are sold "as is," and I am responsible for examining any lot prior to the sale to satisfy myself as to its condition and conformity with any description, whether written or oral, provided by the seller or HBAA. I also understand that catalogue estimates are for reference only. They do not reflect the final sale price and do not include the buyer's premium.

In compliance with the Inland Revenue Board of Malaysia (IRBM) e-Invoicing regulations, I understand that it is mandatory to provide accurate billing information for the issuance of a valid e-Invoice. I agree to submit the required details, including my name or company name, NRIC or passport number or business registration number, tax identification number, billing address, and email address, through the following link: [www.hbart.com.my/e-invoice]

Failure to provide this information may result in delays in the issuance of the invoice and related payment processing. I hereby authorise Henry Butcher Art Auctioneers Sdn. Bhd. and its bank representatives to request bank references relating to the account(s) I have specified above.

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

Telephone / Absentee Bid Form

Please complete the absentee bid form below and email a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at info@hbart.com.my.

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

27 JULY 2025

I request that Henry Butcher Art Auctioneers Sdn. Bhd. (HBAA) enter bids on the following lot(s) up to the maximum bid amount I have indicated for the lot(s). I understand that by submitting this bid, I have entered into a binding contract to purchase the lot(s), if my bid is successful. I understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the hammer price plus the buyer's premium (12% of hammer price) and any other applicable taxes. I further understand that I shall be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the lower end of the estimated price range for the lot as stipulated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. I understand that the earnest deposit must be credited into HBAA's bank account before I will be allowed to participate in the auction and that HBAA shall not in any way be held responsible in the event that I am not allowed to participate in the auction if my earnest deposit is not credited into HBAA's bank account before the start of the auction. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

I understand that HBAA executes absentee and telephone bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids for any errors relating to execution of bids, including computer-related errors. On my behalf, HBAA will try to purchase the lot(s) for the lowest possible price, taking into account the reserve price and other bids. If identical absentee bids are left, HBAA will give precedence to the first bid received. I hereby acknowledge and agree that all successful bids are subject to the Conditions of Business printed in the auction catalogue published by HBAA, a copy of which has been made available to me prior to the auction.

I understand it is my responsibility to check that there are no late saleroom notices affecting the sale of the lot(s) specified herein, which bidders in the saleroom have been notified at the commencement of the auction by the auctioneer. I hereby authorise HBAA to contact me on the number below for telephone bidding. I understand and accept the inherent risks of bidding over the telephone and will not hold HBAA responsible for any errors that occur.

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

Please enter the bids in Ringgit Malaysia. Bids in foreign currency will not be accepted.

Please select your bidding option: ☐ Written Bid ☐ Phone Bid

LOT NO.	ARTIST NAME / TITLE OF LOT	MAXIMUM BID AMOUNT (RM) (excluding Buyer's Premium)

Telephone number during Sale (for telephone bids only) _____

Please attach a copy of Identification: Identity Card / Passport / Driving License / Company Registration AND
Proof of Address: Utility Bill and Bank Statement (issued within the last 3 months)

To allow time for processing, bids must be received at least one (1) day before the sale. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s). In compliance with IRBM e-Invoicing regulations, kindly submit the required information to enable e-Invoice issuance via this link: [www.hbart.com.my/e-invoice]

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Dear Cousin,

You know what
they say about
guys that ride
those big noisy
bikes.

Love,
Cousin

An abstract painting featuring a dense, textured composition of thick brushstrokes. The color palette is dominated by vibrant red, bright yellow, and deep blue, with some areas of white and brown visible where the paint layers overlap or dry. The strokes are expressive and varied in direction, creating a sense of movement and energy. The overall effect is a complex, layered visual field.

HENRY BUTCHER
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