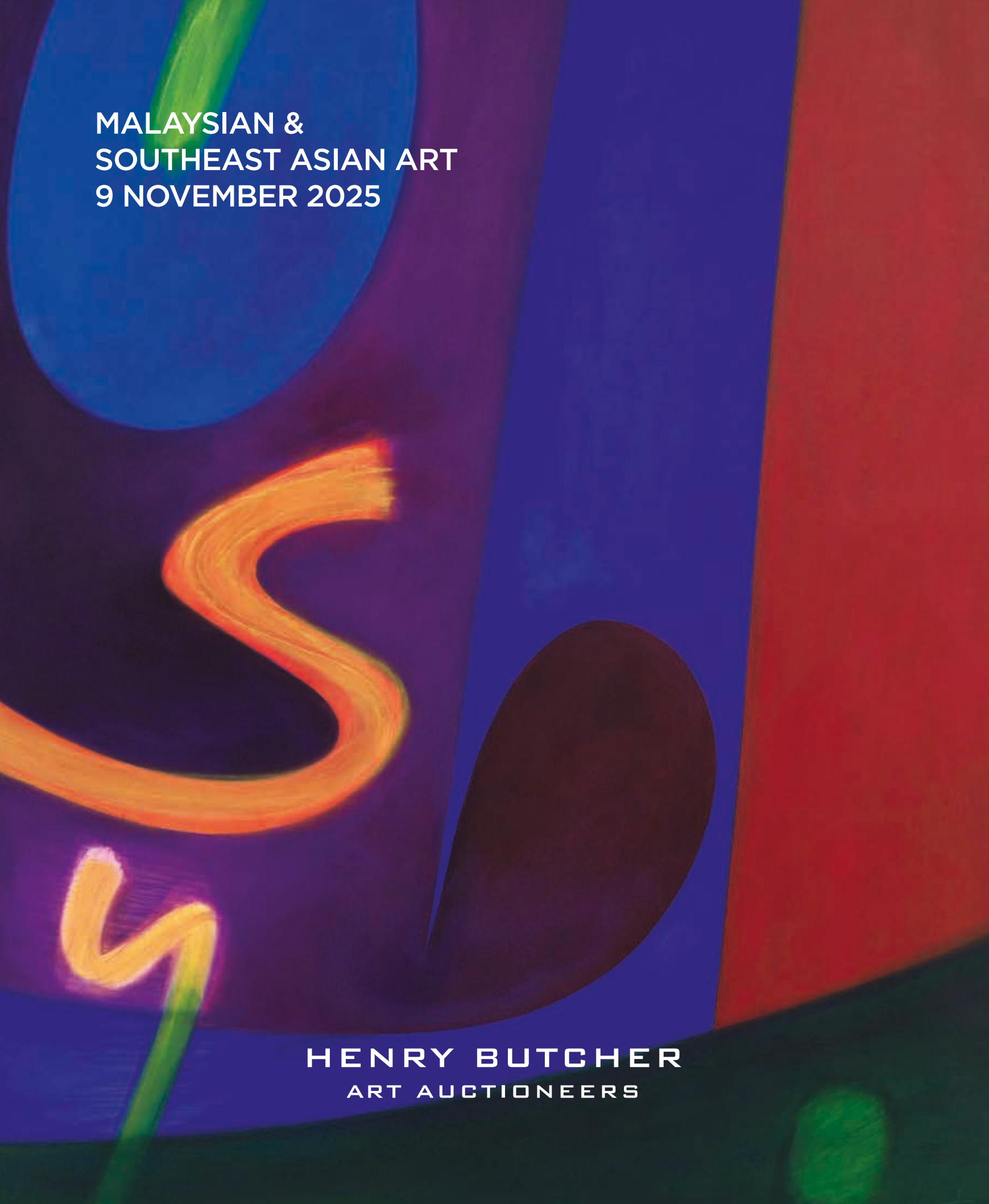


An abstract painting featuring bold, expressive brushstrokes in vibrant colors. A large, bright blue shape is in the upper left, a thick orange-yellow stroke curves across the center, and a dark brown shape is in the lower right. A vertical red band is on the far right. The background is a mix of deep blue and purple. The text is in white, sans-serif font.

MALAYSIAN &
SOUTHEAST ASIAN ART
9 NOVEMBER 2025

HENRY BUTCHER
ART AUCTIONEERS

LOT 89 IBRAHIM HUSSEIN, DATUK *Untitled*, 1974



LOT 90 ABDUL LATIFF MOHIDIN *Gelombang Series*, 1990



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All lots are sold subject to our Conditions of Business printed at the back of this catalogue which apply to both buyers and sellers. Prospective buyers should also read our Buying At HBAA guide.

Catalogue descriptions do not state any imperfections. However, condition reports can be obtained by contacting the personnel listed below. This service is provided for the convenience of prospective buyers and cannot be taken as the sole and absolute representation of the actual condition of the work. Prospective buyers are advised to personally examine the works and not rely solely on HBAA's description on the catalogue or any references made in the conditions reports.

Our team will be present during all viewing times and available for consultation regarding artworks included in this auction. Whenever possible, our team will be pleased to provide additional information that may be required.

The buyer's premium shall be 12% of hammer price plus any applicable taxes.

All lots from this sale not collected from HBAA seven days after the auction will incur storage and insurance charges, which will be payable by the buyer.

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info@hbart.com.my

MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 9 November 2025, 1pm

VIEWING

1 – 8 November 2025

10am – 6pm daily

Hall 1-3, Level M, Menara KEN TTDI

37, Jalan Burhanuddin Helmi, Taman Tun Dr Ismail,

60000 Kuala Lumpur, Malaysia

www.hbart.com.my



LOT 16 YONG MUN SEN *Penang Harbour*, 1948



LOT 13 ABDULLAH ARIFF *After The Monsoon Cloudburst*, 1955



LOT 38 CHIA YU CHIAN *Penang Hill, Penang, 1979*



LOT 39 TAN CHOON GHEE Untitled, 1973



LOT 55 KHOO SUI HOE *Standing Bathers*, 1980







LOT 119 AHMAD ZAKII ANWAR *Smokers Series*, 2000s



LOT 96 SHARIFAH FATIMAH SYED ZUBIR, DATO' *Dynamics Of Soul 4*, 2001



LOT 87 JOLLY KOH *Orange Landscape*, 2012



LOT 86 C.N. LIEW

A Dialogue with Guan Ping Hu's Ancient Qin Song - Mist & Cloud Upon The Xiao & Xiang Rivers From The Sacred Text Of Qin, 2016



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INDEX OF ARTISTS

DaMai

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Artist's Impression

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**DaMai
Sales
Gallery**

Jenis: Kondominium • Pemaju: SDB Properties Sdn, Bhd, No. Pendaftaran 198901012746 (190055-AI) Tingkat 18, Blok Barat, Wisma Golden Eagle Realty, 142-C, Jalan Ampang, 50450 Kuala Lumpur, • Tel.: +603 2711 2288
Lesen Pemaju: 9500/07-2027/0889(AI) • Tempoh Sah Laku: 14/7/2021 hingga 13/7/2027 • Permit Iklan dan Jual: 9500-8/05-2028/0401(NJ-IS) • Tempoh Sah Laku: 22/5/2025 hingga 21/5/2028 • Tarikh Jangka Siap: Disember 2028 • Jumlah Unit: 306 unit • Harga Jual: RM1,798,800 (Min.) hingga RM4,347,800 (Maks.)
• Bilangan Tempat Letak Kenderaan: 3 - 6 • Kelulusan: Majlis Perbandaran Ampang Jaya • No. Rujukan Kelulusan Bangunan: Bil. (19) dlm, MPAJ.BS.KB.740-1/2-04/2024 • Beban Tanah: RHB Bank Berhad • Pegangan Tanah: Pegangan Kekal • Diskaun Bumiputera: 7%

IKLAN INI TELAH DILULUSKAN OLEH JABATAN PERUMAHAN NEGARA. MAKLUMAT PEMAJUAN DAN IKLAN YANG DILULUSKAN BOLEH DISEMAK DI PORTAL TEDUH.KPKT.GOV.MY

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LOT DIRECTORY



1
KHALIL IBRAHIM
East Coast Series
1987



2
KHALIL IBRAHIM
East Coast Series
1994



3
KHALIL IBRAHIM
East Coast Series
1994



4
KHALIL IBRAHIM
East Coast Series
1994



5
KHALIL IBRAHIM
East Coast Series
1994



6
KHALIL IBRAHIM
East Coast Series
1994



7
KHALIL IBRAHIM
East Coast Series
1994



8
A.J. RAHMAN
*Kampung, 1970s;
Waterfall, 1980s;
Fishing Village, 1970s;
Village, 1970s*



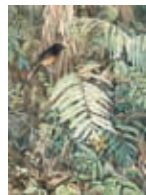
9
A.J. RAHMAN
Kampung
1980s



10
A.J. RAHMAN
Kampung
1980s



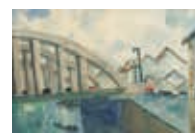
11
MAAMOR JANTAN
Splendour
1997



12
JOHARI ALIAS
White-rumped Shama
1995



13
ABDULLAH ARIFF
After The Monsoon Cloudburst
1955



14
YONG MUN SEN
Untitled
1953



15
YONG MUN SEN
Morning Mist
1951



16
YONG MUN SEN
Penang Harbour
1948



17
KUO JUPING
Street Scene



18
KUO JUPING
Untitled



19
KHAW SIA
Weld Quay
1954



20
KHAW SIA
Untitled
1980



21
LEE CHENG YONG
Untitled



22
LEE CHENG YONG
Nude



23
CHUAH THEAN TENG,
DATO'
Harvesting
1980s



24
CHUAH THEAN TENG,
DATO'
Mother And Children
1970s



25
PETER HARRIS
Untitled
1962; 1961



26
PETER HARRIS
Untitled
1961; 1960



27
PETER HARRIS
Untitled
1956; 1960



28
PETER HARRIS
Untitled
1961; 1960



29
PETER HARRIS
Untitled
1964



30
PETER HARRIS
Untitled
1962



31
PETER HARRIS
Untitled
1960; 1966



32
PETER HARRIS
Untitled
1963; 1960



33
PETER HARRIS
Untitled
1962; 1954



34
PETER HARRIS
Untitled
1954; 1955



35
PETER HARRIS
Untitled
1961



36
PETER HARRIS
Untitled
1963



37
CHIA YU CHIAN
Untitled
1960s



38
CHIA YU CHIAN
Penang Hill, Penang
1979



39
TAN CHOON GHEE
Untitled
1973



40
TAN CHOON GHEE
Untitled
1973



41
TAN CHOON GHEE
Vibrant Life
1980



42
TAN CHOON GHEE
Ancient Town
1979



43
JOHN LEE JOO-FOR
Stampede Of Shadows
1986



44
JOHN LEE JOO-FOR
Crossroads
c. 2010



45
JOHN LEE JOO-FOR
Rider In The Maelstrom
1979



46
JOHN LEE JOO-FOR
A Mighty Bull
1977



47
JOHN LEE JOO-FOR
Motherhood
c. 1969



48
JOHN LEE JOO-FOR
The Meeting Of Sea And Sky
1985



49
JOHN LEE JOO-FOR
Chinese Temple
1999



50
TEW NAI TONG
Untitled
2000s



51
TEW NAI TONG
Beautiful Life
2000s



52
TEW NAI TONG
Beach



53
TEW NAI TONG
Market



54
TEW NAI TONG
Untitled



55
KHOO SUI HOE
Standing Bathers
1980



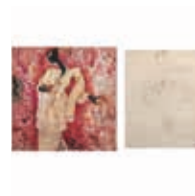
56
KHOO SUI HOE
Three Reflections
1976



57
ENG TAY
The Promise
2006



58
KAM WOEI YANN
Play
2001



59
SYED THAJUDEEN
*Waiting For The Lover In
Kebaya Songket Putih; Untitled*
2011



60
SYED THAJUDEEN
Untitled
1995



61
SULAIMAN ESA
Primitive Others II
2016



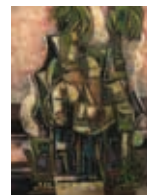
62
A.J. RAHMAN
Wayang Kulit
1960s



63
TOYA LIM KHOON HOCK
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1995



64
CHUAH SIEW TENG
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2009



65
CHUAH SEOW KENG
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2022



66
PETER LIEW
Untitled
1987



67
TAN SIK YAW
Untitled
2013



68
ZAIM DURULAMAN
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2002



69
AHMAD HASSAN
*Menjemur Ikan Kering 3
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1994



70
AHMAD HASSAN
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1987



71
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2013



72
CHANG FEE MING
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2010



73
CHANG FEE MING
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2000s



74
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75
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2007



76
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2005



77
CHIA HOY SAI
Untitled
1994



78
YAP CHIN HOE
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2022



79
FAUZAN OMAR
Untitled (Layer Series)
1990s



80
FAUZAN OMAR
Untitled (Layer Series)
1990s



81
RAFIEE GHANI
Coffee In Ganggol
2000s



82
RAFIEE GHANI
Garden In The Sand
2017



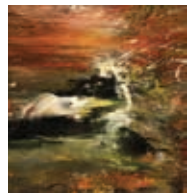
83
RAFIEE GHANI
The Sky Above The Yellow River
2017



84
SUZLEE IBRAHIM
Movement Series - UK: Oasis
2000



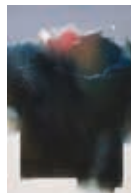
85
SUZLEE IBRAHIM
Movement Series: 03
2003



86
C.N. LIEW
A Dialogue with Guan Ping Hu's Ancient Qin Song - Mist & Cloud Upon The Xiao & Xiang Rivers From The Sacred Text Of Qin, 2016



87
JOLLY KOH
Orange Landscape
2012



88
AWANG DAMIT AHMAD
Kemanisan Illusi III (Sweet Illusion III) (Pre-Essence Of Culture, E.O.C.), 1984



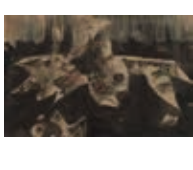
89
IBRAHIM HUSSEIN, DATUK
Untitled
1974



90
ABDUL LATIFF MOHIDIN
Gelombang Series
1990



91
ABDUL LATIFF MOHIDIN
Pago-Pago Series
1967



92
ABDUL LATIFF MOHIDIN
Pago-Pago Series
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93
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Guilin
1990



94
SYED AHMAD JAMAL, DATUK
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2004



95
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1992



96

SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Dynamics Of Soul 4
2001



97

SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Image Zee
2010



98

SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Untitled
2010s



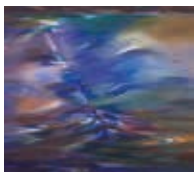
99

SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Untitled
2010s



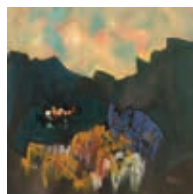
100

SANIP LASMAN
Endau-Rompin
2002



101

SANIP LASMAN
Upgrade
1990



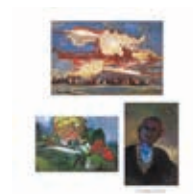
102

RAPHAEL SCOTT AHBENG
Bangalow No. 10
2010



103

RAPHAEL SCOTT AHBENG
Untitled, 2010;
Forest Flair, 2012



104

RAPHAEL SCOTT AHBENG
Riverscape, 2012;
Untitled (recto), 2010;
Fake Degree Man (verso), 2012



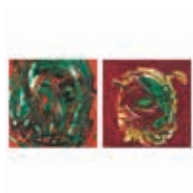
105

YUSOF GHANI
Topeng Series
1990s



106

YUSOF GHANI
Topeng Series
1990s



107

YUSOF GHANI
Topeng Series
1990s



108

YUSOF GHANI
Siri Tari
1990s



109

YUSOF GHANI
Siri Tari
1990s



110

IBRAHIM HUSSEIN,
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111

IBRAHIM HUSSEIN,
DATUK
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1986



112

IBRAHIM HUSSEIN,
DATUK
Sport Series
1986



113

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DATUK
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1967



114

JUHARI SAID
No Way
1999



115

A. SAMAD SAID,
DATUK SERI
Benih Segar
2001



116

JALAINI ABU HASSAN
Study Petai
2013



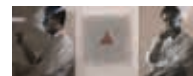
117

JALAINI ABU HASSAN
Jembalang Busut Jantan
2018



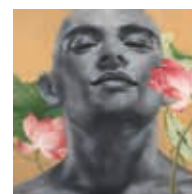
118

AHMAD ZAKII ANWAR
Mephisto
2018



119

AHMAD ZAKII ANWAR
Smokers Series
2000s

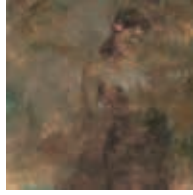


120

CHONG SIEW YING
Untitled
2007



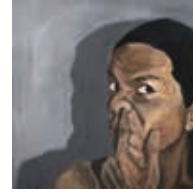
I21
AZMAN YUSOF, DATO'
Nude Portrait
2013



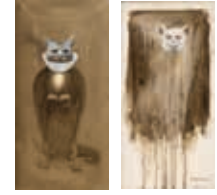
I22
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2004



I23
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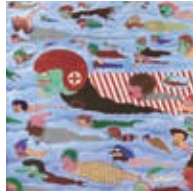
I24
MASNOOR RAMLI MAHMUD
*Study Of Behavior:
Self Mines (Lombong Sendiri)*
2007



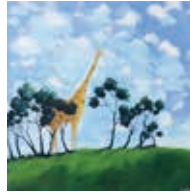
I25
HAMIR SOIB
*Untitled, 2019;
Jekyll @ Hyde, 2016*



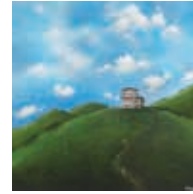
I26
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I27
AZIZAN PAIMAN
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2012



I28
YUSOF MAJID
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2020



I29
YUSOF MAJID
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2017



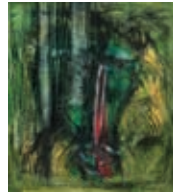
I30
RADUAN MAN
Teman Si Puteri
2024



I31
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*Zero To Something
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2007



I32
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I33
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I34
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I35
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I36
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An Old Song Using The Icon
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I37
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I38
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*What About Me?
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2009



I39
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I40
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I41
CARYN KOH
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I42
SUHAIDI RAZI
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I43
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2013



I44
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I45
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2016



I46

SABIHIS MD PANDI
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2015



I47

MOHD SARIP ABD RAHMAN
Untitled
2009



I48

RAJA SHAHRIMAN
RAJA AZIDDIN
Pre-Gerak Tempur
1990s



I49

RAJA SHAHRIMAN
RAJA AZIDDIN
Gerak Tempur 15
1996



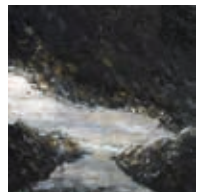
I50

MAT ALI MAT SOM
Untitled
2010s



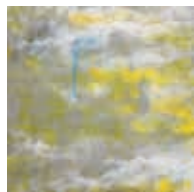
I51

HANA ZAMRI
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2018



I52

SYED FAKARUDDIN
Lohong Gunung
2018



I53

FAIZAL SUHIF
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2010



I54

ISMAIL LATIFF
*Bintang Asmara...
Tidur Bersama Awan*
2015



I55

ISMAIL LATIFF
Malam Juwita Sulastri
2023



I56

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2015



I57

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2022



I58

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I59

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2009



I60

ARP RAPH
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2019



I61

EDROGER ROSILI
Into The Wild
2009



I62

TAY POI SAN
Untitled



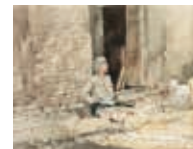
I63

TAN SENG YONG
亲情



I64

TAN KIAN POR
Dove Of Peace



I65

ONG KIM SENG
Kathmandu
1990s



I66

LIN HSIN HSIN
Untitled
1982



I67

NGUYEN LAM
Untitled Abstract I
2021



I68

PHUONG QUOC TRI
The Portrait Of Woman 5
2013



I69

JAIME DE GUZMAN
Self Portrait
2010



I70

JASON MONTINOLA
Untitled
2010s



171
LEEROY NEW
Sacred Heart
2010



172
TORLARP
LARPJAROENSOOK
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2012



173
TORLARP
LARPJAROENSOOK
Veena Girl (Light Green)
2012



174
BOONHLUE YANGSOUY
Lady And Chandelier
2017



175
PROMTHUM WORAVUT
The Graduated 2010
2014



176
KEDSUDA LOOGTHONG
Broken Almanac No. 1
2011



177
KEDSUDA LOOGTHONG
The Book 4
2013



178
NATEE UTARIT
*While There Is Life,
There is Hope*
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179
AGUS SUWAGE
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1994



180
YUNIZAR
Untitled
2016



181
YUNIZAR
Untitled
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182
SUGENG RUDIANTO
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183
HADI SOESANTO
Veil
2009



184
ADI GUNAWAN
The Power Of Love
2014



185
JANURI
Heavier
c. 2005



186
RUDY MARDIJANTO
Gossiping
2008



187
DEDY SUFRIADI
World And Words
2014



188
WISNU AURI
Sorry (Dear)
2012

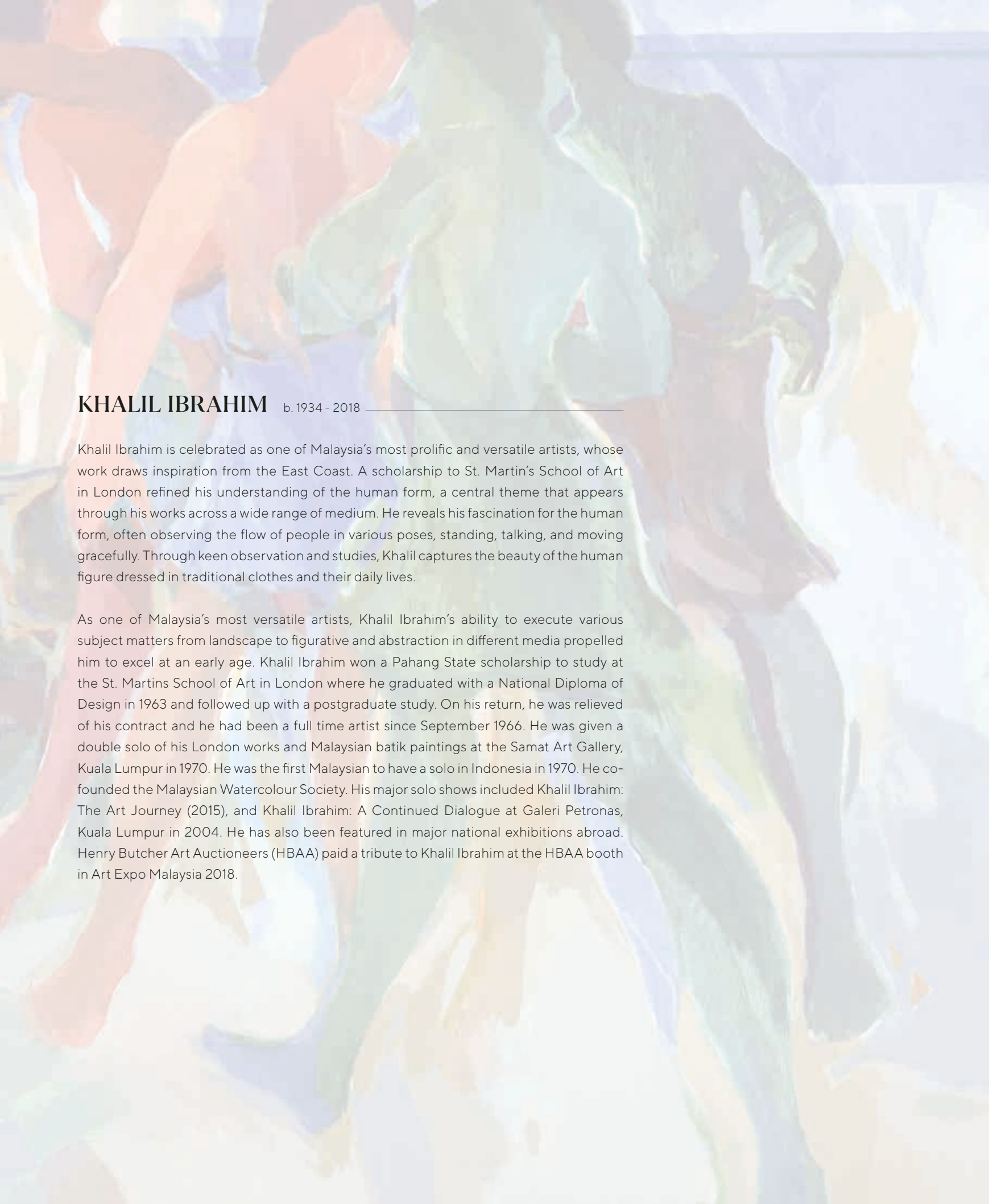


189
PUPUK DARU PURNOMO
Imaginasi Torso
2005



190
DANNI FEBRIANA
Merapi
2019





KHALIL IBRAHIM

b. 1934 - 2018

Khalil Ibrahim is celebrated as one of Malaysia's most prolific and versatile artists, whose work draws inspiration from the East Coast. A scholarship to St. Martin's School of Art in London refined his understanding of the human form, a central theme that appears through his works across a wide range of medium. He reveals his fascination for the human form, often observing the flow of people in various poses, standing, talking, and moving gracefully. Through keen observation and studies, Khalil captures the beauty of the human figure dressed in traditional clothes and their daily lives.

As one of Malaysia's most versatile artists, Khalil Ibrahim's ability to execute various subject matters from landscape to figurative and abstraction in different media propelled him to excel at an early age. Khalil Ibrahim won a Pahang State scholarship to study at the St. Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a full time artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers (HBAA) paid a tribute to Khalil Ibrahim at the HBAA booth in Art Expo Malaysia 2018.

1

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1987

signed and dated (lower right)

acrylic on canvas

96 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 90,000



2

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1994

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800



3

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1994

signed and dated (lower right)

ink on paper

38 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000



4

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1994

signed and dated (lower right)

ink on paper

33 x 43cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000



5

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1994

signed and dated (lower right)

ink on paper

35 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



6

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1994

signed and dated (lower right)

ink on paper

28 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



7

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1994

signed and dated (lower right)

ink on paper

28 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



The background of the page is a painting by A.J. Rahman. It depicts a tropical village scene. In the foreground, a thatched-roof house is visible, with several people standing near it. The house has a steep, triangular roof made of palm fronds. To the left, a large palm tree trunk is visible. The background shows more trees and a hazy sky. The overall style is impressionistic with visible brushstrokes.

A.J. RAHMAN

b. 1922 - 1995

In A.J. Rahman's paintings, village houses nestled within lush, verdant landscapes reflect his deep interest in the natural environment. He transforms these scenes into peaceful renditions of harmony and life. In 1946, together with A.B. Ibrahim and Saidin Yahaya, he co-founded the group Tiga Serangkai and established Warna Art Studio in Alor Setar, pioneering the beginnings of art activities in Kedah. A.J. Rahman was also a school teacher alongside his artistic practice.

8

A.J. RAHMAN

b. 1922 - 1995

Kampung, 1970s;
Waterfall, 1980s;
Fishing Village, 1970s;
Village, 1970s

signed (recto)
watercolour on paper
18 x 27cm; 26 x 18cm;
13 x 18cm; 13 x 18cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000



9

A.J. RAHMAN

b. 1922 - 1995

Kampung, 1980s

signed (lower left)

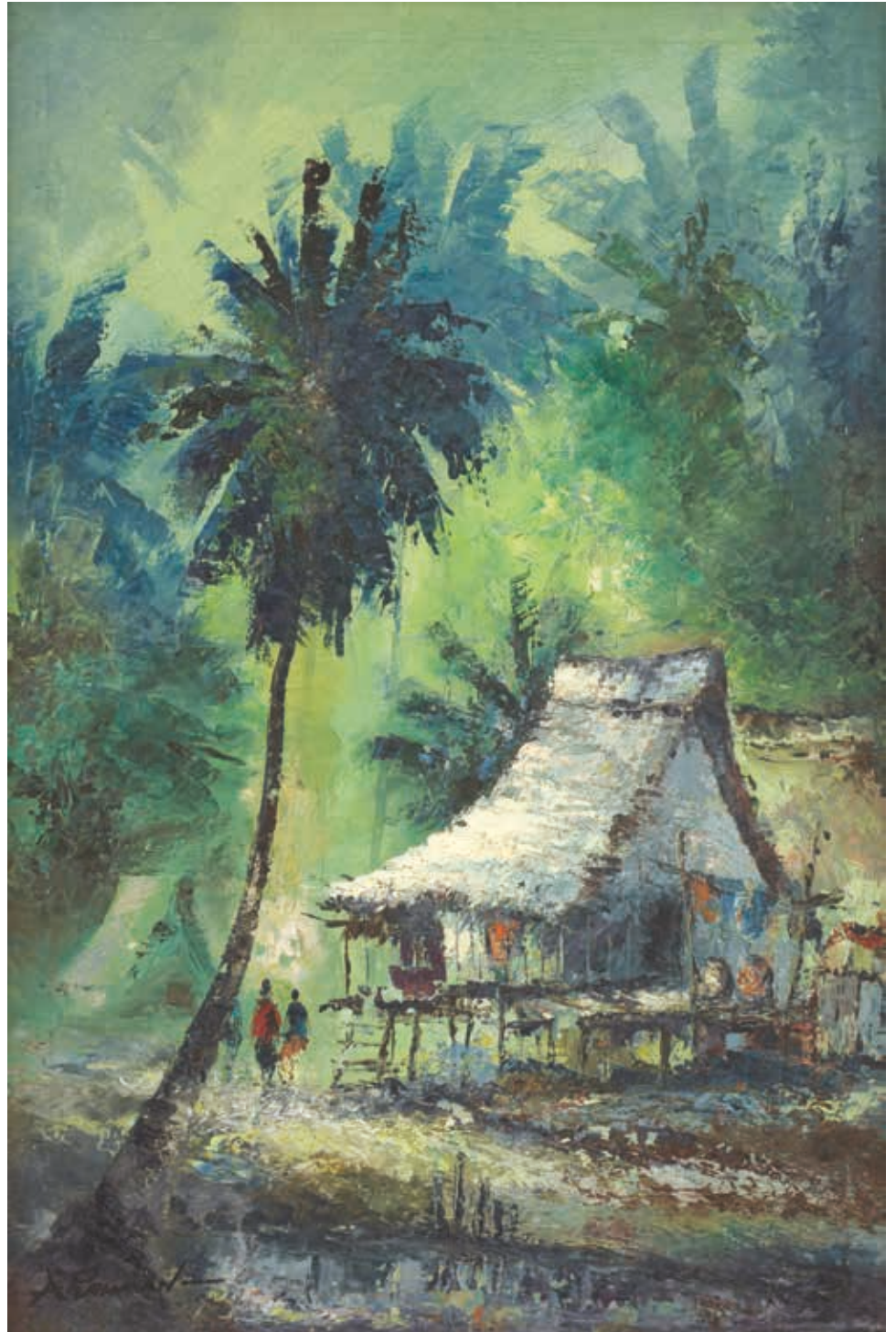
oil on canvas

61 x 41cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 3,000



10

A.J. RAHMAN

b. 1922 - 1995

Kampung, 1980s

signed (lower left)
watercolour on linen
27 x 39cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000



11

MAAMOR JANTAN

b. 1961

Splendour, 1997

signed and dated (lower right)
watercolour on paper
73 x 53cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 5,500



Maamor Jantan is renowned for his refined watercolour technique and sensitive control of the medium. In *Splendour*, he captures the gentle play of light and shadow through the image of a stork gracefully wading across a verdant, light filled wetland. A delicate dragonfly, his signature motif rests at the corner of the composition, adding a touch of refinement and balance to the tranquil scene.

In Malay art circles, he is known as Mr. Cakcibor (The Dragonfly Man), although everyone knows his name, Maamor Jantan. A protégé of Khalil Ibrahim, Maamor Jantan has come of his own through sheer diligence and practices. 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.

12

JOHARI ALIAS

b. 1964

White-rumped Shama, 1995

signed and dated (lower right)
watercolour on paper
75 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

In this refined composition, the artist captures a fleeting moment of a tiny bird perched among forest leaves and ground. This special bird is known for mimicking the sounds of other birds. The artist's deft watercolour technique conveys the rich foliage in nature and nuanced interplay of light and shade. Known for depicting rural scenes and everyday life, the artist's skilful expression of form and atmosphere reveals his observation of the serenity within the forest.



13

ABDULLAH ARIFF

b. 1904 - 1962

After The Monsoon Cloudburst, 1955

signed and dated (lower left)

watercolour on paper

38 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

National Gallery Singapore,

Artist And Empire:

(En)Countering Colonial Legacies

(organised in association with Tate Britain)

RM 60,000 – 85,000

Works by Abdullah Ariff are hard to come by, and this, *After The Monsoon Cloudburst* (1955), shows up the self-taught artist for an unusually immaculate composition with the deft play of light filtering through the sparse overhanging twine-drop branches and pocket shimmers from the waterfall and running stream amongst boulders, besides the judicious depth in an ambient alcove. The locale bears discernible similar elements from a bigger work done in 1958, in the collection of the Sultan of Selangor, with an equal degree of atmospheric accomplishments.

Abdullah Ariff is one of the most accomplished pioneer artists working mainly in watercolours. Although self-taught, he had served as an art teacher at the Anglo Chinese School (1932-1941), was an illustrator and pioneer political cartoonist, and had set up his own advertising agency, Ariff Advertising. His cartoons, first pro-Japanese under the Japanese Occupation, had been featured in publications such as the Penang Daily News, Dewasa, Suara Malaysia, and later the Straits Echo. He had the distinction of having had two one-man shows in Charlotte in North Carolina, at the Myers Park Methodist Church and the Mint Museum, both in 1954, and another at the Malayan Embassy in Washington in 1955. If he was prodigious, which is unlikely, precious few of his works in watercolours survived, much less his oils which can be counted with the fingers on one hand. This could have to do with his more onerous duties as an appointed municipal councillor representing Jelutong, Penang, from 1955 to 1957. He had the distinction as the only artist to have had two roads named after him in Ayer Itam, namely Jalan Abdullah Ariff and Lintang Abdullah Ariff, although the honours were linked to his being in Government. Abdullah was also one of two locals invited to the closed expatriate art group, Penang Impressionists, because his services were needed to tutor in art, while the other was accepted for his philanthropy.





YONG MUN SEN

b. 1896 - 1962

The translucent watercolours of Yong Mun Sen vividly portrays the landscapes and inspiring vistas of Malaya, capturing both the natural beauty of the land and the development brought by modern progress. Renowned as one of the pioneers of Malaysian modern art, he possessed an extraordinary ability to transform daily scenes into engaging impressions.

The legendary Yong Mun Sen is one of the earliest watercolorists, but one with profound influence and high visibility. He was referred to as the Father of Malaysian Painting by dealer-gallerist-artist-writer-publisher Dato' Dr. Tan Chee Khuan in several of his books on pioneer artists. Born Yong Yen Lang, Mun Sen (the name he adopted in 1922) returned to China briefly (1914) before picking up art on his return to his hometown Sarawak. He had stints in Singapore before settling in Penang (1922), where he set up a photography studio cum gallery. He co-founded the Penang Chinese Art Club and the Singapore Society of Chinese Artists. He was accorded posthumous memorials by Singapore (1966), the National Art Gallery Malaysia and the Penang State Art Gallery (PSAG) in 1972, and the PSAG followed it up with a retrospective in 1999.

14

YONG MUN SEN

b. 1896 - 1962

Untitled, 1953

signed and dated (lower right)

watercolour on paper

36 x 55cm

PROVENANCE

Private collection, Singapore

RM 7,000 – 12,000



15

YONG MUN SEN

b. 1896 - 1962

Morning Mist, 1951

signed and dated (lower right)

watercolour on paper

37 x 54cm

PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000



16

YONG MUN SEN

b. 1896 - 1962

Penang Harbour, 1948

signed and dated (lower left)

watercolour on paper

54 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000





KUO JUPING

b. 1908 - 1966

Kuo Juping's beguiling compositions, executed with confident and deft brushwork, capture the essence of daily life and the bustling charm of the streets of old Malaya. His paintings offer an intimate glimpse into a bygone era, where the architecture, landscape, and everyday encounters are distilled into scenes of poetic beauty. Each painting reflects the artist's keen observation on the streets and overlooked spaces that resonates till today.

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.

17

KUO JUPING

b. 1908 - 1966

Street Scene

signed (lower right)

oil on canvas laid on board

36 x 43cm

PROVENANCE

Private collection, Singapore

RM 5,000 – 9,000



18

KUO JUPING

b. 1908 - 1966

Untitled

oil on board

41 x 48cm

PROVENANCE

Private collection, Singapore

RM 5,500 – 10,000



19

KHAW SIA

b. 1913 - 1984

Weld Quay, 1954

signed (lower left)

oil on canvas

74 x 54cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Dato' Dr. Tan Chee Khuan,
Eight Pioneers of Malaysian Art,
Penang State Museum & Art Gallery,
2013, p. 129.

RM 6,500 – 11,000



Painted in 1954, *Weld Quay* captures George Town's bustling waterfront at a moment when its clan jetties, ferry piers and trading houses still defined Penang's eastern shoreline. Rather than a simple topographic record, Khaw Sia renders the harbour as a living tableau, layering atmosphere and memory into the composition. Sampans and stilted structures draw the eye into depth, while subdued ochres, sea-greens and mauves evoke the harbour light of early morning or dusk. Khaw Sia's brushwork combines swift, confident strokes with the modulation of tone characteristic of his Shanghai training, inflected by his later exposure to European oil technique. The result is a scene that feels both spontaneous and carefully structured: water ripples with expressive movement, while jetties and vessels hold their place with quiet solidity.

As one of Malaysia's pioneer painters, Khaw Sia bridged East and West, melding the calligraphic immediacy of Chinese ink with the naturalism of European oil. *Weld Quay* exemplifies this synthesis, situating a local landscape within a modern pictorial idiom. Today it stands not only as a sensitive evocation of Penang's maritime heritage, but also as a testament to the painter's role in shaping mid-20th-century Malaysian art.

20

KHAW SIA

b. 1913 - 1984

Untitled, 1980

signed and dated,
with one seal of the artist (lower left)
watercolour on paper
48 x 67cm

PROVENANCE

Private collection, Singapore

RM 6,500 – 11,000

Among the themes for which Khaw Sia is renowned for are his sumptuous still-life arrangements, which shows the dynamic interplay of shape, form, and texture. Distinctive within his still life paintings is the incorporation of Chinese cultural motifs, such as the chrysanthemum, a flower associated with nobility and perseverance. The work features a meticulous coordination of elements such as lobster, crab, and blossoms in a harmonious display.

Born in Shanghai, Khaw Sia studied at the Sin Hwa Academy before receiving private training under Sir Russell Flint in England in 1933. He made his solo debut in Penang in 1955, and soon after gained international recognition with awards from Le Salon in Paris (1956), the 14th Annual Summer Salon at the Royal Institute Galleries, London (1957), and the National Society's 25th Exhibition in England (1958). A member of the American Orchid Society, Khaw Sia is renowned for his exquisite orchid paintings. His deep passion for the subject led him to travel widely across Taiwan, Philippines, Hong Kong, Thailand, and Indonesia in search of rare species for his garden and immortalised in delicate works on paper.





LEE CHENG YONG b. 1913 - 1974

Hailing from Penang, Lee Cheng Yong is celebrated as one of Malaysia's foremost pioneer artists whose vision and dedication played an important role in shaping the foundation of modern Malaysian art. His body of work spanned multiple themes encompassing portraits, landscapes, drawings, sculpture, as well as Cubist influenced compositions. Imbued with a lyrical sensibility and exquisite command of colour, the poetic works of Lee Cheng Yong exude a timeless quality.

Lee Cheng Yong is regarded as one of Malaysia's most versatile pioneer artists, having received his training at the Shanghai Academy of Fine Art in China. Upon his return, he attracted a strong following through his teaching at Chung Ling High School in Penang as well as through private lessons. Beyond his artistic practice, he played an active role in shaping the local art scene, serving as the founding president of the Penang Chinese Art Club (1935), a founding member of the Society of Chinese Artists in Singapore (1935), the Ying Ying Art Society (1936), and later the Penang Art Society (1953). He is considered among the earliest artists in the region to stage a solo exhibition, with his presentation at the Philomatic Union, Acheen Street in 1932. His contributions were further recognised in 1996, when the Penang State Art Gallery organised a Retrospective, and held in the same year a Memorial exhibition at The Art Gallery, Penang.

21

LEE CHENG YONG

b. 1913 - 1974

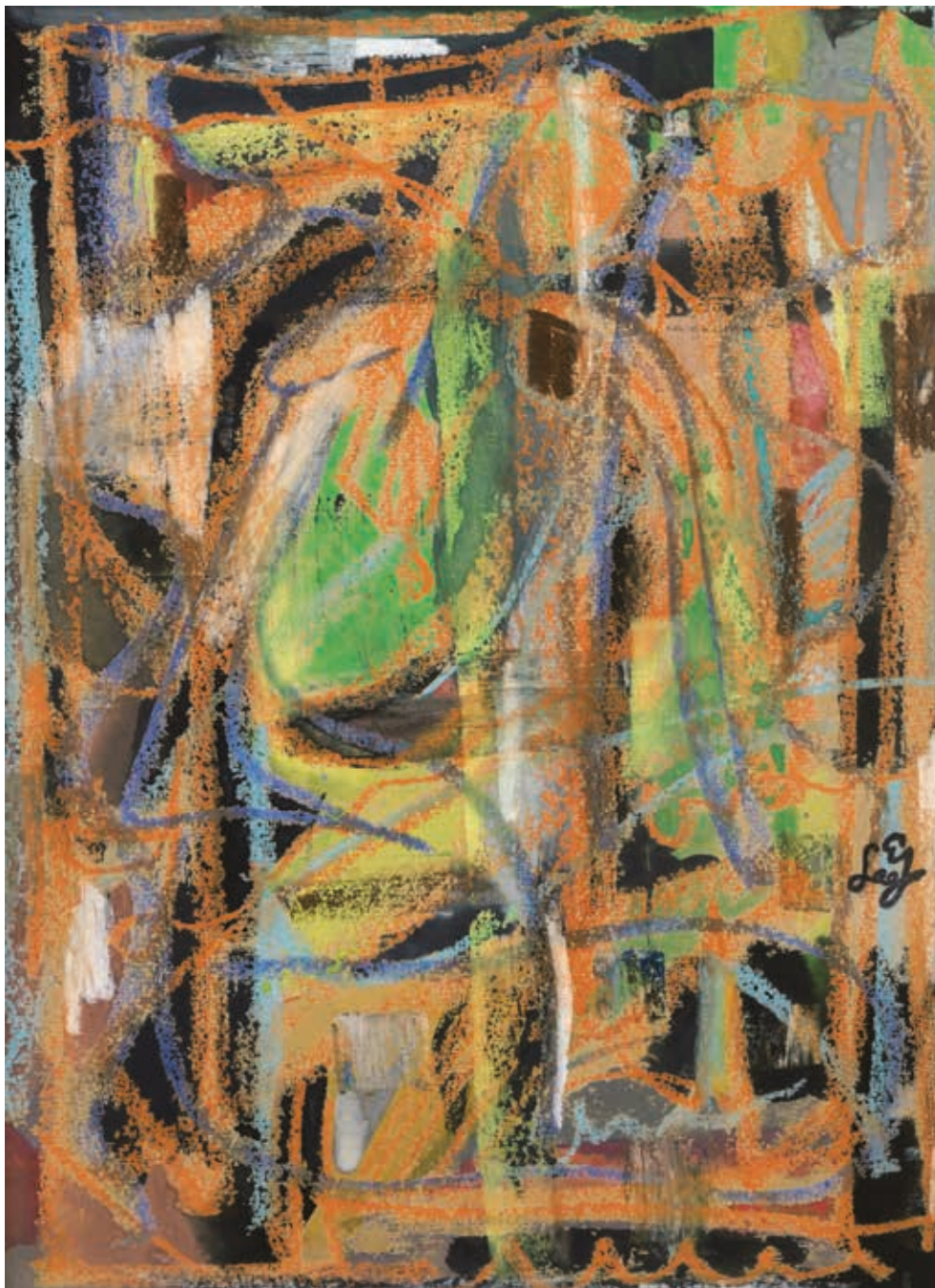
Untitled

signed (middle left)
gouache and pastel on paper
35 x 26cm

PROVENANCE

Private collection, Singapore

RM 5,000 – 9,000



22

LEE CHENG YONG

b. 1913 - 1974

Nude

signed (lower left)

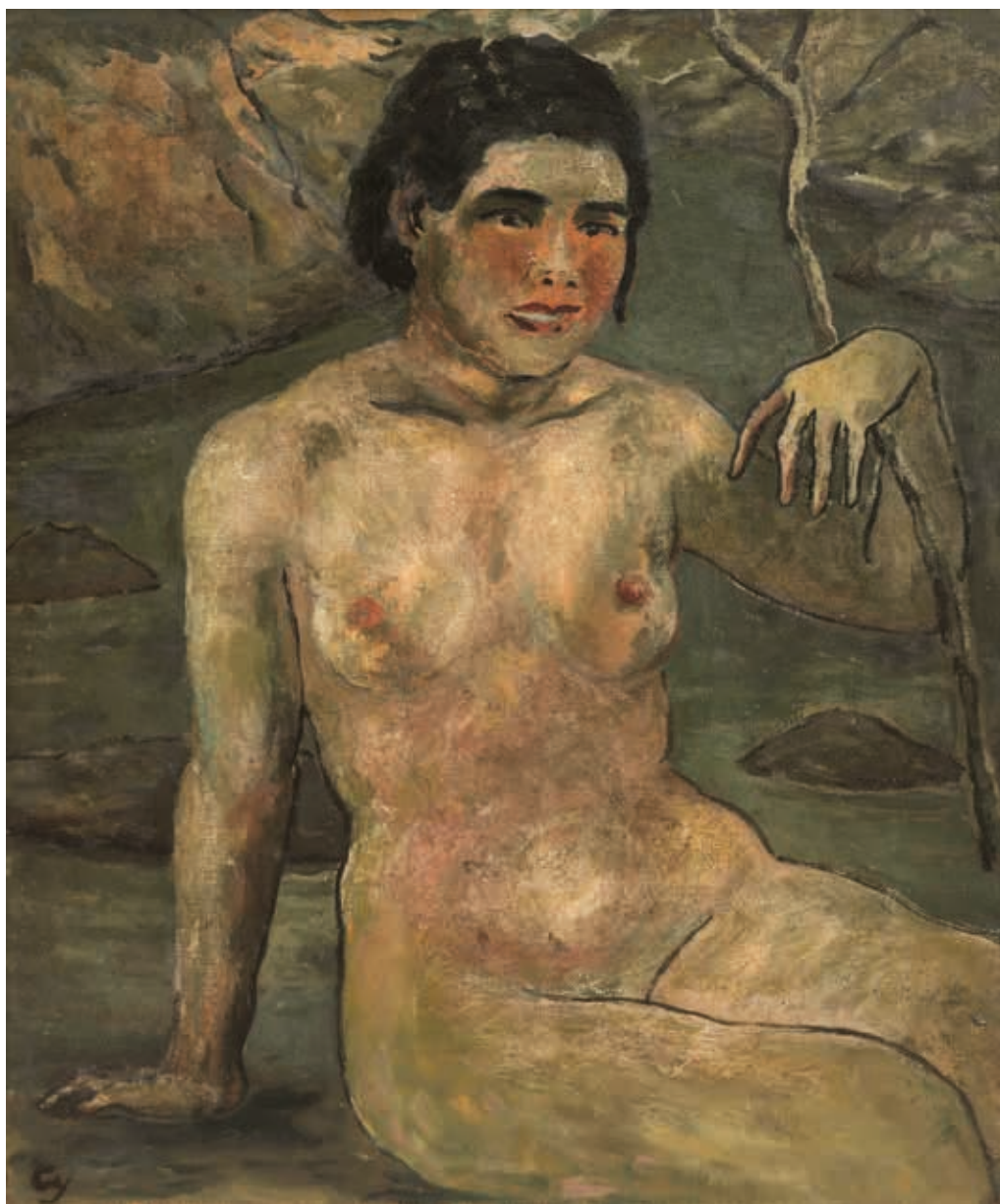
oil on canvas laid on board

50 x 41cm

PROVENANCE

Private collection, Singapore

RM 8,000 – 16,000



23

CHUAH THEAN TENG, DATO'

b. 1912 - 2008

Harvesting, 1980s

signed (lower right)

batik

60 x 44cm

PROVENANCE

Private collection, Penang

RM 12,000 – 22,000



Dato' Chuah Thean Teng's batiks brimmed with the simple life and suffused with the agrarian economy of the time. Winnowing padi, tapping rubber, tending to cattle and chicken, rearing birds, eating durians and mangosteens... Here, a farmer is seen threshing padi stalks under the hot blazing sun, with a vertiginous scale to exaggerate the tough work. The whole padi-planting process right up to harvesting was laborious with buffaloes being used to plough the fields. The kampung (village) hutments were the heart of rural Malaya with the people contented with simple pleasures. Women as is typical in Asian societies were shown helping out in back-breaking tasks in the open.

Dato' Chuah Thean Teng, the world acknowledged founder of Batik Painting, was accorded a Retrospective by the National Art Gallery in 1965 and a larger Tribute Memorial in 2008. He was conferred the Dato' title in 1998 and given Penang's 'Live Heritage Award' in 2005. The Penang State Art Gallery awarded him a Retrospective in 1994. Teng, as he is popularly called, was the only Malaysian artist invited to take part in the prestigious Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth II's coronation in 1977. He was commissioned batik murals at the Malayan Embassy in Canberra, Australia (1959), Universiti Malaya, Kuala Lumpur (1960), Malayan Tobacco Company, Kuala Lumpur (1960), and the largest at Bank Negara's branch in Penang (1974).

CHUAH THEAN TENG, DATO'

b. 1912 - 2008

Mother And Children, 1970s

signed, with one seal of the artist
(middle left)
colour and ink on paper
113 x 43cm

PROVENANCE

Private collection, Penang

RM 12,000 – 22,000

Known as the pioneering innovator of batik painting, Dato' Chuah Thean Teng is celebrated for his lively depictions of communal life, where people are shown living in harmony against the graceful backdrop of village settings. In the present composition, executed on paper, Teng revisits his iconic theme of mother and child, an enduring subject that symbolizes the universal bond of kinship. The mother and child figures are placed gracefully amidst delicately rendered coconut palms, reflecting the artist's affection for his hometown in Batu Ferringhi, Penang.

Dato' Chuah Thean Teng not only founded a distinct genre of world art but was also recognized internationally, as he was selected among the distinguished artists featured in the Commonwealth Artists of Fame exhibition commemorating Queen Elizabeth II's Silver Jubilee in 1977. His achievements were honoured with a landmark Retrospective at the National Art Gallery in 1965, followed by a Tribute exhibition in 2008, as well as a 1994 Retrospective at the Penang State Art Gallery. In acknowledgment of his cultural contributions, the Penang State Government conferred upon him the title of Dato' in 1998 and the 'Live Heritage Award' in 2005. Fondly known as Teng, he also established the Yahong Art Gallery, first in Leith Street (1953) and later in Batu Ferringhi (1994). He was acknowledged as the "Father of Batik Painting" by Professor Michael Sullivan in his book *Chinese Art in the 20th Century* (1959).



無名氏
戲筆
東雨初秋

丁巳



PETER HARRIS

b. 1923 - 2009

As the first Art Superintendent in Malaya, Peter Harris (1923-2009) scoured the length and breadth of the country – Kuala Lumpur, Selangor, Negeri Sembilan, Johor, Perak and Penang. It was 1951, and art supplies were unheard of in a country which had not yet achieved Independence.

It was a good way to get to know the country and picked up speaking Bahasa. During these sojourn, Peter Harris would loiter in the kopitiam and quietly sketched the common people – half-naked men resting in between laborious work, pretty damsels out in town, mothers with their babies. Sometimes, he would walk around the kampung and sketch them at work and at play. Peter Harris loved these figure sketches with his pastel pencils, each ‘portrait’ done in two to three minutes. The painted were generally warm and friendly, but it was the honesty and rapport that he cherished most. An absence of ‘isms’ in art, and a ‘return to roots’ kind of narration long before the 1971 National Policy stressing on akar umbi. Sometimes, he relished the local food and his favourite were Hokkien Mee and prawn curry.

Some of his works were tied to series like the surrealist bent of his William Blake-inspired watercolours, or his series on Tanjung Bidara in Malacca or that of the Blind Poet cache. Sometimes, he would paint the places like cluttered and ramshackled stilt houses, and Mount Kinabalu. Back at home, Peter Harris also painted in oil, on more serious subjects.

He had served as a wireless mechanic in British Air Force in Bombay and Quetta (1942-1945) but there were scarce extant drawings during this time. He also had a stint teaching in Sabah in Gaya College between 1962-1967. There, he also taught children suffering from leprosy. All these came from his art tutelage at the

England College of Art (1939-1942). After that, he lectured on Art at the Swindon College of Art (1946-1947).

But Peter Harris was best remembered for his setting up of the Wednesday Art Group in Kuala Lumpur in 1952, which had a lasting impact in creating a motley crew of artist luminaries like Patrick Ng Kah Onn, Cheong Lai-tong, Nirmala Dutt Shanmughalingam and Wong Siew Inn.

Besides being a pioneering art educationist, Peter Harris was also a founding member of the National Art Gallery (NAG) and the Arts Council of Malaysia, and he was accorded the first Retrospective by the NAG, in 1960. In 1963, he was awarded the MBE by the British Queen for his vast contributions in the colonies.

He returned to Britain in 1968 and continued teaching at the Sheldon School Chippenham (1976-1988).

Senior-artist Yeoh Jin Leng sought out Peter Harris in his Malmesbury abode and got the National Art Gallery to sponsor his comeback in the major exhibition, Wednesday Art Group Then & Now, at GaleriWan, Kuala Lumpur, in 1996. It was a huge success, and the centrepieces included his portrait of Samat, the partner of Frank Sullivan in Samat Art Gallery, and his ‘William Blake-tinged’ paintings. The next year, GaleriWan hosted his Retrospective. The Art Gallery Penang also hosted several solo exhibitions with accompanying catalogues of his works including his Memorial exhibition.

Peter Harris believed in giving a free rein to the artistic spirit. On his teaching, he said: “I only taught them the method, not the style. I can’t tell them what to paint, or how to paint it.”

25

PETER HARRIS

b. 1923 - 2009

Untitled, 1962; 1961

signed and dated (recto)

pastel on paper

36 x 26cm; 34 x 24cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



26

PETER HARRIS

b. 1923 - 2009

Untitled, 1961; 1960

signed and dated (recto)

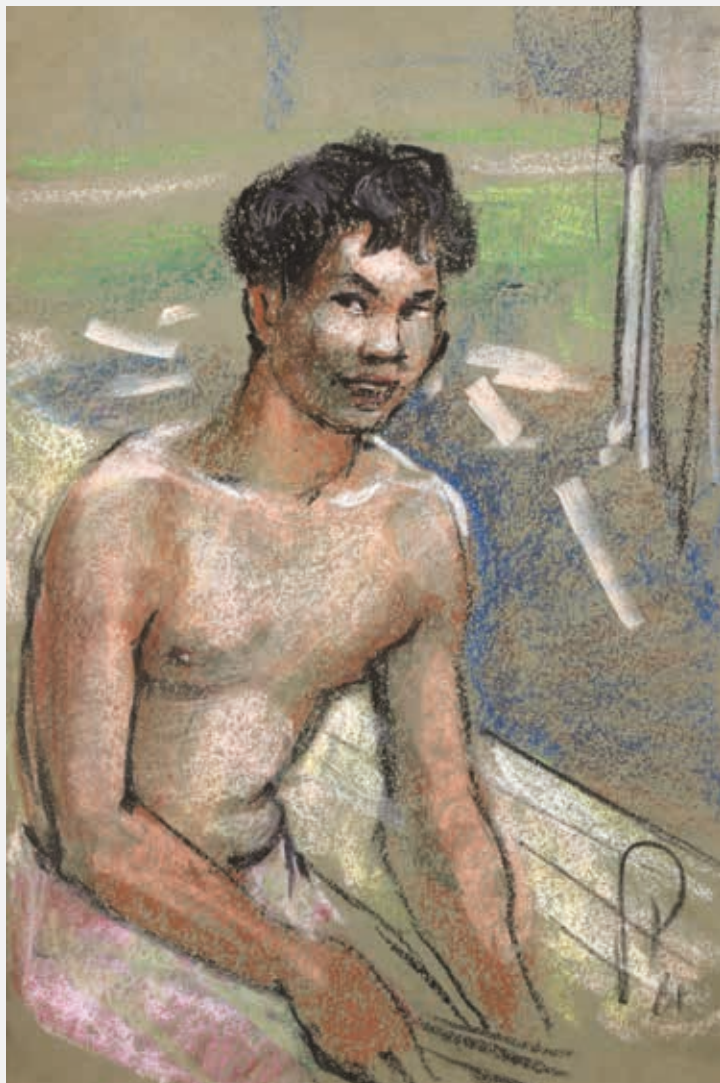
pastel on paper

36 x 23cm; 36 x 24cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



27

PETER HARRIS

b. 1923 - 2009

Untitled, 1956; 1960

signed and dated (recto)

pastel on paper

34 x 23cm; 36 x 23cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



28

PETER HARRIS

b. 1923 - 2009

Untitled, 1961; 1960

signed and dated (recto)

pastel on paper

34 x 24cm; 34 x 23cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



29

PETER HARRIS

b. 1923 - 2009

Untitled, 1964

signed and dated (recto)

pastel on paper

36 x 26cm; 35 x 26cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



30

PETER HARRIS

b. 1923 - 2009

Untitled, 1962

signed and dated (recto)

pastel on paper

36 x 26cm; 34 x 24cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



31

PETER HARRIS

b. 1923 - 2009

Untitled, 1960; 1966

signed and dated (recto)

pastel on paper

35 x 23cm; 34 x 23cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



32

PETER HARRIS

b. 1923 - 2009

Untitled, 1963; 1960

signed and dated (recto)

pastel on paper

32 x 22cm (each)

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



33

PETER HARRIS

b. 1923 - 2009

Untitled, 1962; 1954

signed and dated (recto)

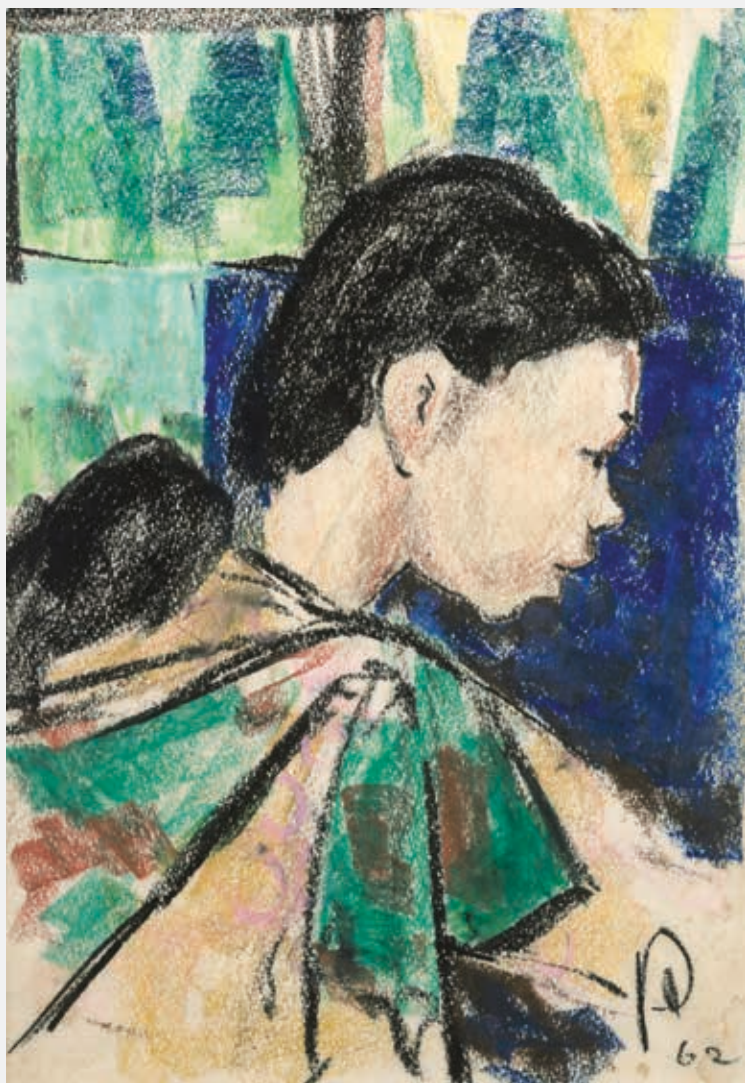
pastel on paper

34 x 24cm; 34 x 22cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



34

PETER HARRIS

b. 1923 - 2009

Untitled, 1954; 1955

signed and dated (recto)

pastel on paper

34 x 24cm; 34 x 23cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



35

PETER HARRIS

b. 1923 - 2009

Untitled, 1961

signed and dated (lower right)

pastel on paper

23 x 37cm

PROVENANCE

Private collection, Selangor

RM 1,500 - 2,800



36

PETER HARRIS

b. 1923 - 2009

Untitled, 1963

signed and dated (recto)
ink and watercolour on paper
34 x 24cm; 35 x 23cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



37

CHIA YU CHIAN

b. 1936 – 1991

Untitled, 1960s

signed (lower left)

oil on canvas

64 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 26,000



Chia Yu Chian captures the landscape of tin mines with a subtle palette, reflecting his observation and appreciation of his surroundings. The use of soft, earthy hues evokes a sense of calm and timelessness, enhancing the stillness of the scene. From a distant vantage point, the artist delicately renders the rugged contours of the hill and its surrounding terrain, suggesting both the picturesque view and quiet atmosphere of the mining environment.

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.

38

CHIA YU CHIAN

b. 1936 – 1991

Penang Hill, Penang, 1979

signed and dated (top right)

oil on canvas

71 x 53cm

PROVENANCE

Private collection, Singapore

RM 30,000 – 55,000

Chia Yu Chian was one of the first Malaysian artists formally trained in both Singapore (NAFA) and Paris (École des Beaux-Arts). This dual education shaped a style that fused Nanyang modernism with French painterly technique. In *Penang Hill*, Chia applies bold impasto brushwork and a muted palette of browns, whites, and greys. The scene is flattened into layered slopes, huts, and sky, a decorative compression characteristic of Nanyang landscapes.

Penang Hill itself carries symbolic weight. Established as Malaya's first British hill station in 1788, it was both colonial retreat and local landmark. By the 1950s it had become a motif for Malayan painters, a way of picturing national identity through landscape. Michael Sullivan famously described Chia as "the essential Malayan artist", whose works captured "the mood and tempo of the times". This canvas does so with quiet strength: its subdued tones suggest calm and continuity, even as Malaya edged toward independence.



The background of the page is a watercolor painting of a harbor scene. In the foreground, numerous boats of various sizes are docked or anchored in the water. The middle ground shows a cluster of buildings, likely shophouses, along the waterfront. In the background, a large, green hill rises, topped with a few more buildings. The overall style is soft and painterly, with visible brushstrokes and a muted color palette.

TAN CHOON GHEE

b. 1930 - 2010

Tan Choon Ghee is celebrated for his charming depictions of Penang's architecture and vibrant street life, capturing the soul of the island. Working primarily in watercolour, his delicate brushstrokes convey the elegance of colonial shophouses. Scenes located on the streets reflect his perception of daily life, whereby architectural details and people's routines are deftly captured. His remarkable skill in portraying light is revealed through the clever suggestion of shadows, achieved by applying fluid, translucent washes of light colours.

Choon Ghee was trained at the Nanyang Academy of Fine Arts in Singapore, graduating in 1951, and continued his studies at the Slade School of Art in London, graduating in 1969. After receiving a German Government painting scholarship and an Australian Government TV set design scholarship, he worked for TV Singapore and TV Broadcasting Ltd in Hong Kong. But he gave up a cushy job to go full time into painting at the end of 1967, and never looked back. He was given a retrospective by The Art Gallery Penang in 1992, and a grander one chronicling his works from 1957 to 2000 by the Penang State Art Gallery in 2000.

39

TAN CHOON GHEE

b. 1930 - 2010

Untitled, 1973

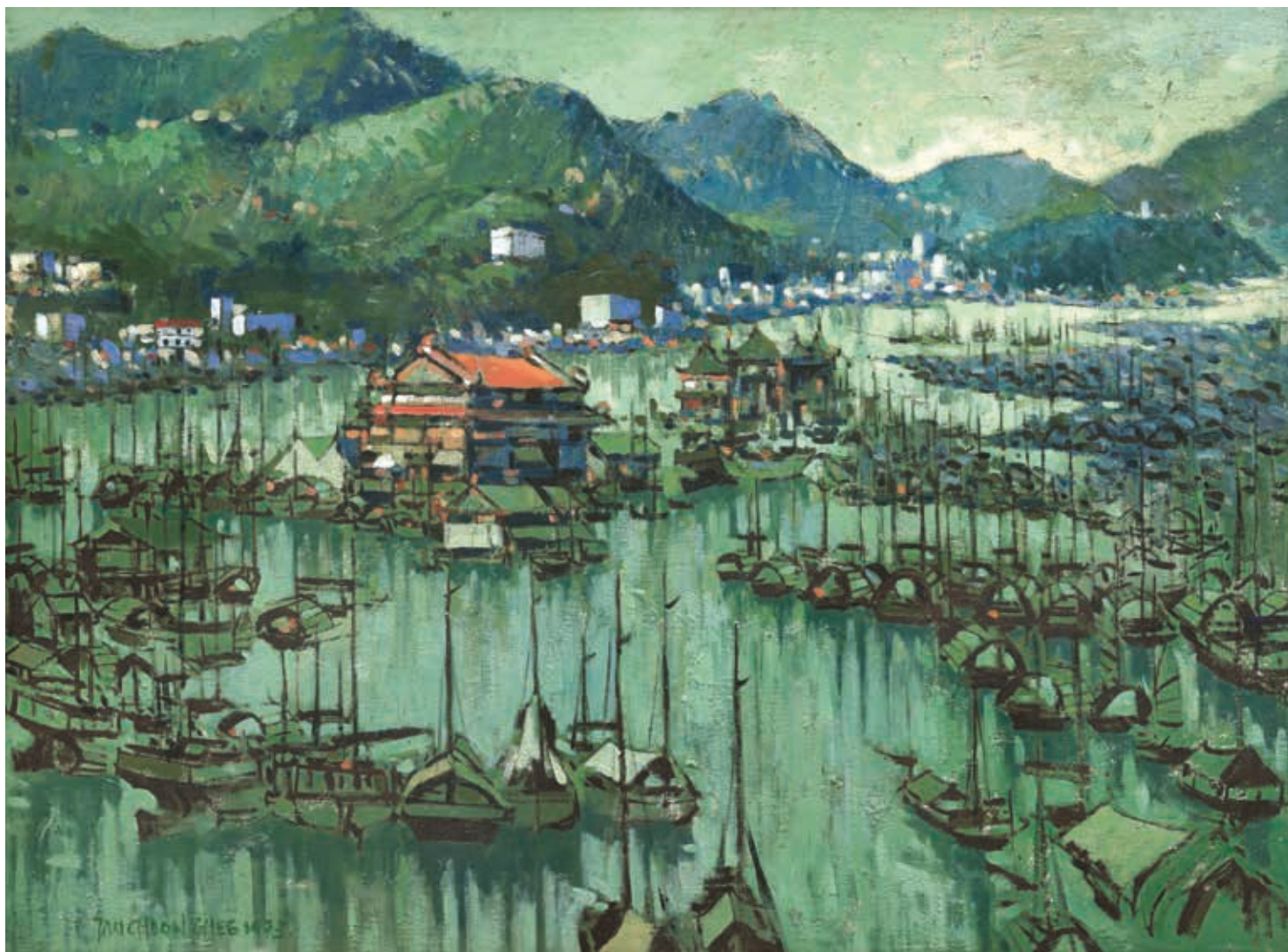
signed and dated (lower left)
oil on board
55 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000

This captivating work is among the few oil paintings the artist executed on board, reflecting his impressions of the landscape. It captures the vastness and majesty of a fishing port, portraying boats and buildings along the shoreline in a peaceful setting. In the distance, the ridges of mountains rise gracefully into the skies, rendered with remarkable sensitivity. The artist's clever use of soothing green tones in the depictions of mountains and the sea adds a sense of delicacy, uniting the elements of land and water in a tranquil and refined composition. This is a rare masterpiece of absolute quality.



40

TAN CHOON GHEE

b. 1930 - 2010

Untitled, 1973

signed and dated (lower right)

oil on canvas

55 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

The artist portrays a serene coastal scene where boats are being hauled ashore along the beach, offering a glimpse of daily life. Through nuanced hues and deft brushwork, the artist evokes a sense of calm and timelessness. The soft gradations of tone create a gentle atmospheric depth, drawing the viewer into the serenity of the seaside.

Choon Ghee was trained at the Nanyang Academy of Fine Arts in Singapore, graduating in 1951, and continued his studies at the Slade School of Art in London, graduating in 1969. After receiving a German Government painting scholarship and an Australian Government TV set design scholarship, he worked for TV Singapore and TV Broadcasting Ltd in Hong Kong. But he gave up a cushy job to go full time into painting at the end of 1967, and never looked back. He was given a retrospective by The Art Gallery Penang in 1992, and a grander one chronicling his works from 1957 to 2000 by the Penang State Art Gallery in 2000.



41

TAN CHOON GHEE

b. 1930 - 2010

Vibrant Life, 1980

signed and dated (lower left)

watercolour on paper

27 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 5,000



42

TAN CHOON GHEE

b. 1930 - 2010

Ancient Town, 1979

signed and dated (lower left)
watercolour on paper
35 x 24cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 - 5,000





JOHN LEE JOO-FOR b.1929 - 2017

John Lee Joo-For is a creative polymath, manifesting the intersections of Performing Arts, Visual Art and also Literature in Malaysia and Australia.

Hugely prodigious with a fecund mind, John Lee excelled with his non-conformist brand of original thinking, one that amalgamated curiosity, exploration and experimentations. Seniman Negara Datuk Syed Ahmad Jamal described his multifarious works which reeked of the autobiographical and historical as the fount of symbolism.

Most of his accomplishments were accomplished when he was in Malaysia, and again when he got a second wind with the resurgence of his art career which culminated in the State Retrospective accorded by the Penang State Art Gallery in 2008, after the Retrospective (1957-1995) given by The Art Gallery Penang in 1995.

John Lee decided to migrate to Australia in 1973 and received his official citizenship in 1975, but lost his Malaysian citizenship only on Nov 12, 1984.

In Australia where he entrenched as a born again Christian (1976), he wrote *Confucius Sings* and staged his hugely successful Christian musical, *Call Of Guadalupe*. In his plays and his paintings, his stand against abortion and euthanasia was uncompromised.

His first solo was at the British Council, Penang, in 1967, but garnered a lot of fanfare in his metaphysical Oriento-Byzantine Art fusion inspired by the mosaics of St. Mark's jewels in Paris. The exhibition was held at Frank Sullivan's Samat Art Gallery in July 1968. It comprised 33 oils, 25 prints, a set of ceramic paintings and came out during the trajectory of Abdul Latiff Mohidin's much vaunted *Pago-Pago* series.

Besides oil, ceramics and prints (woodcut, monotype, lithograph, etching, linocut and serigraph), John Lee also painted in watercolours, acrylic, batik, tapestry, cartoon and also did sculptures (murals, 3-D plaster of paris).

He was also a playwright, theatre director and producer, having won the Malaysian Playwright of the Year awards a record three times in a row. In Malaysia, he had written more than 25 plays in English, over Radio-Television Malaysia Playhouse on Sunday. Plays like *The Propitious Kidnapping Of The Cultured Daughter*, *The Happening In The Bungalow*, *The Flood And The Disappearance*. His play, *The Son Of Zen* was staged off-Broadway, at Hatch-Billops Studio Players in New York in February 1965.

He had also written a novel, *Sara and Sanjiro*, with his son-in-law Stephen Gray.

The female figures are etched deep in his subconscious mind, like a propaganda cursor of the human spirit, often in tandem with the male other half, often depicting the profile in a face-off.

Two staples of his stocks of iconography were the bull and the horse – his youngest brother, Chris, was the first Malaysian racing commentator, with the animals both adopting humanistic traits, the horse chivalrous, virile and loyal, and the bull aggressive and unyielding. True to his propensity for comics, John Lee also had one autobiographical series harking on mannerisms and another on the sordid Japanese Occupation.

John Lee was given scholarships to study in three British art institutions namely Brighton College of Art, Camberwell School of Art and the Royal College of Art. His early tutelage was by the likes of artist Donald Graham Sutherland and novelist Iris Murdoch.

He taught in Penang Free School, St. Xaviers Institution, Specialist Teachers Training Institute, and in Australia – the Christ College

in Oakley, the Emmaus College in Burwood and retired in 1989 after teaching at the Institute of Catholic Education (now Catholic University) for 15 years.

He co-founded the Malaysian Art Circle in London, the Thursday Art Group in Penang and the Penang Art Teachers Council (Penang Art Teachers Circle). He had taken part in the Malaysian national exhibition travelling to Glasgow, Dublin, London, Berlin, Sydney, France and Italy.

Few suspect his *modus operandi* with the ease with which he created works. “Art is a product of suffering. It sounds poetic, but it’s true. Only one who has lived and suffered can write a great novel, produce a great play, also a great painting. Because comfort breeds fashion and imitations,” he liked to say.

Brother Joseph McNally intoned: “Here is strength uncommon, a vigorous calligraphic stroke, a lust for colours, a joy in massiveness. Here is versatility unbounded...”

Exemplary works like *The Spirit That Cannot Be Contained*, *Another Guernica*, *Sarung Women On Horses*, *Romance Of Country Life*, *A Right Life* and *The Power Of One* (on the cover of his 2008 Retrospective catalogue) marked his printed-painted legacy, while his plays exist on audio and video tapes.

Tengku Zubaidah Tengku Abu Bakar, better known as Bintang, wrote: “He is everything by turn and fluctuates between intellectualism and sensualism. His paintings contain illogical hieroglyphics and sometimes irrelevant symbols... the heavy patina of colours are like the reflections caught in the fleeting moment of the bubble’s life.”

John Lee Joo-For died sitting up on his arm-chair in his house in Melbourne before succumbing to anaplastic thyroid cancer, at the age of 78.

43

JOHN LEE JOO-FOR

b. 1929 - 2017

Stampede Of Shadows, 1986

signed and dated (lower right)

acrylic on paper

56 x 76cm

PROVENANCE

Private collection, Australia

RM 4,000 – 7,000



44

JOHN LEE JOO-FOR

b. 1929 - 2017

Crossroads, c. 2010

signed (lower right)

acrylic on paper

37 x 55cm

PROVENANCE

Private collection, Australia

RM 4,000 – 7,000



45

JOHN LEE JOO-FOR

b. 1929 - 2017

Rider In The Maelstrom, 1979

signed and dated (lower right)

acrylic on paper

40 x 60cm

PROVENANCE

Private collection, Australia

RM 3,000 – 5,500



46

JOHN LEE JOO-FOR

b. 1929 - 2017

A Mighty Bull, 1977

signed and dated (lower right)

oil on canvas

41 x 64cm

PROVENANCE

Private collection, Australia

RM 4,000 – 7,000



47

JOHN LEE JOO-FOR

b. 1929 - 2017

Motherhood, c. 1969

signed (lower right)

acrylic on paper

63 x 71cm

PROVENANCE

Private collection, Australia

RM 3,500 – 6,500



48

JOHN LEE JOO-FOR

b. 1929 - 2017

The Meeting Of Sea And Sky, 1985

signed and dated (lower right)
charcoal and acrylic on paper
56 x 76cm

PROVENANCE

Private collection, Australia

RM 4,500 – 8,000



49

JOHN LEE JOO-FOR

b. 1929 - 2017

Chinese Temple, 1999

signed (lower right)

acrylic on paper

59 x 84cm

PROVENANCE

Private collection, Australia

RM 4,500 – 8,000



TEW NAI TONG

b. 1936 - 2013

Untitled, 2000s

signed (lower right)
oil on canvas
86 x 86cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 18,000

This artwork is from Tew Nai Tong's iconic series depicting female rubber tappers, a subject deeply rooted in Malaya's socio-economic history. Having grown up in a rubber estate, the artist conveys a profound reverence toward the female rubber tappers depicted in colourful blouses and sarongs. Under British rule, Malaya emerged as the world's leading exporter of natural rubber by the 1930s, with vast plantations shaping the livelihood of its people. Their labour beginning before dawn and ending with buckets of latex balanced on poles or carried above their heads, embodies hard work and resilience. In this captivating piece, the graceful physique of the female rubber tappers appear as tall as the rubber trees, enhanced with light and harmonious colours.

Tew Nai Tong's first solo show was held at the British Council, Kuala Lumpur in 1964 and he was honoured with a retrospective exhibition at the National Art Gallery in 2007. He had participated in numerous group shows locally and abroad namely in Japan, China, Hong Kong and Australia. 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, 2009. He served as an advisor to several art societies including the Contemporary Malaysian Watercolourist Association.





LOT 51 TEW NAI TONG *Beautiful Life*, 2000s



TEW NAI TONG

b. 1936 - 2013

Beautiful Life, 2000s

signed (lower left)

oil on canvas

148 x 207cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 100,000

Tew Nai Tong (1936–2013) stood as one of the last heirs of the Nanyang tradition, shaped by his training at Singapore’s Nanyang Academy of Fine Arts (1956–1958) and the École des Beaux-Arts in Paris (1967–1968). His work fused Chinese brush aesthetics and School-of-Paris modernism with local subject matter, epitomising the “new Nanyang spirit”: cosmopolitan in training yet rooted in the everyday life of Malaya.

The present work, a large canvas of kampung life, brings together the hallmarks of Tew’s mature style: simplified, stylised figures in a balanced composition; expressive, vigorous brushstrokes; and a palette of vivid yet earthy tones. The ochres and siennas of soil and timber, countered by foliage greens and sky-blues, are enlivened with accents of crimson or cobalt in villagers’ attire. Paint is applied in confident layers, alternating thin washes and impasto highlights, creating a textured surface that mirrors the tactile atmosphere of rural life.

Tew’s affection for depicting women and pastoral scenes is evident here. Figures, though stylised, sometimes with elongated features or “phoenix-shaped” eyes, carry a lyrical grace. The arrangement of groups and open space conveys intimacy without crowding, allowing the viewer’s gaze to move naturally across the canvas as if roaming a village. Sunlit tones suffuse the scene with the nostalgic warmth Tew often described as the kampung’s “golden time”.

This painting exemplifies why Tew Nai Tong remains pivotal in Malaysian art history. It preserves the visual memory of rural life while embodying the synthesis of East and West central to Nanyang practice. Both a documentary glimpse and an affectionate idealisation, it stands as a testament to an artist who, through colour, brush, and form, transformed the everyday into enduring cultural memory. This painting is a rare masterpiece of absolute quality.



52

TEW NAI TONG

b. 1936 - 2013

Beach

signed (lower right)
watercolour on paper
22 x 29cm

PROVENANCE

Private collection, Kuala Lumpur

RM 500 – 1,500

Elements such as distant mountains, rugged rocks, coconut trees, boats on calm waters, and village houses were merged to form an arresting and harmonious composition.



53

TEW NAI TONG

b. 1936 - 2013

Market

signed (lower right)
watercolour on paper
15 x 15cm

PROVENANCE

Private collection, Kuala Lumpur

RM 500 – 1,500

In this delicate watercolour work, Tew Nai Tong employs a harmonious combination of blue green hues to depict a scene at a local market.



TEW NAI TONG

b. 1936 - 2013

Untitled

signed (lower right)
watercolour on paper
18 x 23cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,000 – 2,000

This intimate study is truly unique as it demonstrates Nai Tong's bold exploration of watercolour effects. The artist attempted to convey different textures on the bull, through intricate marks formed with deft brushstrokes. The feminine grace of the woman at the foreground is gently juxtaposed with the strength of the bull.

Nai Tong returned to Malaysia and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2nd Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux Arts (1967-1968). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go full time in 1992. In 2007, he had a major survey exhibition at the National Art Gallery Malaysia, called Odyssey. In 2009, he won the Asia Art Award in Seoul, South Korea.



KHOO SUI HOE

b. 1939

Standing Bathers, 1980

signed (lower right)

oil on canvas

80 x 96cm

PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 44,000

Throughout Khoo Sui Hoe's oeuvre, the theme of water and rivers have been a constant source of inspiration. In *Standing Bathers*, three mysterious primitive figures emerge from a landscape painted in luxuriant greens, surrounded by reflective surfaces of water. The painting evokes a dreamlike ambience, and the figures appear sculptural through his masterful handling of light and shadow which gives them a strong presence. The soft greens in the landscape suggests a quiet return to nature, while the water reflections and ripples convey a sense of movement and tranquillity.

Khoo received his education at the Nanyang Academy of Fine Arts in Singapore. In 1974, he was awarded the John D. Rockefeller III Fund grant to study at the Pratt Graphic Centre in New York. Khoo was honoured with a Retrospective and two mini-Retrospectives. The Penang State Art Gallery honoured him with a Retrospective, *The Painted World Of Khoo Sui Hoe*, in 2007. His minis are at The Art Gallery Penang, in 2013, of works from 1967 to 2013; and at Wisma Kebudayaan Soka Gakkai, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963 to 1973. He was also given a two-part An Overview exhibition, the second at the Private Museum, Singapore. Recent Paintings at the prestigious Shanghai Art Museum add to his stature. Khoo won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (oil) in the Malaysian Art & Craft competition in 1965. Khoo is the spiritual leader of the Utara Group, formed in 1977. He was also a gallerist, handling the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery. His 59th solo exhibition *Recent Works by Khoo Sui Hoe* was held in 2024.



KHOO SUI HOE

b. 1939

Three Reflections, 1976

signed and dated (lower right)

oil on canvas

80 x 96cm

PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 44,000

In *Three Reflections*, Khoo Sui Hoe's signature mask-like figures emit a sculptural presence, complemented with a mirror like symmetry. Though the primitive faces are modelled with minimal forms, the artist imbues them with a lifelike presence, enhanced with the use of playful colours. The reflective qualities of water appears throughout his compositions, allowing him to experiment with a wide variety of forms.

Khoo received his education at the Nanyang Academy of Fine Arts in Singapore. In 1974, he was awarded the John D. Rockefeller III Fund grant to study at the Pratt Graphic Centre in New York. Khoo was honoured with a Retrospective and two mini-Retrospectives. The Penang State Art Gallery honoured him with a Retrospective, *The Painted World Of Khoo Sui Hoe*, in 2007. His minis are at The Art Gallery Penang, in 2013, of works from 1967 to 2013; and at Wisma Kebudayaan Soka Gakkai, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963 to 1973. He was also given a two-part An Overview exhibition, the second at the Private Museum, Singapore. Recent Paintings at the prestigious Shanghai Art Museum add to his stature. Khoo won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (oil) in the Malaysian Art & Craft competition in 1965. Khoo is the spiritual leader of the Utara Group, formed in 1977. He was also a gallerist, handling the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery. His 59th solo exhibition *Recent Works by Khoo Sui Hoe* was held in 2024.



57

ENG TAY

b. 1947

The Promise, 2006

oil on canvas

76 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

Love is in the air. The intimate moment reminds one of Nat King Cole's sentimental 1957 hit song, *Fascination*.

It was fascination, I know

Seeing you alone with the moonlight above

Then I touched your hand and next moment I kissed you

Fascination turned to love

One can feel the profusive sweet nothings, the tender professions of love as two souls touch with promises of abiding care for each other. This work stemming from the positivism of Post-911 marks a major emotional turning-point in Eng Tay's oeuvre of family love, where love encompasses broader humanism and community.

Eng Tay, a shortened form of his real name Tay Eng Chye, bucked the Eurocentric trend of Malaysians in art studies by enrolling in the Big Apple, first at the Art Students League and then the Pratt Graphics Centre. He developed and circumscribed his own figure types especially of the feminine forms for something earthy and traditional-looking, and made a huge impact with his graphics, and later 3D works in bronze and ceramics. Then, the twin attacks of 911 (2001) on the World Trade Centre in New York shook him to the core, and he came out with his landmark series on Columbus Park, significantly called *Paradise Park* previously, which he introduced in the 2009 Retrospective accorded him by Galeri Petronas Kuala Lumpur.



58

KAM WOEI YANN

b. 1969

Play, 2001

signed and dated (lower left)
acrylic on canvas
29 x 26cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

Kam Woei Yann is a textile artist and painter whose practice draws inspiration from her Peranakan heritage and everyday life. She is known for her *Once Upon A Time* series, where scenes of women and children, precious moments and textiles feature prominently. Her installation *Nature's Lament: A Textile Waterfall Of Indigo Dreams*, was shown at Open Studios Penang, 2023. She has participated in group exhibitions such as *In Her Eyes*, organised by A.P. Art Gallery in 2023.



SYED THAJUDEEN

b. 1943

*Waiting For The Lover In
Kebaya Songket Putih; Untitled,*
2011

signed and dated (lower right)
oil on canvas; pencil on paper
31 x 31cm; 27 x 21cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Waiting For The Lover is a recurring theme in Syed Thajudeen's oeuvre that evokes the wonders of love. It is also one of the enduring subjects in traditional Indian painting. The different stages of love are recorded in his works, expressing the profound connection between two individuals. The artist's gift for expression shines through a vibrant fusion of colour and form. Through the use of lyrical lines that form the graceful pose, the artist portrays an elegant woman emerging from the vibrant and earthy background.

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.



SYED THAJUDEEN

b. 1943

Untitled, 1995

signed and dated (lower left)
ballpoint on paper
25 x 36cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,500

This is a rare early work by the artist. 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.



SULAIMAN ESA

b. 1941

Primitive Others II, 2016

signed and dated (lower right)
mixed media on paper
30 x 56cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

Sulaiman Esa explores various themes, from the existing diversities and multiplicity of the religious groups, and the Western centric art discourse unattuned to Asian values and belief systems of time and space. But according to Sulaiman, the symbols are mytho-poetic visions that are non-objective, non-tangible, non-mimetic art operating in a non-Euclidean, non-perspectival space.

Sulaiman Esa is known for his Islamic Art phase and his 1974 'Towards A Mystical Reality' (with Redza Piyadasa) Conceptual Art phase. Sulaiman had a Diploma in Art and Design at the Hornsey College of Art, London (1962-1966). He did post-graduate Printmaking at Sir William Hayter's Atelier 17, Paris (1968). He achieved his MFA at the Maryland Institute College of Art, Baltimore (1979-1981) and his PhD Islamic Studies at the Temple University, Philadelphia (1986-1996). He had lectured at the Universiti ITM since 1969 and was made Associate Professor in 1995. He won the Major Award in the Man And His World competition organised by the National Art Gallery (NAG) in 1973. His major exhibitions are 'Insyirah: Works from 1980-2000' (Galeri Petronas, KL, 2001); and 'Rajah: Art, Idea and Creativity' (1950-2011) retrospective at the NAG in 2011.



62

A.J. RAHMAN

b. 1922 - 1995

Wayang Kulit, 1960s

signed (lower right)

batik

44 x 31cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 2,000



This is a rare batik painting executed by A.J. Rahman, on a traditional cultural theme Wayang Kulit. In 1946, together with A.B. Ibrahim and Saidin Yahaya, he co-founded the group Tiga Serangkai and established Warna Art Studio in Alor Setar, pioneering the beginnings of art activities in Kedah. A.J. Rahman was also a school teacher alongside his artistic practice.

TOYA LIM KHOON HOCK

b. 1943 - 2016

Abundance Of Golden Harvest,
1995

signed and dated (lower right)
batik on cotton
67 x 85cm

PROVENANCE

Private collection, Singapore
(acquired from Christie's,
South East Asian Pictures, Singapore,
30 March 1997, Lot 82)

RM 10,000 – 18,000

Toya Lim Khoon Hock is widely recognised for his distinctive portrayal of people and rural landscapes rendered in the batik medium. His delicate impressions of the lives of the people were made through the meticulous application of dots to create the atmospheric effects of light and shade. The painting depicts a farmer reaping the rewards of an abundant harvest after months of labour, reflecting on the theme of nature and perseverance. He achieves a sense of spatial depth through the subtle incorporation of Cubist influences, evident in the angular treatment of forms that suggest the structure of a shelter. This work stands as a fine example of the artist's distinctive visual language, for it brings together his signature motifs of farmers, baskets, birds, and rustic houses arranged in a harmonious and graceful design.

Over the course of his career, Toya Lim has presented numerous solo exhibitions in Penang, New York, UK, Switzerland, Australia, Indonesia, Thailand, and Singapore. His works have been acquired by several institutions, including the Penang State Art Gallery, National Art Gallery, Kuala Lumpur, Australian National University, and the UNESCO Building in New York, reflecting his significant contribution to the appreciation of batik as an artistic medium.



CHUAH SIEW TENG

b. 1944

Untitled, 2009

signed and dated (lower left)

batik

90 x 60cm

PROVENANCE

Private collection, Penang

RM 8,000 – 15,000

While the late Dato' Chuah Thean Teng was simplicity personified in his pioneering batik paintings, two of his children namely Siew Teng and Seow Keng were adept at creating labyrinthian forms and textures. Here, Siew Teng delved into a matrix of intricate forest-like connections while infusing a transparent cubicle bottling two curled foetal-like female figures vulnerable in adumbrated jaundiced yellow tints. With a bent of surrealism, even if the women were to escape the geometric enclosures, they need to make their way out of the jungle thickets.

After winning a slew of art prizes in his 20s, Chuah Siew Teng honed his art education in England, first at the Ravensbourne College of Art, now university, and then the City & Guild Art School. The eldest of batik doyen Dato' Chuah Thean Teng's three artist sons, Siew Teng developed his own distinctive style especially achieving a mock stained-glass effect in his batiks. Like his father, an image of his work, one entitled *The Monkey*, was used by UNICEF in its greeting card. In the earlier years, he had solo exhibitions in London (1967, 1969), United States (1971), Australia (1972) and Japan (1975).

65

CHUAH SEOW KENG

b. 1945

Village Scene, 2022

signed and dated (lower right)

batik

59 x 45cm

PROVENANCE

Private collection, Penang

RM 8,000 – 14,000



Under Seow Keng's vision, the village landscape is reimagined through a cubist lens, where thatched roofs, coconut palms, and organic forms are deconstructed and reassembled together into dimensional planes. This intricate batik composition offers multiple perspectives at once, transforming a traditional subject into a fresh and captivating interpretation of village life.

Influenced by his rigorous German training, marked by method and complexity akin to the Germanic "Protestant / Puritan Work Ethic," Seow Keng mastered intricate explorations of geometry and mathematical permutations. While his father was renowned for batik, Seow Keng pursued studies in plastic technology, focusing on fiberglass sculpture, under a scholarship at the Süddeutsches Kunststoff-Zentrum in Würzburg, northern Bavaria, in 1968.

He held his first solo batik exhibitions in Japan in 1973, followed by shows in Tokyo, Osaka and Okinawa in 1975. His works have since received international acclaim, including a Certificate of Excellence at the Artitudes 7th International Art Competition in New York (1989). Several of his paintings, such as *Fish* (1981), *Rural Life* (1986), and *Sunrise* (1992), were selected by UNICEF for their greeting cards. Alongside painting, he has also completed several fiberglass sculpture commissions.

PETER LIEW

b. 1955

Untitled, 1987

signed and dated (lower right)

oil on canvas

61 x 92cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 12,000

Peter Liew's practice is distinguished by expressive oil paintings, defined by thick impasto textures executed with the palette knife. The peaceful natural scene is meticulously constructed through deft layers of oil paint on canvas. The canvas is imbued with a sense of movement, as the artist swiftly captures the transient and shifting qualities of weather.

Peter Liew studied at the Malaysian Institute of Art from 1976 to 1979, where he was awarded Best Student in 1978, and later served as a lecturer from 1981 to 1994. His artistic themes extend across architecture, quaysides, and more recently, landscape portraits. Since his debut solo at Art House Gallery, Kuala Lumpur, in 1981, he has held numerous exhibitions, including at Art Expo Malaysia and a solo presentation in Skopje, Macedonia, in 2002, following his invitation to the Debrca art colony in 2000. His solo exhibitions have been held at the National Art Gallery Malaysia and Wisma Kebudayaan Soka Gakkai Malaysia in recent years. His works have been exhibited in China, Singapore, Thailand, Macedonia, and Japan.



TAN SIK YAW

b. 1949

Untitled, 2013

signed and dated (lower right)

oil on canvas

80 x 110cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 13,000

In this captivating oil painting, Tan Sik Yaw translates his impressions of a bustling fishing port, fusing Chinese ink aesthetics with Western painting techniques. His confident brushwork and deft application of paint lend the scene visual depth and structure, while the harmonious shades of calming blue and green evoke the glimmering movement of water under light.

Tan Sik Yaw's works often centre on themes of nature, the preservation of historic towns, and rustic local landscapes. Tan Sik Yaw graduated from the Nanyang Academy of Fine Arts Singapore in 1967. He has held 2 solo exhibitions in City Art Gallery, Kuala Lumpur entitled "Reflection and Reminiscence" (2010) and "Vivid Glimpse" (2013). His works were exhibited in Singapore, Korea, Hong Kong, Taiwan, China, Japan, Brazil, Italy and Indonesia. He was also a part of the Malaysia Watercolour Society. He was awarded the Gold Medal at the National Youth Art Painting Competition in Malaysia in 1968, and later received First Prize in the National Art Painting Competition organised by the Teo Chew Association from 1982 to 1986.



ZAIM DURULAMAN

b. 1966

Experiment Two 05, 2002

signed and dated (lower left)

acrylic on canvas

100 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The artist is known for his ability to create simple yet harmonious compositions that evoke emotions. Although his works do not have figures, in every scene he carefully imbues each object with meaning. For instance, the jetty serves as a symbol of rest, a calming sanctuary from the uncertainties. The anchor and ropes embody restraint, stability, and control, representations that ground the individual amid transition.

Zaim Durulaman has been a full-time artist since 1990. He received his bachelor's in Art and Design (Graphic Design) at Mara University of Technology (UiTM), Shah Alam, Selangor (1984-1988). His solo exhibitions include *Beyond Iconography*, Galeri Tapak (2004). A talented artist in using various media, he has participated in local and international exhibitions in countries such as Brunei, Vietnam, China, Japan, Korea, Macedonia, Tunisia and Dubai. His works are collected by museums, corporations, banks, and private collectors around the world. He is a lecturer at Unisel.



AHMAD HASSAN

b. 1943

Menjemur Ikan Kering 3
(Seberang Takir), 1994

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

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Through harmonious figure arrangements and vivid colours, Ahmad Hassan evokes the richness of Malaysia's heritage and environment. The tradition of the East Coast such as the practice of fish drying through exposure under the sun is tenderly depicted. 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.



70

AHMAD HASSAN

b. 1943

Membuat Wau, 1987

signed and dated (lower left)

oil on canvas

101 x 76cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Through harmonious figure arrangements and vivid colours, Ahmad Hassan evokes the richness of Malaysia's heritage and environment. The tradition of the East Coast such as the making of paper kites is tenderly depicted. Ahmad Hassan graduated with distinction in the Advanced Intensive Illustration course at the Croydon College of Art and Design, England in 1981.



TAN GAIK HOON

b. 1970

I'm Waiting, 2013

signed and dated (lower left)
acrylic on canvas
91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 8,000

This refined painting depicts an elegant nyonya lady gazing out the window in quiet contemplation. With minimal elements such as an antique vase, a tray of sweets, and soft light, the artist achieves a delightful composition that exudes grace and timeless elegance.

Tan Gaik Hoon graduated from the Kuala Lumpur College of Art with a Diploma in Fine Art in 1994. She is a member of the Malaysian Watercolour Society. Gaik Hoon's works can be found in collections in many countries such as Australia, France, Holland, United States, Singapore, Sweden, and Malaysia. Her work had also travelled to Seoul in South Korea where it was exhibited at the 22nd Korea New Art Festival. Apart from that, she was the Consolation Prize winner of the 1993 Competition organised by Kontena Nasional and the Shah Alam Gallery.



CHANG FEE MING

b. 1959

Big One!; In Thought, 2010

signed with artist's monogram
and dated (recto)
ink and watercolour on paper
12.5 x 17.5cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Chang Fee Ming's delicate watercolour paintings draw inspiration from his encounters with people and traditions observed during his travels across Asia. In these pieces, he captures a lively scene of village life, portraying people in activities such as catching a fish, and resting on the ground, contemplating on various matters.

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-ethnology insight tracing life around the great river across six countries up to its source in the plateaus of Tibet.



73

CHANG FEE MING

b. 1959

Home Alone; Summer Lady I,
2000s

signed and numbered (recto)
print on paper;
edition 191 of 250; edition 182 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.



74

LUI CHENG THAK

b. 1967

Jalan Sultan, Kuala Lumpur,
1994-2020

signed and dated twice (lower left)
oil on canvas
49 x 44cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

Inspired by the elegance of traditional colonial architecture, Lui Cheng Thak's works often capture the nostalgic charm of old streets bathed in a warm, luminous glow. 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.



75

TING CHO CHIEN

b. 1970

Little Garden 4; Couple Series 16,
2007

signed and dated (lower left)
watercolour on paper
53 x 21cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

In these small yet intimate still life arrangement, the artist illustrates an intricate composition of sarongs set within a serene atmosphere. Batik, regarded as one of the most important expressions of local cultural heritage, is featured dominantly in striking red colour. The works reveal the artist's appreciation for refined patterns and textures. The artist has participated in local group exhibitions, such as 3's A Crowd Art Exhibition @ The Gallery, Starhill Gallery KL in 2017. His solo exhibition Wish On The Same Big Sky was presented at Gallery 10 in 2022.



LATIF MAULAN

b. 1974

After The Break II, 2005

signed and dated (lower left)
 acrylic on canvas
 62 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

Arranged on a piece of crumpled batik sarong is a nearly ripped pineapple, few fresh mandarin oranges, one was left exposed in flesh and a bottle of 100 Plus. The composition creates a beautiful mess suggesting that someone might have left the scene to continue working. The batik is of the authentic east coast design. Renowned for his fine skills in still life, figures and nature, Latif often injects an essence of his cultural background through his artworks. Pineapple is a symbol of prosperity, luck and wealth.

Self-taught Latif Maulan made headlines when he won Redbull EhWauBulan showcase in 2016 though he has been known for his topsy-turvy figure under water. He was also finalist in the prestigious MEAA competition in 2009. Stints in New York (2000), Australia (2001) and Britain (2002, 2013) including a solo at the Barbican Gallery in Plymouth enhance his reputation. He made a great debut in Henry Butcher Art Auction when a painting (marbles) sold for a premium of RM 14,300 on April 21, 2015. He has participated in group exhibitions such as HOM Art Open 2020, Kuala Lumpur (2020), Pahang Art Heritage, Pahang Art Museum (2019). His solo exhibition, Tales Of Apocalypse, was held at Galeri TitikMerah in 2018. His works are included in the collection of the House Of Parliament Malaysia, SaatchiArt Collection, Los Angeles, California, USA, Mead Johnson Art Collection, New York, USA, National Art Gallery Malaysia and Bank Negara Malaysia.



77

CHIA HOY SAI

b. 1948

Untitled, 1994

signed and dated (lower left)
pastel on paper
31 x 42cm

PROVENANCE

Private collection, Australia

RM 900 – 1,800

Chia Hoy Sai is revered for his portraits of people inspired by his travels, and skilful depictions of tropical fruits. The artist suffuses the composition of fruits with a soft glow, composed of the rich reds of the rambutan and yellow starfruit.

This Selangor born painter is a devoted traveller. He received his art education in Nanyang Academy of Fine Arts, Singapore. In 2000, he travelled to Sarawak whilst being impressed by the cultural diversity and Indigenous people of Sarawak. Living nomadly inspired him to do people's portraits as a subject matter. In 2009, he had a touring show titled *The Differing Faces of South East Asia – Touring Exhibition of Chia Hoy Sai's Artworks* which started its journey at SGM Culture Centres in Klang, throughout the east coast, north continents and Kuala Lumpur. The artist's exhibition titled *Harvest* was held at Pinkguy Gallery in March 2022, featuring his early works of tropical fruits and works of portraits of men and women in traditional attires.



78

YAP CHIN HOE

b. 1970

Resonance Of Nature, 2022

signed (lower left)
mixed media on paper
53 x 73cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

Rendered in hazy, subdued tones on paper, the artist presents a graceful arrangement of forms. Special objects such as antique ceramics and a pair of dragonflies rest upon an elegant wooden table. Renowned for his mastery in still life, he brings together elements of nature and delicate objects to create a refined visual harmony.

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.



FAUZAN OMAR

b. 1951

Untitled (Layer Series), 1990s

mixed media on canvas
51 x 61cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

The flower represents nature's most exquisite offering to humanity. Its symmetrical form and attractive colour have long inspired mankind to preserve its beauty through art, poetry and expression. In doing so, the flower transcends its elemental form to become a universal symbol, a vessel through which human emotions, memory, and meaning are conveyed. Delicate, fragrant, and visually captivating, flowers carry varied symbolic meanings across different cultures and traditions. In his flower paintings, Fauzan arranges delicate blooms set against a soft, rhythmic pattern of foliage, creating a refined interplay between form and texture.

Fauzan Omar holds a Diploma in Art and Design from Universiti Teknologi Mara and a Masters Degree in Painting from the Maryland Institute College of Arts, United States of America. He has exhibited locally and internationally since 1980 and has influenced a generation of Malaysian artists as an art educator from the 1980s to the 1990s, mentoring many successful young artists. From early on in his career he was selected to represent Malaysia in Contemporary Asian Art Show at the Fukuoka Art Museum, Japan (1980); Asean Exhibition, Kuala Lumpur (1981); and India Fifth Triennial, New Delhi, India (1982). He has also participated in significant exhibitions such as Modernity and Beyond, Themes in Southeast Asian Art, Singapore Art Museum (1996) and at the second Asia-Pacific Triennial, Queensland Art Gallery, Australia (1996). His solo exhibitions include Rejuvenation (2005), Resonance (2007), and Come July Till October: Aftermath Of Fury (2013).



80

FAUZAN OMAR

b. 1951

Untitled (Layer Series), 1990s

signed (lower left)
mixed media on canvas
51 x 61cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000





RAFIEE GHANI

b. 1962

Rafiee's iconic paintings are inspired by his travels through distant regions across the globe. His bold colour palette is associated with the style of fauvism, a 20th century movement that embraced the use of intense colours and bold brushwork.

Rafiee's recollections of his travels are expressed through his use of vivid colours, dynamic shapes, and delicate mark-making. His varied brushwork, ranging from lyrical lines to organic gestures, imbues the canvas with a sense of rhythm and vitality, evoking the poetic encounters in his sojourns.

He first pursued his studies at the De Vrije Academie, Voor Beeldende Kunst, The Hague (1980), before completing a Diploma in Printmaking at the Mara Institute of Technology in 1985. He later attained his MA in Fine Prints at Manchester Polytechnic, England, in 1987. Over the course of his career, he has received numerous accolades, including the Minor Award at Salon Malaysia (1991), recognition in the Young Contemporary Artists competition (1984 and 1985), a Juror's Award at the Malaysian chapter of the Philip Morris ASEAN Art Award (1994), and 2nd Prize in the Malaysian Art Open (1994). Dedicated in the field of education as well as art practice, he taught at ITM and in the Seychelles between 1991 and 1993. In January 2022, he presented a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers and Galeri Prima, Kuala Lumpur. His latest solo exhibition titled *Rafiee Ghani In Morocco* was held in 2025.

81

RAFIEE GHANI

b. 1962

Coffee In Ganggol, 2000s

signed (lower center)
acrylic on canvas panel
30 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500



82

RAFIEE GHANI

b. 1962

Garden In The Sand, 2017

signed and dated (lower left)

oil on canvas

152 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 26,000 – 42,000



83

RAFIEE GHANI

b. 1962

The Sky Above The Yellow River,
2017

signed and dated (recto)
oil on canvas
183 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 65,000



SUZLEE IBRAHIM

b. 1967

Movement Series - UK: Oasis,
2000

signed and dated (verso)
acrylic on canvas
80 x 100cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 13,000

Informed by the artist's journey to the United Kingdom, the work is rendered in rich blue hues accentuated by expressive brushwork that sweeps across the canvas. The composition evokes the abundance of water in nature, offering a thoughtful reflection on its meditative qualities. Suzlee conveys both the calming visual effect and symbolic connection of water as an important source of renewal and vitality.

Suzlee Ibrahim completed his studies at the Mara Institute of Technology in 1987 and later returned to teach there between 1993 and 2009 (part-time from 1993 to 1996), following his career in advertising. His works have been showcased 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 in 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007); Gold Medal of Zervas Art, the 5th Paris Art Symposium, Novotel Paris Est Hotel, Paris, France (2020); and the Lifetime Outstanding Achievement Award, Persatuan Pelukis Malaysia, Muzium Seni Asia, Universiti Malaya, Kuala Lumpur (2024). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500. His recent solo exhibitions include Road To Haimalaya (2025), and Borders Series: A Journey Between Movement And Serenity (2025). He currently serves as the Dean of the Faculty of Fine Art, Aswara.



85

SUZLEE IBRAHIM

b. 1967

Movement Series: 03, 2003

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

PROVENANCE

Private collection, Selangor

RM 7,000 – 13,000

Color stands as an important principle in Suzlee's artistic practice, serving as a unique expression of the emotions experienced at various moments in time. Initiated in 1994, his *Movement Series* remains a significant aspect of his oeuvre, embodying his conviction that movement is synonymous with life, for every living being exists in motion. Initially rooted in his admiration for turtles, the series grew to reflect his broader devotion to nature and wildlife. In this work, the artist employs a lyrical palette of yellow, orange, blue, and red, punctuated by black strokes that suggest a sense of freedom and movement.



C.N. LIEW

b. 1975

*A Dialogue with Guan Ping Hu's
Ancient Qin Song - Mist & Cloud
Upon The Xiao & Xiang Rivers
From The Sacred Text Of Qin,
2016*

signed and dated (lower left)

acrylic on metal

76 x 72cm

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 60,000

The paintings of C.N. Liew embody Zen and philosophical ideals, merging traditional aesthetics with contemporary sensibilities. Working across a broad range of media including ink, calligraphy, acrylic, watercolour, and sculpture, he also collaborates with artists in dance, musicals, and fashion, reflecting his openness to artistic dialogues.

In this work, he pays homage to the renowned guqin musician Guan Ping Hu. Inspired by the ancient piece Mist & Cloud upon the Xiao & Xiang Rivers from The Sacred Text of Qin, the painting translates the poetic, meditative melody into a captivating visual expression that evokes the atmosphere of passing clouds and flowing rivers.

C.N. Liew is the first in history to hold a contemporary ink exhibition at University of Cambridge. He is also the first Asian artist to be approved and invited by Clare Hall, University of Cambridge to hold his exhibition in the college.

C.N. Liew is mentored by the Zen master Rev Bo Yuan a.k.a. Paik Wan and the modernist Chinese brush artist Liu Kuo-sung. He had won the Special Award for his Surrealligraphy, fusion of Western Surrealism and Chinese Calligraphy, in the Seoul Calligraphy Biennial in 2005, and has been featured in international fairs such as Hong Kong Art Fair (2011), Art Basel and Art Miami (2012) and Kunming Art Biennial (2023).

C.N. Liew, a leading figure in Southeast Asia's contemporary ink movement, was born in Kuala Lumpur, Malaysia. He holds the distinction of being the first artist whose contemporary calligraphy has been acquired by the National Palace of Malaysia. In recognition of his artistic achievements, he received the "World Outstanding Young Leaders Award" from Asia Week in 2016.

The National Art Gallery of Malaysia has presented "C.N. Liew: Beyond The Borders" in 2020. Liew was the first contemporary ink art artist to be invited to present a solo exhibition at the National Art Gallery Malaysia. Liew's works are in the collection of the National Art Gallery, National Palace of Malaysia, University of Cambridge, Peking University, Xiamen University (Universitas Amoiensis), Embassy of the People's Republic of China, Tokyo Fuji Art Museum, Fo Guang Shan Buddha Museum in Taiwan, The Academy of Contemporary Ink Art of Shanghai Institute of Visual Arts, Faculty of Art and Social Sciences University of Malaya and many important private collections across Asia, Europe and the United States. His works have been documented and featured in several prominent archives, including the Asia Art Archive, the National Art Gallery Malaysia Artist Archive, and Beijing KuArt. In the April 2025 Henry Butcher Art Auction, his painting *A Dialogue With J.M.W. Turner* (2015) was sold for RM 123,200.



87

JOLLY KOH

b. 1941

Orange Landscape, 2012

signed and dated (lower right)

oil and acrylic on canvas

121 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 75,000

In *Orange Landscape*, Jolly reinterprets light and colour in a fascinating manner, transforming these elements to create a serene atmosphere. His lyrical brushwork carries the grace and rhythm of calligraphy. The expressive combination of forms conveys not only movement but a vivid sense of depth. With each stroke, the artist enriches the canvas with colours of poetry and romance, shaping a dreamlike realm. A circular form placed above the composition brings harmony and balance.

Jolly Koh is one of the Magnificent 7 of the GRUP fame – historic 1967 exhibition and 2017 reprisal. He is best remembered for his Jolly Koh@76 survey exhibition in 2017 hosted by Henry Butcher Art Auctioneers celebrating 60 years in art. It traced a career since his first solo in 1957 at the age of 16! And he has great academic credentials, to boot: National Diploma in Design at the Hornsey College of Art in London; Art Teacher's certificate at the Institute of Education in London University; and Doctor of Education and Master of Science at Indiana University, USA. After a brief stint teaching at the Mara Institute of Technology and Sabah's Gaya College, he taught in Melbourne and Adelaide, and back to Malaysia at the MSC College (now SeGi), before deciding to go fulltime painting. In the August 2024 Henry Butcher Art Auction, his painting *Celestial Flora* (2014) was sold for RM 280,000.



AWANG DAMIT AHMAD

b. 1956

Kemanisan Ilusi III (Sweet Illusion III)
(Pre-Essence Of Culture, E.O.C.),
 1984

signed and dated (lower left)

mixed media on board

91 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Pameran Terbuka Negara 1985,
 National Art Gallery, Malaysia

RM 60,000 – 90,000

This must be one of the most unusual saccharine works by Awang Damit Ahmad, yes, the creator of the iconic series *Essence Of Culture (E.O.C., Intipati Budaya)*, his autobiographical foray with its origins in an obscure fishing village in Sabah, Kuala Penyu. It was done after graduating from the Mara Institute of Technology where he was adjudged Best Student in 1983. With brush and spray painting, he conjured a spectacle of dusk with crimson hues and bluish dark environs, showing an adroit handling of colours and composition. This work was shown in the National Art Gallery's Open exhibition in 1985. As Forrest Gump would say: Life is like a box of chocolate.

The farmer who became a Telekom technician and an artist and academician and showing his works all over the world. 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. His works will be showcased in Art Singapore 2026.

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1974

signed and dated (lower right)
mixed media on wood panel
90 x 121cm

PROVENANCE

Private collection, Selangor

RM 180,000 – 280,000

The consummation and sanctity of two forms of opposing genders is a popular theme of Datuk Ibrahim Hussein in his art of relationships. Even if it depicts two lovebirds hugging, the body warmth is therapeutic and mutually self-assuring. It is something meaningful and more symbolic, of the power of emotions perhaps, what Ibrahim later dubbed 'Monorobos', of a series of amorous entanglements. Light colours accentuate the torsos and limbs with glimpsed outlines, and with flashes of the heads diagonally downwards. Such intimate liaisons were particularly discernible in works like *Sweet Dream* (1973), *Honeymoon* (1974) and *Monorobos* (1979). The period between 1971 and 1978 was when Ib, as he is popularly known, was a resident artist at Universiti Malaya (Fifth College).

Undoubtedly, Datuk Ibrahim Hussein is one of the most extraordinarily gifted and world-class artists. Awarded an unprecedented three Datukships, he was given the Crystal Award by the World Economic Forum. Also awarded the Tokoh Melayu Terbilang, he was given a memorable Retrospective by the National Art Gallery in 1986. Already an icon then, he was invited for the tripartite best-of-the-world exhibition in Kuwait together with American Pop icon Andy Warhol and Spanish surrealist maestro Salvador Dali. He was also the first Malaysian taking part in the prestigious Venice Biennale. On the international front, Ib was awarded the Order of Andres Bello of Venezuela (1993), Chile's Order of Bernardo Higgins (1996), and the Japan Foundation Cultural Award (1988). Ib was also an activist, organising with the help of his wife, Sim, the Langkawi International Arts Festival at his museum in Langkawi (2000), and the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting and the prestigious Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.



ABDUL LATIFF MOHIDIN

b. 1941

Gelombang Series, 1990

signed and dated (lower right)

oil on board

44 x 58cm

PROVENANCE

Private collection, Selangor

RM 100,000 – 180,000

Nowhere else as in this *Gelombang* work precludes the literal vehement gestural swirls of waves. *Gelombang* can hinge on land forms, but more likely this represents an emotive even organically structured manifestation of something raw and of uncertain quality. Infused with chilli red with outlines of brown, it looks fragmented and splintered with an effusive warmth that is somewhat transformative than anything consuming and stripping. Such combustible palette can be found in *Semerak Pesisir* (1986), *Homage To Rimbaud* (2004), *Baudelaire* (2004), *Seascape* (2011), *Indian Summer* (2005) and his mid-Voyage series as in, *Dark Voyage* (2008-2009). Though the feelings are intensified, there is none of the nihilism of say, *Night Of Apocalypse 1* (1992). This is an epigram of mood independent of any fixed object or subject. An echo perhaps, without sound. As he posed: "How do you express something that cannot be touched, held or grasped? How do you clarify feelings and non-concrete things?" (LINE: From Point to Point, Dewan Bahasa dan Pustaka, 1993). This work was featured in his second *Gelombang* solo at the Penang State Art Gallery (Nov 15-30, 1990), his first being in January 1988.

Latiff Mohidin straddles on the creative firmament with paint, print, pen and 3D dimensions. He had a rare tripartite tutelage - DAAD German Academy, Bonn (1960), French Ministry of Culture Scholarship in Paris (Atelier La Courier-Frelaut, 1969) and John D. Rockefeller 3rd Scholarship in New York (Pratt Institute, 1969). He won the SEA Write Award (Bangkok, 1984) and the national Hadiah Sastera an unprecedented nine times! His pinnacle as an artist-printmaker-sculptor was when he was selected to show his landmark *Pago-Pago* (1960-1969) at the Centre Pompidou in Paris in 2018, and he was accorded his second Retrospective at the National Art Gallery, Kuala Lumpur, in 2012-2013.



ABDUL LATIFF MOHIDIN

b. 1941

Pago-Pago Series, 1967

signed and dated (lower left)

ink and wash on paper

11.5 x 13cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

By the end of 1967, at just twenty six years old, Latiff Mohidin had presented three solo exhibitions, with his third held at Gallery 11 in Kuala Lumpur. He expressed a desire to “strive to get close to (contemplate) the presence of the inexpressible patterns of nature, as often as possible.” Latiff’s *Pago-Pago* series, which began in 1964, was a significant moment in his practice where he developed ideas and forms. Through this series, Latiff composed a dynamic arrangement of interwoven shapes reminiscent of bamboo shoots, pandanus leaves, shells, hills, and Southeast Asian architectural motifs. Drawing inspiration from nature’s rhythm, Latiff synthesized these organic elements through the visual language of German Expressionism.

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.



ABDUL LATIFF MOHIDIN

b. 1941

Pago-Pago Series, 1965-1966

signed and dated twice (recto)

mixed media on paper

16 x 25cm

PROVENANCE

Private collection, Kuala Lumpur

RM 28,000 – 48,000

Latiff Mohidin's paintings are deeply inspired by the wonders of nature. His interest extends beyond what the masses considers beautiful. Rather than just admiring the shapes of leaves and flowers, he gives equal attention to the overlooked details in the environment such as a muddy swamp, decaying leaves, a droplet hanging from a leaf's edge, or beetles emerging from wood. These tranquil and peaceful moments reveal his sharp observation and contemplative engagement with the natural world.

As he once wrote, "By the little stream, by the rice field, I am tranquil – leaning against nature's breast, thinking of neither past nor future. To experience fully the present instant is more vital..." This reflection captures the essence of his work, where he continues to observe the diversity of nature's radiance.

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.



93

ABDUL LATIFF MOHIDIN

b. 1941

Guilin, 1990

signed and dated (lower left)

ink on paper

24 x 35cm

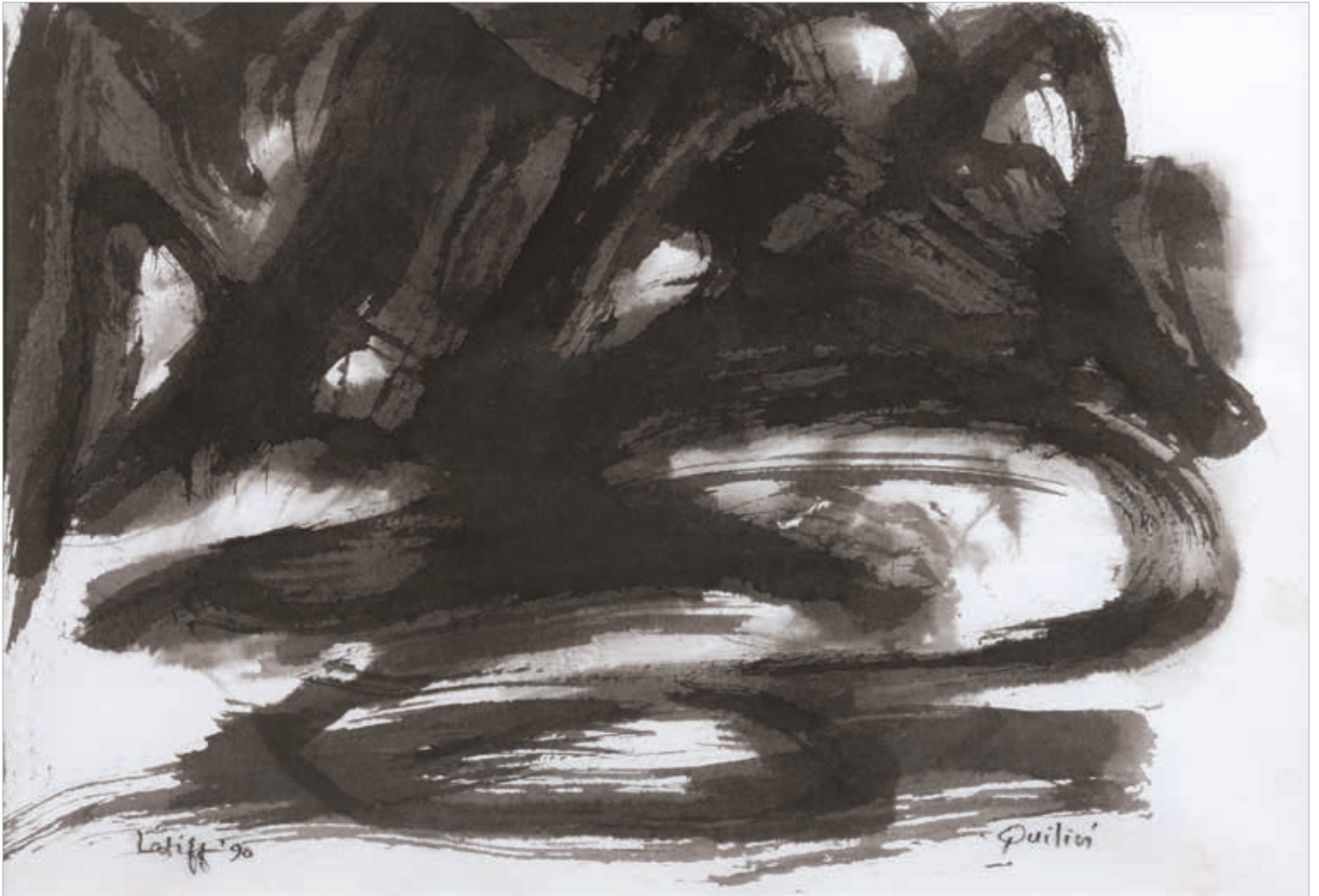
PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Latiff sought to convey states of transformative processes in nature and to depict the experiences and impressions he gathered throughout his journey. An elegant flow of lines that resemble calligraphy were expressed based on the feelings that he felt.

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.



SYED AHMAD JAMAL, DATUK

b. 1929 - 2011

Ruang Bathin, 2004

acrylic on canvas
183 x 142cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Exhibition poster for Ruang - Syed Ahmad Jamal - 75,
Islamic Arts Museum Malaysia, 2004

RM 360,000 – 550,000

Datuk Syed Ahmad Jamal known for his Symbolism chose to represent inner meaning or reality in a hieroglyphics of vibrant colours and cryptic signs. This was used as the exhibition poster for Datuk Syed Ahmad Jamal's Ruang exhibition coupled with the lyricism of Muhammad Haji Salleh's poems at the Islamic Arts Museum in Kuala Lumpur on Sept 19 - Oct 19, 2004. It uses subliminal paintings, playing on ethereal light, colours and simple forms in works such as *Tabir Ruang*, *Langit Dan Bumi*, *Lailatul Qadr* and *Antara Bintang Dan Bumi*.

Datuk Syed Ahmad Jamal excelled not only as a painter-sculptor. He was also an abled administrator, curator, writer-critic, educator, designer and caricaturist. He was given a most comprehensive Retrospective in 2009 on top of another Retrospective in 1975 given by the National Art Gallery Kuala Lumpur. The Nanyang Gallery of Art organised his Historical Overview in 1994-1995. Syed Ahmad Jamal was made a 'Datuk' and the only visual artist named National Artist Laureate. He had been director of the National Art Gallery and the Asian Cultural Centre, and also principal of the Specialist Teachers Training Institute in Kuala Lumpur. He studied at the Birmingham School of Architecture briefly, and then the Chelsea School of Art, the London University, the School of the Art Institute Chicago and the University of Hawaii. He had been honoured with country awards by the governments of India, the United States, France and Australia. He had done two monumental public sculptures, one in Laman Asean in the Lake Gardens, Kuala Lumpur, and the other, *Lunar Peaks*, which was torn down by the Kuala Lumpur City Hall.



95

AHMAD KHALID YUSOF

b. 1934 - 1997

Siri Pantun Rinduan, 1992

acrylic on canvas

70 x 74cm

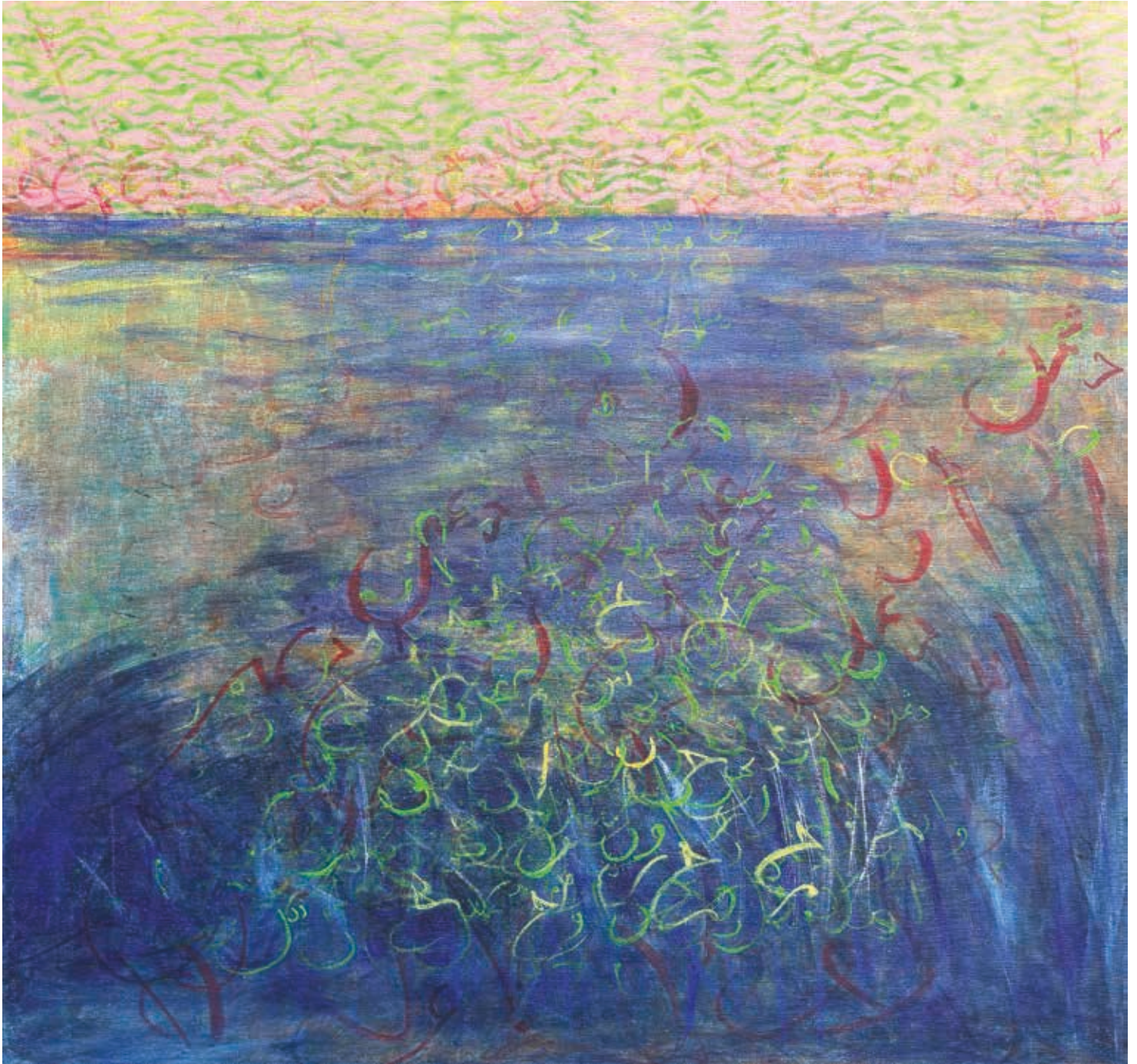
PROVENANCE

Private collection, Selangor

RM 22,000 – 38,000

Ahmad Khalid Yusof was the first Malaysian artist to incorporate jawi script as a formal aesthetic element in painting, establishing a new visual language. His was known for his thoughtful integration of calligraphy, literature, and nature, creating works that are tranquil and spiritual. During the early 1990s, his career flourished, culminating in his appointment as the Director of the Shah Alam Gallery in 1991. Rendered in serene hues with delicate layers of calligraphy, the painting exudes a refined poetic beauty, evoking memories of longing and affection.

Ahmad Khalid Yusof was an art academician, an artist and an activist all rolled into one. After graduating from the Malayan Teachers College in Kirby, Liverpool in 1957, he joined the Specialist Teachers Training Institute in Kuala Lumpur in 1963. He then studied at Winchester Art School (1966 to 1969) and continued his studies at Ohio University, and completed his MFA in printmaking, and MA in Art education. He taught at the Mara Institute of Technology between 1970 and 1989, retiring as Deputy Dean in Academic Affairs. He served as Shah Alam Art Gallery director from 1991 to 1997, and was the founder-president of the Malaysian Artists Association established in 1979. In 1994, he was appointed Dewan Bahasa dan Pustaka guest writer.



96

SHARIFAH FATIMAH
SYED ZUBIR, DATO'

b. 1948

Dynamics Of Soul 4, 2001

signed on verso
acrylic on canvas
99 x 99cm

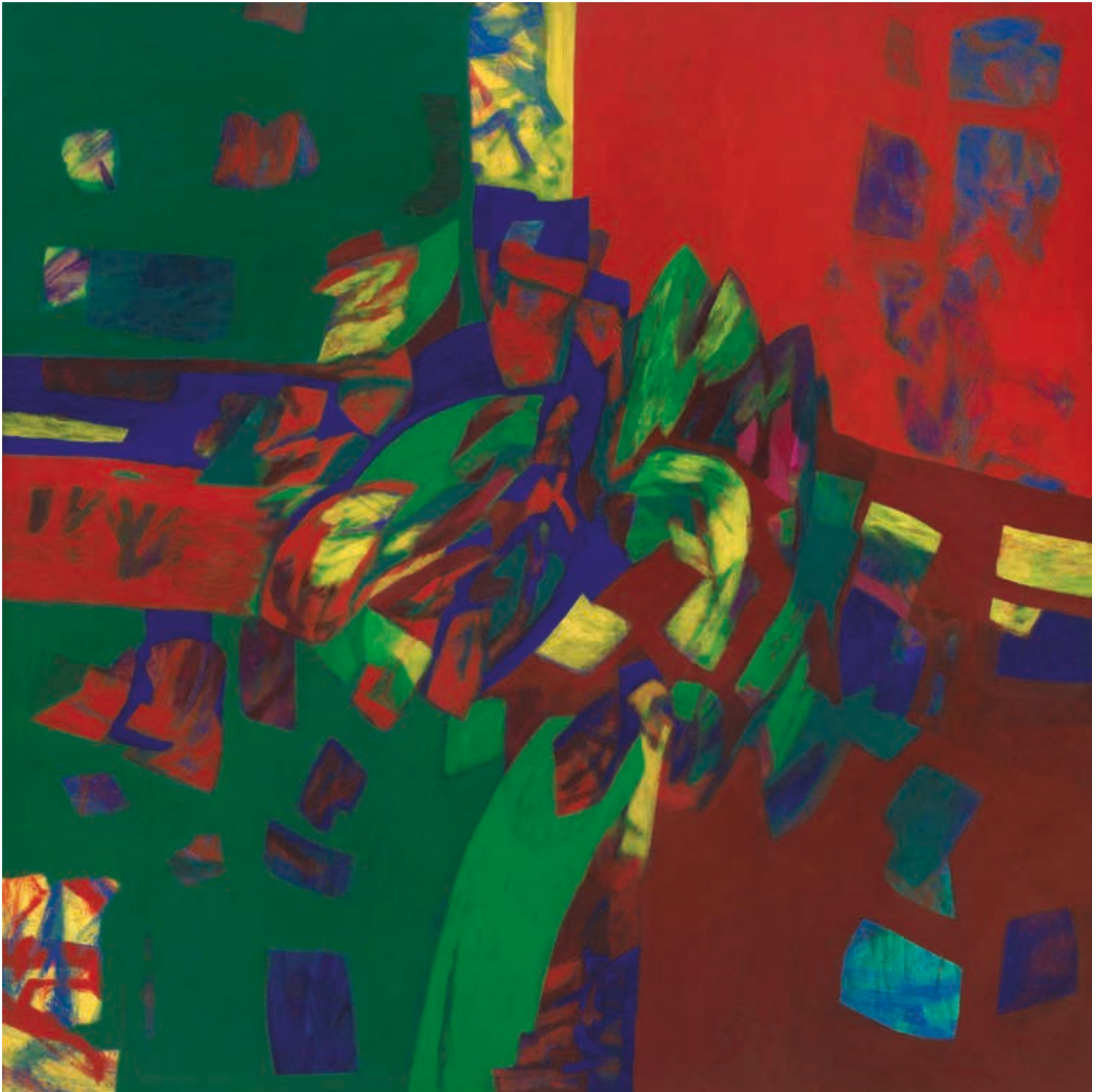
PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 70,000

Dato' Sharifah's lyrical abstractions unfold as vivid reflections, expressed through an elegant spectrum of colours that are delicately layered to evoke a poetic rhythm. Her refined understanding of colour relationships is evident in the dynamic interplay of resplendent tones. Through her painterly conflation of overlapping and interlocking colours, the artist constructs a visual language that maps the terrain of the heart.

Dato' Sharifah Fatimah has played a pivotal role in the advancement of Malaysian abstract art. A member of the pioneering cohort of Fine Art graduates from the Mara Institute of Technology (now Universiti Teknologi Mara), she furthered her studies at the University of Reading, United Kingdom, and the Pratt Institute, United States. Widely recognised as the First Lady of Malaysian Abstraction, her distinguished career includes major accolades such as the Salon Malaysia Major Award (1979), the Malaysian Landscape Competition Minor Award (1972), the Young Contemporary Artists (Bakat Muda Sezaman) Award (1981), and Third Prize at the Islamic World Painting Biennial in Tehran (2003). In 2006, she was conferred the title of Dato' by the Sultan of Kedah.



97

SHARIFAH FATIMAH

SYED ZUBIR, DATO'

b. 1948

Image Zee, 2010

acrylic on canvas

71 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 38,000

The rich colours, elegantly painted shapes, and overall sense of visual lightness are hallmarks of the artist's style. In *Image Zee*, the artist employs a range of graceful shapes to construct a delicately luminous composition. The work demonstrates an experimental orchestration of form and colour, where the play of overlapping shapes recalls the compositional approach of Henri Matisse's paper cut-outs.

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98

SHARIFAH FATIMAH
SYED ZUBIR, DATO'

b. 1948

Untitled, 2010s

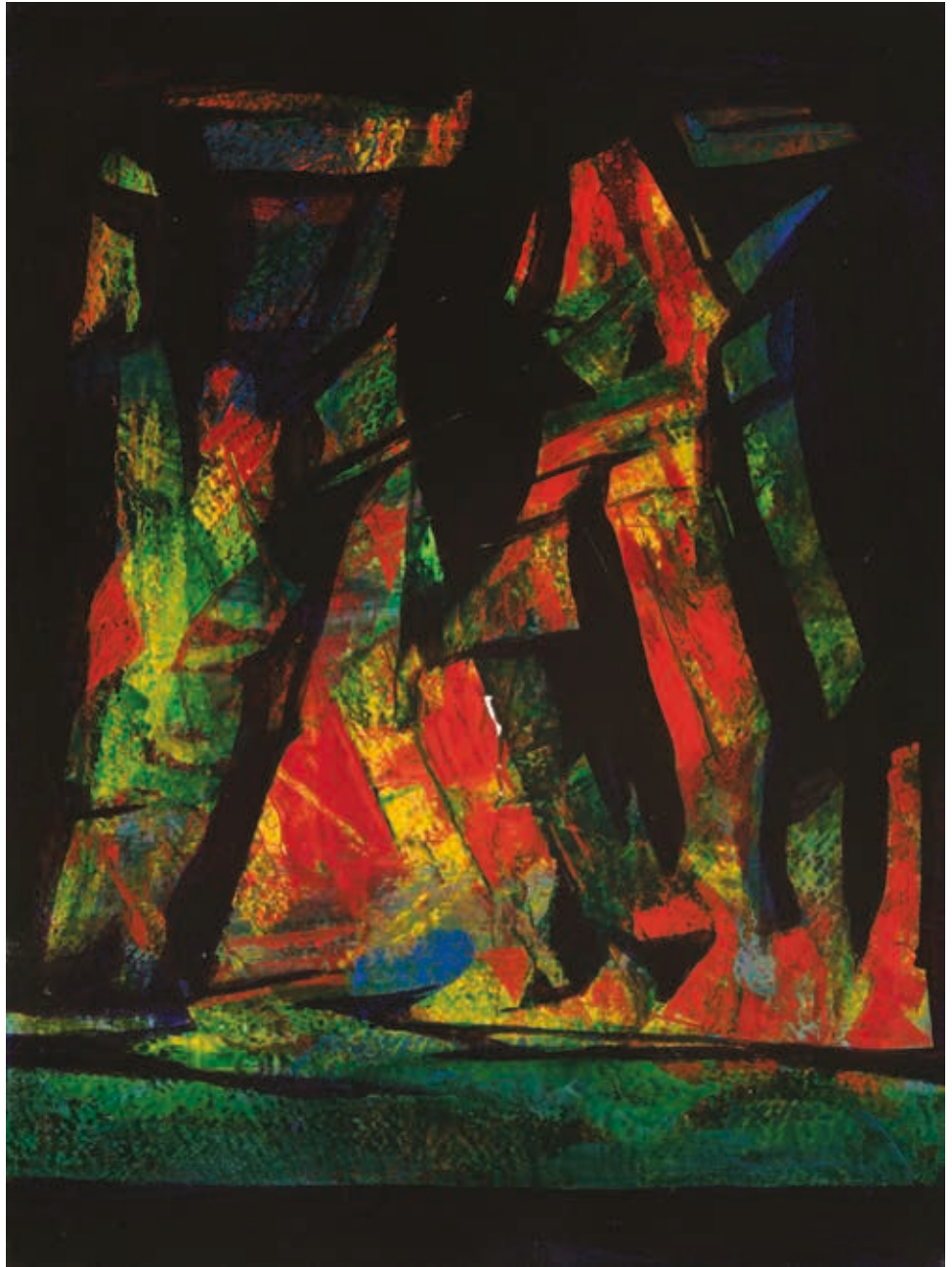
acrylic on paper
37 x 28cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 6,500

Through the incorporation of dark tones, Dato' Sharifah creates a luminous effect reminiscent of stained glass, where the radiance of the colours glimmers all the more vividly. The interplay between shadow and light enhances the visual rhythm of the image, imbuing it with a sense of refined balance. Her works reveal a constant pursuit of experimentation with the modulations of form and texture.



99

SHARIFAH FATIMAH
SYED ZUBIR, DATO'

b. 1948

Untitled, 2010s

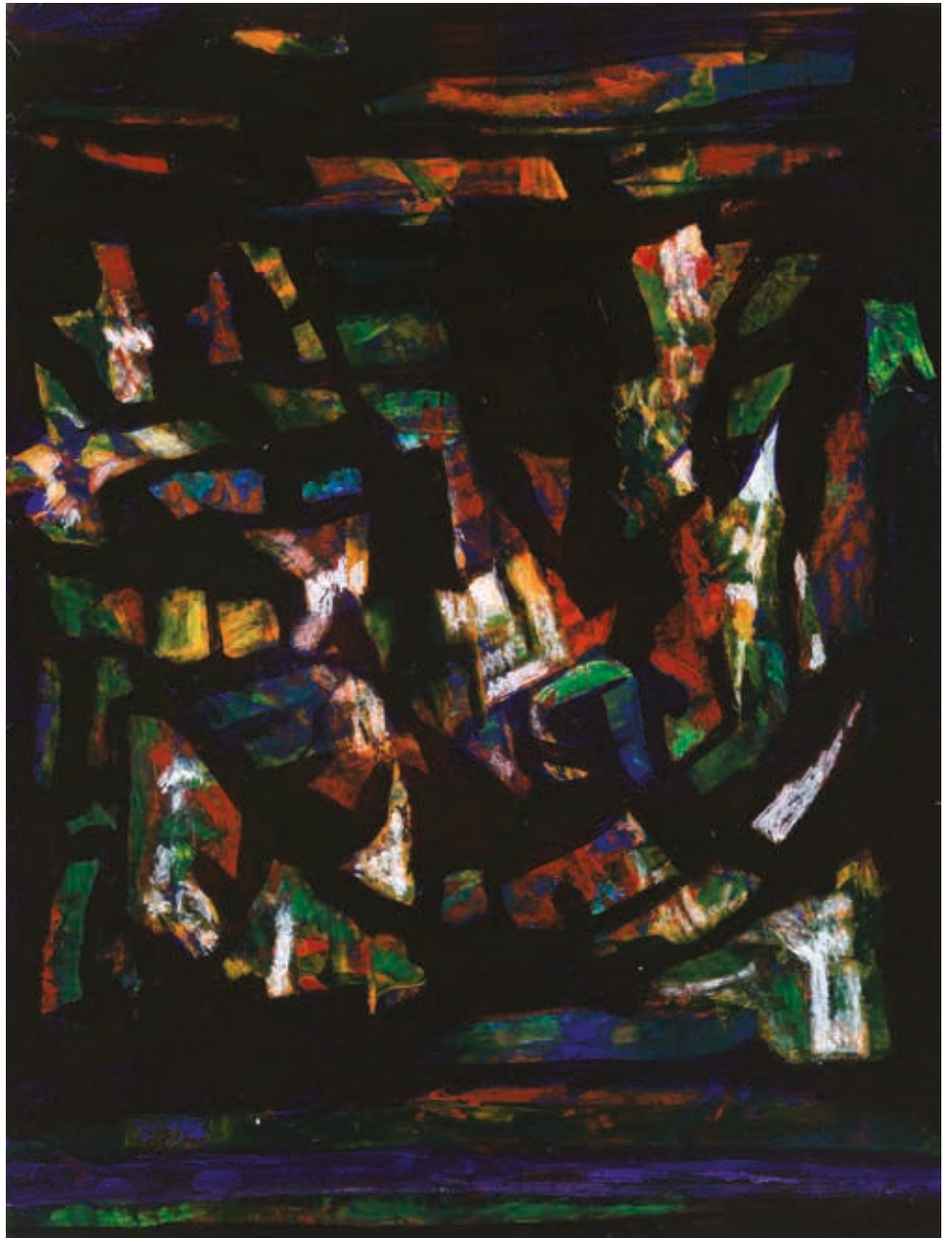
acrylic on paper
38 x 28cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 6,500

Dato' Sharifah Fatimah has played a pivotal role in the advancement of Malaysian abstract art. A member of the pioneering cohort of Fine Art graduates from the Mara Institute of Technology (now Universiti Teknologi Mara), she furthered her studies at the University of Reading, United Kingdom, and the Pratt Institute, United States. Widely recognised as the First Lady of Malaysian Abstraction, her distinguished career includes major accolades such as the Salon Malaysia Major Award (1979), the Malaysian Landscape Competition Minor Award (1972), the Young Contemporary Artists (Bakat Muda Sezaman) Award (1981), and Third Prize at the Islamic World Painting Biennial in Tehran (2003). In 2006, she was conferred the title of Dato' by the Sultan of Kedah.



100

SANIP LASMAN

b. 1937

Endau-Rompin, 2002

signed and dated (lower right)
acrylic on canvas
90 x 120cm

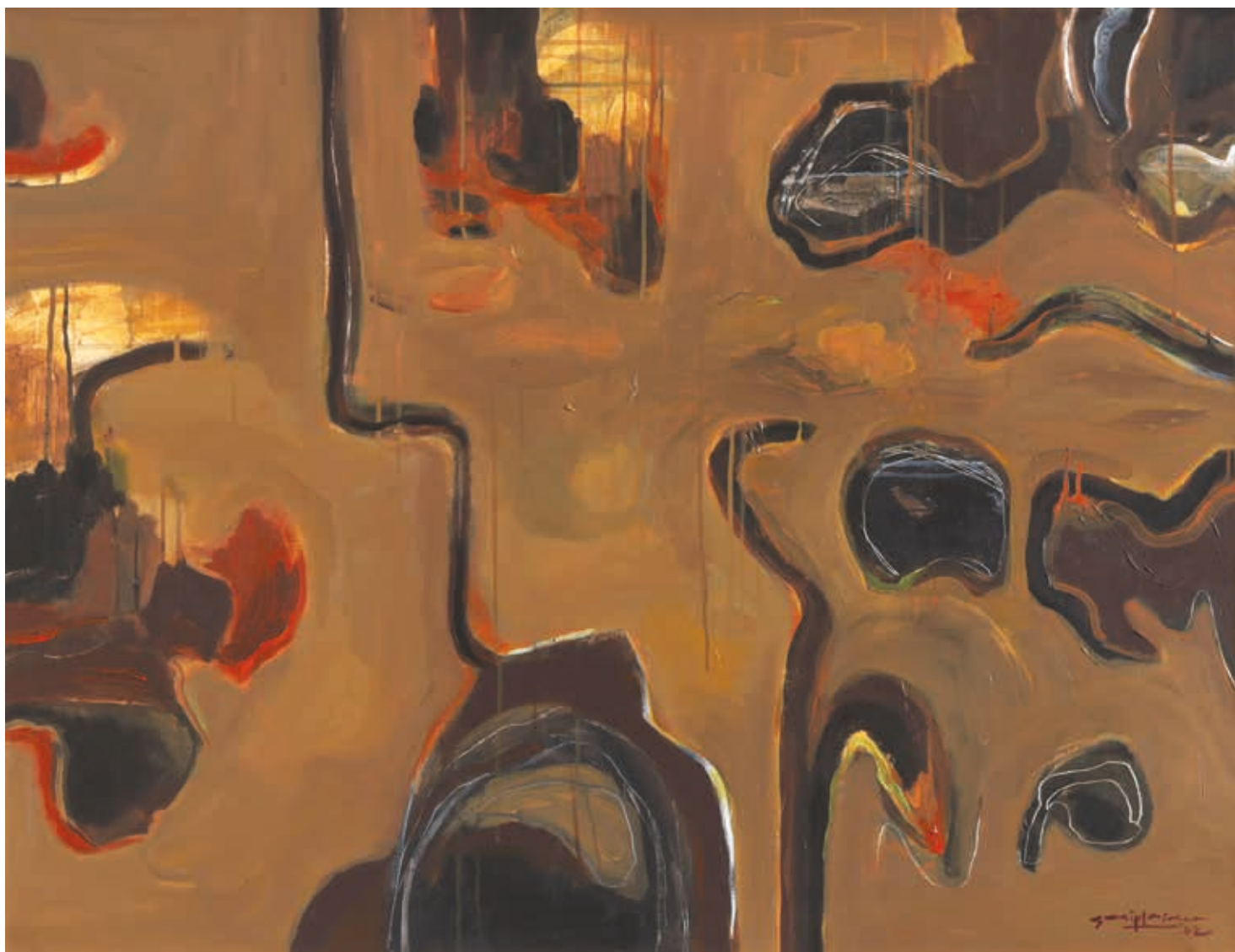
PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000

The earthy ochre hues of the ancient rainforest in Endau Rompin are delicately applied with refined brushstrokes, resulting in a vibrant and tranquil effect. Spanning the Johor Pahang state border, the national park is a crucial forest habitat for animals such as the Malayan Tiger, Malayan Tapir and Asian Elephant.

It is a hallmark of the veteran artist painting for 60 years that he is still working on his canvas. Sanip was one of the early local artists who graduated from 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.



101

SANIP LASMAN

b. 1937

Upgrade, 1990

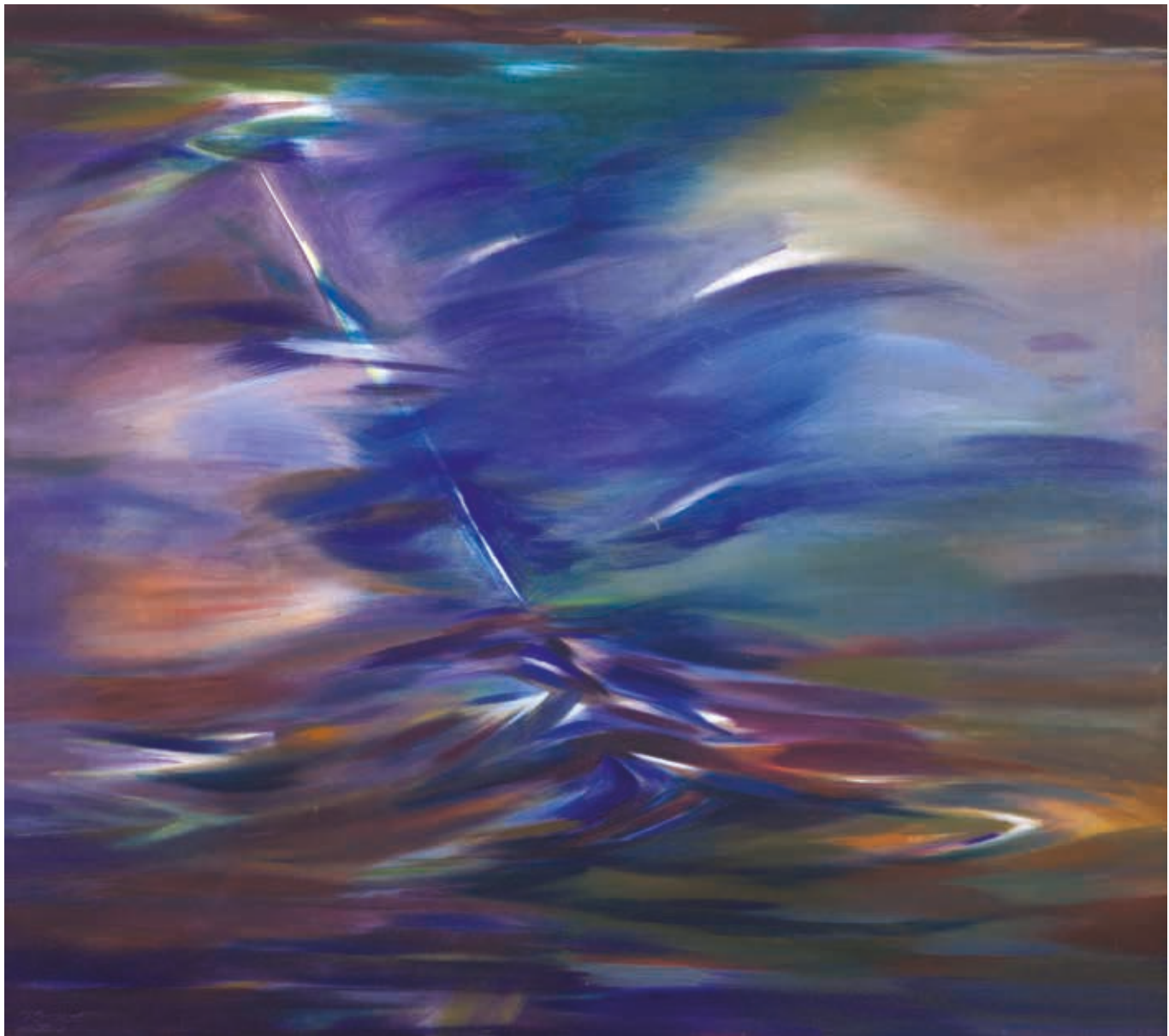
signed and dated (lower left)
acrylic on canvas
150 x 168cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

With a career in the arts of more than six decades, Sanip graduated from the Nanyang Academy of Fine Arts in 1961. He employs an emotive palette of colours to construct abstract landscapes that evoke mood and atmosphere. Devoted to the landscape, he is known for series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and *Gelorasa*, and has served as president of both the Johor Artists Society and the Johor Historical Society.





RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Inspired by natural elements such as billowing clouds, serene hills, and dense forest foliage, Raphael Scott AHBENG translates his observations of the grandeur of nature into vivid explorations of gesture and colour. His paintings often reflect a deep sensitivity to the landscape of his hometown in Sarawak, where his unique palette of colours, movement, and texture are conveyed in a refined balance. Beyond his landscapes, he is equally recognised for his satirical impressions of people in society, reflecting his observations of current issues.

From his secluded studio in Bau, Sarawak, Raphael Scott AHBENG painted on a variety of subjects and styles, with his metier 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.

102

RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Bangalow No. 10, 2010

signed and dated (lower right)

acrylic on canvas

121 x 121cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



103

RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Untitled, 2010;
Forest Flair, 2012

signed and dated (lower right)
acrylic on board
30.5 x 46.5cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



104

RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Riverscape, 2012;
Untitled (recto), 2010;
Fake Degree Man (verso), 2012

signed and dated (lower right)
acrylic on board;
acrylic on board, double-sided
30.5 x 46cm; 30 x 44cm, set of 2

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



double-sided



105

YUSOF GHANI

b. 1950

Topeng Series, 1990s

signed (lower right)
mixed media on paper
74 x 55cm

PROVENANCE

Private collection, Selangor

RM 13,000 – 23,000

Yusof Ghani's *Topeng (Mask) Series* was conceived following his journeys to Sarawak in 1988 and 1991, where he was fascinated by the mask rituals of the Kenyah and Kayan communities, whose villages are located about two hours away from Kuching. In this evocative composition, the artist employs intuitive, flowing lines to define the outlines of the masks, imbuing them with rhythm and movement. The forms are further enlivened by the use of rich, tropical colours.

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.



106

YUSOF GHANI

b. 1950

Topeng Series, 1990s

mixed media on canvas
25 x 25cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Distinctive and full of expression, Yusof Ghani captures the power and symbolism of masks through vibrant colours and energetic, gestural lines. While others may draw inspiration from Balinese masks, Yusof Ghani turns to sources closer to home, featuring the Kenyah and Kayan *hudoq* masks, believed to possess talismanic and healing qualities. This was triggered by a visit to Sarawak in 1988 and 1991. Another phase of his *Topeng* series began following his visit to South Africa in 1994.



107

YUSOF GHANI

b. 1950

Topeng Series, 1990s

mixed media on canvas
25 x 25cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

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108

YUSOF GHANI

b. 1950

Siri Tari, 1990s

signed (lower right)
mixed media on paper
46 x 63cm

PROVENANCE

Private collection, Selangor

RM 11,000 – 20,000

The *Siri Tari* demonstrates Yusof Ghani's continued engagement with themes of humanity and the universal rhythms of life. A feeling of movement and emancipation is portrayed by the graceful dancers. The powerful gestures of the figures were created with rapid strokes and delicate shading that give the work a sculptural effect.



YUSOF GHANI

b. 1950

Siri Tari, 1990s

signed (lower left)
mixed media on paper
55 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000

In the *Tari Series*, Yusof Ghani sought in the portrayal of human forms to express the universal aspects of life and humanitarian issues. Dynamic gestures of few figures in expressive black tones are accentuated with the refined treatment of lines and hints of colour, capturing a sense of movement. Yusof Ghani's *Tari Series* was first exhibited in 1989 at Galeri Citra.

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110

**IBRAHIM HUSSEIN,
DATUK**

b. 1936 - 2009

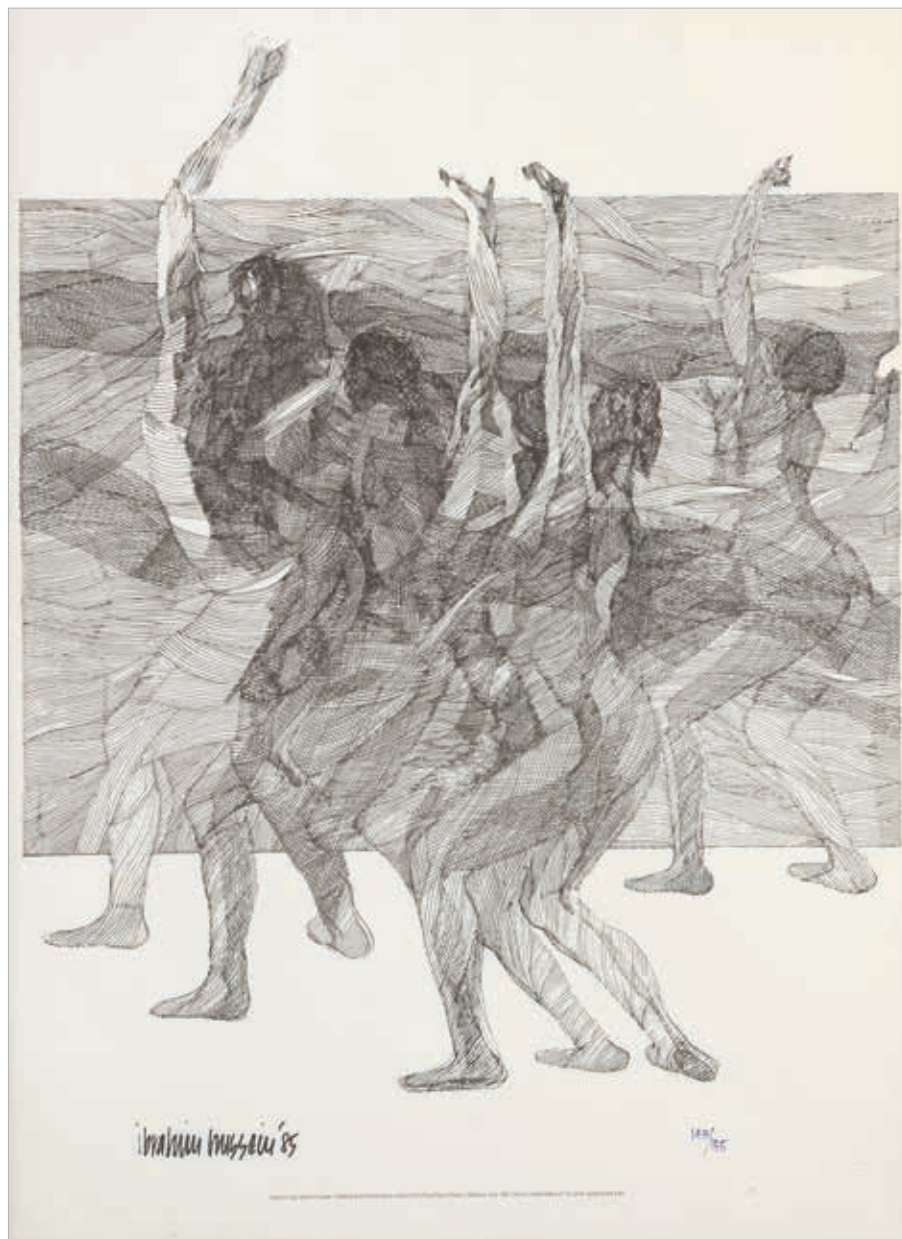
Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper,
edition 143 of 155
76.5 x 56cm (sheet)

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000



This piece executed with Datuk Ibrahim Hussein's signature rhythmic parallel lines, was created to coincide with the solo performance of the Royal Danish Ballet during their visit to Malaysia in June 1985. Five figures in body hugging leotards are shown moving towards the left, four with left hand raises upwards. The lines are clean and neat with certain areas revealing accentuations of darker tones. Part of their limbs are etched out against a rectangular board etched with waves of Ibrahim's inimitable lines running horizontally in a viscous flow. The work was done in offset lithograph in edition of 155, with the proceeds of sale going to the Malaysian Red Crescent Society.

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Arts in Singapore in 1956 but did not complete it. He graduated from the Byam Shaw School of Drawing and Painting (1959-1963), and the Royal Academy in London (1963-1966). In 1970, he took part in the Venice Biennale through the Smithsonian Institute workshop and in 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. He was accorded a Retrospective by the National Art Gallery in 1986. His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993). He set up the Ibrahim Museum and Cultural Foundation in Langkawi in 2000 and celebrated it with the Langkawi International Festival of Arts. He also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.

111

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 200 of 200
60 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 20,000

Datuk Ibrahim Hussein produced limited edition prints of sports such as basketball, lacrosse, golf, cycling, high jump, wrestling, hurdling and running in 1986, the year he turned fifty years old. The series was launched during his Retrospective exhibition at the National Art Gallery. Executed with his signature graceful lines, this work shows the fluidity of movement and speed displayed in the sport of hurdling, whereby the contestants jump over multiple barriers in a stimulating race.



112

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)

offset lithograph on paper,

edition 200 of 200

60 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 20,000

Datuk Ibrahim Hussein produced limited edition prints of sports such as basketball, lacrosse, golf, cycling, high jump, wrestling, hurdling and running in 1986, the year he turned fifty years old. The series was launched during his Retrospective exhibition at the National Art Gallery. Executed with his signature graceful lines, Ib crystalises the pivotal moment of victory as the athlete soars into great heights.



113

**IBRAHIM HUSSEIN,
DATUK**

b. 1936 - 2009

Moment Before 'Kanchana', 1967

signed and dated (lower right)
etching on paper
22 x 22cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Arts in Singapore in 1956 but did not complete it. He graduated from the Byam Shaw School of Drawing and Painting (1959-1963), and the Royal Academy in London (1963-1966). In 1970, he took part in the Venice Biennale through the Smithsonian Institute workshop and in 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. He was accorded a Retrospective by the National Art Gallery in 1986. His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993). He set up the Ibrahim Museum and Cultural Foundation in Langkawi in 2000 and celebrated it with the Langkawi International Festival of Arts. He also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.



114

JUHARI SAID

b. 1961

No Way, 1999

signed and dated (lower right)
woodblock print, artist's proof
32 x 23cm (image)

PROVENANCE

Private collection, Australia

RM 900 – 1,800



Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under the French Government grant and traditional woodblock print under the sensei Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-1992 Salon Malaysia for his piece *Tiga Cawan Kopi* and also the 1990 Permodalan Nasional Bhd Award. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he chose the difficult technique of woodcut in his final year. He was a Creative Fellow at Universiti Sains Malaysia, Penang 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Culture, Arts and Heritage Ministry. His recent solo exhibitions include *Riak Riak-Ripples And Shadows* (2022), *Prints of Juhari Said*, Uku Gallery, Fukuoka, Japan (2019), and *Solitude* (2017).

115

**A. SAMAD SAID,
DATUK SERI**

b. 1935

Benih Segar, 2001

signed (lower center)

ink on paper

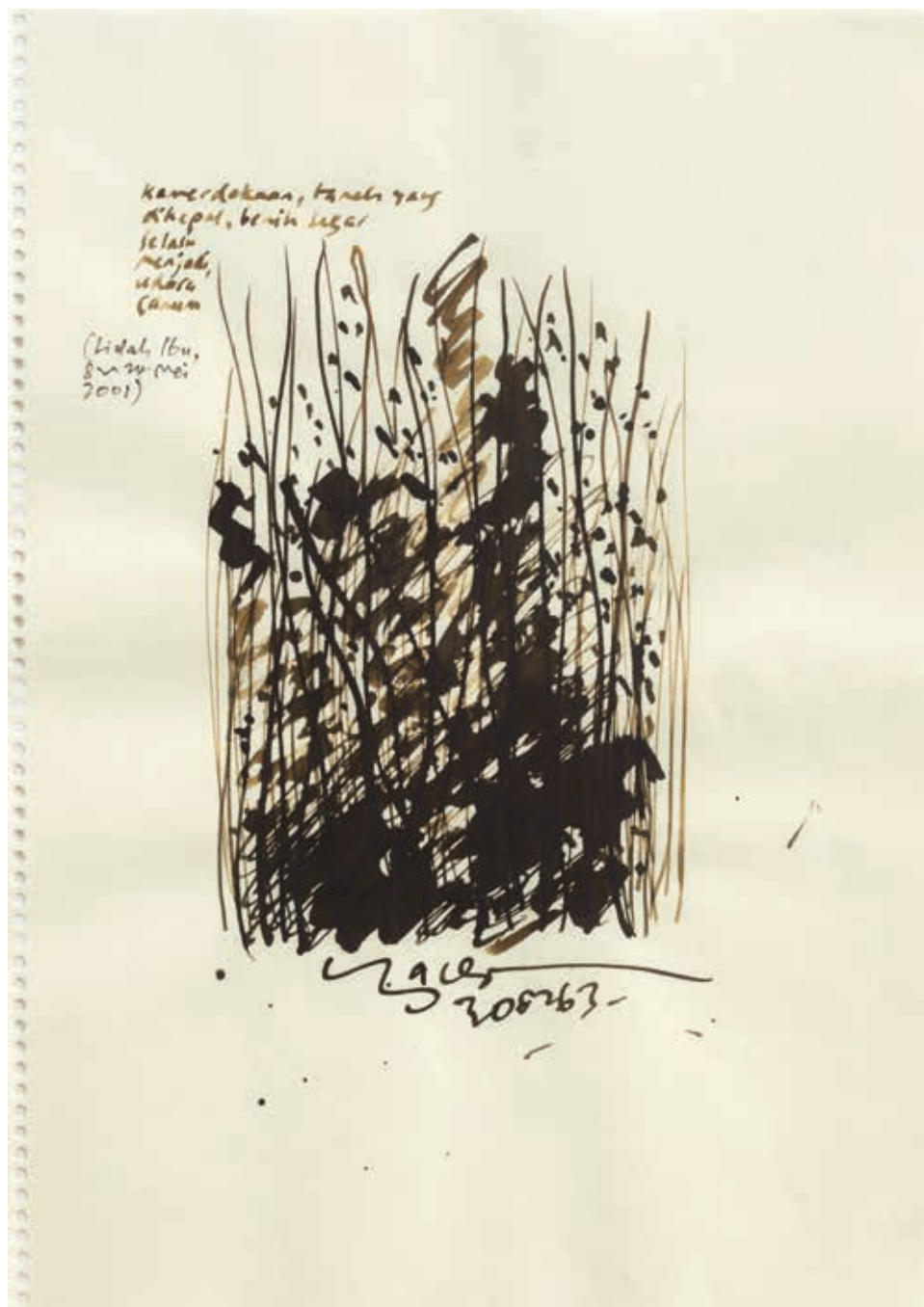
30.5 x 21.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,200

Through an intuitive expression of lines, this poetic work on paper celebrates the spirit of a nation in the moment of its independence. Datuk Seri A. Samad Said is one of Malaysia's most celebrated literary and artistic figures, renowned as a novelist, poet, visual artist and activist. Inspired by nature, his paintings reveal a poetic sensibility, blending narrative depth with instinctive forms. His many accolades, including the esteemed Sasterawan Negara (National Laureate) title in 1985 and the Knights Award in 2023, highlight the lasting impact of his contributions to Malaysian literature and culture.



JALAINI ABU HASSAN

b. 1963

Study Petai, 2013

signed and dated (lower right)

oil on canvas

46 x 35.5cm

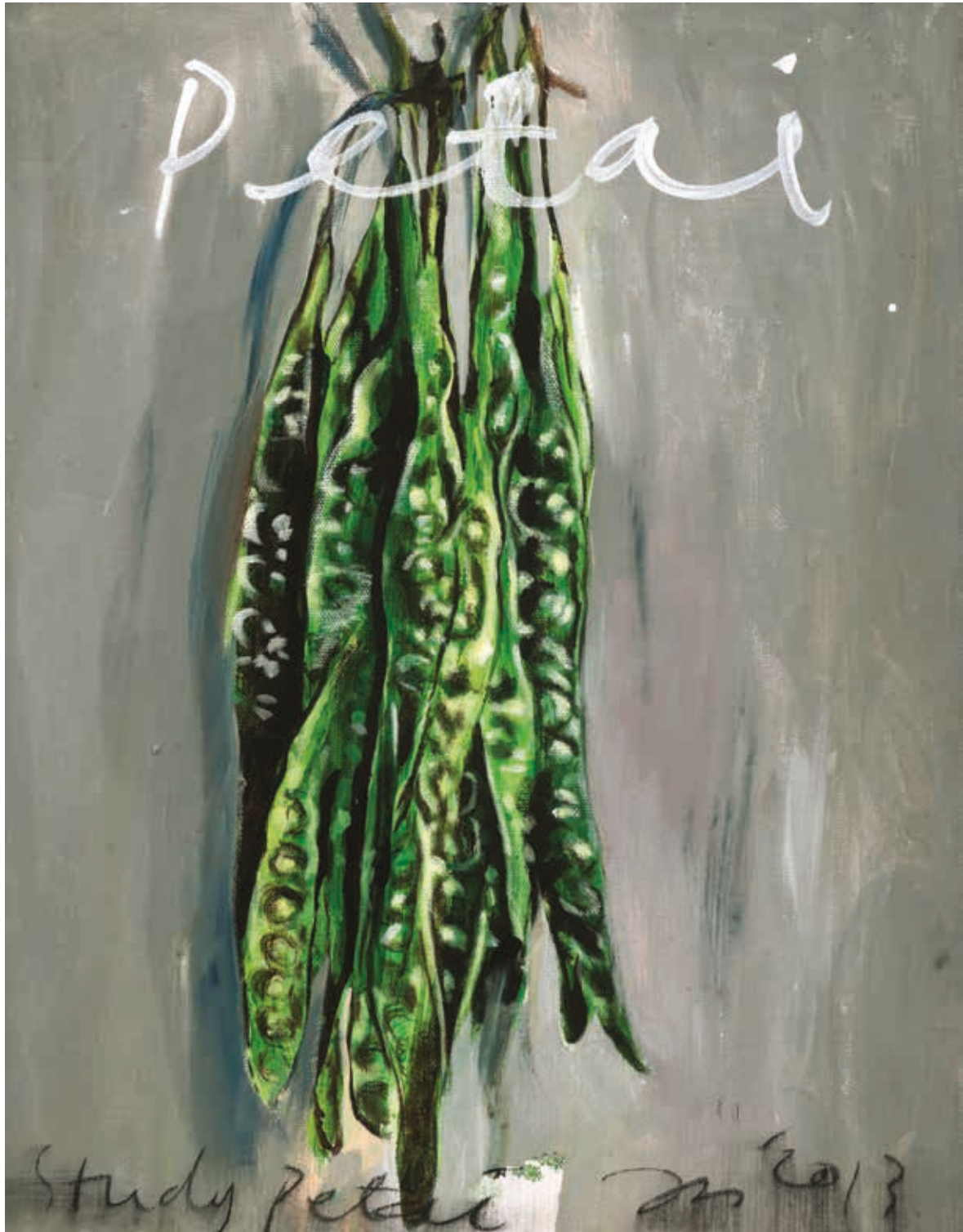
PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Under the artist's discerning eye, the commonplace object is elevated into a dynamic exploration of colour and form. *Study Petai* reflects the artist's deep appreciation for the still-life genre, featuring the elegant forms of the vegetable.

Jai has a double Masters in Painting from the Slade School of Fine Art, London (1988) and the Pratt Institute, New York (1994) after his BFA at the Mara ITM in 1985. His first solos were abroad, Malaysia Hall in London (1987), and for drawing, New Gallery in New York (1994), before his home solo at ITM in 1996. Although it was his Lifeform solo at Taksu Kuala Lumpur in 1996 that saw a "repackaged" Jai, he was already making waves when he won the Major Award in the Young Contemporary Artist (BMS) competition in 1985 and followed this up with the Gold Award in the Hong Kong and Shanghai Bank art competition in 1991. His other accolades include the 1st Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland commission in 2005. Jai was awarded the coveted Anugerah Akademik Negara (National Academic Award) for the visual arts category in 2019.



JALAINI ABU HASSAN

b. 1963

Jembalang Busut Jantan, 2018

signed and dated (lower right)
lithographic print, edition 73 of 88
65 x 91.5cm (image);
78 x 103cm (sheet)

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

References to local traditions, myths, and cultural motifs frequently appear in Jai's compositions. The *Stoned In Paris* show was held in July 2018 at Cult Gallery. The show displayed lithography prints created by two Malaysian artists at Idem Paris, a workshop in Montparnasse, Paris renowned for printing stone lithographs in a traditional way from over 100 years ago. It was the first time Jai and Zakii had created artworks from the stone lithographic process. Jai produced a series of works comprising lithographic prints entitled *Jembalang Busut Jantan* and subsequently 5 unique prints that combined lithography with drawings in bitumen and ink.

Jai has a double Masters in Painting from the Slade School of Fine Art, London (1988) and the Pratt Institute, New York (1994) after his BFA at the Mara ITM in 1985. His first solos were abroad, Malaysia Hall in London (1987), and for drawing, New Gallery in New York (1994), before his home solo at ITM in 1996. His accolades include the 1st Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland commission in 2005. Jai was awarded the coveted Anugerah Akademik Negara (National Academic Award) for the visual arts category in 2019.



AHMAD ZAKII ANWAR

b. 1955

Mephisto, 2018

signed and dated (lower right)
lithographic print, edition 68 of 78
54 x 44cm (image); 76 x 58.5cm (sheet)

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Inspired by the tale of Mephisto, this intricate work reveals the artist's sensitivity through deft lines and a nuanced handling of light and shadow, capturing the mystery and depth of the legend. 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).





AHMAD ZAKII ANWAR

b. 1955

Smokers Series, 2000s

oil on canvas

84 x 213cm (overall)

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 80,000

Two hyper-real male heads — smoking, inward, rimmed by cool light — flank a mute central panel marked only by a faint red triangle. The arrangement distills Ahmad Zakii Anwar's long preoccupation with poise and volatility: the smoker's plume is a vanitas of breath and time, yet the sitters hold themselves with studied control. Between them, the triangle refuses anecdote. Read as spiritual emblem, or simply an abstract interrupt, it inserts symbol where likeness dominates, pushing the portraits toward a more metaphysical register.

Zakii's technique is exacting: thin veils, disciplined edges, skin keyed to photographic clarity. Yet atmospherics erode certainty at the margins. Here the work's force lies in the hinge it makes between presence and absence: the flanking faces offer corporeal density; the monochrome centre opens a deliberate void. That tension echoes the arc from *Smokers* (1997) onward, where desire and self-command are choreographed in a controlled theatre of light.

If Zakii's polish can tip toward spectacle, this triptych reins it back into structure and sign. It reads less as three pictures than as one proposition: body versus sign, indulgence versus discipline, realism bracketed by an abstract demand. In doing so, it locates the painter within Southeast Asian modernism's dialogue between Western craft and local symbolic economies.



120

CHONG SIEW YING

b. 1969

Untitled, 2007

signed and dated (lower right)

oil on canvas

149 x 149cm

PROVENANCE

Private collection, Kuala Lumpur

RM 28,000 – 50,000

One of the most established local contemporary artists, Siew Ying is best known for her enigmatic portrayals of human faces, which she presents through a range of poses and expressions. Dominating the canvas is a serene portrait of a man surrounded by delicate pink lotus flowers and vibrantly coloured backdrop. This work reveals the subject who meets the viewers gaze with a tranquil smile, capturing a moment of stillness and warmth. The lotus, a traditional motif in Asian culture, carries symbolic meaning, representing purity, nobility, and resilience, as it blooms beautifully even when rooted in mud.

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 Cafe 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.



121

AZMAN YUSOF, DATO'

b. 1955

Nude Portrait, 2013

signed

mixed media on paper

120 x 88cm

PROVENANCE

Private collection, Selangor

RM 13,000 – 23,000

The artist's refined treatment of light and shade enhances the modelling of the human figure, imbuing it with a sense of depth and gentle presence. Subtle tonal transitions gently define the contours of the body, creating the illusion and texture of smooth skin. His meticulous rendering further enhances the batik fabric, capturing the drapery, patterns, and texture with remarkable sensitivity.

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, an 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, he was appointed as a Royal painter in 2010.



122

KOW LEONG KIANG

b. 1970

Tribute To Antonio Blanco, 2004

signed and dated (lower right)
oil on canvas
90 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

Kow Leong Kiang's *Tribute To Antonio Blanco* situates itself in dialogue with a long tradition of Balinese portraiture shaped by foreign and expatriate artists. Antonio Blanco, the flamboyant Philippine-born painter, made Bali synonymous with eroticized visions of femininity, his odalisques joining a lineage stretching from Le Mayeur and Bonnet to Basuki Abdullah and Lee Man Fong. By explicitly titling his canvas as homage, Kow acknowledges this heritage but also reframes it. His figure, rather than luxuriant and overtly sensual, is rendered with the muted lyricism that marks his portraits of kampung women from Malaysia's East Coast.

Kow's treatment tempers Blanco's fantasy with a gentler nostalgia. His brushwork veils the figure in soft light, emphasizing introspection over display. In doing so, the painting both channels and resists the "Balinese Girl" archetype: Kow writes himself into the fantasy while subtly questioning it. The result is a hybrid image, part homage, part self-positioning, that draws together Malaysian and Indonesian tropes while critically reflecting on the persistence of exoticized femininity in Southeast Asian art.



123

**BAYU UTOMO
RADJIKIN**

b. 1969

Diri 31, 1990

signed and dated (verso)
oil on canvas
116 x 89cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000



Painted while Bayu Utomo Radjikin was still a student at UiTM, *Diri 31* embodies the urgency and defiance that defined the early years of MATAHATI (founded 1989), the collective that helped reinvigorate Malaysian contemporary art through a bold return to figuration and social consciousness. Born in Tawau, Sabah, Bayu brought to this milieu a sensibility shaped by distance and intensity, traits evident in the work's confrontational gaze and muscular modelling.

The following year, Bayu's rebellious sculpture *Bujang Berani* (1991) won the Young Contemporary Award, confirming him as a leading figure in this new figurative turn. *Diri 31* captures that moment of emergence with the self as site of struggle, pride, and becoming. Beyond his practice, Bayu has profoundly shaped the Malaysian art ecosystem through HOM Art Trans, the HOM Residency, and MAARS (Malaysian Art Archive & Research Support), nurturing a new generation of artists. Seen today, *Diri 31* stands as both a personal declaration and a cornerstone in the rise of Malaysian contemporary figuration.

124

**MASNOOR RAMLI
MAHMUD**

b. 1968

*Study Of Behavior: Self Mines
(Lombong Sendiri), 2007*

signed and dated (lower right)
acrylic on canvas
77 x 77cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Artriangle I, HOM Art Trans,
Kuala Lumpur, 2007

RM 7,500 – 13,000

Masnoor Ramli Mahmud is a member of the Matahati collective known for cultural-socio-political commentary. Masnoor Ramli has produced works including a two-week expedition from North America to Europe on a single-engine Pilatus PC-12 in 2012, and a 55-day Petronas Nusantara 4x4 expedition spanning Borneo and Indonesia including Flores in 2006 (Bumi Malaysia: Journey Through Nusantara at Galeri Petronas, 2007; and Revisited at the Penang State Art Gallery in 2009). He was from the ITM Class of '91. He was assistant scenic painter for the Hollywood movie, Anna And The King, and won Honorable Mention in the Malaysian component of the Asean Art Award in 1994 and 1995. His recent solo exhibitions include Silent Conversation in Taipei – Art Solo 2023, Taiwan, and Silent Conversation, Core Design Gallery, 2022. His participation in recent group exhibitions includes Art Fair Philippines 2025, Art Busan 2024, South Korea, and Art Central Hong Kong 2024, under the banner of Core Contemporary Art.



125

HAMIR SOIB

b. 1969

Untitled, 2019;
Jekyll @ Hyde, 2016

bitumen and oil on canvas
40 x 20cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

The artist captures the duality of character through the animated expressions of cats, rendered with a sense of theatricality. By employing layered textures and light effects, he brings the feline figures to life, infusing the composition with energy.

Hamir Soib, a late bloomer among the founding members of the cult Matahati group, is known for his works with sharp socio-political commentary about issues and events at home. He founded The Gudang warehouse art space in 2002 and he held his first solo at The Gudang in 2005. He is also active in theatre and film productions, besides painting. He won the Best Art Director award with Zuraini Anuar in Erma Fatima's *Perempuan Melayu Terakhir* in the 14th Malaysia Film Festival. In 2005, he won the Incentive Award in the Shah Alam Gallery Open. Hamir was a finalist in the Sovereign Art Award Hong Kong in 2007. As a Matahati icon, he was from the same 'Class of '91' graduation from the Mara Institute of Technology. He won a Consolation Prize in the Dokumentasi Kemiskinan competition in 1990. In May 2017, Hamir held a solo called the self-explanatory 'Small Works' at the Segaris Art Centre in Kuala Lumpur.

His works were featured in *To Know Malaysia Is To Love Malaysia: Major Highlights Of The AFK Collection* held at Cultural Foundation Abu Dhabi from April to September 2025.



126

SAMSUDIN WAHAB

b. 1984

Melawan Karma, 2024

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

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

Melawan Karma presents a visceral collision of distorted, hybrid bodies in a dreamlike ritual. Limbs fold into one another, skull-like faces emerge through flesh, and shadows bend into symbolic motifs.

This kind of grotesque surrealism is central to Wahab's method. He draws from personal memory, folklore, and media narratives to construct allegories of power, control, and resistance. His works often expose veiled structures of authority: conspiracy, social coercion, and institutional tension, filtered through a dark fantasy lens. *Melawan Karma*, in its sustained disquiet, extends that instinct, using discomfort as a means of contemplation.



127

AZIZAN PAIMAN

b. 1970

Dawn Raid Operation, London 1981,
2012

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

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

In September 1981, Malaysian investors launched a surprise stock market ambush in London, seizing back control of Guthrie, a British plantation giant that had long symbolised colonial power. It was one of the boldest financial plays in Malaysian history, executed before breakfast and celebrated as an act of national pride.

Azizan Paiman turns one of Malaysia's proudest economic coups into a comic-book circus. *Dawn Raid Operation, London 1981* becomes a surreal stage of airborne "heroes" launched like cannonballs across the canvas. Figures swoop and collide in manic energy, charging through a delirious battlefield of flags, bodies, and bluster.

As always, Paiman's satire cuts close to the bone. Beneath the swagger of national victory, he hints at greed, politics, and the absurd theatre of power. By rendering the event as circus, he exposes how politics, spectacle, and bureaucracy blur into each other. His installation *Menjejaki Kembali Kesah-Kesah Ekonomi Negara* (2018) was famously censored for its depictions of government figures, prompting him to tape "Sulit" ("Secret") labels over the work in protest.

Here, too, the laughter is barbed. History, for Paiman, is never sacred; it's a stage where power plays out in costume and satire keeps score.



128

YUSOF MAJID

b. 1970

Daydreaming, 2020

signed and dated (lower right)
acrylic on canvas
107 x 107cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Yusof Majid's artworks are distinguished by a carefree, dreamlike quality, where imaginative possibilities take shape. Within these spaces, he conveys multiple characters that exude a sense of joy and wonder. By navigating a delicate balance between surrealism and natural forms, the artist constructs scenes that reveal the elusive terrain of the inner subconscious, dreams and memories. In this composition, a giraffe traverses across open grasslands beneath an ethereal cloud filled sky.

Yusof Majid spent the first 27 years of his life in Britain, where he obtained a BA in Art in 1991 followed by a Master's degree from the Chelsea School of Art London. He returned to Malaysia permanently in 1995 and established his gallery, initially named Darling Muse. His debut solo exhibition was held in France at the Municipal Hall in Bergerac. His other solo exhibitions include Quiet Concerns: Yusof Majid, held at the Valentine Willie Fine Art, Kuala Lumpur in 1997.



129

YUSOF MAJID

b. 1970

Temple Bar, 2017

signed and dated (lower right)

acrylic on canvas

91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 12,000

Yusof Majid is known for his whimsical and imaginative artworks that appear both surreal and dreamlike. In this painting, he presents a tranquil scene of a solitary building perched atop serene mountains, enveloped by soft foliage. The surrounding blue skies and drifting white clouds enhance the ethereal atmosphere. People are heading towards the Temple Bar.



130

RADUAN MAN

b. 1978

Teman Si Puteri, 2024

signed and dated (top right)
oil and woodcut on canvas
152 x 152cm

PROVENANCE

Private collection, Sabah

RM 22,000 – 40,000

Raduan Man's dream-like backyard scene fuses the ordinary with the uncanny. Using his signature method of layering paint over printed surfaces, he gives the red spiral slide, violet-tinged house, and glowing foliage a curious flatness, as if filtered through memory. The palette of murky greens and rusty violets suggests twilight half-remembered, drawn from the artist's recollections of his mother's house and the details noticed during long isolation.

Two peacocks wander across the lawn, lending the scene a fairy-tale air. Animals, recurring emblems in Raduan's work, here serve as guardians of memory. The flattened space and improbable light heighten the strangeness, transforming a familiar yard into something quietly surreal: part nostalgia, part folklore, part dream.

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 seven 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.



131

HUSIN HOURMAIN

b. 1963

Zero To Something
Zero To Nothing No. 7,
2007

signed and dated (middle right)
acrylic on canvas
127 x 194cm, diptych

PROVENANCE

Private collection, Selangor

RM 13,000 – 23,000

The works of Husin Hourmain are infused with a vibrant, rhythmic energy, capturing the nuances of emotion through swift brushwork and layered textures. "Art is a unique adventure into an unknown world, including of self-discovery," he had intoned. Husin studied Graphic Design at the Malaysian Institute of Art, graduating in 1982, and followed up with Photographic Studies at the National Youth Skills Institute in 1983. But he worked as a graphic designer in the advertising industry for 18 years from 1985-2003 before deciding to go fulltime into art. His recent solo exhibitions include Husin Hourmain 2013-2023, Core Design Gallery in collaboration with Harta Space (2024), and Vertical Limit: Endless Journey, Core Design Gallery (2023).



WONG PERNG FEY

b. 1974

Luminous Silver #13, 2014

signed (verso)

oil and enamel on linen

154 x 128cm

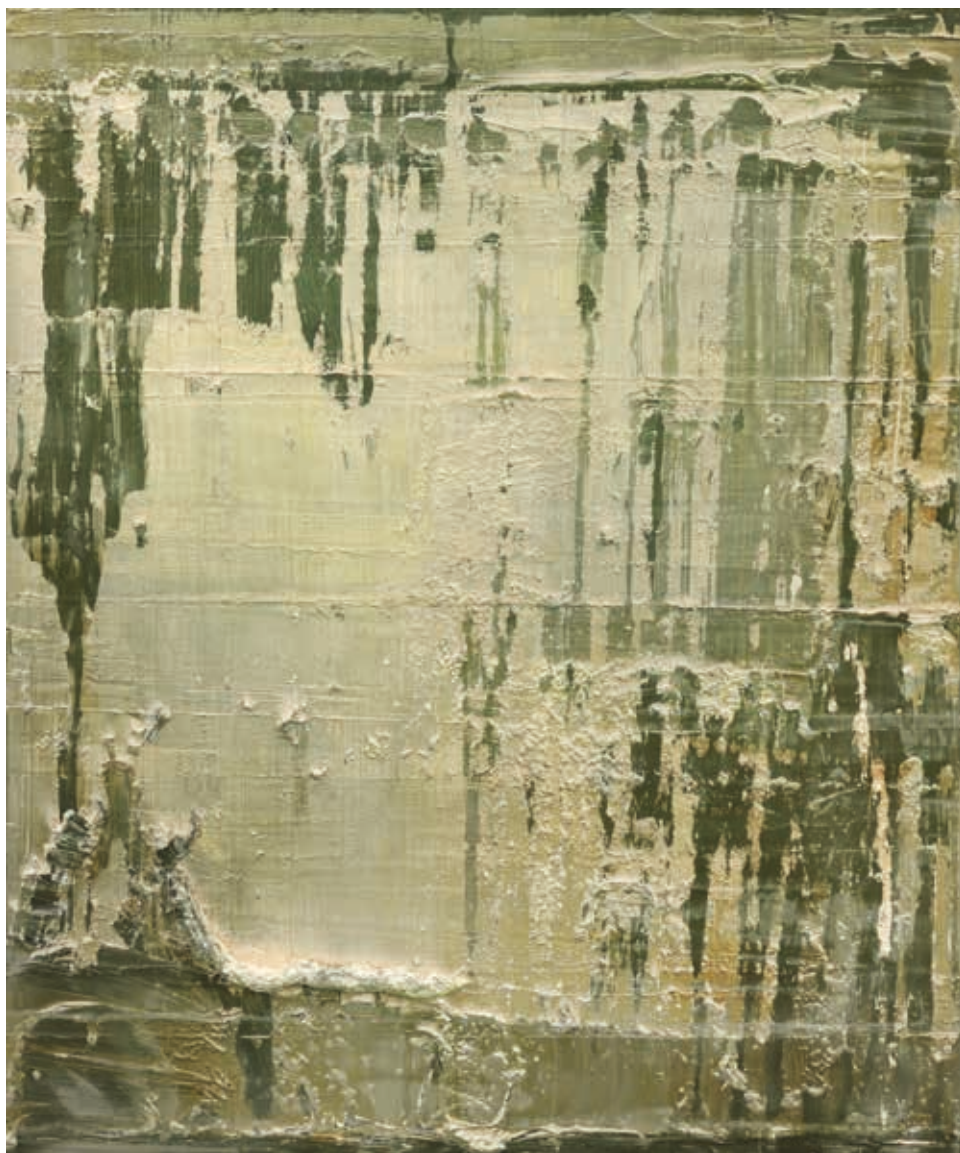
PROVENANCE

Private collection, Singapore

RM 15,000 – 28,000

Luminous Silver #13 marks Wong Perng Fey's decisive shift from semi-abstract landscapes into austere abstraction. Built from successive layers of oil and enamel, the surface alternates between reflective gloss and rough impasto, bearing the scars of scraping, peeling and repainting. Silver dominates the field, but vestiges of earlier hues glimmer beneath, evoking both concealment and persistence; an image of memory as sediment and erasure.

Trained in Malaysia but shaped by his years in Beijing, Wong's painting is at once visceral and analytical: each mark records gesture and mental state, yet the pared-down palette conveys restraint. Where his earlier village and forest scenes balanced figuration with gesture, here the landscape dissolves into atmosphere, the horizon reduced to metallic haze, nature recalled only as a trace. The result is a canvas that resists fixed meaning, poised between decay and renewal, asking viewers to experience painting less as representation than as the material record of time, gesture and memory.



AHMAD SHUKRI ELIAS

b. 1960

Pepohon, 2002

signed and dated (lower right)

oil on canvas

114 x 104cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Ahmad Shukri Elias' paintings are characterised by a dynamic interplay of shapes, rhythmic lines, and vibrant colours that are filled with energy and movement. Distinct shades of green were applied with force together with swirls of black lines to evoke the semblance and vitality of a tree. Painted with spontaneity, his works could be read as a form of visual poetry on the reflections of life.

A. Shukri Elias started as a batik designer in Penang in 1980. He was then a graphic artist at the Universiti Sains Malaysia, producing illustration for schoolbooks. From 1982 to 1986, he pursued his studies and graduated with a BFA in Art & Design from University Technology Mara. A. Shukri Elias: A Solo Curated By Tsabri Ibrahim exhibition was held at National Art Gallery Malaysia (National Portrait Gallery) in 2017. His solo exhibition Primal Scores was held at Artas Galeri in 2022.



BAYU UTOMO RADJIKIN

b. 1969

Abstract No. 18: Pening Lalat, 1997

signed and dated (lower right)

oil on canvas

90 x 70cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 9,500

Having worked as a theatre stage designer, Bayu's flair for the dramatic permeates his abstract works, where fiery strokes, dynamic lines, and glowing colours animate the canvas. Bayu received the Major Award in the Young Contemporary Artists competition with his *Bujang Berani* sculpture bust in 1991, which bucked the trend of Islamic Art brought about by the Ayatollah Khomeiny fundamental messianic strictures of the mid-1980s. That year he also won a Special Award in the One World – No War competition organised by the Kuala Lumpur City Hall. In 1992, he again made a big impact with his Minor Award win in the prestigious Salon Malaysia 1991-1992. In the Malaysian level of the Philip Morris Asean Art Awards, Bayu won Honourable Mention twice, in 1994 and 1995. What is most dynamic about the artist is that he went on to establish the Malaysian Emerging Artist Award as a collaboration between his gallery, Hom Art Trans and Galeri Chandan, apart from regional art initiatives in art residencies and the Art Triangle bringing together outstanding young artists from Malaysia, Indonesia and the Philippines.



BAYU UTOMO RADJIKIN

b. 1969

Rentak Bertingkah, 2016

signed and dated (lower right)

acrylic on canvas

120 x 160cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 22,000

In *Rentak Bertingkah*, Bayu plays with mesmerising abstract forms that coalesce into a harmonious whole, stirring emotions within the viewer. Orchestrated with a sense of rhythm, the expressive forms unfold within the composition. The interweaving forms evoke a sense of freedom and movement, superimposed against a dark background. Bayu's enduring vision is reflected in his founding of HOM Art Trans, an independent art space dedicated to cultivating Malaysia's young and emerging artists.

Bayu received the Major Award in the Young Contemporary Artists competition with his *Bujang Berani* sculpture bust in 1991, which bucked the trend of Islamic Art brought about by the Ayatollah Khomeiny fundamental messianic strictures of the mid-1980s. That year he also won a Special Award in the One World – No War competition organised by the Kuala Lumpur City Hall. In 1992, he again made a big impact with his Minor Award win in the prestigious Salon Malaysia 1991-1992. In the Malaysian level of the Philip Morris Asean Art Awards, Bayu won Honourable Mention twice, in 1994 and 1995. What is most dynamic about the artist is that he went on to establish the Malaysian Emerging Artist Award as a collaboration between his gallery, HOM Art Trans and Galeri Chandan, apart from regional art initiatives in art residencies and the Art Triangle bringing together outstanding young artists from Malaysia, Indonesia and the Philippines. Bayu graduated with a BFA in Universiti ITM in 1991. His solo exhibitions include *Resonance of Souls*, Artsociate, Harta Gallery (2025), *Kelopak Rasa*, HOM Art Trans (2021), *Gejolak*, G13 Gallery, (2017), *Ada Apa Dengan Tengkorak*, ChanHampe Galleries, Singapore & HOM Art Trans, KL (2015), *Face Without Name*, The Substation Gallery, Singapore (2011), *Unnamed*, HOM Kuala Lumpur (2010).



136

ZULKIFLI YUSOFF

b. 1962

*Pak Hitam (Uncle Black -
An Old Song Using The Icon Of A
Drunk Person) – Malaya Series,
2009*

acrylic and screenprint on canvas
122 x 91cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 22,000

Uncle Black (Pak Hitam) belongs to Zulkifli Yusoff's *Malaya Series* (2007–2009), where history, folklore and pop idioms converge in canvases that probe Malaysia's colonial legacy and post-independence identity. Here, he does not merely illustrate the past but reassembles it, drawing on proverbs, archival references, and cultural icons to expose how national memory is both preserved and distorted. The titular "Pak Hitam" becomes a cipher for forgotten figures, framed within a dense visual language of collage, text and flat colour.

The *Malaya Series* marked a shift from Yusoff's raw, gestural 1990s critiques of Reformasi-era politics toward a more research-based, historically inflected practice. By using silkscreen-like graphics and Pop-inflected hues, he renders serious episodes such as colonial resistance or cultural myth in a vocabulary closer to comic strips than textbooks. That tension is deliberate: the works balance humour with critique, nostalgia with unease.

Seen within his wider oeuvre from *Penceramah* (1999) to the *Rukunegara* works (2012), *Uncle Black (Pak Hitam)* epitomises Yusoff's role as cultural storyteller and skeptic. The canvas invites viewers not to accept history at face value but to recognise how the past continues to shape Malaysia's contested present.



137

HASLIN ISMAIL

b. 1984

Self-Portrait, 2005

signed and dated (lower right)

oil on board

109 x 78cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500



Haslin is an artist unafraid of experimentation, continually pushing the boundaries of his practice through diverse techniques and materials. In *Self-Portrait*, the profusion of blue tones serves as a visual metaphor, subtly revealing his inner emotions and contemplative thoughts beneath the surface of abstraction. Haslin obtained his BFA at the Universiti Mara Institute of Technology in 2005-2007. In 2006, he won the Grand Prize in the In-print competition and received a sponsored two-week trip to study printmaking at Gray's School of Art and Design. His two major awards are the Young Guns (Hom Art Trans, 2013) and the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 2011, the year he was selected for the Rimbun Dahan art residency. He won 1st Prize in the Manga Artists competition (2008), Visual Art Pitch (My Creative Ventures and Chandan Gallery, 2006), the Visual Art Award at Starhill Gallery, Kuala Lumpur (2010). After his first solo, *Exorcismus Persona – Windows Into The Fantasy Worlds Of Haslin Ismail*, at RA Fine Arts, Kuala Lumpur, in 2012, he hooked up with G13 gallery, Selangor, for three solos namely *Transfiguration* (2013), *Mindmix* (2014); *Book Land* in the 2014 Art Stage Singapore. The Merdeka! Exhibition at Galeri Petronas featured him and Samsudin Wahab, two of the most exciting young artists, in 2014. Among the notable group exhibitions he was featured in include *Un-cut Malaysian Arts Festival* in Gallery Shambala in Copenhagen, *Absurd(c)ity* at the National Art Gallery in 2013, the *Kembara Jiwa* exhibitions in Yogyakarta and Bandung in Indonesia in 2012, and the *Art Expo Malaysia* in 2009, 2010, 2012 and 2015. *Selfies: A Mixed Media Project* by Haslin Ismail was presented by Core Design Gallery at Art Expo Malaysia 2017. His exhibition *I'm Going To Need You More Than You Need Me* was held in 2021.

138

POODIEN

b. 1979

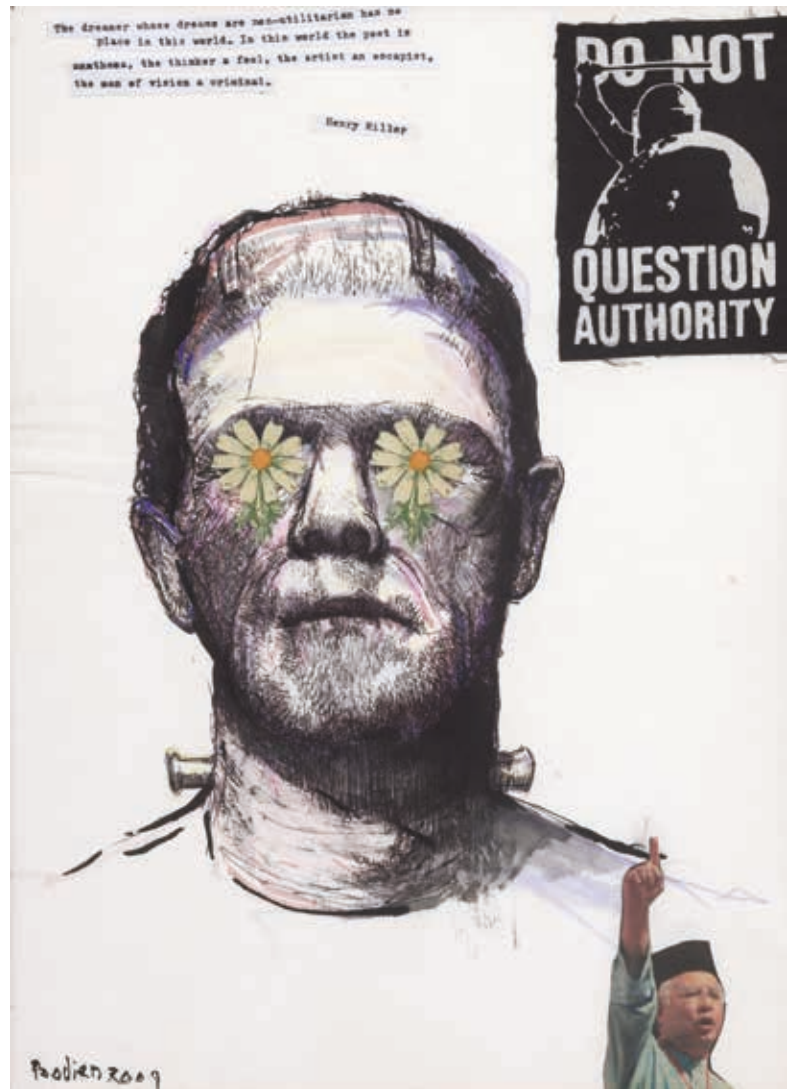
What About Me?
What About The Other?
2009

signed and dated (lower left)
acrylic, ink, ballpoint pen, silkscreen,
typewriter carbon, fabric and
collage on paper
37 x 27cm

PROVENANCE

Private collection, Kuala Lumpur

RM 800 – 1,600



In this composition, the artist inscribes a quote by American writer Henry Miller “The dreamer whose dreams are non-utilitarian has no place in this world. In this world the poet is anathema, the thinker a fool, the artist an escapist, the man of vision a criminal.” Miller explains that non-utilitarian dreams are the foundation of creativity yet are often belittled in a society focused on personal achievement and material goods. Thus, Miller considers the poet or artist as an important counterforce to this condition, an essential presence in a world that considers them as worthless. Much like Frankenstein, who was shunned for his appearance and green skin, artists face rejection for defying convention.

Poodien’s multidisciplinary practice spans painting, digital graphics, installation, and performance. Combining direct action, social experimentation, and individual creation, his work explores tension, power, and freedom within personal and social contexts. Concerned with issues of “individual freedom and the problem of obsolete, unchanging, dogmatic, foundational truth,” he draws inspiration from diverse artistic practices and everyday life, testing his open-ended experiments through public engagement and lived experience.

Poodien received his Diploma in Fine Art at the Universiti Teknologi Mara Sri Iskandar, Perak. His selected exhibitions include After Life, Cult Gallery (2023), Sunshower: Contemporary Art from Southeast Asia, Tokyo, Japan, (2017), Peasants and Proletarians: A Print Art Exhibition Tribute To Workers, Xin Art Space KL (2015), The Art of Giving Black Box, Map@Publika Kuala Lumpur (2015), If The World Changed Singapore Biennale 2013, Singapore Art Museum, Singapore (2013), Barricade: Kuala Lumpur 7th Triennale (2013), Ekspres Rakyat, Chan Hampe Galleries @ Raffles Hotel Singapore (2011). He was awarded the Malaysian Emerging Artist Award in 2009 by House of MATAHATI (HOM) and Galeri Chandan.

139

CHAN KOK HOOI

b. 1974

Mama..., 2013

signed and dated (lower right)
acrylic and thread on batik on canvas
107 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

Chan Kok Hooi never misses a chance to make mischief. In *Mama...*, a lone brassiere, stitched, patched, and painted with reverent precision, hangs like evidence and offering all at once. The batik backdrop keeps things polite, but the joke's obvious: laundry has gone public.

Known for his sly takes on Malaysian life, Chan turns fabric into theatre. He paints on batik and denim, sews into canvas, and toys with the viewer's curiosity, inviting us to look, then laughing when we do.

Equal parts cheek and craft, *Mama...* is everyday object, cultural relic, and visual prank rolled into one. He airs the laundry (literally) and leaves us wondering whether we're witnessing devotion or delightfully bad behaviour.



140

YUKI THAM

b. 1992

Under The Light And Shadow 3,
2015

signed and dated (lower left)
oil on canvas
150 x 125cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Yuki Tham is known for her talent in depicting the human figure in a dreamlike manner, as well as thoughtful observations of her surrounding world. In *Under The Light And Shadow 3*, the artist presents a female figure in dual perspectives, one resting at the steps of an entry way, and the other poised in a standing pose, forming an arresting composition. The interplay of the figurative forms and building exterior is heightened by the artist's masterful treatment of light and shadow, which imbues the work with atmosphere and expression.

A graduate of Dasein Academy of Art, Kuala Lumpur, Yuki Tham presented solo exhibitions such as *Beauty Behind The Madness* (2017) and *Heart And Mind, Realigned* (2020). She has exhibited internationally at art fairs including *Art Moments Jakarta*, *Art Jakarta*, *Art Central*, *Art Expo Malaysia* and *Art Kaohsiung, Taiwan*, and locally in group shows such as *Urban Narratives @ Yap Ah Shak House* (2025), *Works Of Bodies* (2024), *Figure it Out* (2019).



141

CARYN KOH

b. 1987

Mirror, 2018

signed and dated (lower right)
texture paste, acrylic and oil on canvas
181 x 72cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Dr. Caryn Koh is a Malaysian-born medical doctor turned artist based in the United Kingdom. After completing her medical studies, Caryn pursued her passion for the visual arts and graduated from Dasein Academy of Art in Kuala Lumpur, where she was honoured with the Outstanding Achievement Award in Fine Arts (2017).

Caryn is known for her evocative and soulful figurative paintings that centre on the themes of life, emotion, and human connection. Beyond her studio practice, she has created numerous large-scale murals in the UK including in London, Bristol, and Swindon as well as in Malaysia, Spain, Germany, the Philippines, and Yogyakarta. She was also among the artists featured in Portraits for NHS Heroes, organised by the Royal Society of Portrait Painters (2021). She recently completed a large mural at Warehouse D4, Northport Distripark Sdn Bhd in 2025.

Her artistic achievements have earned her several accolades, including the Cancer Research Malaysia Mask Design Winner (2020), Psychology In Seattle Artist Grant (2020), and 2nd Place in the Printmaking Category at the Tanjong Heritage Competition (2016). Caryn has showcased her works in numerous solo and group exhibitions locally and abroad. Her solo exhibitions include Vessels at G13 Gallery, Kuala Lumpur (2023); Within These Walls at Mams Gallery, Swindon, United Kingdom (2020); Bonds at Titikmerah Collective, Kuala Lumpur (2019); and As Deep As I Could Remember, As Far As I Could See at Artemis Art Gallery, Kuala Lumpur (2018). She has also participated in recent group exhibitions such as Titikmerah: Individuals / Collective at Temu House (2024), and Everything Changed, Nothing Changed at Temu House, Selangor (2021).



SUHAIDI RAZI

b. 1977

Sweet December, 2017

signed and dated (lower left)

oil on canvas

122 x 151cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Set against an atmospheric rainy day, the artist captures a scene from childhood. A young girl is situated amidst a vast landscape, while a pair of lambs are standing beside her. The girl is dressed in a cute wonder woman ensemble, holding a floral patterned umbrella. A herd of cows can be seen nearby, amidst an impressive rural terrain.

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 was selected for a solo show booth in Art Expo Malaysia Plus (2017).



143

ERNEST ZACHAREVIC

b. 1986

Produce Of Indonesia, 2013

signed (lower left)
charcoal on coffee sack
91 x 138cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Ernest Zacharevic gained worldwide recognition for his impressive yet light-hearted mural paintings that have light up the streets. His wall painting of two young siblings riding a bicycle located in Georgetown Penang has fascinated visitors all over the world. Focusing on the embrace of a mother towards her child, it depicts a special moment, with their eyes closed which increases the emotive appeal. The artist successfully captures the mother's love and affection, giving peace and comfort to the beloved child.

Ernest Zacharevic received his education at the National School of Arts in Vilnius and the School of Fine Arts at Middlesex University in England. His selected projects include Going Places Group Show at Art Porters Gallery, Singapore (2022), Artist / Guest Curator, Bristol Museum of Art 'Vanguard' Exhibition, UK (2021), Director, Award-Winning Short Film 'Rewild' (2019), and Vision Arts Festival Switzerland (2016). Solo exhibitions include 'Mural Mural On The Wall', Cultprint, Penang (2024), 'Lost & Found', B.East Gallery, Florence, Italy (2023), 'Everything Will Be OK', REX KL (2022), 'Rock, Paper, Scissors' at Montana Gallery Barcelona (2014), and 'Art Is Rubbish, Rubbish Is Art' at Hin Bus Depot, Penang (2014).



144

FADILAH KARIM

b. 1987

Untitled, 2010s

signed (lower right)

pastel on cardboard

79 x 56cm

PROVENANCE

Private collection, Selangor

RM 6,500 – 8,000



The study reflects the artist's keen observation of the human form, expressed through elegant strokes and subtle textures. Fadilah Karim made history when she was given a retrospective of sorts for her only 10 years of art practice by Segaris Art Centre called, A Decade: Fadilah Karim 2010-2020. After graduating with a BFA from Universiti ITM, she had a two-month apprenticeship under Amron 'Pertarungan' Omar. Even before completing her Masters, she was exposed in her first solo, Vague, at the Pace Gallery in Petaling Jaya in 2012. Her awards include the Governor of Malacca Portrait competition, runner-up and 3rd Prize in the Tanjung Heritage competition. She was featured among 16 leading artists in Art Stage Singapore 2015. Other notable selections were in the Art Stage Singapore 2016, Art Taipei (2015), Art Gwangju (2015), Art Bazaar Berlin (2014), and Art Expo Malaysia (2013-2015).

KHAIRUDIN ZAINUDIN

b. 1987

Tranquillity In The Big City, 2016

signed (lower right)

oil on canvas and sticker on acrylic sheet
101 x 123cm

PROVENANCE

Private collection, Penang

RM 3,500 – 7,000

With the fusion of bold sticker symbols, dynamic interplay of texts, and overlapping figures, the artist unravels his travel observations onto the pictorial space. A journey to Hong Kong inspired Khairudin to revitalize his impressions of the various logos and symbols reflecting underground subculture, graffiti art, wireless networks, people, and food (through mandarin words derived from menus). In this work, art and design merge into one another, as it reflects on the process of learning foreign cultures through text and graphic visuals from the surrounding neighbourhood. It also presents a delicate portrayal of figures accompanied by local stickers encountered during his stay. *Tranquillity In The Big City* is a thoughtful contemplation of urban life materialised on canvas, tracing the rhythms and interactions within the environment.

Khairudin Zainudin has had many solo exhibitions up to date. Besides actively participating in various group exhibitions locally, his works have been exhibited at numerous art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Taipei, Art Kaohsiung, and Bazaar Art Jakarta. His complex figurative composition with lines often captivates the audiences. His recent solo exhibitions NADI (2025), Cerita Orang (2023), and Ambivalence (2021) was held at G13 Gallery. He has participated internationally in shows such as Art Formosa with G13 Gallery at Eslite Hotel, Taiwan (2024), Hotel Art Fair Bangkok at the InterContinental Bangkok Sukhumvit, Thailand (2024), and Art Moments Jakarta with G13 Gallery (2019).



146

SABIHIS MD PANDI

b. 1988

Pompeii, 2015

woodcut on MDF board
122 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Pompeii is an ancient Roman city famous for its archeology site. It was in the year of 79 A.D the city witnessed a gruesome incident when a nearby volcano erupted and caused thousands of people died and the city was buried under thick volcanic ashes. Perhaps this piece is a depiction in the artist's perspective of the city's most dreadful event, in Romanticism.

Sabihis has been a full time artist since he graduated from the Universiti ITM with a BFA, majoring in Printmaking, in 2011 (Diploma in Uitm Machang in Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam*, won him the Malaysian Emerging Artist Award competition in 2013. In 2014, he won the Bronze Award for Established Artists category of the UOB Painting of the Year. He was in the Studio Pisang group with Shafiq Nordin and Hisyamuddin Abdullah featured in the Attract Retract exhibition in November 2015. He has been represented in Art Expo Malaysia since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won the Young Guns Award in 2017. With 3 Awards under his belt, being the 'Award Collector', he still remains humble.



147

**MOHD SARIP
ABD RAHMAN**

b. 1981

Untitled, 2009

signed and dated (lower right)

mixed media on canvas

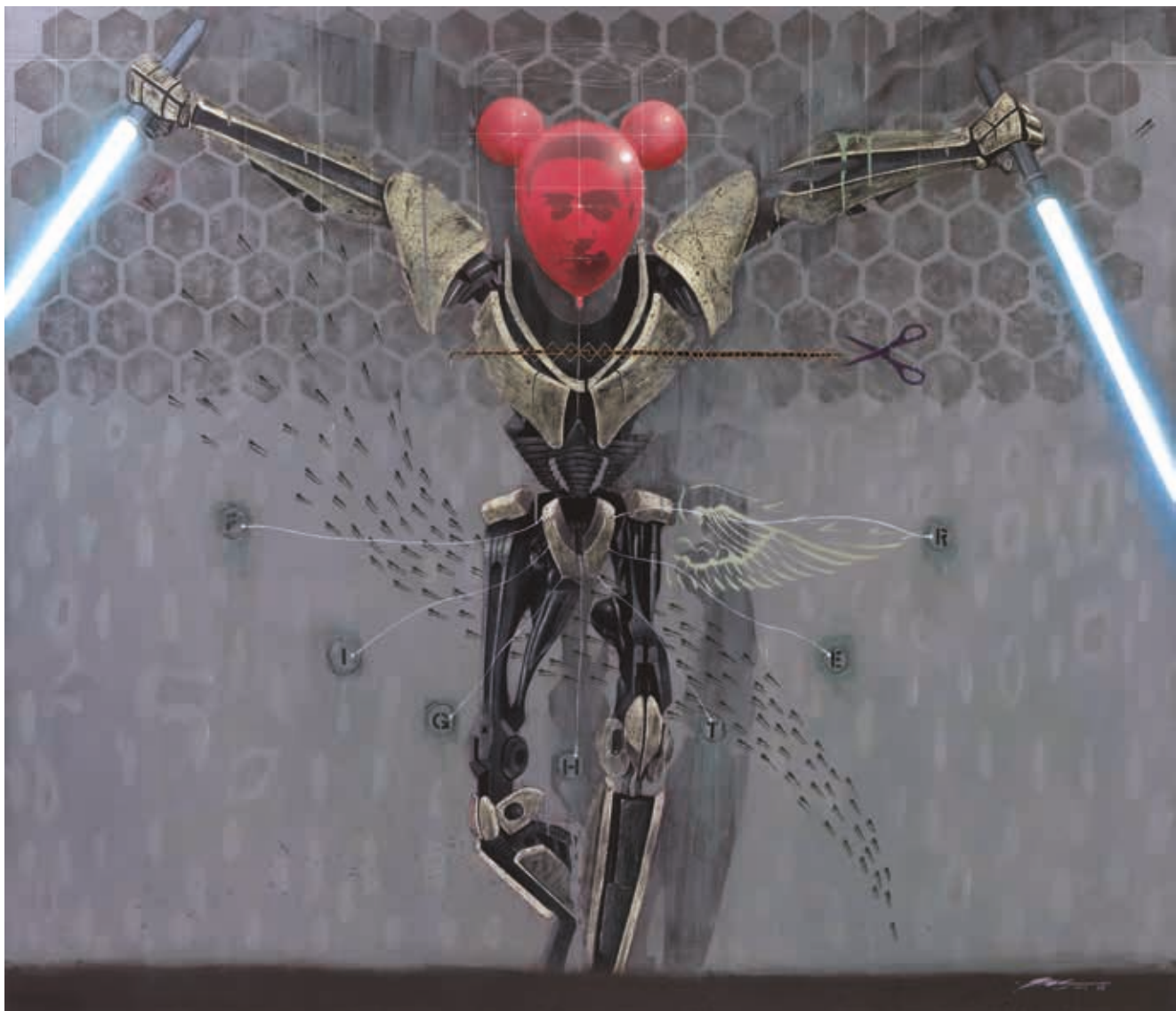
183 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Western pop culture has played a significant role in Mohd Sarip Abd Rahman's artistic practice, where he often combines familiar Western icons with Eastern interpretations of heroism. With a Diploma in Fine Art from UiTM Perak, followed by a Bachelor of Fine Art from UiTM Shah Alam and a Master of Art and Design from Universiti Sains Malaysia (USM), Mohd Sarip Abd Rahman is a lecturer with the Art Foundation Department at UiTM Perak.



148

RAJA SHAHRIMAN
RAJA AZIDDIN

b. 1967

Pre-Gerak Tempur, 1990s

oil and bitumen on metal plate
122 x 61.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Though renowned for his powerful sculptures, Raja Shahrman's paintings radiate with equal forceful energy. By using expressive brushwork and the exquisite image of the keris dagger, he channels masculinity, strength, and honour. His paintings convey a sense of dynamic action or movement, offering a glimpse into the artist's inner world.

Raja Shahrman stands among the few Malaysian artists who have achieved exceptional mastery in contemporary sculpture. Working primarily in metal, his practice involves a similar technique developed by traditional blacksmiths. Rich in expression, his works cover the spectrum of Nature, Religion and Culture, and are all rooted in Malayness, first captured the imagination with his *Killing Tools* (1994) in the Killing Tools, Lalang and Warbox exhibition. He used metal scraps for linear anatomical constructs. He had his first solo, *Gerak Tempur*, in 1996. He enrolled as a Painting major at the Mara Institute of Technology but switched to Sculpture in the fifth semester, graduating in 1990. In 1994, after three years of teaching at the Malaysian Institute of Art, he returned to his hometown Kuala Kangsar. He was honoured with a solo show at Galeri Petronas.



149

RAJA SHAHRIMAN
RAJA AZIDDIN

b. 1967

Gerak Tempur 15, 1996

metal

84 x 53 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 26,000



The pivotal *Gerak Tempur* series, conceived in 1996, stands as one of Raja Shahrman's most iconic and celebrated bodies of work. Consisting of dynamic figurative sculptures constructed from discarded metal parts, the series reflects on the martial art traditions and inner fortitude that define the warrior.

Raja Shahrman stands among the few Malaysian artists who have achieved exceptional mastery in contemporary sculpture. Working primarily in metal, his practice involves a similar technique developed by traditional blacksmiths. Rich in expression, his works cover the spectrum of Nature, Religion and Culture, and are all rooted in Malayness, first captured the imagination with his *Killing Tools* (1994) in the *Killing Tools, Lalang and Warbox* exhibition. He used metal scraps for linear anatomical constructs. He had his first solo, *Gerak Tempur*, in 1996. He enrolled as a Painting major at the Mara Institute of Technology but switched to Sculpture in the fifth semester, graduating in 1990. In 1994, after three years of teaching at the Malaysian Institute of Art, he returned to his hometown Kuala Kangsar. He was honoured with a solo show at Galeri Petronas.

150

MAT ALI MAT SOM

b. 1975

Untitled, 2010s

metal and stone

42 x 24 x 39cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000



The works of Mat Ali Mat Som are deeply inspired by Silat, the traditional martial art of the Nusantara, which embodies both physical discipline and spiritual development. His keen observation of Silat's dynamic stances, fluid combat movements, and symbolic use of the keris is central to his sculptural language. Mat Ali obtained his BFA at UiTM in 1997. His recognition includes winning Third Prize in the Kuala Lumpur Sculpture Contest and an Honourable Mention in the Philip Morris Malaysia Art Awards, Kuala Lumpur. Since 2009, Mat Ali had a number of shows at prominent galleries in Malaysia. He participated in Young and New at House of Matahati in 2009 and later that year had his first solo exhibition Dendam Tak Sudah at Metro Fine Art. His selected solo exhibitions include Kuda-Kuda Merdeka, Art Row, Kuala Lumpur (2018), and Unsung Heroes, Museum of Asian Art, University Malaya, Kuala Lumpur (2013). He has also taken part in selected group exhibitions such as Arcawan II, HOM Art Trans, Chinahouse Penang (2023), In Dialogue, ArtVoice Gallery, Kuala Lumpur (2023), and reSET, Galeri Prima, Kuala Lumpur (2022).

151

HANA ZAMRI

b. 1990

Ovaryaction, 2018

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

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Hana Zamri is a contemporary artist whose practice delves into themes of identity, roots, and the exploration of self. Having lived in various countries including China, Croatia, and Sudan, her experiences abroad deeply informs her work. Through her emotive visual language, she conflates the imagery of maps and terrains with fragmented depictions of the human body into intimate landscapes of memory. In *Ovaryaction*, Hana's refined layering of warm and subtle browns, accompanied with rhythmic lines, evoke the richness of the earth's terrain.

She completed her degree in Architecture at the International Islamic University of Malaysia, and later pursued her Masters in Fine Art at the University Teknologi Mara.



152

SYED FAKARUDDIN

b. 1989

Lohong Gunung, 2018

signed and dated (verso)

oil on canvas

152 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Solo Exhibition: Bumi Asing,
Segaris Art Center, Kuala Lumpur,
2018

RM 7,000 – 12,000

Nature, with its timeless capacity to heal, regenerate, and sustain life, has served as a timeless source of inspiration for artists across centuries. In *Lohong Gunung*, the artist captures a quiet moment steeped in stillness and contemplation, featuring a landscape rendered with clarity and serenity. The mountain terrain, textured soil, scattered rocks, and the graceful flow of a stream unite to form a harmonious composition that reinvigorates the spirit.

Syed Fakaruddin's raised profile can be seen in his participation in group exhibitions organised by Hom Art Trans, G13 Gallery, Taksu and Segaris Art Center. He was also featured in Art Expo Malaysia from 2014 to 2016, and in Singapore Contemporary. Terengganu-born Syed Fakaruddin is now based in Kuala Lumpur. He obtained his BFA from the University ITM in Shah Alam (2010-2012) after his Diploma at its Lendu, Malacca campus in 2007-2010. Syed Fakaruddin was named as one of the grand winners of the Malaysia Emerging Artist Award 2019. He was also selected as the finalist for the 'Bakat Muda Sezaman' contest organised by the National Art Gallery Malaysia in 2021. His solo exhibition *Asas*, was held at Hom Art Trans in 2022.



153

FAIZAL SUHIF

b. 1984

Yellow, 2010

signed and dated (center)
oil, stencil & roller on canvas
45 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,000 – 2,000

In *Yellow*, a solitary tree branch drifts across a golden sky, surrounded by soft, wispy clouds. The artist captures a quiet sense of serenity and freedom, where light and air are portrayed in a dreamlike harmony. 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.



154

ISMAIL LATIFF

b. 1955

Bintang Asmara...

Tidur Bersama Awan, 2015

signed (lower center)

acrylic on canvas

90 x 71cm

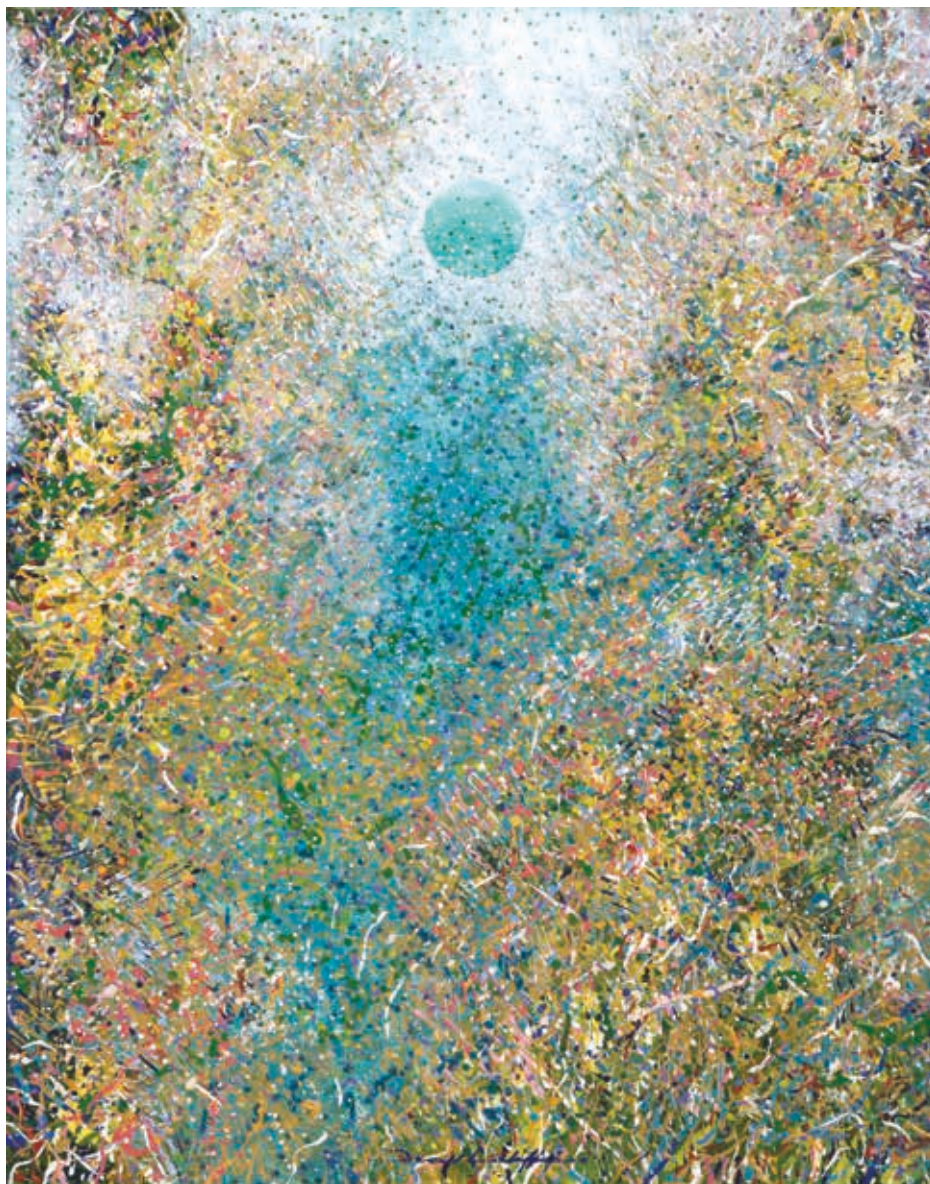
PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Celebrated for his distinctive style imbued with a dreamlike ambience, Ismail Latiff sought to express the profound beauty and harmony of the natural world. Through his use of vivid colours and lyrical forms, the artist invites viewers into a meditative space.

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.



155

ISMAIL LATIFF

b. 1955

Malam Juwita Sulastri, 2023

signed (lower center)

acrylic on board

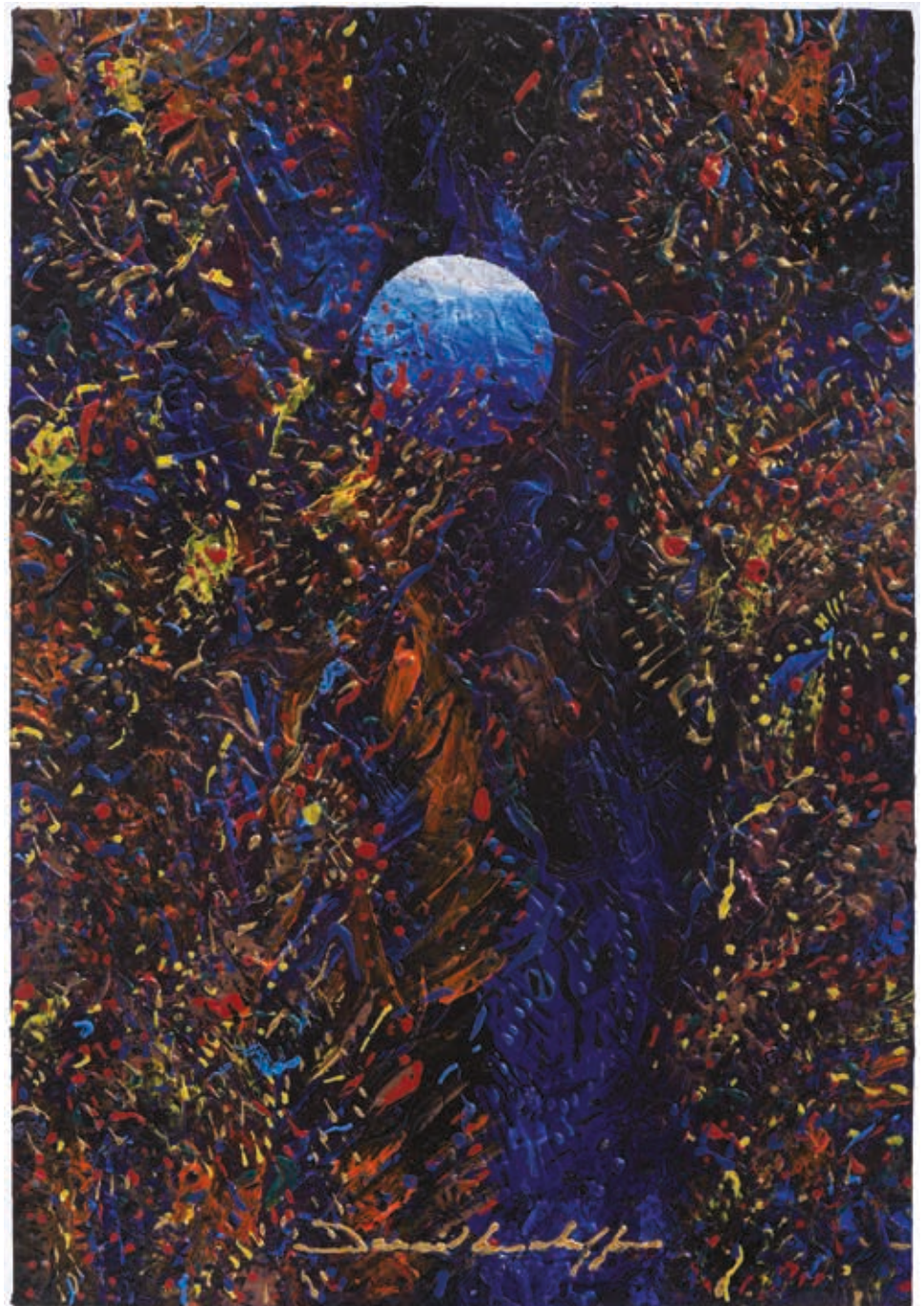
42 x 29cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

Celebrated for his distinctive style imbued with a dreamlike ambience, Ismail Latiff sought to express the profound beauty and harmony of the natural world. Through his use of vivid colours and lyrical forms, the artist invites viewers into a meditative space. The calm and serene atmosphere of a beautiful night is well captured.



156

SOON LAI WAI

b. 1970

Resonance 6, 2015

signed and dated (lower right)

mixed media on canvas

76 x 76cm

Soon Lai Wai is widely recognised for his lyrical abstract paintings, characterised by elegant brushstrokes. He captures the essence of nature in his canvases, transforming the Malaysian landscape into sophisticated expressions of colour and form. A graduate of the Saito Academy of Design, he has held several solo exhibitions, including *Blue & White Through The Years* (2025), *Born Out of Mud* (2020), *Sustain* (2018), *Harmony In Spring* (2011), *A Joyful Moment 2* (2008), and *A Joyful Moment* (2007). His paintings are held in both private and corporate collections across the UK, Germany, New Zealand, Taiwan, Hong Kong, the United States, and Japan.

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500



157

AZAIKMAL RASHID

b. 1987

Garisan, Objek & Bentuk III, 2022

signed and dated (lower left)
acrylic, oil and oil pastel on canvas
152 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Malaysia Emerging Artist Award
2022 Showcase, 2022, Hom Art Trans

RM 4,500 – 7,500

Azaikmal Rashid draws inspiration from the seasons in nature, capturing the fleeting moods and atmospheres. Elements such as clouds, air, mountains, and the ocean are reimagined through his palette, as he pieces together colourful forms and patterns that produce a vibrant and playful energy. Guided by the concept of synthesis, his visually dense compositions express a delicate interplay between lines, forms, and texture that reflect the sensations found in the natural world.

Azaikmal Rashid's practice focuses on the exploration of fundamental principles in art such as lines and shapes in unconventional ways, traversing beyond the boundaries of traditional two-dimensional representation. A graduate of Universiti Teknologi Mara, he finds inspiration in nature, including the shifting forms of clouds. Azaikmal was the winner of the Malaysia Emerging Artist Award in 2022. His recent solo exhibition *Lines That Morph* was held at Taksu Kuala Lumpur in 2024.



158

**MOHAIDA AINI
MOHAMED**

b. 1973

Dawn; Daylight, 2009

signed and dated (lower right)

mixed media on canvas

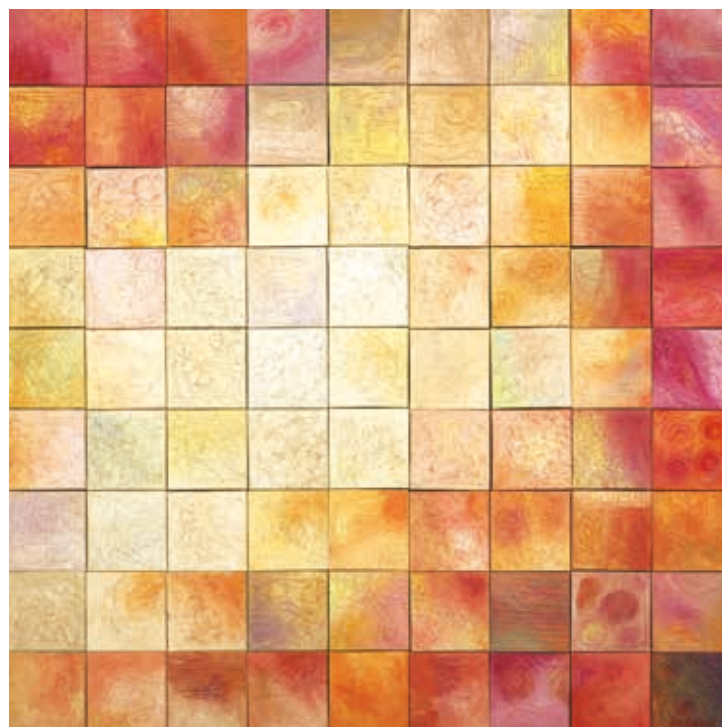
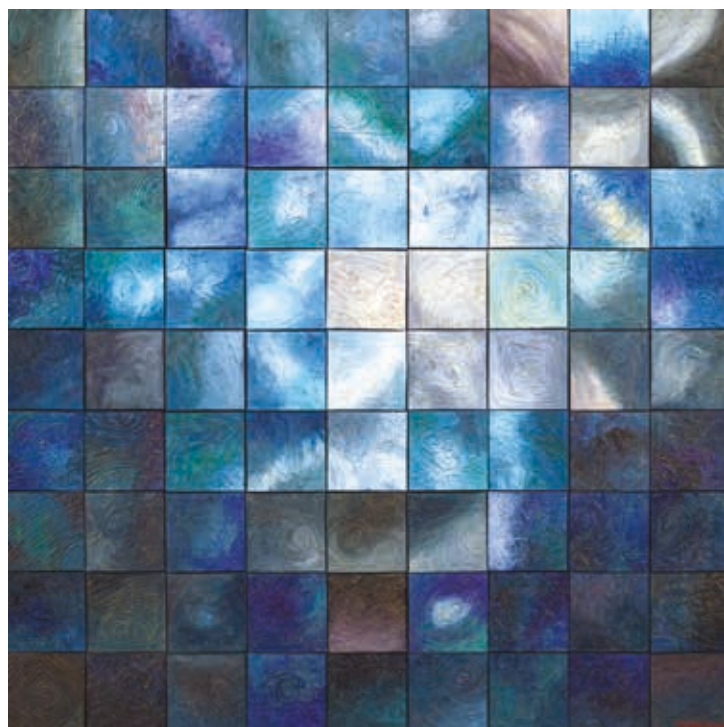
140 x 140cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

Mohaida Aini is an artist who engages with the expressive qualities of colour, using it as a means to capture the fleeting effects of nature. In these works, she experiments with various palettes to evoke the calm of dawn and the glow of daylight. She also explores textures and composition presenting the concept of a rose garden arranged in a tile-like format, whereby the variations create a rhythm reminiscent of decorative patterns, yet imbued with gentle movement.



159

MOHAIDA AINI

MOHAMED

b. 1973

Rose Garden I & II, 2009

signed and dated (lower right)

mixed media on canvas

92 x 92cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000



160

ARP RAPH

b. 1972

Dragon Tigers, 2019

signed and dated (lower right)

mixed media on canvas

91 x 114cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Two Malayan tigers snarl in a ritual grapple while, behind them, the Jalur Gemilang is seen flying across the ground, its stripes and crescent leaching into fur and foliage rather than flying aloft. Raph splices two national emblems that usually speak of unity: the flag and the heraldic tigers that flank Malaysia's coat of arms. Here, instead of supporting a shield, the beasts strain against each other, their banded bodies echoing the flag's bars as if nation and nature were entwined in a single knot.

The title teases East Asia's dragon-tiger pairing as symbols of balance yet Raph withholds the dragon, doubling the tiger to suggest rivalry within the same sign. The image oscillates between pride and unease: Harimau Malaya as an icon of strength, but also a threatened animal whose numbers are vanishing. Stylistically, the bold, near-stencil silhouettes and overprinted flag read like posters torn and re-pasted; identity becomes camouflage, legible and unstable at once.



161

EDROGER ROSILI

b. 1985

Into The Wild, 2009

signed and dated (lower right)

pen on paper

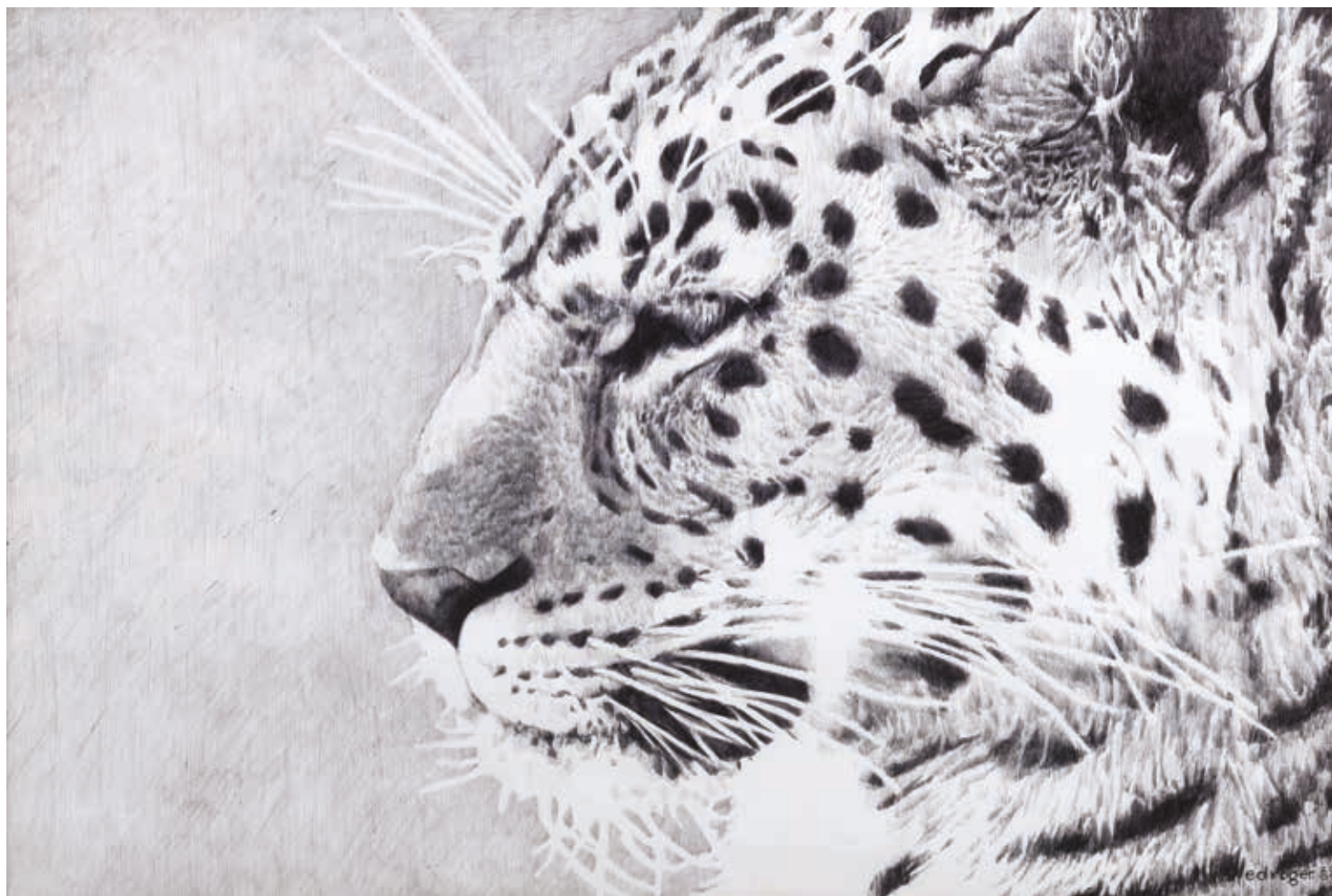
62 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

This drawing presents a striking side profile of a leopard, rendered with remarkable textures that attest to the artist's refined technical skill. Beyond its intricate depiction, the leopard serves as a potent symbol of strength, courage, and agility. Edroger Rosili attained his B.A Degree in Fine Arts at UiTM in 2009. He was selected for the Young Contemporaries at the National Art Gallery Malaysia in 2010, and in 2016, he received the Young Guns Award by Hom Art Trans. His recent solo exhibition include Satu Lima Satu Satu, Sareng Kuala Lumpur (2025), On The Anatomy Of Fate, Segaris Art Centre, Publika (2020), Jepun Attack Malaya: New Paintings, Hom Art Trans (2018).



162

TAY POI SAN

b. 1953

Untitled

signed (lower left)

ink and colour on paper

80 x 61cm

PROVENANCE

Private collection, Johor

RM 4,000 – 7,000



The artwork tenderly captures a group of baby birds nestled together, evoking a sense of warmth. The scene is framed by sturdy tree trunks and leaves that provide the birds with shelter and shade from the external world. Through the composition, the artist depicts the wonder of nature, and its ability to provide sustenance.

In Tay Poi San's practice, ink serves as a fluid medium through which he unites traditional Eastern techniques with modern modes of expression. His works draw upon the refined sensibilities of classical Chinese landscape painting while simultaneously infusing a vibrant contemporary aesthetic, resulting in poetic compositions that explore the boundaries between reality and abstraction. His solo exhibition in Paris entitled *Rivers Of Ink: The Flowing Legacy Of Tay Poi San* was held at the Vanities Gallery in 2025. His artistic career extends over several decades, beginning with his first major solo exhibition in 1995 at Newhill Art Gallery in Malaysia. He has participated in international shows that include the Hong Kong Ink Global Art Festival in 2021, exhibitions in Shenzhen in 2022, and the London Art Biennale in 2023.

163

TAN SENG YONG

b. Singapore, 1942

亲情

signed (top right)
ink and colour on paper
72 x 46cm

PROVENANCE

Private collection, Johor

RM 4,000 – 7,000

Tan Seng Yong is renowned for his tiger paintings executed in the style of traditional Chinese ink painting. Distinguished by their humanistic quality, his works portray tigers in varied movements and poses that express individuality. His close study of the animal, through frequent visits to the zoo and sketching, informs the liveliness and sensitivity of his depictions. Executed with refined and controlled brushwork (gongbi), this work portrays the tender bonds of family affection between tigers. The painting exemplifies the tenderness and humanistic perception that are seen in his tiger compositions. Known as the Tiger Painter, Tan Seng Yong studied at the National Taiwan Normal University's Department of Fine Arts. He held his first solo exhibition at the Chinese Chamber of Commerce Singapore in 1973.



164

TAN KIAN POR

b. China, 1949 - Singapore, 2019

Dove Of Peace

signed in Chinese,
with two artist's seals (middle right)
ink and watercolour on silk
36 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Tan Kian Por was a Singaporean artist celebrated for his mastery of Chinese ink painting, calligraphy, and seal carving. Born in Chaozhou, China, he received his training at the Nanyang Academy of Fine Arts, Singapore and graduated in 1970. His ink paintings bridge tradition and modernity, reinterpreting classical bird and flower paintings with a contemporary sensibility. Recognised for his contributions to the local art scene, Tan was awarded the prestigious Cultural Medallion Award by the Singapore Government in 2001. He was the founder and chairman of the Siaw-Tao Chinese Seal-Carving, Calligraphy & Painting Society.



165

ONG KIM SENG

b. Singapore, 1945

Kathmandu, 1990s

signed (lower left)

watercolour on paper

57 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

Recognised as one of Singapore's most accomplished artists, Ong Kim Seng transforms ordinary moments into sophisticated renditions of daily life. In this intricate work conveyed in soft tones, a figure and a lamb are shown at rest, their forms executed with confident brushwork. The delicate interplay of light and shadow imbues the scene with serenity, the calmness found in Kathmandu, Nepal 30 years ago.

Self-taught Ong Kim Seng has travelled all over the world to paint quaint scenes of romance. Such is his skills that he is the first Asian outside of the United States to be made a member of the American Watercolour Society, and after winning a total of six different awards made a Dolphin Fellow in 2000 (he is a member since 1992). In Singapore, he was accorded the Cultural Medallion (1990) and the Arts Supporters Award (2001) for being adviser to the National Arts Council since 1998. He is also president of the Singapore Watercolour Society from 1991 to 2001 and organising chairman of the Asian Watercolours 1997. His collectors include Queen Elizabeth II, former UN secretary-general Kofi Anan, and former prime ministers of Thailand, Japan and India. In the Hong Kong Sotheby's auction on April 2, 2017, his acrylic on canvas, *Nepal*, sold for a premium of HK\$735,000. His solo exhibition *Roof Of The World – Journeys* was held by Artcommune Gallery Singapore (2024).



LIN HSIN HSIN

b. Singapore, 1952

Untitled, 1982

signed and dated (lower center)
acrylic and mixed media on canvas
127 x 86.5cm

PROVENANCE

Private collection, Singapore

RM 17,000 – 27,000

Lin Hsin Hsin is a Singaporean award-winning interdisciplinary artist, poet, composer, IT visionary, and inventor. A pioneer in digital art, she launched the world's first virtual museum in 1994. Training in Mathematics at the University of Singapore and in Computer Science at the University of Newcastle-upon-Tyne, she had studied under Cheong Soo Pieng and cites Paul Klee as an artistic influence.

Lin Hsin Hsin's early paintings from the 1980s reveal her keen interest in architectural design and the patterns of urban skylines. This contemplative painting dated 1982 demonstrates her refined sense of order, where geometric elements and graceful linear forms are delicately arranged within a rectangular format. Through the use of gentle brown and blue tones, the artist achieves a nuanced depth within the image. The artist's innovative use of the oil medium is reflected through the delicate and precise layering of the paint creating a subtle, translucent effect.

Over her five-decade career, Lin has held more than 15 solo exhibitions in Singapore, Amsterdam, and San Jose, and participated in over 190 group shows worldwide. Her accolades include the Silver Medal from the Société des Artistes Français, Paris (1985), the IBM Singapore Art Award (1987), and fellowships in Germany (1988) and Japan (1990). In 2021, the National Gallery Singapore showcased her works from the 1970s to 1994 in *Lin Hsin Hsin @ Speed Of Thought*.



167

NGUYEN LAM

b. Vietnam, 1941 – 2025

Untitled Abstract I, 2021

signed (lower right)

oil on canvas

110 x 140cm

PROVENANCE

Private collection, Singapore

RM 35,000 – 65,000

Nguyen Lam is revered as one of Vietnam's most significant modern painters, a master in both oil and lacquer who helped shape modern Vietnamese art. Deeply rooted in tradition, his works bridge Eastern aesthetics with modernist sensibilities. His poetic abstractions, composed of expressive and gestural brushwork, embody the fluidity and rhythm of calligraphy. His palette consists of striking contrasts of red, black, and white to the gentle harmonies of blue and ochre.

Nguyen Lam graduated from the National School of Fine Arts Saigon in 1965. He was also a professor at the Nation School of Decoration and Fine Arts, Gia Dinh. Known for his abstract artworks Nguyen Lam has exhibited around the world from Vietnam to the United States, Japan, France, Belgium, India, Thailand, Malaysia and Singapore. He also received numerous prizes and awards for his works spanning from 1962 onwards. Specialising in lacquer painting he was chosen by the French consulate to restore a rare painting by Nguyen Gia Tri a Vietnam's legendary lacquer painter in 2013. Nguyen Lam's paintings appear in permanent collections of the Vietnam National Museum of Fine Arts, Ho Chi Minh City Museum of Fine Arts and several private collections in Italy, Netherlands, Belgium, France, Switzerland, Japan, Singapore, Malaysia, Hong Kong and United States of America.



168

PHUONG QUOC TRI

b. Vietnam, 1976

The Portrait Of Woman 5, 2013

signed (lower right)

oil on canvas

130 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Tri is a painter known for his soft and delicate portrayals of women, rendered with confident brushwork. What immediately captures the viewer's attention are the serene expressions of his subjects often depicted with their eyes gently closed, as if they are in a reflective mode. Through his nuanced use of soft colours, he conveys emotional depth through the interplay of light and shadow. His works suggest that a woman's beauty extends far beyond the surface, they emerge from the quiet resilience and inner fortitude within.

Coming from an artistic family, he forged his own path and has received several awards for his artistic achievements. In 2009, he won a prize for his painting *Portrait* at the Biennial Exhibition held at the Ho Chi Minh City Fine Arts University. The following year, in 2010, he received Second Prize for his work *Innocence* at the South Region Exhibition, Ho Chi Minh City Fine Arts Museum. Over the years, Tri has presented both solo and group exhibitions in Vietnam as well as abroad, including in Japan and the United Kingdom. His works are held in numerous private collections across the USA, Hong Kong, Singapore, Australia, France, Germany, Italy, and the UK.



169

JAIME DE GUZMAN

b. Philippines, 1942

Self Portrait, 2010

signed and dated (lower right)

oil on canvas

80 x 65cm

PROVENANCE

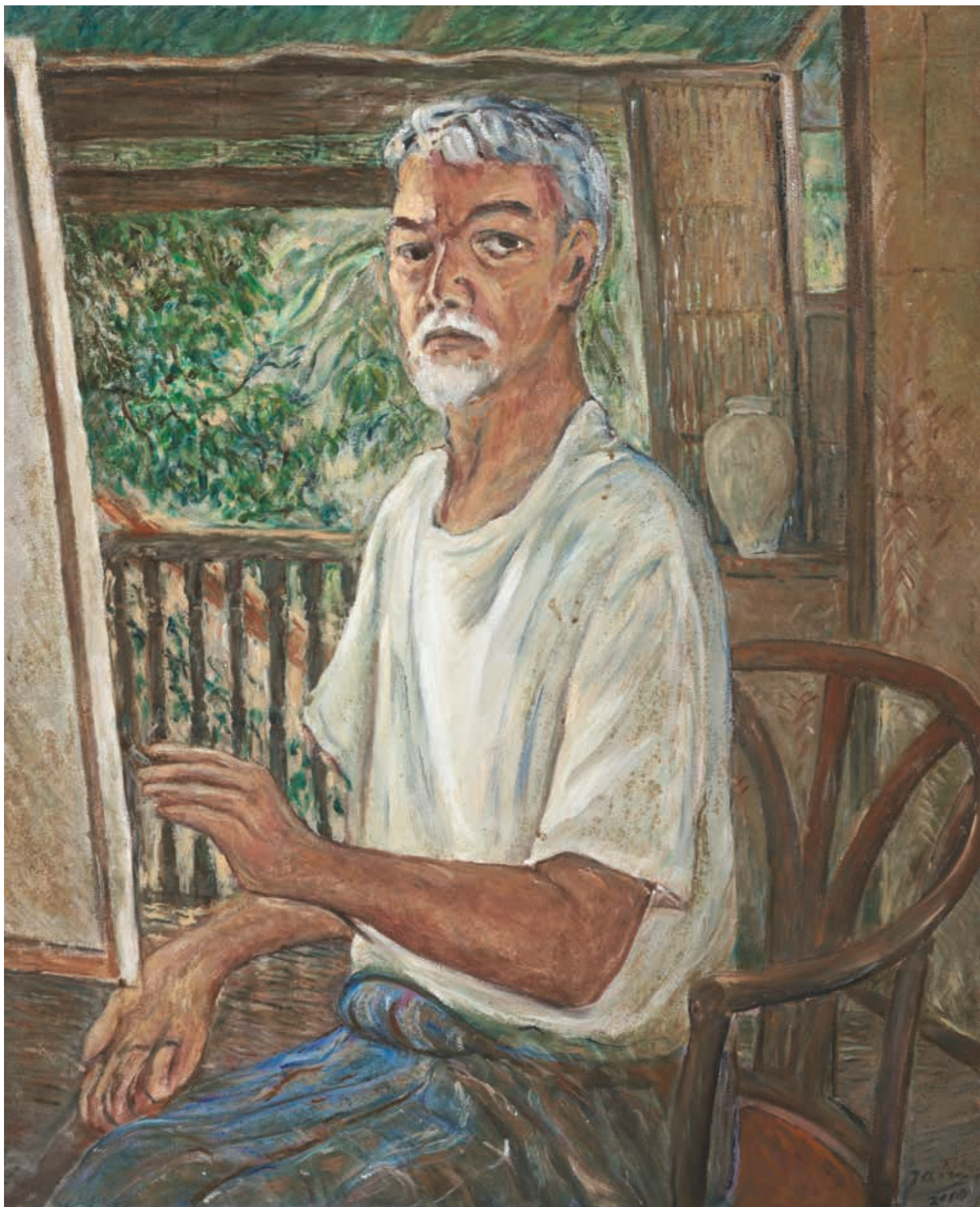
Private collection, Selangor

RM 20,000 – 35,000

Seated at his easel in a simple white shirt and sarong, Jaime de Guzman meets the viewer head-on. The rustic studio with open timber, tropical foliage, and warm umber light reads like an annex of Mt. Banahaw, the “mystical” mountain that has long anchored his imagination. A leading figure of Philippine modernism and a CCP Thirteen Artists awardee (1970), de Guzman first “burst” onto the scene with flayed, expressionist bodies and history-charged murals (*Metamorphosis*, *Gomburza*). In this late self-portrait the temperature cools: distortion gives way to clarity, agitation to vigil.

The image doubles as credo. The easel and brush declare a life’s vocation; the ascetic dress and unadorned setting signal the turn from public struggle to interior journey. De Guzman’s long braid of influences — European expressionism, Mexican muralism, folk spirituality — settles into a spare register where presence itself is the subject. Flesh is softly modeled, edges breathe; nothing is theatrical, yet the stare is exacting.

The work compresses the arc of a career: from apocalyptic disruption to contemplative resolve. It is both likeness and allegory, an artist reconciled with his myths, painting in the light that leaks through wood and leaves.



170

JASON MONTINOLA

b. Philippines, 1979

Untitled, 2010s

signed (lower left)

oil on canvas

76 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Rooted by the past, Jason Montinola's exquisite renditions of classical figures are influenced by his interest in world encyclopaedias, and classical paintings from the Middle Ages to the Renaissance. The work reflects his passion for art historical themes, featuring a masked man wearing an intricate tailored suit with signature lace collar.

Jason Montinola graduated with a degree in Art Education from the Technological University of the Philippines in 2003. His solo exhibitions include *Harbingers* at The Drawing Room (2024), *Exit Light* at Artinformal Gallery (2023), *Through The Depths Of Space*, Pinto Art Gallery, Philippines (2019), *The Fall Of The Old God*, Provenance Art Gallery, Philippines (2018), *Infamous*, Artesan Gallery + Studio, Singapore (2013), and *Theatre Of Absurdities*, Our Art Projects, MIA Art Centre, Kuala Lumpur, Malaysia (2012), *Here Lies The Painter*, West Gallery, Philippines (2011).



171

LEEROY NEW

b. Philippines, 1986

Sacred Heart, 2010

ink and fiberglass
43 x 22.5 x 9.5cm (each), set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Two hearts for the price of one, and not just any hearts! One seems to be a host of liquid faces, and the other seems like one whole alien body. Leeroy New is one of Philippines' most exciting multimedia, multidisciplinary, multiplatformed (Art, Design, Films, Fashion, Theatre) Artist, with a capital 'A'. For world acclaim, he, together with others like Kermit Tesoro, designed the muscle dress for singing-performing sensation Lady Gaga for her music video, *Marry The Night*, in 2011 (A mould of Lady Gaga's body was made with silicon from a clay cast). His 2010 work, *Balete*, was inspired by Buddhist monks' saffron robes and native balete strangler vines. In 2005, he won the Grand Prize for Sculptor in the Metrobank Art Awards. He was one of three who won the Ateneo Art Award in 2009, together with Kiri Dalena and Patricia Eustaquio. He graduated from the University of the Philippines College of Fine Arts. His interactive installations and public artworks have gained international recognition, being featured in esteemed art events such as the Lahore Biennale (2024), the Biennale of Sydney (2022), the Singapore Biennial (2008), and the Fukuoka Asian Art Triennale (2009).



TORLARP

LARPJAROENSOOK

b. Thailand, 1977

Besto Boy (Black), 2012

signed, dated, and numbered on the base
 fiberglass
 250 x 62 x 52cm, edition 3 of 4

PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

Torlarp Larparjoensook's *Besto Boy (Black)* is part of his iconic *Switch Head* series, where everyday objects become anthropomorphic figures. Here, a towering childlike body in matte-black fiberglass is topped by a standardized electrical switch, both comical and uncanny. The switch retains its function, underscoring the artist's playful blurring of art and utility: this is sculpture as gadget, idol, and toy at once.

In Torlarp's self-fashioned cosmology, *Besto Boy* and his companion *Veena Girl* are space voyagers connecting past and future. This mythology reflects the artist's recurring interest in techno-animism, where humble appliances and ritual objects become spiritual emissaries. The sleek, industrial finish recalls mass commodities and designer toys, yet the figure's naïve expression and ritual associations root it in Thai cultural imaginaries, from neon signage to temple guardians.

Besto Boy (Black) embodies Torlarp's critical strategy: taking banal consumer detritus and reanimating it as approachable, interactive characters. At once satirical and affectionate, the work collapses distinctions between high art and pop design, everyday utility and speculative myth. In its glossy, childlike yet uncanny presence, *Besto Boy* encapsulates the playful contradictions of contemporary Thai art where technology, spirituality, and consumer culture are switched on together.



173

TORLARP

LARPJAROENSOOK

b. Thailand, 1977

Veena Girl (Light Green), 2012

signed, dated, and numbered on the base

fiberglass

220 x 62 x 62cm, edition 2 of 4

PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

Part of Larpjaroensook's *Switch Head* series, *Veena Girl (Light Green)* turns a commonplace light switch into a face. Cast in fiberglass and finished in a gleaming light-green automotive coat, the life-size figure literalizes the on/off metaphor: the switch functions, activating an internal glow and inviting viewers to engage. Utility and play fuse, a hallmark of the artist's practice of collapsing art, design and everyday life.

The character Veena, a counterpart to Besto Boy in the artist's wider narrative, extends Torlarp's techno-spiritual universe (think cabinet "spaceships", prayer lamps and circuit boards). Here, that mythology is distilled into a single totem: part human, part appliance. The high-gloss surface nods to consumer objects, while the anthropomorphic form estranges the familiar, opening questions about control, illumination and how we project emotion onto devices, and mechanize ourselves in return.

Crucially, the work's friendliness undercuts dystopia. *Veena Girl* stages a lightly satirical but affectionate kinship between person and machine, mirroring the artist's democratic ethos of meeting audiences where they are (from malls to galleries). Pop in polish yet conceptually nimble, the sculpture operates as both playful mascot and critique, illuminating (literally) the porous boundary between function and fiction in contemporary life.



174

BOONHLUE YANGSOUY

b. Thailand, 1978

Lady And Chandelier, 2017

signed and dated (lower right)

oil on canvas

200 x 180cm

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 52,000

The dense and elaborate oil paintings of Boonhlue Yangsouy often revolve around alluring female figures illuminated by incandescent light and accompanied by a menagerie of fantastical creatures. Beneath the evocation of glamour and wealth, his compositions weave together themes of urbanization, inequality, and fantasy, reflecting both the complexities and desires of contemporary society. Within these perpetually transforming worlds, animals such as sphinx cats, dogs, and alligators appear as symbolic characters, each representing different facets of human behaviour. The women in Yangsouy's paintings are imbued with a profound sense of inner fortitude and resilience as they confront the challenges and forms of oppression that surround them.

Boonhlue Yangsouy received his Bachelor of Arts degree from Rajamangala University of Technology Pohchang and a Master of Arts degree from Silpakorn University, Bangkok, Thailand. His artistic focus stems from a deep observation of human appearances and behaviours. His solo exhibition *The Art of F* it and Letting Go* (2025), and *Once Upon A Time* (2021) was presented by Number 1 Gallery.



175

PROMTHUM WORAVUT

b. Thailand, 1987

The Graduated 2010, 2014

signed and dated (verso)

acrylic on canvas

110 x 90cm each panel;

220 x 360cm (overall)

PROVENANCE

Private collection, Singapore

RM 18,000 – 38,000

An ocean of identical graduates with grey gowns, mortarboards, and blurred faces fills Woravut's monumental canvas. The repeated figure becomes a module; no single portrait claims attention, only the relentless grid. The composition feels claustrophobic, as if the viewer is held inside an examination hall that never ends. Minimalist seriality is the formal engine here, but where Judd's repetition sought neutrality, Woravut's is pointedly critical: sameness becomes a metaphor for systemic uniformity.

The painting reads as an anatomy of discipline. In Foucauldian terms, mass education produces "docile bodies": trained, surveilled, standardized. Freire's "banking model" hovers too: knowledge deposited, individuality withdrawn. The chromatic austerity amplifies the effect; bodies dissolve into a pattern of compliance, an assembly-line of success without distinction.

Woravut's target is not ceremony but the machinery behind it: meritocratic rhetoric that promises mobility while normalizing pressure, private tutoring, and competitive metrics. In Southeast Asia, where exams often arbitrate opportunity, the work pricks the myth of equal outcomes; outwardly triumphant, these graduates register as ghosted by the system that made them. The critique is also personal, rooted in the artist's memories of compulsory tuitions and performance regimes, giving the image its weary tension.

Placed within a regional lineage of institutional critique, *The Graduated 2010* borrows the cool language of repetition to deliver a hot message about education as social sorting. Its grid reads like a giant scantron: each figure a bubble filled by the state, human difference compressed to legibility. Rather than a celebratory finale, the canvas offers a sober question: when we "graduate", have we been liberated, or perfected for compliance?



KEDSUDA LOOGTHONG

b. Thailand, 1983

Broken Almanac No. 1, 2011

signed and dated (verso)

acrylic on canvas

30 x 20cm (each), set of 15

PROVENANCE

Private collection, Singapore

RM 8,000 – 14,000

Kedsuda Loogthong is a contemporary Thai artist known for transforming everyday objects into contemplative works of art. Across her practice, she has replicated familiar household items — cereal boxes, old books, calendar pages — rendering them as enduring artefacts rather than disposable things. This act of preservation speaks to her interest in memory, belief, and the subtle rituals of daily life.

Broken Almanac No. 1 comprises fifteen small canvases, each hand-painted to resemble a page from a Chinese-Thai lunar calendar. Commonly seen in kitchens and shop-houses, such calendars are not only practical but also guide decisions about luck, rituals, and auspicious days. Loogthong reproduces their bold red and black numbers with meticulous care, yet fragments the sequence: dates are missing, continuity is disrupted. What appears functional becomes “broken” – an almanac that cannot be used, only contemplated. By freezing this cycle of days in paint, Loogthong invites us to reflect on time as lived rather than measured. Each panel is a memorial of a day already passed, its usual disposability turned into permanence. The work gently destabilises the authority of calendrical systems: instead of certainty, we find impermanence and memory.

For Loogthong, the project connects personal heritage with broader cultural systems. The Chinese-Thai calendar, with its hybrid mix of astrology and ritual, embodies the everyday negotiation of tradition in modern life. Here, she reframes that negotiation as art — quietly poetic, modest in scale, yet conceptually rich. In the context of Southeast Asian contemporary art, *Broken Almanac No. 1* resonates with global practices of time-based conceptualism, while remaining rooted in Thai domestic culture. It is an intimate meditation on repetition, belief, and the fragile construction of time itself.



177

KEDSUDA LOOGTHONG

b. Thailand, 1983

The Book 4, 2013

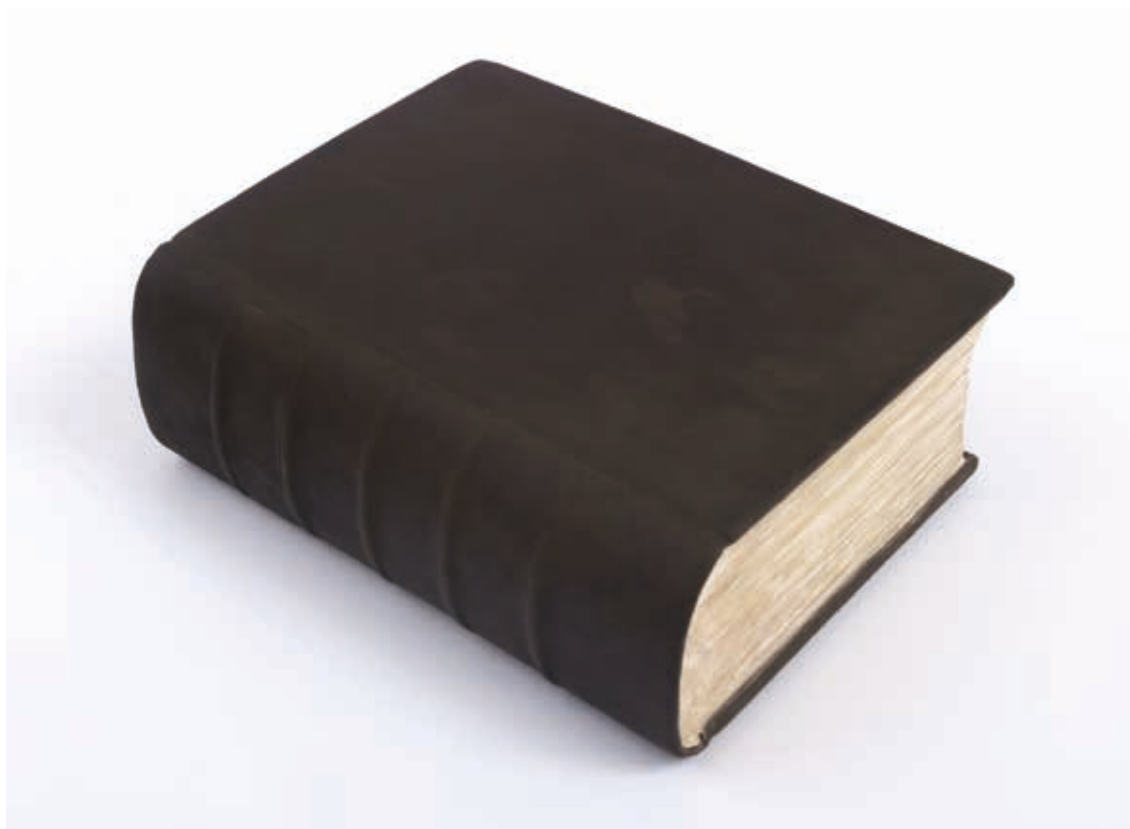
plaster
15 x 19 x 7cm

PROVENANCE

Private collection, Singapore

RM 1,000 – 2,000

In *The Book 4*, Kedsuda Loogthong replicates the aesthetic qualities of a book, an iconic physical object used for the sharing of knowledge and the documentation of various fields of thought. 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.



178

NATEE UTARIT

b. Thailand, 1970

While There Is Life, There is Hope,
2020

signed (lower right)
woodblock print on
Fabriano Tiepolo paper, edition 13 of 15
37 x 29cm (image)

PROVENANCE

Private collection, Singapore

RM 4,500 – 8,000



Through his wide-ranging practice, Natee Utarit explores the medium of painting, establishing dialogues with both photography and Western classicism. In this fine work created through the woodblock print technique, the artist brings to focus a lotus flower emerging from a shadowed field, its delicate form illuminated against the background. The Latin phrase *Dum vita est, spes est* conveys the idea that while there is life, there is hope.

Natee Utarit first gained international recognition when he was selected to participate in the 3rd Asia-Pacific Triennial in Brisbane, Australia, in 1999. A graduate of Silpakorn University in Bangkok, where he majored in Graphic Art, he later went on to exhibit alongside leading Asian artists, including Ai Weiwei, in *Future Pass*, a collateral event of the Venice Biennale in 2011. His other international exhibitions include *The Spirits of Maritime Crossing*, Palazzo Mangilli Valmarana, Venice, Italy (2024), *MEDEA*, Ancient Market of Ortigia, Italy (2023), and *Thai Contemporary* in Beijing (2007). In 2010, he was given a mid-career retrospective by the Singapore Art Museum called *Natee Utarit: After Painting*. Recent solo showcases of his work include *The Strange World Of The Super Unknown*, Richard Koh Fine Art, S.E.A. Focus (2025), *Déjà Vu: Buddha Is Hiding*, STPI Creative Workshop & Gallery, Singapore (2024), *Historia*, Richard Koh Fine Art, Gillman Barracks, Singapore (2023), and *Optimism Is Ridiculous*, Richard Koh Fine Art, National Art Gallery, Kuala Lumpur (2018). His accolades include the Silpathorn Award, conferred by Thailand's Ministry of Culture, and the Asia Arts Game Changer Awards.

AGUS SUWAGE

b. Indonesia, 1959

Beban Sang Pelukis, 1994

signed and dated (lower right)

charcoal on paper

141 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

The evocative monochrome work, rendered in the spirit of German Expressionism, makes a statement as a personal reflection on the role of the artist in society. In *Beban Sang Pelukis*, the artist is weighed down by several elements, yearning for independence from the existing network of theories required in the study of art. Located closely to the figure's heart is the value of aesthetics, hinting at the significance of beauty that lies deeply within human expression. Through its contrasts of light and expressive strokes, the piece conveys an inner dialogue on creativity and the complexities of being an artist. Agus Suwage's art practice began to flourish during the mid-1990s during the years of regime change. He received international acclaim during this period and was invited to participate in international forums. His works frequently reference the social conditions, issues of power, myth, collective values, and stereotypes in society.

One of Indonesia's most prominent contemporary artists, Agus has taken part in the Jogja Biennale (2007 and 2013), Gwangju Biennale (2000), the Asia-Pacific Triennial (1996), Havana Biennale (1997), Singapore Biennale (2006). He received his MFA in Graphic Design at the Bandung Institute of Technology in 2006 after his BFA in 1979-1986. Since his first solo in Yogyakarta in 1991 (Cemeti Art House), he also had three solos at Tyler Rollins in New York in 2011, 2013 and 2017. His works are collected by the Singapore Art Museum, Fukuoka Art Museum, Tokyo Metropolitan Art Museum, Saitama Museum of Modern Art (Japan), Los Angeles County Museum of Art, and Cornell University (United States). His recent solo exhibitions include *I Re-cycle Myself*, *A+ Works of Art* Kuala Lumpur (2024), *Scenic World*, Mizuma Gallery, Singapore (2023); *The Theater Of Me*, Museum Macan, Jakarta (2022); and *Room Of Mine*, Tyler Rollins Fine Art, New York (2017). Recent group presentations include *Emotional Asia: Miyatsu Daisuke Collections*, Fukuoka Asian Art Museum, Japan (2022); *ArtJog: Resilience*, Jogja National Museum, Yogyakarta (2020); and *Sunshower: Contemporary Art from Southeast Asia 1980s to Now*, Kaohsiung Museum of Fine Arts, Taiwan (2019).



180

YUNIZAR

b. Indonesia, 1971

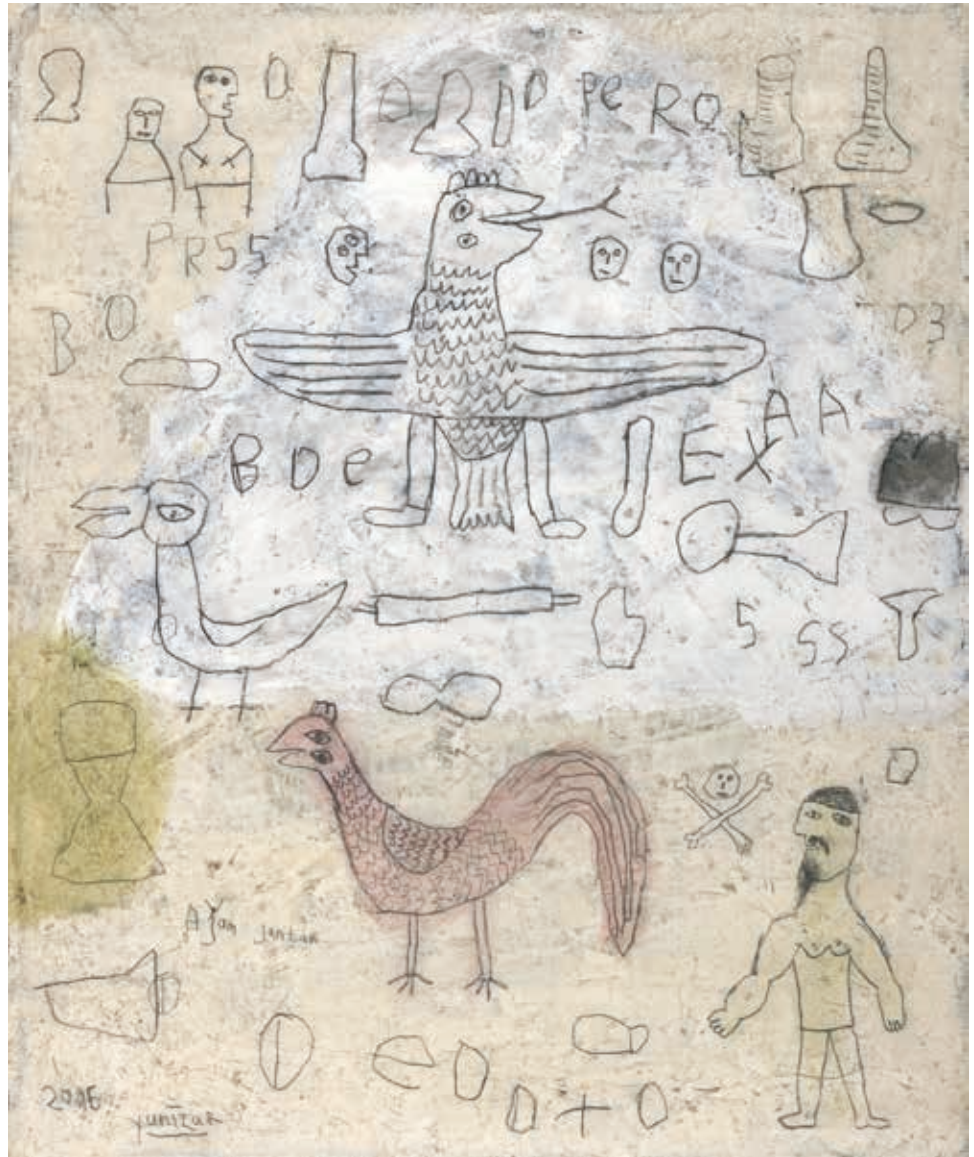
Untitled, 2016

signed and dated (lower left)
mixed media on canvas
60 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 23,000



Yunizar has established a distinctive place in Indonesia's art history through his visceral, childlike forms that draw from the surroundings of daily life and the vivid depths of his subconscious. His paintings are composed of intricate drawings, text, and dynamic gestural marks that are assembled together to articulate his inner world. In this work, he draws inspiration from Indonesian mythology, featuring fantastical beings such as the Garuda, a powerful bird-like creature that symbolizes strength.

Born in Talawi, West Sumatra in 1971, Yunizar graduated from Indonesia's Institute of Arts Yogyakarta in 1993. He co-founded Jendela Art Group with his Minang peers Handiwirman, Jumaldi Alfi, Yusra Martunus and Rudi Mantofani. He has held solo exhibitions in Indonesia, Singapore, and Hong Kong. Notable recent solo shows include Yunizar: Perspektif Baru at Gajah Gallery Jakarta, Indonesia (2024), Yunizar: New Perspectives at Gajah Gallery, Singapore (2022), and The Original Story at Sin Sin Fine Art, Hong Kong (2019). His works have also been featured in numerous group exhibitions across Indonesia, Brunei, Singapore, Malaysia, Beijing, and Hong Kong. He has earned recognition such as the Best Painting Award at Pekisminas III, Jakarta in 1995, and the Best Painting Award at the Philip Morris Award V in 1998. In 2021, he was the sole Southeast Asian artist chosen to participate in Frieze Sculpture, London.

181

YUNIZAR

b. Indonesia, 1971

Untitled, 2016

signed (lower left) dated (lower right)

mixed media on canvas

60 x 50cm

One of Indonesia's most exciting artists, Yunizar creates images which are influenced by the realm of the subconscious. Yunizar's works evoke memories of dreams, myths and includes motifs from his cultural heritage. The simplicity of visual elements within his works, according to the artist, is the result of a personal aesthetic judgment. He seeks beauty in everyday life and aims to capture universal experiences through intuition. Featured in this lot is a representation of figures enhanced with text and shapes created across the canvas.

PROVENANCE

Private collection, Kuala Lumpur

RM 11,000 – 20,000



182

SUGENG RUDIANTO

b. Indonesia, 1968

Bigsu, 2015

signed and dated (lower left)

acrylic on canvas

120 x 149cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Sugeng Rudianto delves into the intricacies of modern life and self-identity. This painting presents the striking image of a boy juxtaposed against a vibrant wall filled with candy coloured circles. The wall of dots evokes a sense of rhythm and liveliness, symbolising the diversity of the world around him.



183

HADI SOESANTO

b. Indonesia, 1968

Veil, 2009

signed and dated (lower right)

acrylic on canvas

200 x 144 cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Hadi Soesanto is a Yogyakarta-based artist whose paintings reflect the rich culture of Java. Inspired by everyday lives with refined forms and colours, he seeks to express Indonesia's cultural heritage. A graduate of the Faculty of Art and Design at the Indonesian Institute of the Arts (ISI) Yogyakarta, his exhibitions include Suka Pari Suka, Bentara Budaya, Bali (2015), and the Thai & Indonesian Art Exchange Exhibition, Thailand (2014).

The details of the head scarf, in contrast with the simplicity of the polka dots dress, coupled with the facial expression painted in realism... it shows the artist's impeccable skill and brilliant composition with various distinct styles well integrated.



184

ADI GUNAWAN

b. Indonesia, 1974

The Power Of Love, 2014

inscribed with the artist's signature
and numbered, edition 1 of 5

bronze

47 x 57.8 x 32cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000



Adi Gunawan is known for his whimsical bronze figures that expand the human body into rotund, cartoon-like silhouettes, a style he frames as a joyful defiance of narrow beauty ideals. Drawing on his own self-image (“short, fat, curly” as he describes himself), he transforms such traits into emblems of humor and tenderness. The present work depicts a full-bodied parent cradling a child, both crowned with the artist’s signature rounded afros. The exaggerated curves and smooth surfaces read at first as playful caricature, yet the embrace communicates intimacy and protection.

Gunawan often returns to themes of kinship, particularly parental devotion as the foundation of security and aspiration. Here, the monumental solidity of the bronze contrasts with the vulnerability of the gesture, embodying both strength and care. In Indonesian cultural context, where familial bonds and respect for elders are deeply valued, the work resonates as an allegory of guardianship.

His idiosyncratic style is also rooted in Balinese ritual aesthetics, recalling the organic roundness of temple guardians while reimagining them as everyday people. By casting these forms in bronze, Gunawan seeks durability, aligning medium with theme: permanence of memory and the endurance of familial ties. Humorous, tender, and culturally inflected, this sculpture exemplifies Gunawan’s ability to merge personal reflection with broader social commentary. The corpulent bodies subvert conventional ideals of beauty, while the affectionate embrace affirms joy and humanity as central to his sculptural idiom.

185

JANURI

b. Indonesia, 1977

Heavier, c. 2005

fiberglass
62 x 40 x 15cm

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,800

The fiberglass sculpture is reminiscent to Januri's signature tall and slender figures, defined by its angular and minimalist form. Painted in his iconic blue tones, it exudes a sense of motion, depicting a hard worker carrying an object on his shoulder.

Born in Tuban and now based in Yogyakarta, Januri has taken part in art events in Malaysia and Indonesia. He was selected for the Project MA-GER Art Exchange first held in Kuala Lumpur in 2002 before the Indonesian component in 2002. In 2008, he was selected for the RBS-Malihom artist residency and he was given a solo exhibition, his career fourth, called *The Land Of Tragedy* at Galeri Chandan, Kuala Lumpur, after his first three were held in Indonesia, the first in 2003 at Edwin Gallery in Jakarta. He studied at the Indonesian Institute of Art (ISI) in Yogyakarta (1996). He had taken part in art workshops in Thailand and Vietnam and was a finalist in the UOB Art Awards, the Indonesian Asean Art Awards and was among the top 3 in the Nokia Award in 2000.



186

RUDY MARDIJANTO

b. Indonesia, 1967

Gossiping, 2008

signed and dated (lower right)

oil on canvas

70 x 120cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 10,000

Rudy Mardijanto creates delightful compositions that celebrate the rhythms of rural life, portraying Javanese villagers living in harmony with their surroundings. Set within a local market, the scene unfolds beneath the shade of a large tree, where a group of villagers gather for a casual chat. Through intricate arrangement of scale and distance, Rudy brilliantly captures the animated expressions and gestures of each figure, from the lively storyteller to the attentive listeners, imbuing the work with a sense of warmth. The vibrancy of village life is further accentuated through the colourful patterns and textures of the clothing. The work portrays a celebration of communal relationships, embodied through the collective's social practices and customs.

Rudy Mardijanto was born in Blora, Central Java, and graduated from the Art Academy ISI (Institut Seni Indonesia), Yogyakarta. Since 1986, Rudy has actively participated in various art exhibitions across Indonesia including 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 at 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. He has participated in group exhibitions such as Spirit of Java Ponco Warno at G Print Making Art Studio Ngampilan, Yogyakarta, in 2022.



DEDY SUFRIADI

b. Indonesia, 1976

World And Words, 2014

oil on canvas
140 x 140cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

World And Words typifies Dedy Sufriadi's *Hypertext* series, where text is less read than seen. Letters, phrases and asemic scribbles scatter across the canvas, at times surfacing as recognisable words ("world", "word") only to dissolve back into abstraction. Thick impasto, overlaid marks and graffiti-like doodles generate a restless surface, one that recalls both Basquiat's pictographic energy and Indonesian expressionist traditions. For Sufriadi, writing functions as image: language fragments become colour, gesture and texture, creating a palimpsest of meanings without resolution.

The work sits within the artist's sustained interrogation of semiotics and communication. Viewers are invited to "read" the painting but must navigate it intuitively, assembling fragments into their own narrative. That indeterminacy is deliberate: Sufriadi has described his practice as guided by "spontaneous emotional scratches", privileging immediacy over fixed message. *World And Words* exemplifies how his art turns text into material, blurring the boundary between meaning and mark.



WISNU AURI

b. Indonesia, 1981

Sorry (Dear), 2012

signed and dated (verso)
mixed media on teak wood
20 x 30 x 2cm

PROVENANCE

Private collection, Singapore

RM 2,500 – 4,500

Wisnu Auri’s artistic practice reflects his passion for antiques, as his works center upon memory, impression, and personal recollection. His body of work extends across both two and three dimensional forms, encompassing drawings, paintings, and mixed-media installations. The lines of the text is deliberately blurred in this piece.

Wisnu completed his Bachelor of Fine Arts in Printmaking at the Faculty of Visual Arts, Indonesia Institute of the Arts (ISI) Yogyakarta in 2008. His solo exhibitions include *The Broken White Project #10: Now Playing* at Ace House, Yogyakarta, Indonesia (2022), *I Am Just Doing Aesthetics*, Element Art Space, Singapore (2015), *Precious Daily*, Artotel Surabaya, Indonesia (2014), and *Suka Simpan Suka Pinjam*, Ark Galerie Jakarta, Indonesia (2013). His works were presented by Sullivan + Strumpf gallery at Art Jakarta 2025.



189

PUPUK DARU PURNOMO

b. Indonesia, 1964

Imaginasi Torso, 2005

signed and dated (lower center)

ink on paper

40 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

Pupuk Daru Purnomo is known for his dreamy expressions that combines abstraction and figuration. A graduate of the Indonesian Institute of the Arts Yogyakarta, Pupuk explores themes that reflect on the journey of life through expressive brushwork and refined imagery. Over the decades, he has exhibited widely across Indonesia and Southeast Asia, with notable solo shows including *Me, Myself and Eye* (National Gallery of Indonesia, 2014) and *Second Chance* (Mizuma Gallery, Singapore, 2018). He was selected as a finalist for the Philip Morris Art Award in 1997.



190

DANNI FEBRIANA

b. Indonesia, 1993

Merapi, 2019

signed and dated (lower right)

mixed media on canvas

150 x 150cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

This work, *Merapi*, is part of Danni's series of contemplative monochrome paintings that draw from his research and personal reflections on the renowned Mount Merapi. The series examines not only the narratives of the volcano but also the profound emotional and social impact of its 2010 eruption on surrounding communities. The artist skilfully combines elements reminiscent of Old Master paintings such as intricately rendered flowers, graceful birds, butterflies, and various animals, which are embedded into the composition to adorn the figure's face and body.

A graduate of Universitas Negeri Semarang, his practice explores themes of memory, resilience, and the dialogue between old masters and modern culture. His recent solo exhibition *The Unblink Icons* (2025) was held at Jakarta Art Hub Ranuza. He has participated in Art Fair Philippines 2025 with Artemis Art. Danni has twice received the Gold Award at the UOB Indonesia Painting of the Year — first in 2018 in the Emerging Artist category, and again in 2020 in the Established Artist category.





LOT 120 CHONG SIEW YING *Untitled*, 2007

Chong Siew Ying

BUYING AT HBAA & CONDITIONS OF BUSINESS

These conditions set out below and all other terms, conditions and notices set out in the catalogue of Henry Butcher Art Auctioneers Sdn Bhd (hereafter referred to as "HBAA"), or announced by the auctioneer or posted in the sale room by way of notice (hereinafter referred to as the 'Conditions of Business') form the terms on which HBAA contracts, as auctioneers, with actual and prospective sellers and buyers. They may be amended or supplemented by posted notices in the sale room or oral announcements made during the sale. The Conditions of Business apply to all aspects of business regarding the sale, purchase or holding of property provided by HBAA. The Conditions of Business would also apply to any sellers or buyers who require inspection, appraisal or valuation of property. Any future dealings with HBAA shall be governed by the Conditions of Business current at that particular time. By bidding at the auction, you agree to be bound by these terms.

HBAA generally acts as agent for the seller. Any concluded contract of sale is made directly between the seller and the buyer. All relevant factual material pertaining to items offered for sale is derived from the seller. HBAA cannot and does not undertake full due diligence on every item sold. Buyers are responsible to carry out their own inspection and investigations on the items offered for sale which they are interested in buying.

It is the general policy of HBAA to act as an agent only for the seller. However on occasions, HBAA may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol * next to its lot number.

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.

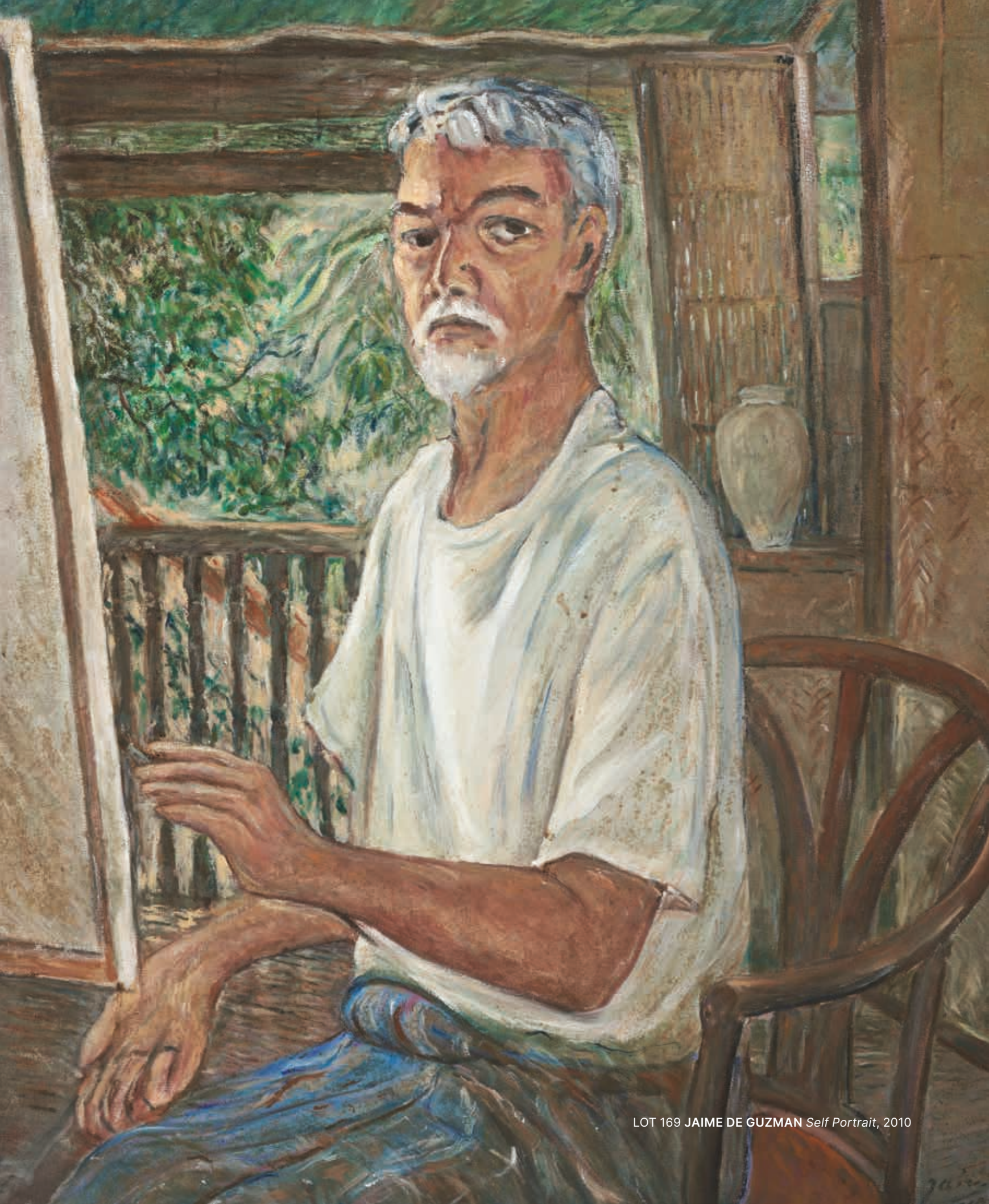
4.10. Introductory fees

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.



LOT 169 JAIME DE GUZMAN Self Portrait, 2010

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

9 NOVEMBER 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

9 NOVEMBER 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)

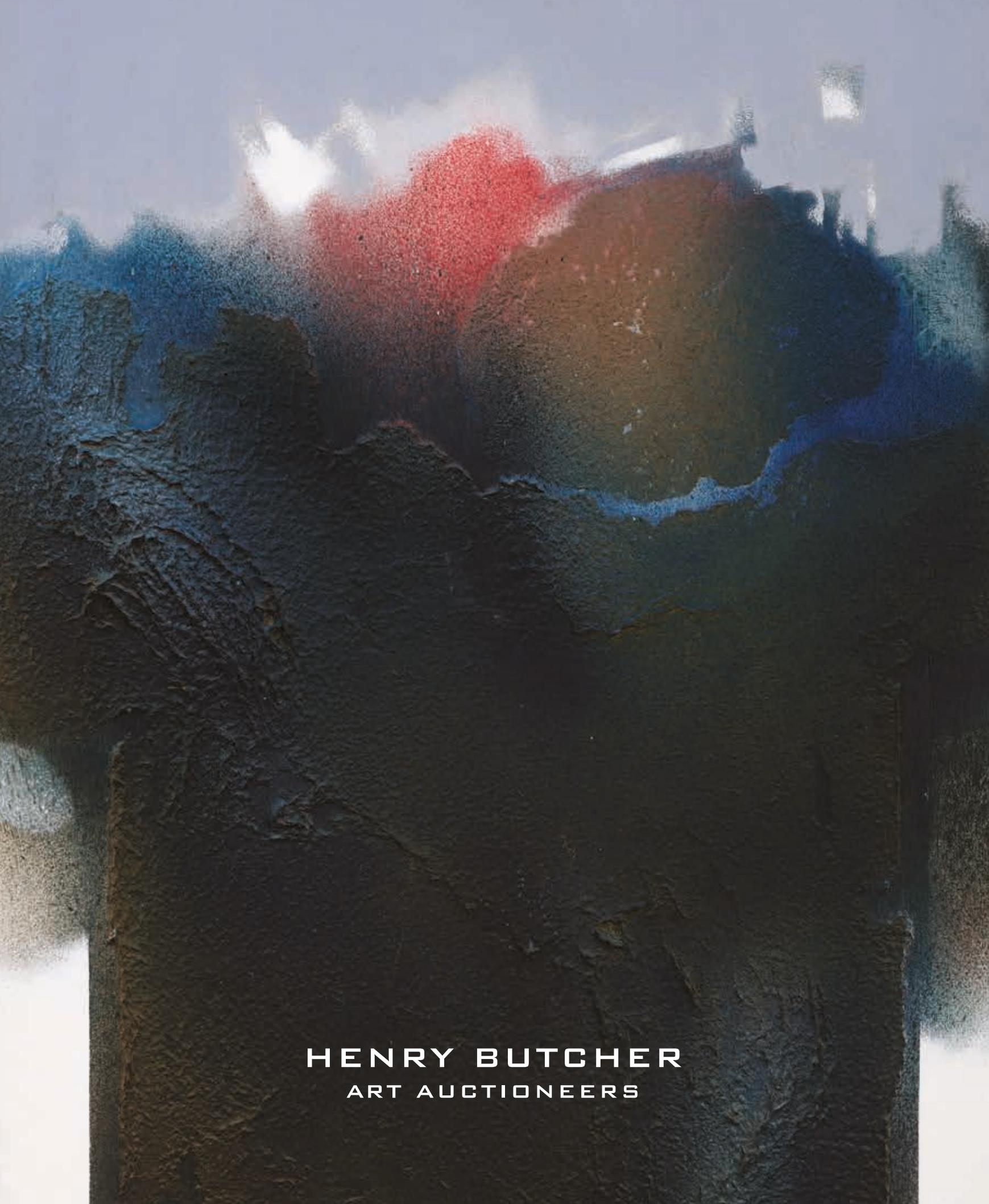
To allow time for processing, bids must be received at least one (1) day before the sale. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s). In compliance with IRBM e-Invoicing regulations, kindly submit the required information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

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