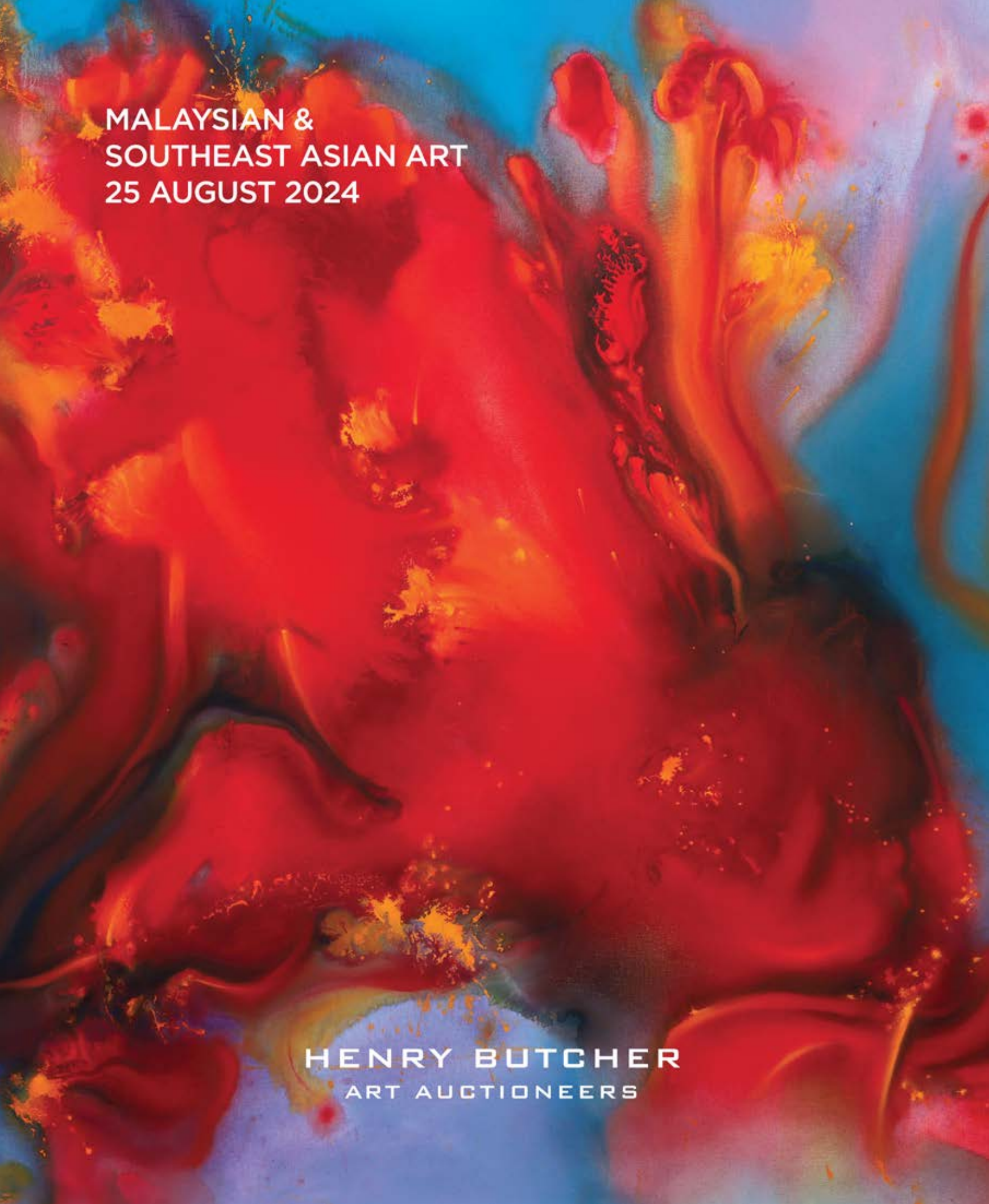




MALAYSIAN &
SOUTHEAST ASIAN ART
25 AUGUST 2024

HENRY BUTCHER
ART AUCTIONEERS



LOT 108 AWANG DAMIT AHMAD, *Essence Of Culture (E.O.C.) Series*, 1988

LOT 131 YUSOF GHANI *Biring Series*, 2006



IMPORTANT NOTICE

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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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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 25 August 2024, 1pm

VIEWING

16 – 24 August, 2024

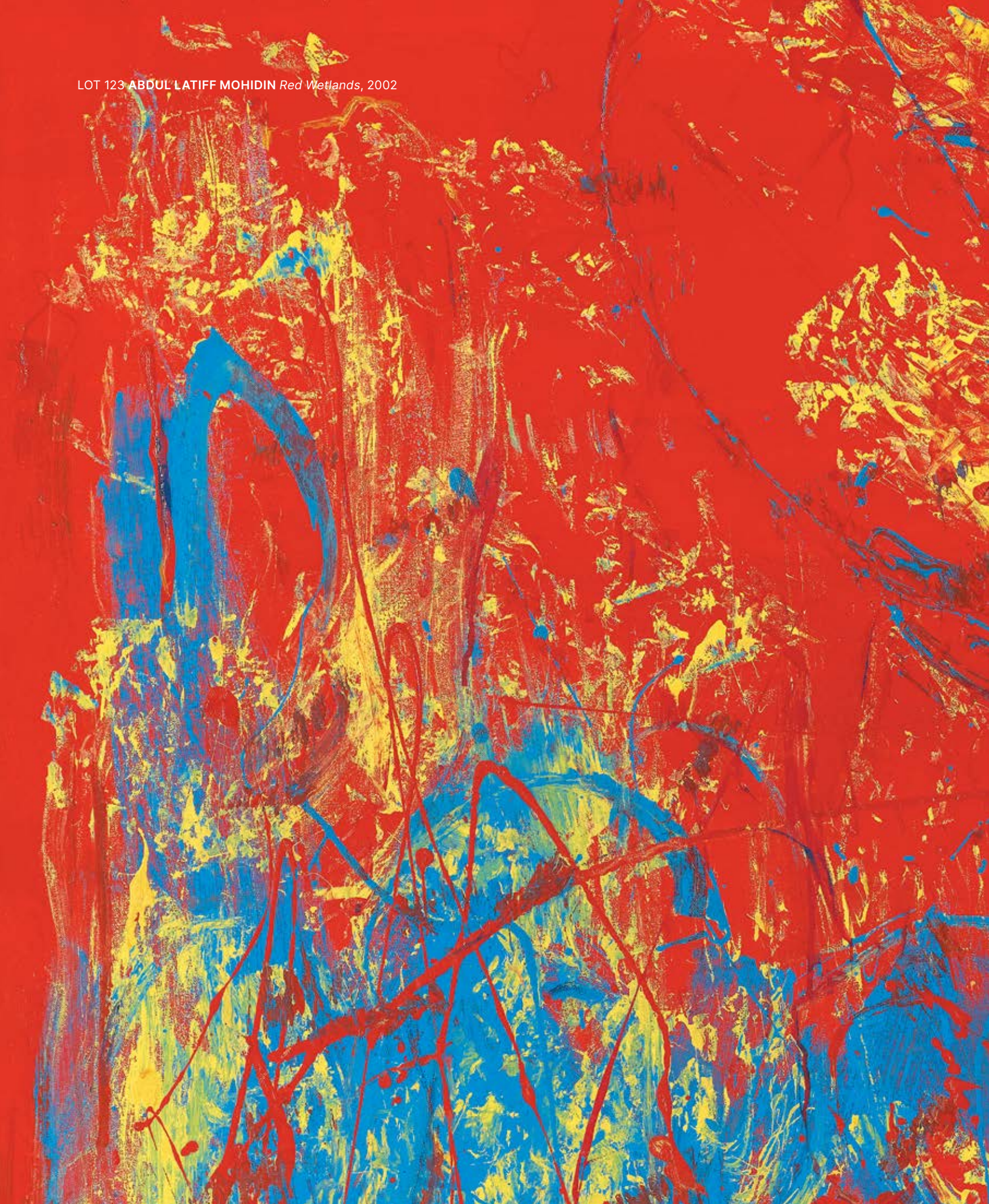
10am – 6pm daily

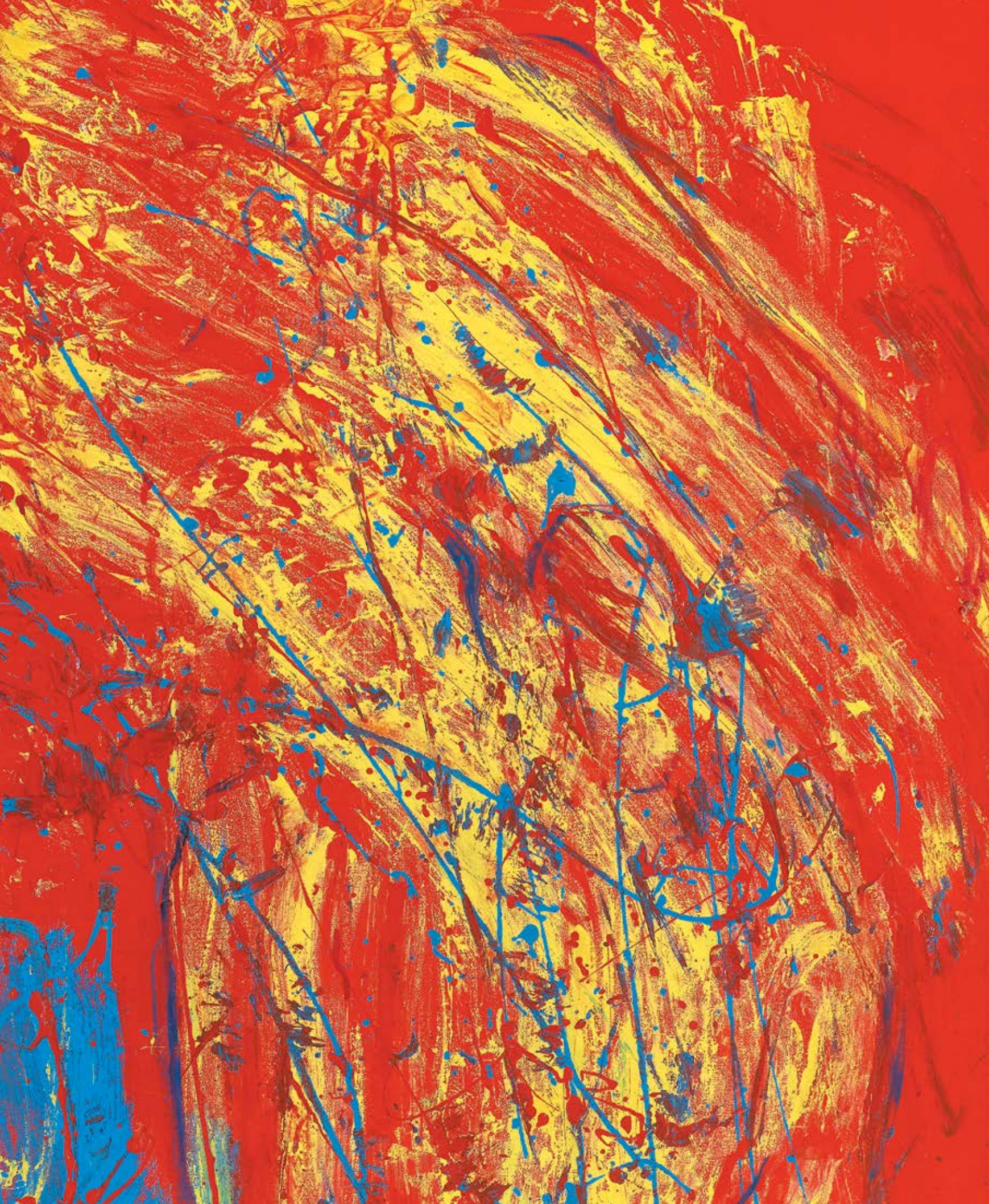
Hall 1-3, Level M, Menara KEN TTDI

37, Jalan Burhanuddin Helmi, Taman Tun Dr Ismail,

60000 Kuala Lumpur, Malaysia

LOT 123 ABDUL LATIFF MOHIDIN *Red Wetlands*, 2002







LOT 48 KHALIL IBRAHIM *East Coast Series*, 1998



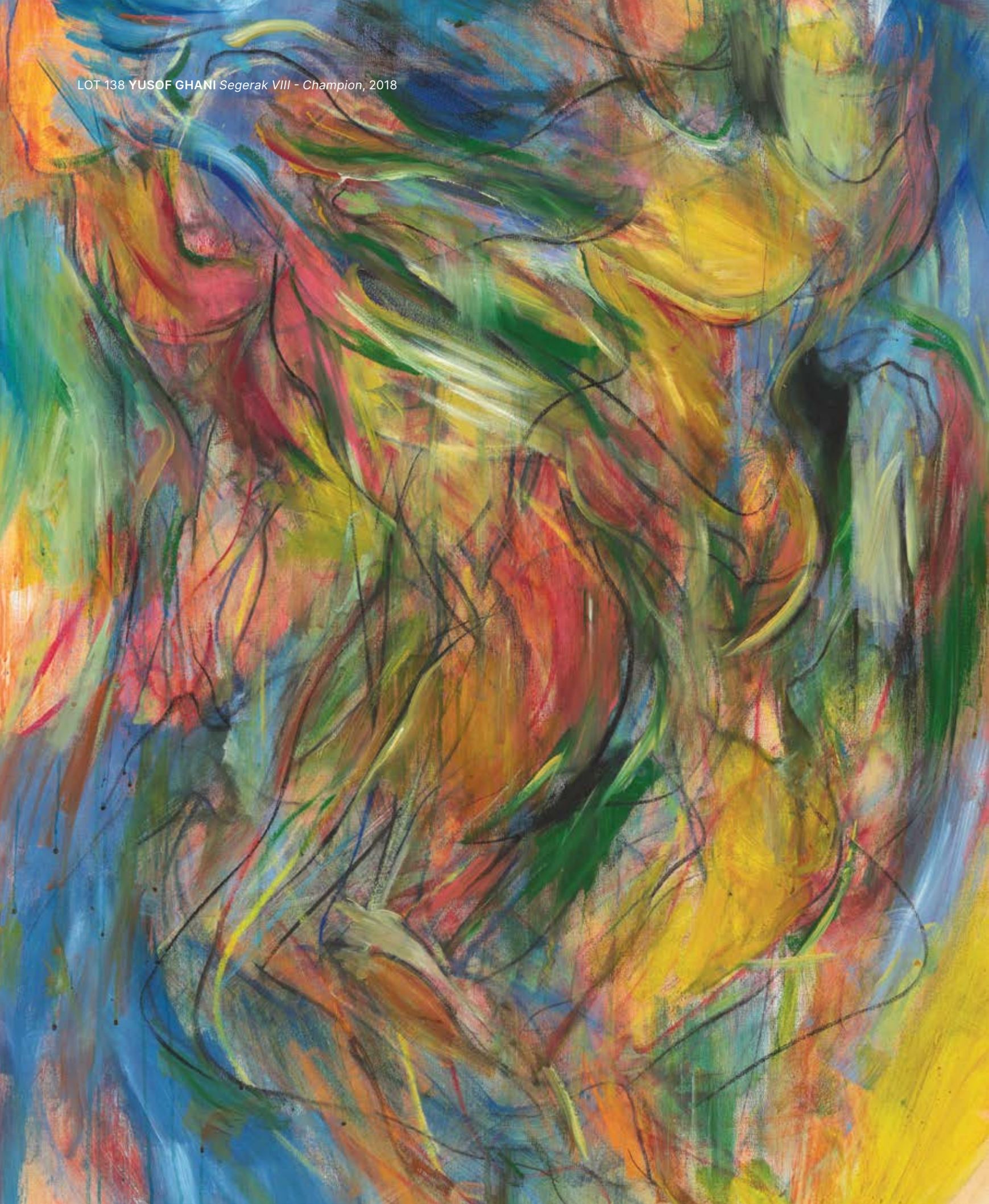
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LOT 138 YUSOF GHANI *Segerak VIII - Champion*, 2018





LOT 142 YUSOF GHANI *Ombak Series - Delitua, 2014*

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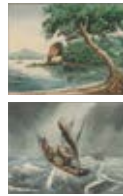
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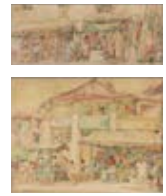
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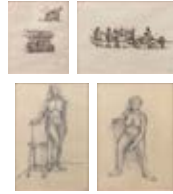
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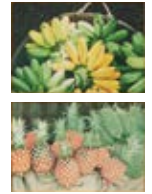
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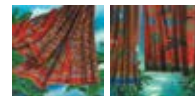
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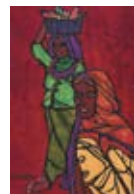
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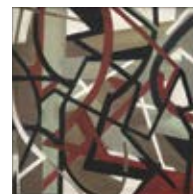
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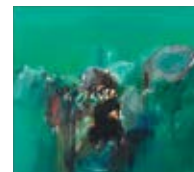
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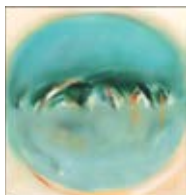
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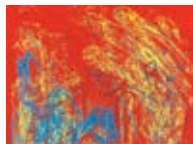
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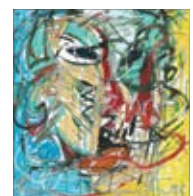
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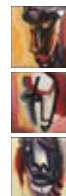
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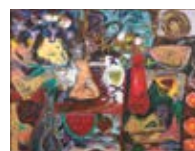
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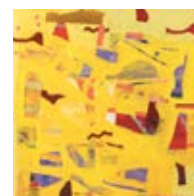
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"You Have Power Over Your Mind — Not Outside Events. Realize This, And You Will Find Strength." — Marcus Aurelius;
"What Lies Behind Us And What Lies Ahead Of Us Are Tiny Matters Compared To What Lies Within Us." — Ralph Waldo Emerson;
"The Ultimate Measure Of A Man Is Not Where He Stands In Moments Of Comfort And Convenience But Where He Stands In Times Of Challenge And Controversy." — Martin Luther King Jr, 2016



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ONG KIM SENG

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KOEH SIA YONG

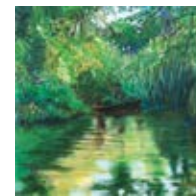
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1994



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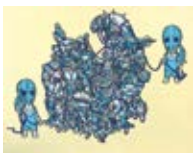
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YOGA MAHENDRA

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2011



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2007



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BOB YUDHITA AGUNG

Sahabat Abu
2016



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BOB YUDHITA AGUNG

Dancer
2015



220

NYOMAN GUNARSA

Dancer
2013



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S.P. Hidayat

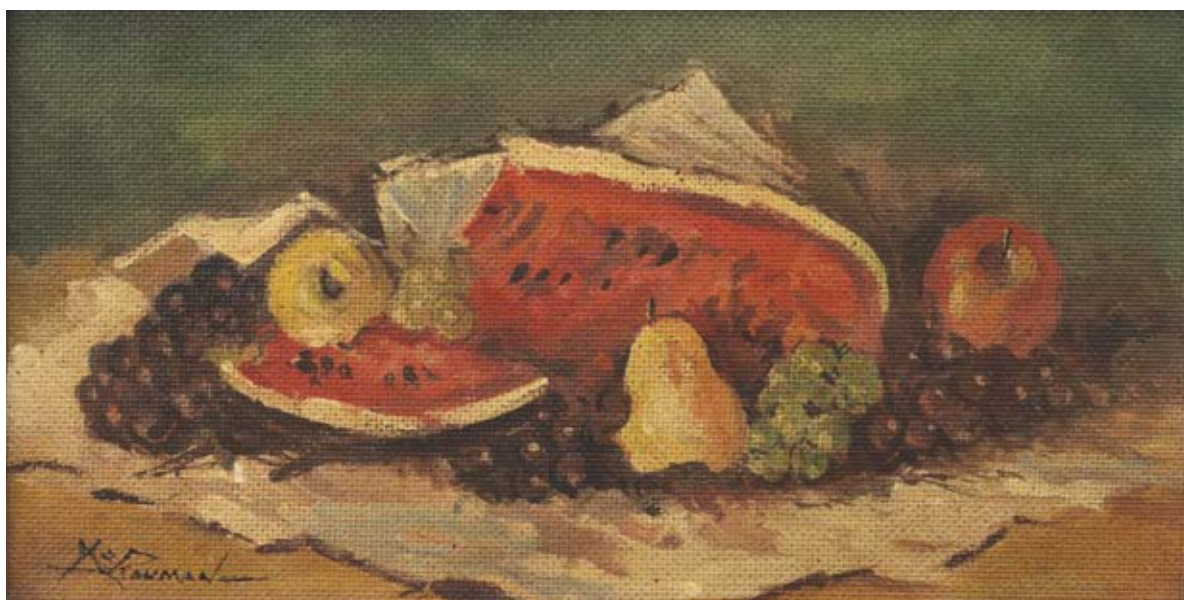
Dancer
2001



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Rudy Mardijanto

Making Pottery Figures
2009



1

A.J. RAHMAN

b. 1922 - 1995

Kampung; Still Life

signed (lower left)
oil on canvas; oil on board
19 x 24cm; 20 x 38cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 3,000

This set of 2 paintings by A.J. Rahman contains a scene derived from village life and the other, a still life composition. The artist paints the rich and luxuriant forest interior with towering palms surrounding a wooden house. Depicted with sensitive brushwork, the other painting consists of a brilliant still life in rich colours showing a display of watermelon, pear, apples and grapes.

A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, form a group named Tiga Serangkai which was a start of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman was also a school teacher.



2

A.J. RAHMAN

b. 1922 - 1995

Kampung, 1970s

signed (lower right)
watercolour on paper
27 x 37cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 2,000

A peaceful scene is portrayed here within the countryside surrounded by the beauty of nature. The scene is enlivened with a pair of figures walking towards the kampung house.

A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, form a group named Tiga Serangkai which was a start of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman was also a school teacher.



3

A.J. RAHMAN

b. 1922 - 1995

Kampung, 1980s

signed (lower right)
watercolour on paper
27 x 37cm

PROVENANCE

Private collection, Selangor

RM 800 – 1,500

A.J. Rahman recorded picturesque scenes from the local landscape surrounded with mountains, coconut trees and fertile paddy fields. White billowing clouds in the skies enlivens the composition.

A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, form a group named Tiga Serangkai which was a start of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman was also a school teacher.

4

A.B. IBRAHIM

b. 1925 - 1977

Fishing Village

signed (lower left)
watercolour on paper
27 x 37cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500



A sense of airiness and light pervades the rural landscapes of A.B. Ibrahim. These observations of the countryside (fishing village) often depict wooden houses by the beach, surrounded by traditional boats, trees and foliage. A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



5

A.B. IBRAHIM

b. 1925 - 1977

Fishing Village

signed (lower left)
watercolour on paper
27 x 37cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500



Executed in watercolours, A.B. Ibrahim's intricate paintings record the fishing village, vast natural landscape and the sea, with a profound sense of balance. The soft breeze is portrayed through the movement of palm trees. A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



6

A.B. BAKAR

Fishing Village

signed (lower right)
oil on canvas
43 x 58cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

In this picturesque scene, the calm of the ocean waters is accented with rows of boats tied up to the dock. The observations of the weather and light of the skies are carefully modelled with deft brushstrokes, resulting in a captivating piece depicting the fishing village.



7

A.B. BAKAR

Untitled

signed (lower left)
watercolour on paper
25 x 33cm; 26 x 33cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,200 – 2,200



On offer are scenes of the outdoors based on the artist's observation of the natural environment. The artist was drawn to the beach, as he replicated the calming hues of the ocean water, beautiful rock formations and greenery. The other painting captures the motion of cascading waves and ships during a turbulent storm.



8

MAAMOR JANTAN

b. 1961

Bali: Among The Offerings, 2007

signed and dated (lower right)
watercolour on paper
50 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,200 – 6,000

Maamor Jantan paints the traditional activities in a village, surrounded by impressive architecture. 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.



9

KHAW SIA

b. 1913 - 1984

Fishing Village, 1960

signed and dated (lower left)
watercolour on paper
45 x 55cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 3,000

In this composition, two figures are fishing by the riverbank in a village settlement. The gentle, translucent reflections of the boat are seen in the water, with the use of soft blue washes to evoke the water's movement. Towering branches and green foliage masses add visual interest and provide a partial frame for the scene.

Trained at the Sin Hwa Art Academy in Shanghai in 1925-1932, Khaw Sia came under the informal coaching of Sir Russel Flint in London in 1933. He was given a posthumous retrospective by the Penang State Art Gallery in 1998. As indication of his expertise and stature, his works were accepted by the Le Salon Paris in 1956, Summer Salon at the Royal Institute Galleries in London in 1957, and National Society Exhibition in London in 1958.

10

TAN CHOON GHEE

b. 1930 - 2010

Street Scene, 1982

signed and dated (lower right);
signed and dated (lower left)
watercolour on cardboard
23 x 56cm; 41 x 55cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



Tan Choon Ghee is known for delightful scenes that depict the architecture and street life in Penang. Using delicate brushstrokes in the medium of watercolour, the artist shows his appreciation of the local town with direct observations from everyday life. Various stalls and small businesses are lined across the street, depicted with nuanced contrasts of light and shadow.

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.



11

TAN CHOON GHEE

b. 1930 - 2010

Street Scene, 1981; 1984

signed and dated (lower left);
signed and dated (lower right)
watercolour on paper
25 x 52cm; 38 x 45cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000



Captivated by the daily life experiences in Penang, Tan Choon Ghee captures the relaxed and peaceful atmosphere of his surroundings. This mesmerizing set of 2 works on paper depicts traditional trishaws and scenes of hawker stalls amidst exquisite rows of colonial shophouses, packed with intricate details.

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.



12

TAN CHOON GHEE

b. 1930 - 2010

Hawker Stall, 1984

signed and dated (lower right)
watercolour on paper
12 x 56cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Tan Choon Ghee had developed his art practice since the 1950s, specialising in watercolour paintings depicting local street scene in Penang. The artist has executed this scene in a landscape format, which allows the viewer to experience the intimate setting in a hawker stall. Delicately painted in watercolours, the work delves into the lifestyle of the local people.

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.



13

TAN CHOON GHEE

b. 1930 - 2010

Outside The Kapitan Keling Mosque,
1993

signed and dated (lower left)
watercolour on paper
21 x 45cm

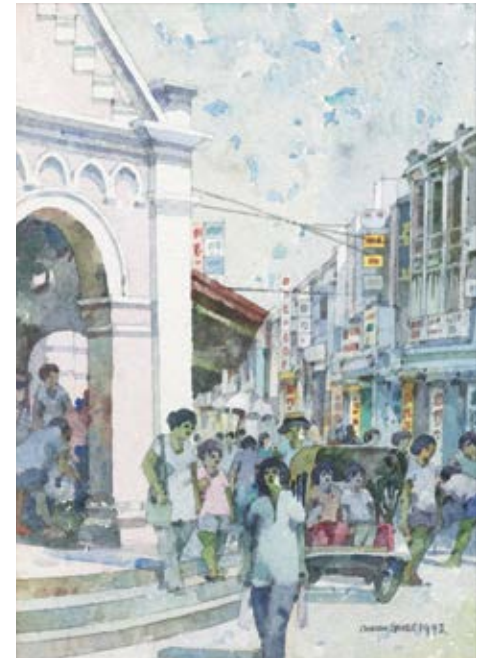
PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

A quiet time for reflection is depicted by Penang artist Tan Choon Ghee. Partial glimpses of the view of a local mosque are seen through the foliage of green trees. Street vendors at the entrance work beneath the cool of the trees, along with trishaw drivers providing transport service. The artist captures the picturesque scene of the gateway into the mosque on a sunlit day.

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.



14

TAN CHOON GHEE

b. 1930 - 2010

Street Scene, 1993

signed and dated (lower right)
watercolour on paper
52 x 61cm; 33 x 24cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Fusing traditional Chinese ink painting techniques with western perspective, the artist captures the picturesque streetscapes of Penang, a well-known melting pot of different cultures, languages, and local heritage. Here, the artist depicts the elegant colonial shop lots where decades old businesses are still intact. He also depicts the local food vendors that are providing delicious meals to the masses.

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.



15

ALEX LEONG

b. 1969

New Wembley Park I, Penang, 2008

signed and dated (lower right)

watercolour on paper

25 x 74cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000

Memories of neighbourhood shops offering a range of essentials featuring shoes, magazines, and bread etc are deftly illustrated here. The work is painted in soft colours, evoking a relaxed atmosphere of an old street, filled with a community of people who appreciate the little things in life. It was a time where people used to travel by bicycles, before George Town became a major tourist destination, its streets later became filled with crowds on weekends.

With many solo exhibitions along his journey as an artist, Alex Leong has been actively participating in group exhibitions locally and abroad, e.g. Singapore, China, Indonesia, and Korea. His solo exhibitions include *Watercolour On Canvas* (2022), *Celebrations & Nostalgic Moments*, The Art Gallery Penang (2020), *Magic Moments*, Jada Art Gallery, Ion Art Gallery, Singapore (2018). His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



16

ALEX LEONG

b. 1969

Bicycle Repairer;
Traditional Puppet Maker;
Fortune Teller, 2007-2008

signed and dated (lower right)
watercolour on paper
24 x 24cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

Renowned for his mastery of watercolour effects, Alex Leong captures the traditional trades of Penang reminiscent of childhood. Several traditional businesses in the community such as bicycle repairing, puppet performance, and fortune telling are depicted from the artist's observation.

With many solo exhibitions along his journey as an artist, Alex Leong has been actively participating in group exhibitions locally and abroad, e.g. Singapore, China, Indonesia, and Korea. His solo exhibitions include Watercolour On Canvas (2022), Celebrations & Nostalgic Moments, The Art Gallery Penang (2020), Magic Moments, Jada Art Gallery, Ion Art Gallery, Singapore (2018). His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



17

YONG HUI LIN

b. 1989

*Heritage Series: Red House,
Johor Bahru, 2022*

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 4,000

Yong Hui Lin's paintings of heritage buildings and traditional crafts such as lanterns are carefully reconstructed on canvas. Her works reveal her deep interest in heritage buildings, translating her impressions with precision and skill. The Red House, with its distinct color and ornate exterior, is a 19th century colonial shophouse located in Johor Bahru. She garners inspiration from traditional culture and brings out the details of heritage buildings and their memories using contemporary techniques.

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



18

LUI CHENG THAK

b. 1967

K.L. Chinatown - Jln Petaling, 1998

signed and dated (lower right)
oil on canvas
90 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

A bustling market scene located in the heart of Petaling Street is depicted, suffused with radiating light across the buildings. The market is significant as it holds a treasure of memories for those who have visited its streets in search of food products, imported herbs, and a range of other goods. Although some of the traditional businesses have ended, the impressions of the shops still live on in the hearts of the people.

Cheng Thak has been a full time 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.



19

LUI CHENG THAK

b. 1967

K.L. Chinatown - Jln Petaling, 1997

signed and dated (verso)
oil on canvas
90 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

A bustling market scene located in the heart of Petaling Street is depicted, suffused with radiating light across the buildings. The market is significant as it holds a treasure of memories for those who have visited its streets in search of food products, imported herbs, and a range of other goods. Although some of the traditional businesses have ended, the impressions of the shops still live on in the hearts of the people.

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20

LUI CHENG THAK

b. 1967

Jalan Balai Polis Kuala Lumpur,
1997-1998

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Lui Cheng Thak records a magnificent view of Jalan Balai Polis, one of the oldest streets built in Kuala Lumpur. He draws attention to the interplay of light and shadow on the architecture of the buildings. This scene features the daily activities of the locals and a row of colonial shop lots engaging in retail trade.

Cheng Thak has been a full time 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.



21

LUI CHENG THAK

b. 1967

Stadthuys & Clock Tower, Melaka,
2000

signed and dated (lower right)
oil on canvas
90 x 121cm

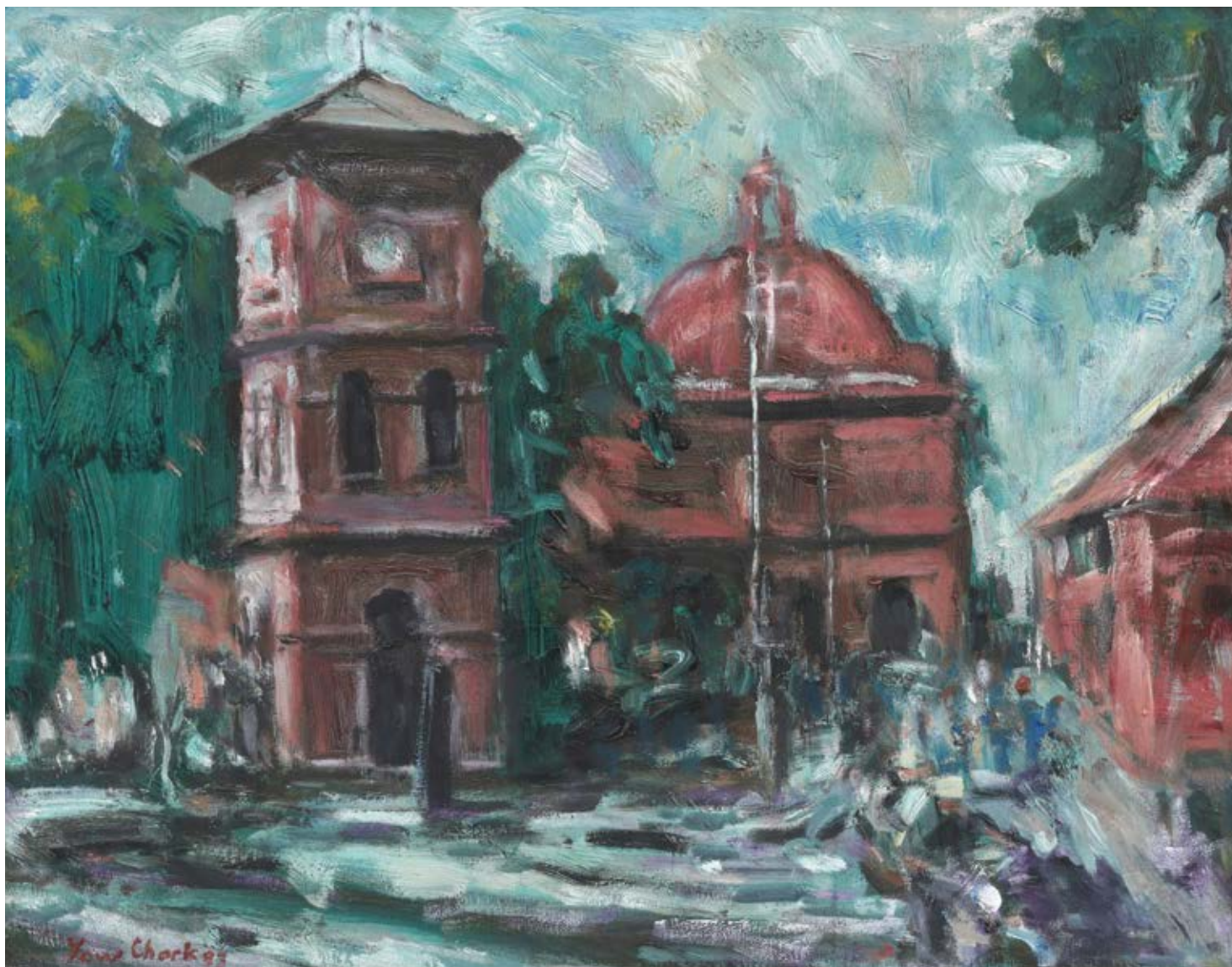
PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Located in the state of Malacca, the Stadthuys was built in 1650 as an office for the Dutch governor. One of Malacca's historical sites, the building is renowned for its distinctive red exterior and clock tower in the style of Dutch colonial architecture, featuring louvred windows. The carefully balanced play of shadows and light of the trees tinged in warm hues give this work a relaxed atmosphere.

Cheng Thak has been a full time 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.



22

FUNG YOW CHORK

b. 1918 - 2013

古城红屋, 1993

signed and dated (lower left)

oil on canvas

41 x 51cm

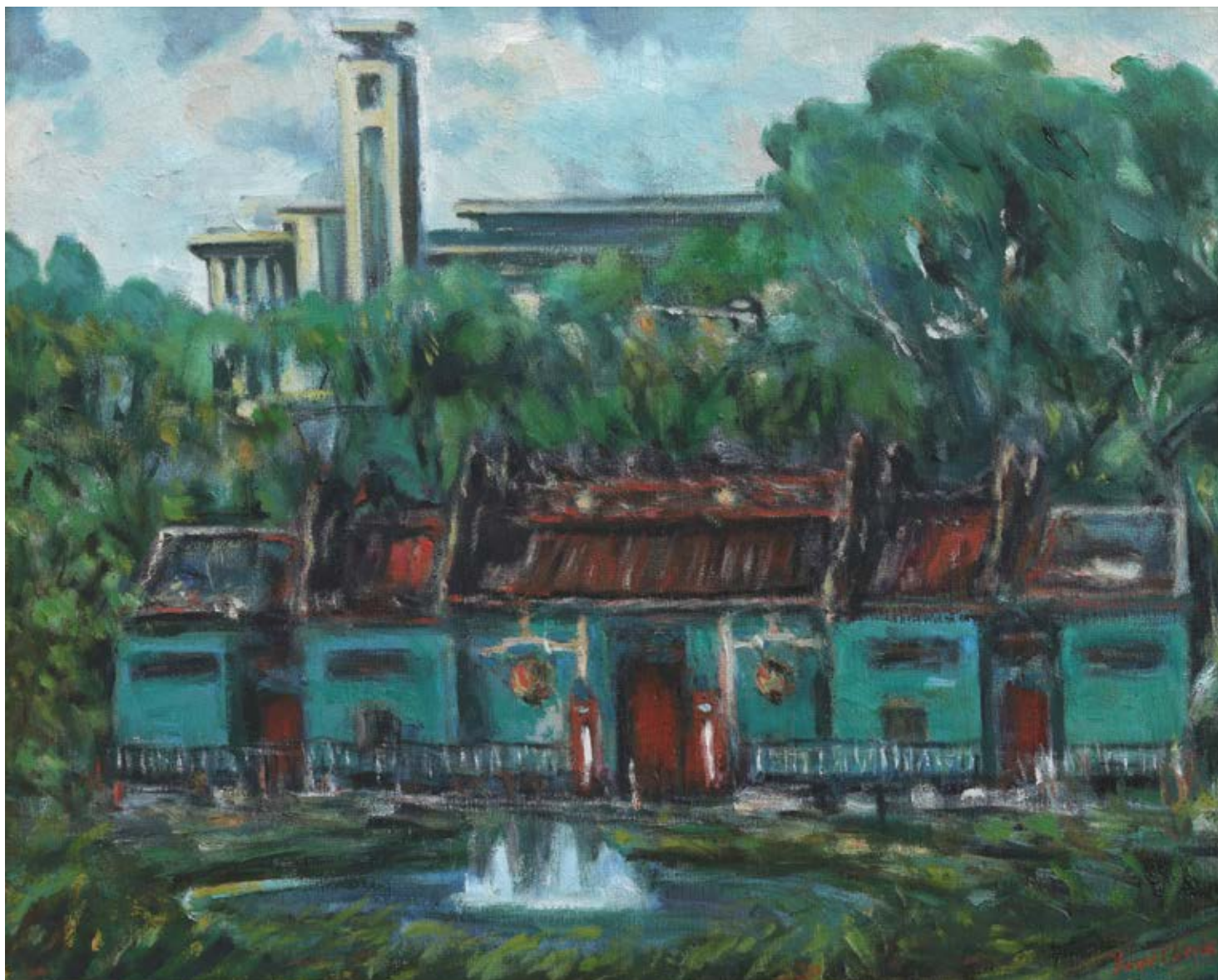
PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

In the painting of the Red House, a historical structure and landmark built in 1650s by the Dutch, one notices the passage of time and a moment of solace and introspection in the atmosphere. The dense texture of paint is expressively applied by Yow Chork with the use of varying brushstrokes in the impressionist style. He employed the use of lush red and green colours to depict the buildings and trees.

Fung Yow Chork is considered one of the finest impressionists in the country. At the age of 13, he was taught by a teacher who had studied Impressionism in Japan. He befriended Professor Chung Pak Mook of the Nanyang Academy of Fine Arts, Singapore. Some of his solo exhibitions were held at The Art Gallery, Penang (1998), Rupa Gallery, Kuala Lumpur (1983), Australian High Commission, Kuala Lumpur (1982), Chin Woo Gallery, Kuala Lumpur (1981). He was awarded Second Prize, Merdeka Independence Trade Fair's Art and Photographic Exhibition (1957).



23

FUNG YOW CHORK

b. 1918 - 2013

陈氏书院, 2004

signed (lower right)
oil on canvas
40 x 50cm

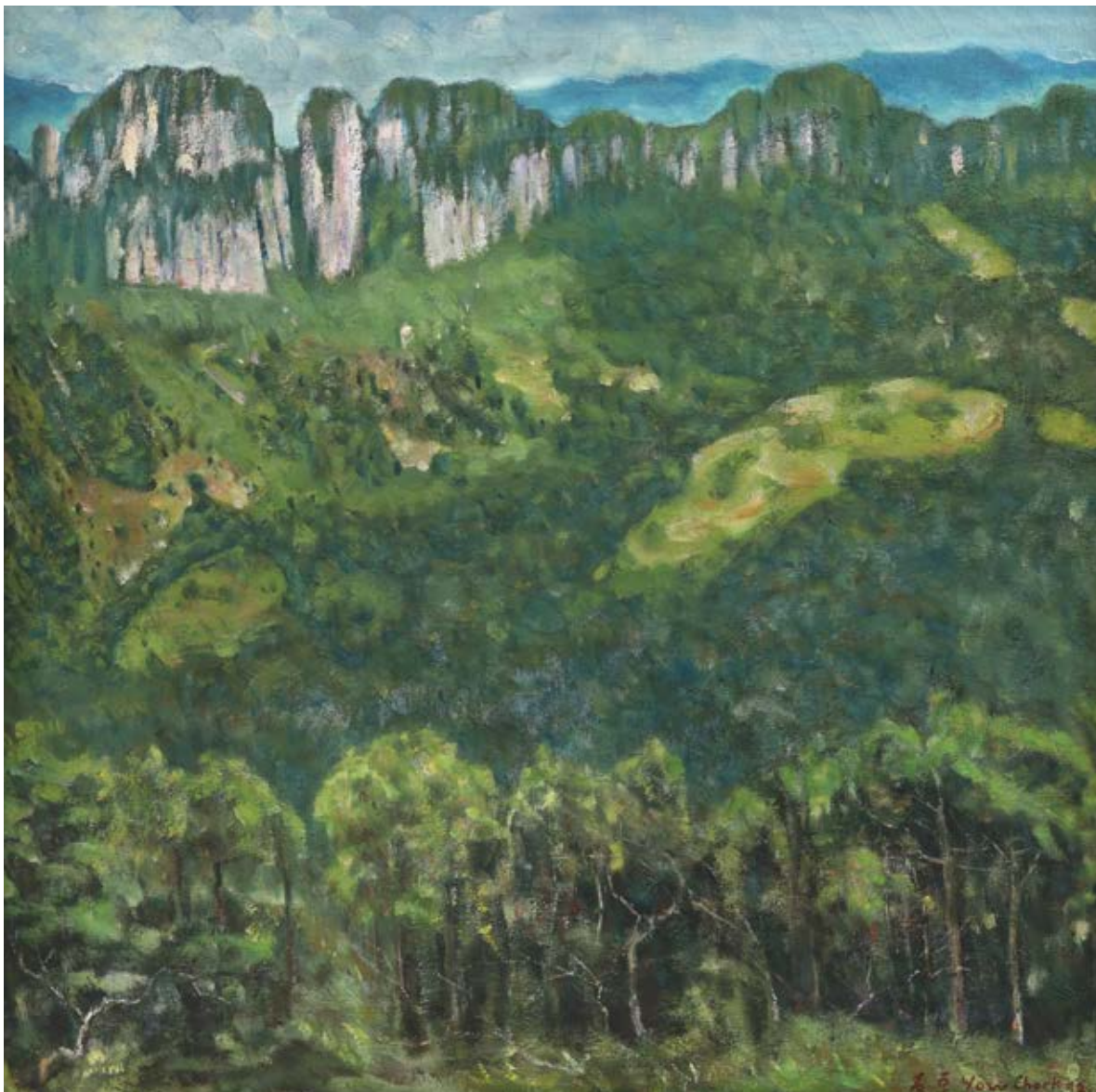
PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Fung Yow Chork is known as one of the nation's pioneer landscape painters. In this work, he captures the impression of the Chen Shi Shu Yuan Clan Ancestral Hall located in Petaling Street, Chinatown, Kuala Lumpur. It is a historical gem renowned for its architecture, with its distinctive jade green walls, intricate rooftop figurines and ornaments.

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24

FUNG YOW CHORK

b. 1918 - 2013

水塘远望, 1992

signed and dated (lower right)
oil on canvas
72 x 72cm

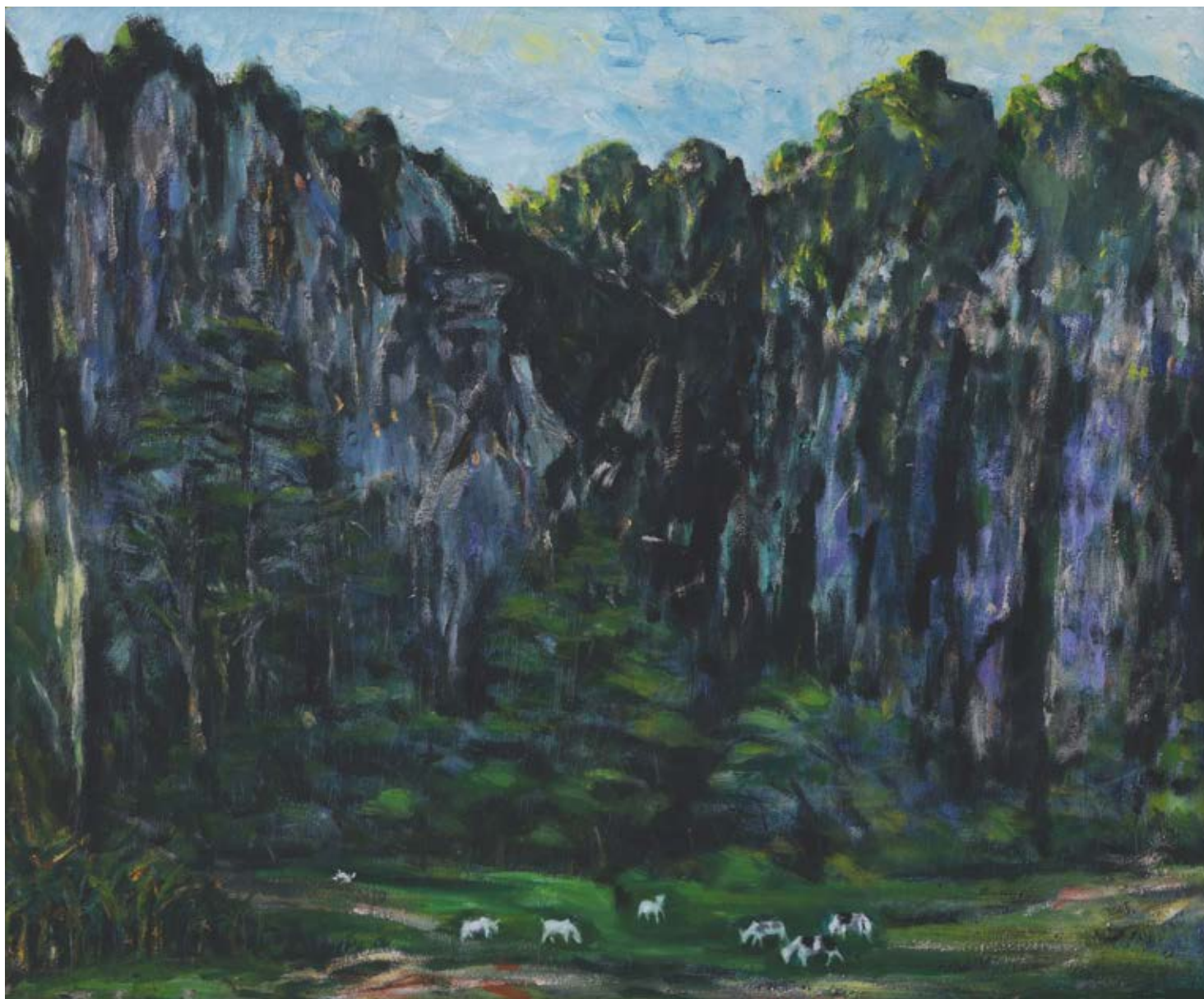
PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

A significant pioneer landscape artist, Fung Yow Chork presents an immersive view of mountains in the impressionist style. The artist creates a harmonious balance of green shades, highlighting the soft contours of the trees and terrain. Yow Chork conveys the atmosphere of the landscape and skyline viewed from a distance.

Fung Yow Chork is considered one of the finest impressionists in the country. At the age of 13, he was taught by a teacher who had studied Impressionism in Japan. He befriended Professor Chung Pak Mook of the Nanyang Academy of Fine Arts, Singapore. Some of his solo exhibitions were held at The Art Gallery, Penang (1998), Rupa Gallery, Kuala Lumpur (1983), Australian High Commission, Kuala Lumpur (1982), Chin Woo Gallery, Kuala Lumpur (1981). He was awarded Second Prize, Merdeka Independence Trade Fair's Art and Photographic Exhibition (1957).



25

FUNG YOW CHORK

b. 1918 - 2013

石山下放牧, 2004

signed and dated (verso)

oil on canvas

51 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

A significant pioneer landscape artist, Fung Yow Chork depicts a harmonious and poetic impression of distant mountains and its magnificent peaks. The rocky surface of the mountain is complemented with tall vertical trees. In the distance, a herd of cattle could be seen beneath the mountains freely roaming. Yow Chork conveys the effects of warm light radiating over the terrain and cloud filled skies.

Fung Yow Chork is considered one of the finest impressionists in the country. At the age of 13, he was taught by a teacher who had studied Impressionism in Japan. He befriended Professor Chung Pak Mook of the Nanyang Academy of Fine Arts, Singapore. Some of his solo exhibitions were held at The Art Gallery, Penang (1998), Rupa Gallery, Kuala Lumpur (1983), Australian High Commission, Kuala Lumpur (1982), Chin Woo Gallery, Kuala Lumpur (1981). He was awarded Second Prize, Merdeka Independence Trade Fair's Art and Photographic Exhibition (1957).



26

FUNG YOW CHORK

b. 1918 - 2013

湖滨公园写生, 1997

signed and dated (lower right)
oil on canvas
41 x 51cm

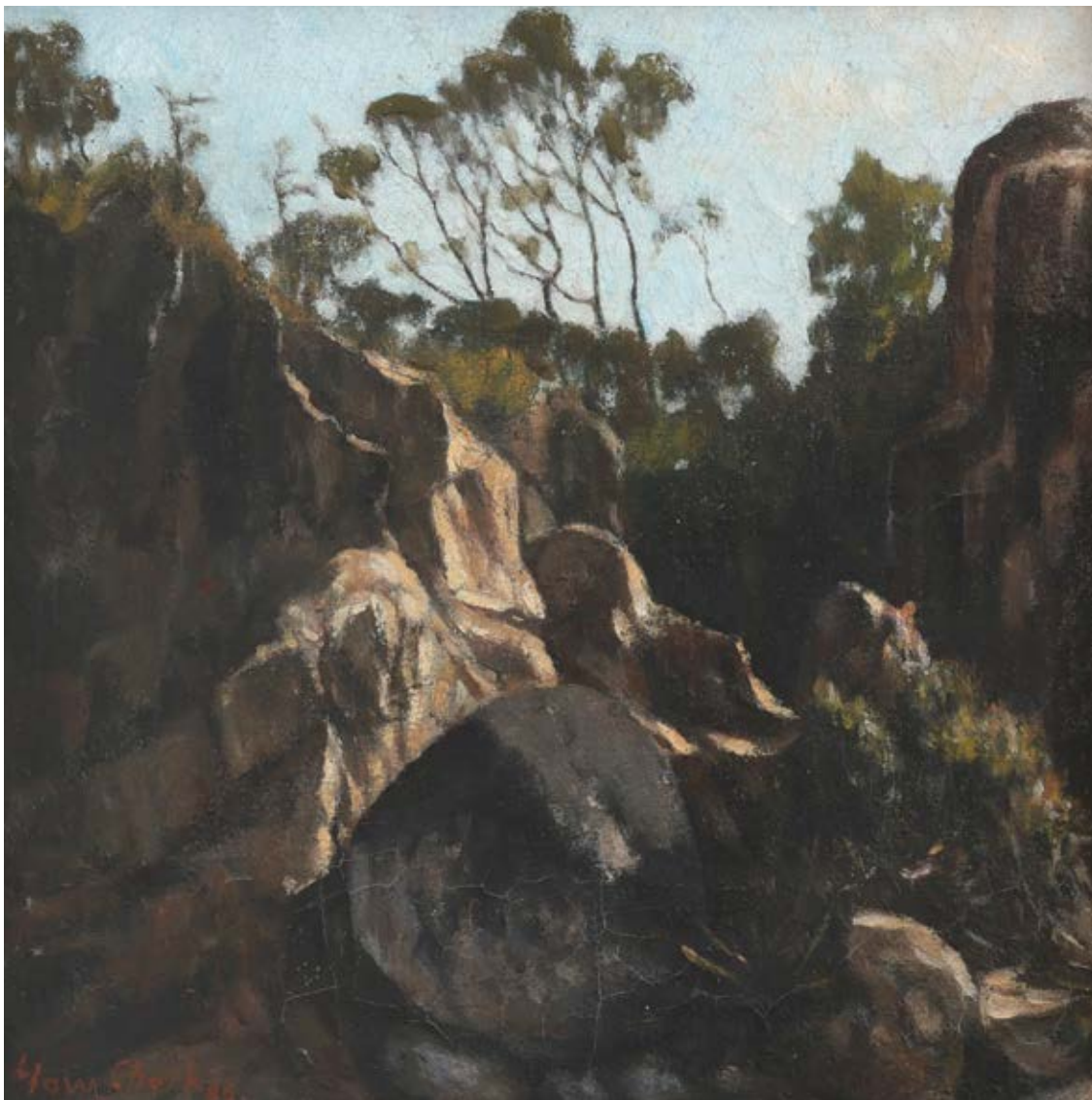
PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Devoted to the theme of landscape and nature, Yow Chork presents his observations of the Perdana Botanical Lake Garden in KL captured with a sense of immediacy. Painted in the impressionist style, the scene is created with an earthy rustic palette and delicate brushwork reminiscent of a daydream. Glimmers of light is seen through the trees, while the overlapping shadows on the ground are modelled with loose strokes.

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27

FUNG YOW CHORK

b. 1918 - 2013

Untitled, 1986

signed and dated (lower left)
oil on board
24 x 24cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

Yow Chork presents a remarkable rendition of the local landscape, enhanced with the treatment of light. His skill for creating poetic landscape compositions is evident here with the rustic faceted textures of the hillside portrayed with warmth and refinement. A gorgeous balance between the trees and rocky terrain on a beautiful sunlit day is recorded, filled with a sense of peace and comfort.

Fung Yow Chork is considered one of the finest impressionists in the country. At the age of 13, he was taught by a teacher who had studied Impressionism in Japan. He befriended Professor Chung Pak Mook of the Nanyang Academy of Fine Arts, Singapore. Some of his solo exhibitions were held at The Art Gallery, Penang (1998), Rupa Gallery, Kuala Lumpur (1983), Australian High Commission, Kuala Lumpur (1982), Chin Woo Gallery, Kuala Lumpur (1981). He was awarded Second Prize, Merdeka Independence Trade Fair's Art and Photographic Exhibition (1957).



28

YIP SEK QUAI

b. 1949

Landscape, 1990

signed and dated (lower right)

oil on canvas

31 x 42cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

Inspired by the natural scenery in the rural village, the paintings of Yip Sek Quai reveal his affinity for the local landscape. The immersive views of the countryside are direct observations, finely modelled with robust brushstrokes. He carved his own identity in the landscape genre, combining several pictorial elements such as the warmth of the tropical sunshine, traditional abodes enveloped by trees, mountains, and fishing villages to evoke the concept of homeland, and poetic atmosphere of the past. Finding inspiration in nature, he captured the village surroundings and people with intricate renderings of vegetation. Yip Sek Quai completed his education at the Kuala Lumpur College of Art in 1970. His solo exhibition was held at Xin Art Space in 2019.



29

YIP SEK QUAI

b. 1949

Fishing Village, 2001

signed and dated (lower right)

oil on jute

51 x 66cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 6,000

Inspired by the natural scenery in the rural village, the paintings of Yip Sek Quai reveal his affinity for the local landscape. A serene fishing village is depicted to evoke the concept of homeland, and poetic atmosphere of the past. Finding inspiration in nature, he captured the village surroundings and people with intricate renderings of vegetation. Yip Sek Quai completed his education at the Kuala Lumpur College of Art in 1970. His solo exhibition was held at Xin Art Space in 2019.



30

YIP SEK QUAI

b. 1949

Kampung, 1994

signed and dated (lower right)

oil on canvas

43 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Inspired by the natural scenery in the rural village, the paintings of Yip Sek Quai reveal his affinity for the local landscape. The immersive views of the countryside are direct observations, finely modelled with robust brushstrokes. He carved his own identity in the landscape genre, combining several pictorial elements such as the warmth of the tropical sunshine, traditional abodes enveloped by trees, mountains, and villages to evoke the concept of homeland, and poetic atmosphere of the past. Finding inspiration in nature, he captured the village surroundings and people with intricate renderings of vegetation. Yip Sek Quai completed his education at the Kuala Lumpur College of Art in 1970. His solo exhibition was held at Xin Art Space in 2019.



31

YIP SEK QUAI

b. 1949

Kampung, 1995

signed and dated (lower left)

oil on canvas

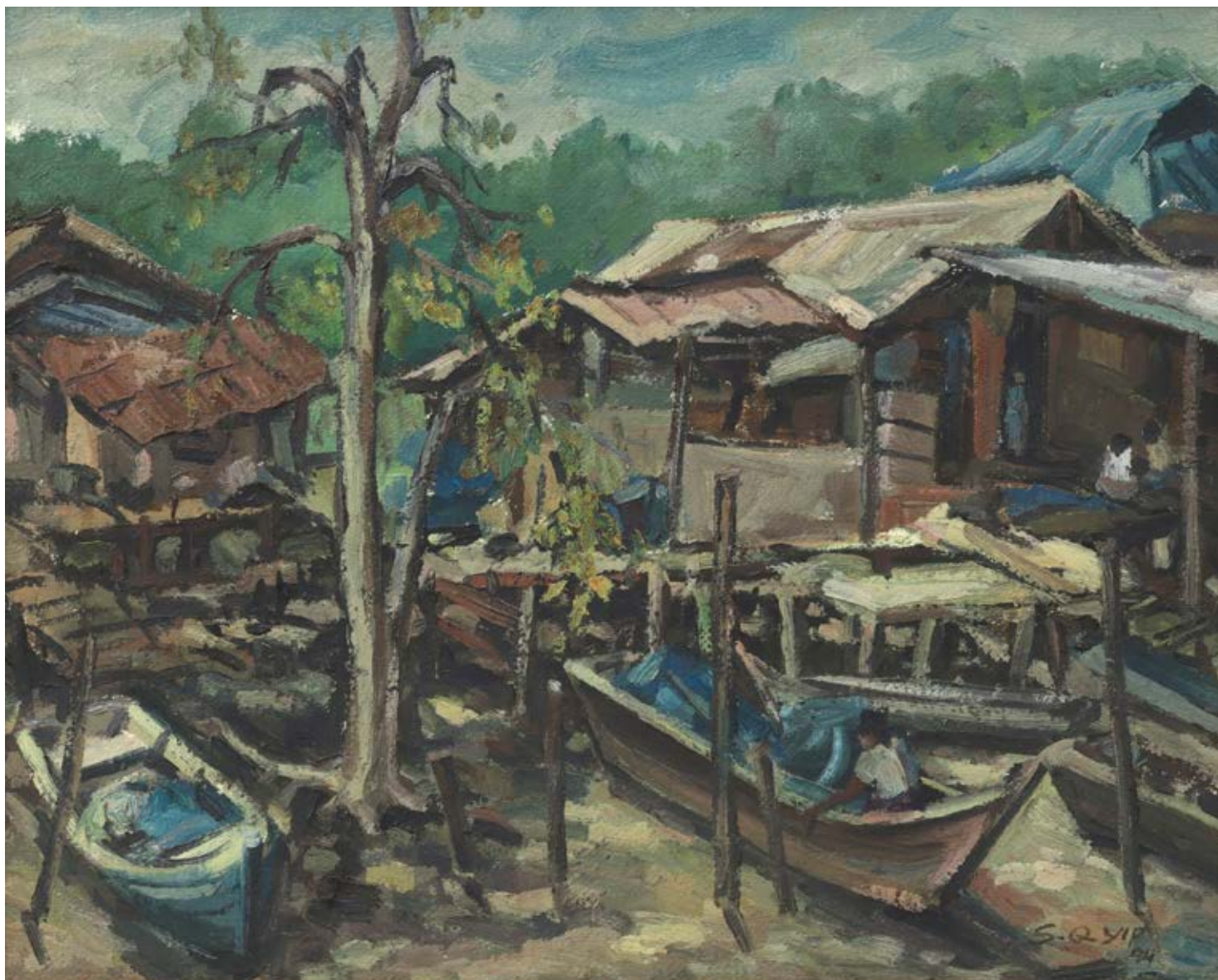
41 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Inspired by the natural scenery in the rural village, the paintings of Yip Sek Quai reveal his affinity for the local landscape. The immersive views of the countryside are direct observations, finely modelled with robust brushstrokes. He carved his own identity in the landscape genre, combining several pictorial elements such as the warmth of the tropical sunshine, traditional abodes enveloped by trees, mountains, and villages to evoke the concept of homeland, and poetic atmosphere of the past. Finding inspiration in nature, he captured the village surroundings and people with intricate renderings of vegetation. Yip Sek Quai completed his education at the Kuala Lumpur College of Art in 1970. His solo exhibition was held at Xin Art Space in 2019.



32

YIP SEK QUAI

b. 1949

Fishing Village, 1994

signed and dated (lower right)

oil on jute

41 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Inspired by the natural scenery in the rural village, the paintings of Yip Sek Quai reveal his affinity for the local landscape. A serene fishing village is depicted to evoke the concept of homeland, and poetic atmosphere of the past. Finding inspiration in nature, he captured the village surroundings and people with intricate renderings of vegetation. Yip Sek Quai completed his education at the Kuala Lumpur College of Art in 1970. His solo exhibition was held at Xin Art Space in 2019.



33

WONG JONG NONG

b. 1944 - 2010

Fishing Village, 2001

signed and dated (lower right)

oil on canvas

61 x 87cm

PROVENANCE

Private collection, Selangor

RM 3,800 – 6,800

Executed in mesmerising shades of blue and brown hues, this rustic village landscape expresses the artist's deep sentiment towards nature. Richly layered brush strokes were used to create textures of the trees, wooden houses, boats, and the reflective surface of the water. The artist used cool colours to construct the landscape, capturing the mood and atmosphere of the fishing village. It is painted with sophistication, evoking a blissful and contemplative atmosphere.

Born in Singapore, Wong spent his early childhood in Hainan, China. After his studies in Nanyang Academy of Fine Arts, he opted to become a Malaysian and based himself in Kuala Lumpur, when Singapore split from Malaysia. He had only two solos, in Kuala Lumpur – at the LC Yat Antique and Gallery (1994) and the Yan Fine Art Gallery (2008). When he was diagnosed with colon cancer, a fund-raising exhibition was held at Han's Art Gallery at Amcorp Mall in Kuala Lumpur in April 2009, but as his cancer was already in the third stage, he succumbed to the disease in 2010.



34

PETER LIEW

b. 1955

Malacca Heritage - Riverbank, 2002

signed and dated (lower left)

oil on canvas

88 x 118cm

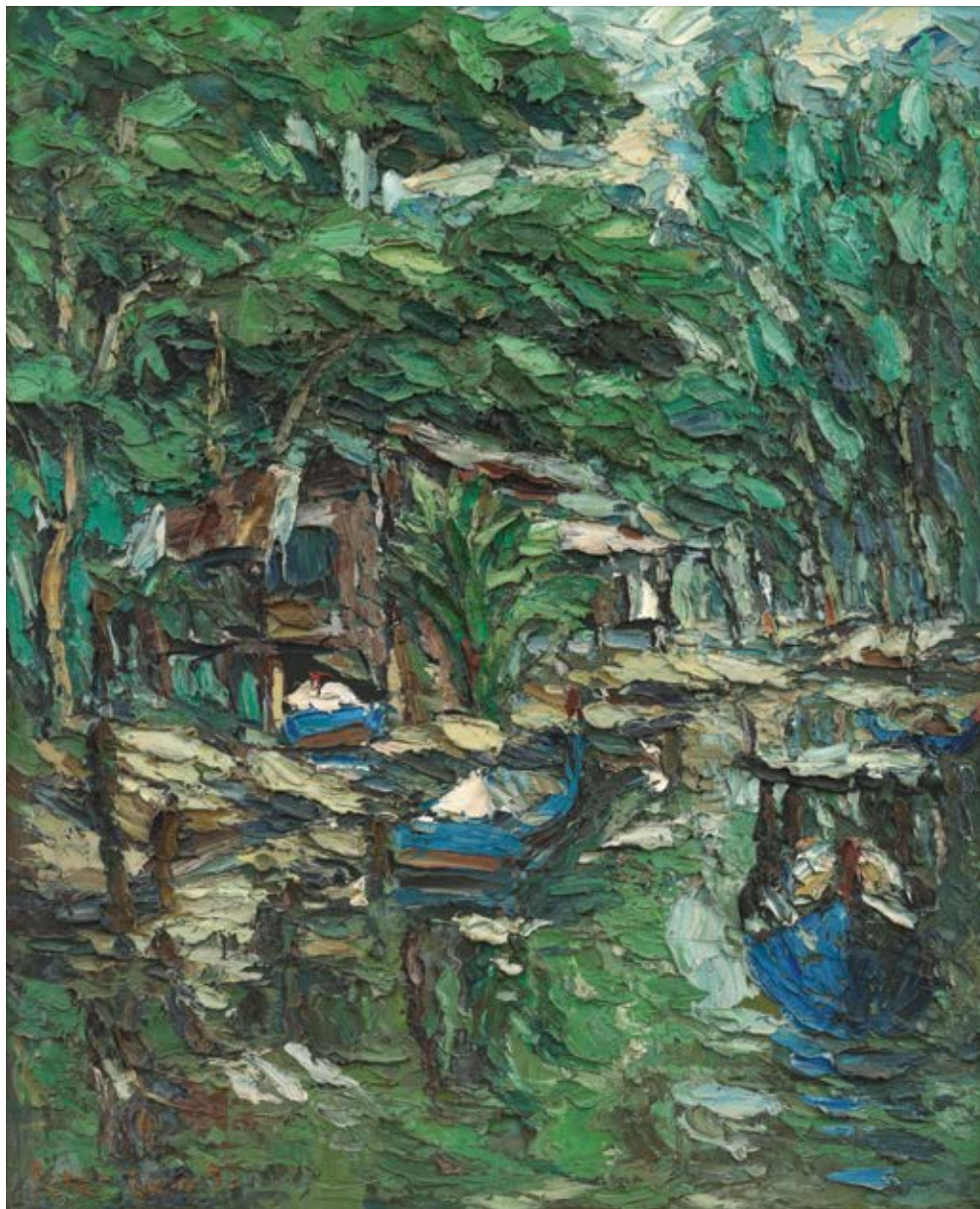
PROVENANCE

Private collection, Selangor

RM 12,000 – 24,000

The *Malacca Series* represents one of the early successes of Peter Liew in his paintings of landscapes and the panorama. There is also the rawness of his strokes where he cut and sculpted the paintings with his palette knife, and his palette of sombre colours that marked his impecunious state when starting and painting fulltime again in October 1994. The *Malacca Series* is in his major exhibition in *Journey Into Landscape*, complete with a catalogue, at Galeri Maybank in 1997. He plays on the chiaroscuro with a little spot of colour of houses by the river. A traveller artist, Peter Liew has travelled all over for his intrinsic impressions of the landscapes: the United States, New Zealand, China, Vietnam, Europe, Macedonia, Turkey, Russia...

Peter Liew was educated at the Malaysian Institute of Art (MIA, 1976-1979, Best Student 1978), where he taught from 1981 to 1994. His other works revolve around old architecture, quaysides and recently, landscape portraits. He had several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in Art Expo Malaysia and a solo in Skopje, Macedonia, in 2002, after being invited to the art colony in Debrca, Belchista and Macedonia in 2000. His recent solos were held at National Art Gallery Malaysia and Wisma Kebudayaan Soka Gakkai Malaysia.



35

PETER LIEW

b. 1955

Untitled, 1997

signed and dated (lower left)

oil on canvas

85 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Peter Liew's deep interest in travel is reflected in his distinctive impressions of the landscape. This work reveals the artist's unique technique, whereby broad strokes of paint were applied vigorously through the palette knife, creating a feeling of movement. He painted a picturesque view of a fishing village and boats on a river with a contrast between the trees that have enshrouded the skies. The landscape with reflections on the calm surface of the water are applied in a fresh palette of verdant green hues.

Peter Liew was educated at the Malaysian Institute of Art (MIA, 1976-1979, Best Student 1978), where he taught from 1981 to 1994. His other works revolve around old architecture, quaysides and recently, landscape portraits. He had several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in Art Expo Malaysia and a solo in Skopje, Macedonia, in 2002, after being invited to the art colony in Debrca, Belchista and Macedonia in 2000. His recent solos were held at National Art Gallery Malaysia and Wisma Kebudayaan Soka Gakkai Malaysia.

36

CHEUNG POOI YIP

b. 1936 - 2019

Through The Woods, 1995

signed and dated (lower left)

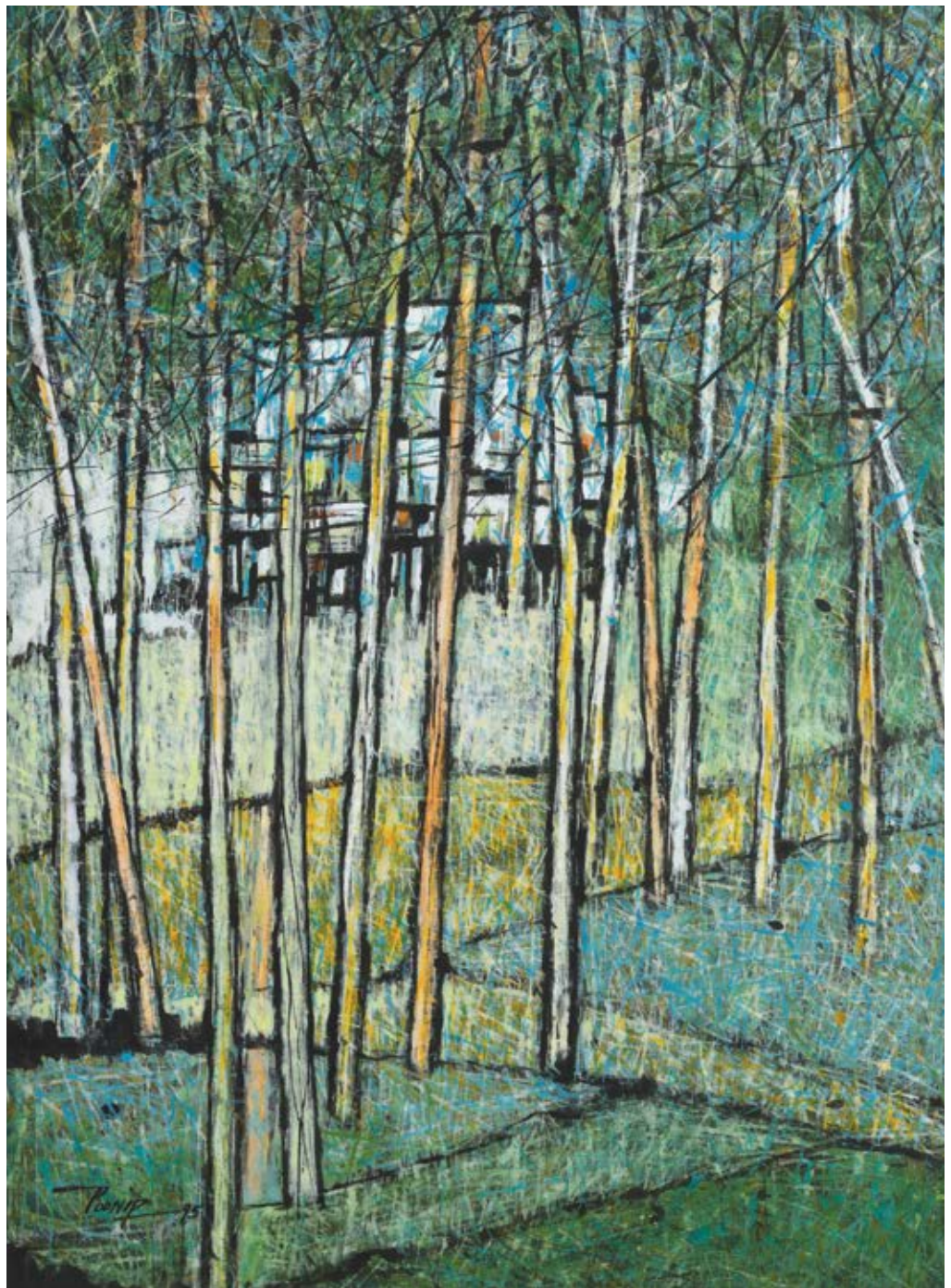
acrylic on canvas

68 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000



Self-taught, versatile and humble, Cheung Pooi Yip's dedication to his art reached its zenith when he was awarded a Retrospective in 2014 by the Penang State Art Gallery. *Through The Woods* is a reflection on the forest landscape, dominated by the vertical tree trunks and soft wispy shades of the leaves. The forest floor is shaped by a mixture of diagonal lines that creates an interesting effect.

Born in Penang, he moved to Sungai Petani to take care of the family frame-shop business, which was only good to get by. But he keeps up a disciplined regime of painting, exploring and experimenting with techniques in his studio and has become known for his patternised dry brush strokes with parallel lines as forms in the 1980s, and with later use of palette knife. His favourite angle is the aerial or angled perspective. Though he delves mostly into abstracts, his earliest works were of squat figures typical of the time. In 1981, he won 1st Prize in the Bata national art competition. In later years, Pooi Yip enjoys going on painting trips with his groups of artists friends in Europe and Asia, with his wife in tow.



37

ZHONG PAI MU

b. 1911 – 2004

Untitled, 1954

signed and dated (lower left)

oil on canvas

62 x 72cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

Contrasting man-made buildings and nature, the artist records his impressions of the changes in light and the atmospheric conditions. The vertical branches of the trees display his sensitivity to the beauty of lines. Emphasising feeling and mood, the scene is united by the use of lush green colour and swift brush strokes.

Zhong Pai Mu studied at XinHua Art Academy in Shanghai and later moved to Nanjing to learn from the masterful Xu Beihong who at the time returned to China to lead the Art Academy at Central University. Upon graduation, Zhong returned to Ipoh and was invited by Kuo Ju Ping to teach oil painting in Penang. He then moved to Singapore and taught Western art at NAFA for a few years before migrating to Hong Kong. During his time in Singapore, he had also offered guidance to painter Fung Yow Chork.



38

JEHAN CHAN

b. 1937 - 2011

Melaka River Series, 1980s

signed (lower left)
acrylic on paper
36 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Jehan's iconic depiction of multi-coloured houses built on stilts along the banks of Melaka river is portrayed here. Using a palette of neutral monochromatic shades combined with accents of blue and red. Jehan Chan captures the atmosphere of a picturesque fishing village and the changing movement of waves.

Jehan experimented with watercolour collage on crinkled rice paper in the late 1980s and later perfected this as his distinctive technique. He was given his first two solos by Frank Sullivan at Samat Art Gallery in 1968 and 1970. In 1961, he won a Merit Award in the Art India exhibition and in 1969, he won the 1st Prize (Category D) in the prestigious Salon Malaysia for his work entitled *Sad October*. He studied at the Nanyang Academy of Fine Arts in Singapore where he was mentored by Cheong Soo Pieng. After graduating in 1960, he taught at Pay Fong Middle School in Malacca for 22 years. He turned full time into art in 1983.



39

CHANG FEE MING

b. 1959

Fishermen - Narathiwat, Thailand
(Post Card Series), 1998

signed and dated (recto)
watercolour on postcard
10 x 15cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Chang Fee Ming's intricate paintings in the medium of watercolour are made up of personal observations of the local people and traditions from his travels across Asia. Painted in translucent shades of watercolour, Fee Ming records the livelihood of the fishermen of Narathiwat, located in the southern province of Thailand that borders Malaysia. His personal impressions of place and people were finely preserved onto sheets of postcards, associated with the idea of travel.

From his rise in the mid-1980s with a clutch of prestigious awards, Chang Fee Ming has become one of Asia's best-known artists painting in watercolour today. The Sime Darby Gold Award (1985), the PNB Major Award (1984), Minor Awards in Bakat Muda Sezaman twice (1986 and 1987) and an unprecedented triple winner of the Malaysian Watercolour Society Prize (1984, 1986, 1987). More awards followed in the 1990s – Distinction, Rockport Publishers USA 1997; Dom Perignon Portrait of A Perfectionist Award, Malaysia 1999; and the Winsor & Newton World Millennium Painting Competition (co-winner, Malaysia, 1999). Fee Ming is best remembered for his epic Mekong painting odyssey, a great art-thropology insight tracing life around the great river across six countries up to its source in the plateaus of Tibet.

40

CHANG FEE MING

b. 1959

Bali, 1994

signed (lower right)
watercolour on paper
20 x 12cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



The graceful charm of a female Balinese dancer is captured with a sense of immediacy, reflecting the artist's ability to translate memories and emotion through delicate strokes of watercolour. From the refined design of the headdress to the illuminated sheen and folds of the dancer's robes, Chang Fee Ming's sophisticated painting showcases his skill in rendering textures. His impressions of his travels across different landscapes in Asia documents his observations of the lives of the people and culture, stunningly portrayed using the luminous and translucent medium of watercolour.

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41

CHANG FEE MING

b. 1959

Waiting For The Tide
(Beserah, Pahang, Malaysia), 1996

signed and dated (middle left)
ink pen on gray paper
15 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

Chang Fee Ming's intricate drawings are personal observations of the culture and traditions from his travels across Asia. In *Waiting For The Tide*, Fee Ming captures a transient moment of a local fisherman observing the tide in the state of Pahang, Malaysia. The cool stance of the fisherman viewed from the back is rendered in confident lines, enhanced with darker tones that give weight to the image.

From his rise in the mid-1980s with a clutch of prestigious awards, Chang Fee Ming has become one of Asia's best-known artists painting in watercolour today. The Sime Darby Gold Award (1985), the PNB Major Award (1984), Minor Awards in Bakat Muda Sezaman twice (1986 and 1987) and an unprecedented triple winner of the Malaysian Watercolour Society Prize (1984, 1986, 1987). More awards followed in the 1990s – Distinction, Rockport Publishers USA 1997; Dom Perignon Portrait of A Perfectionist Award, Malaysia 1999; and the Winsor & Newton World Millennium Painting Competition (co-winner, Malaysia, 1999). Fee Ming is best remembered for his epic Mekong painting odyssey, a great art-thropology insight tracing life around the great river across six countries up to its source in the plateaus of Tibet.



42

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1995

signed and dated (lower right)
watercolour on paper
31 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

Khalil Ibrahim strove to impart a feeling of movement into his compositions of groups of fishermen. The sunlit scene features the fishermen at work, with their bodies poised gracefully in motion. The grounds of the sandy beaches are painted with the effects of light and shadow, which enhances the feeling of depth and movement in the scene. His detailed observations of postures, combined with delicate modulation of forms create a sense of weight and solidity.

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



43

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1995

signed and dated (lower right)
watercolour on paper
27 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

Khalil demonstrates his skill at capturing the beauty of the beaches that line the east coast, dominated by local fishermen. He draws inspiration from the agile postures and stances of the figures dressed in traditional clothing and headdress. The scene evokes the feelings of communal life, showing the various tools utilised by the fishermen such as the bamboo fish trap.

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44

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1995

signed and dated (lower right)
watercolour on paper
27 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Khalil Ibrahim is one of the nation's most iconic artists, revered for his compositions of people from the east coast. Bright light radiates across the scene as Khalil portrays the daily activities of the fishermen community. The interplay of different gestures in fluid, graceful designs bring the subject to life. Executed in vibrant colours, this piece is a celebration of the sense of camaraderie within the community.

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45

KHALIL IBRAHIM

b. 1934 - 2018

East Coast 3 (07/97), 1997

signed and dated (lower right)
watercolour on paper
27 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

In the east coast series, Khalil sought inspiration from fishermen at work by the shore, transformed into a vision of harmony. He draws inspiration from the agile postures and stances of the figures dressed in traditional clothing and headdress. The scene evokes the feelings of communal life, showing the various tools utilised by the fishermen such as the bamboo fish trap. His colour palette consisted of warm and cool tones applied with deft strokes, which include red and blue hues.

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46

KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1987

signed and dated (lower right)
watercolour on paper
15 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Khalil's iconic compositions of the east coast record the motion and rhythm of local life. This picturesque scene evokes the relaxed atmosphere on the shores of the east coast depicting a group of fishermen. The nuances of light and shadow were built up to form an arresting scene at the beach. Here, the traditional garments of the fishermen are rendered with detail, while their bodies are poised in a calm and self-assured manner.

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KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1995

signed and dated (lower right)

watercolour on paper

16 x 20.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

The industrious women of the east coast are captured in their brightly coloured sarongs and headdress. A sense of peace and freedom is evoked through the scene, as the women are walking on the shore of white sand, perhaps finished with the task of the day. The horizon line is suggested with subtle rolling waves of the ocean.

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KHALIL IBRAHIM

b. 1934 - 2018

East Coast Series, 1998

signed and dated (lower right)

acrylic on canvas

106 x 129cm

PROVENANCE

Private collection, Kuala Lumpur

RM 75,000 – 130,000

Arguably, one of the finest of the gifted artist Khalil Ibrahim's compositions of his beachhead fishermen works, this large 1998 work in acrylic belies its elegant simplicity and use of Pop colours accentuated with batik patterns on the sarung. Khalil had consummately used acrylic, oil, watercolours, pastels, batik and (Montel) pen with his southpaw flourish of this trademark theme extolling the unsung heroic qualities of the East Coast fishermen fighting the vagaries of weather when venturing far out at sea. Half-naked women in a cluster of differently chromatised vibrant hues dominate the foreground sorting and transporting the catches, while the men loll in the top left corner. Each group has its sinuous rhythms, blessed and grateful for another successful outing / catch, and tomorrow is another day. Khalil Ibrahim's early promise showed when his fishermen painting won 2nd Prize in the Malayan Life national art competition sponsored by Lever Brothers in 1959.

Three unexpected things Khalil Ibrahim did on his return from formal art studies in England (six years, extended): 1) He was relieved of his Pahang State scholarship commitments; 2) He initially jettisoned all that he had learnt to concentrate on batik painting, which was then in vogue; 3) He became full time artist immediately. But his tutelage at St. Martins School of Art in London gave him a strong foundation in his figurative, abstract and/or landscapes-urban scenes. He was the first Malaysian to have a solo in Indonesia in 1970, the year he had a double solo at the Samat Art Gallery, Kuala Lumpur. He was a co-founder of the Malaysian Watercolour Society (Organisation), and featured in its painting expeditions in Sweden and India. In 2004, he celebrated 50 years of painting in the exhibition, A Continued Dialogue, at Galeri Petronas, Kuala Lumpur. His works have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, and the Royal National Art Gallery of Jordan, etc.





49

ENG TAY

b. 1947

Untitled, 2006

signed and dated (lower left)
oil on canvas
76 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 55,000

Eng Tay's works revolve around the theme of relationships – between husband and wife, mother and child, brothers and sisters; and even in Post-911, communal togetherness as in his Columbus Park (New York) paintings. These endearing subject matters – whether executed in etchings, paintings or sculptures – are played out in exaggerated shapes, whimsical features, simple costumes and changing backdrops in soothing, melancholic colours. Much travelled and his heart drawn towards mostly traditional communities, Eng Tay harps on the essential things that define us, despite having lived away from home in New York for 44 years.

The world of innocence and old-world charm stays in the art of Eng Tay, whose full name is Tay Eng Chye, despite his sophistication developed through travels and being based in the Big Apple. After secondary education in Alor Setar, he took a bold gamble and headed for New York City to study art at the Art Students League (1969-1972) and then the Pratt Graphics Centre (1972-1977). He started having solo exhibitions in the United States of his prints, paintings and sculptures before etching his name back in Malaysia and to the rest of Asia. He had a retrospective when Galeri Petronas hosted him in the blockbuster exhibition Eng Tay: The Exhibition in 2009.



50

KENG SENG CHOO

b. 1945

Joy Of Living, 1999

signed and dated (lower right)
oil on canvas
66 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

The harmony of nature is interpreted through Keng Seng Choo's lyrical expression of figures. Depicted in his signature style, the work features the side profile of a lady with a group of white coloured birds. The tranquil and magical atmosphere is rendered in a soft, earthy palette of brown and umber colours.

A graduate of the Nanyang Academy of Fine Arts, Singapore in 1965, Keng Seng Choo has exhibited his works locally and abroad since. His works have won numerous awards including a Silver Medal at the New York International Art Show (1970) and First Prize at Pastel in Malaysia competition organised by Micasa Hotel Apartments (1988). Among the group exhibitions he participated were 10 Friends Art Exhibition in Kuala Lumpur and Singapore (1966), Special Art Exhibition on Bali Scenery and Subjects at Shangri-La Hotel, Singapore (1971), the Taegu International Art Biennale (1991-1996), Open Show at the National Art Gallery, Kuala Lumpur (2001), Garis-Garis Penghayatan, Core Design Gallery (2010), and Contemporary Nanyang Art Exhibition, Soka Exhibition Hall, Kuala Lumpur (2015).



51

LOW KONG WEN

b. 1938 - 2022

Untitled, 1996

signed and dated (lower right)

oil on canvas

75 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Low Kong Wen is known for his graceful renditions of the female form in a relaxed state of mind. He balances the soft contours of the feminine body with the curved form of the moon in the night sky, and organic shape of the tropical banana leaves. The colours of the night and surrounding landscape are reflected in the calming blue and green tones. The pale and smooth skin of the beauty glimmers in the night.

Low Kong Wen graduated from the College of Arts, National Taiwan University in 1965, and he is a former secondary school art teacher and Art College lecturer. He was awarded the "Osaka Mayor Award" at the Osaka Modern Painting Exhibition in Japan in 1999. He has conducted solo exhibitions in 2001 and 2003 in Kuala Lumpur. From 1988 to 2015, Low took part in many exhibitions at Malaysia, China, Japan, Korea, Taiwan among others. In 2002, he emerged champion in the Japan Osaka modern painting exhibition.

52

LOW KONG WEN

b. 1938 - 2022

Beauty, 1991;

Untitled, 2005

signed and dated (recto)

watercolour on paper

54 x 73cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000



Low Kong Wen celebrates the good life with his rendition of women at leisure. The artist's soft contours and refined shading create a delicate, graceful effect in which charming women are poised in a dreamlike state.

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53

TAY HOOI KEAT, DATO'

b. 1910 - 1989

Untitled, 1950s

signed (lower right)
pen and wash on paper;
pencil on paper; pencil on paper
20 x 16cm, 20 x 27cm;
38 x 26cm; 37 x 27cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 1,800

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

54

KOH SHIM LUEN

b. 1952

Labour Of Love I;

Labour Of Love II, 2008

signed and dated (lower right)

watercolour on paper

56 x 76cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



This market scene is beautifully illustrated as bright baju kurung were worn by the ladies selling and buying fruits. The decorated pattern on the fabric catches the viewer's attention. The abundant variety of fruits and vegetables that are scattered all around are subtly rendered in brownish colour giving the viewers a warm feel to the piece. The women are working hard, making an honest living.

Koh Shim Luen often captures buildings and architecture in her works. Koh has been painting for three decades. She studied at Universiti Sains Malaysia, Penang for her BA in Fine Arts. Thus, she became a full-time artist in 2012. In 2014 she did a solo exhibition in Penang at The Star Pitt Street. She has participated in various art exhibitions here and internationally.



55

SHAFIE HASSAN

b. 1958

Untitled, 2007

signed and dated (lower right)
watercolour on paper
38 x 56cm each (set of 2)

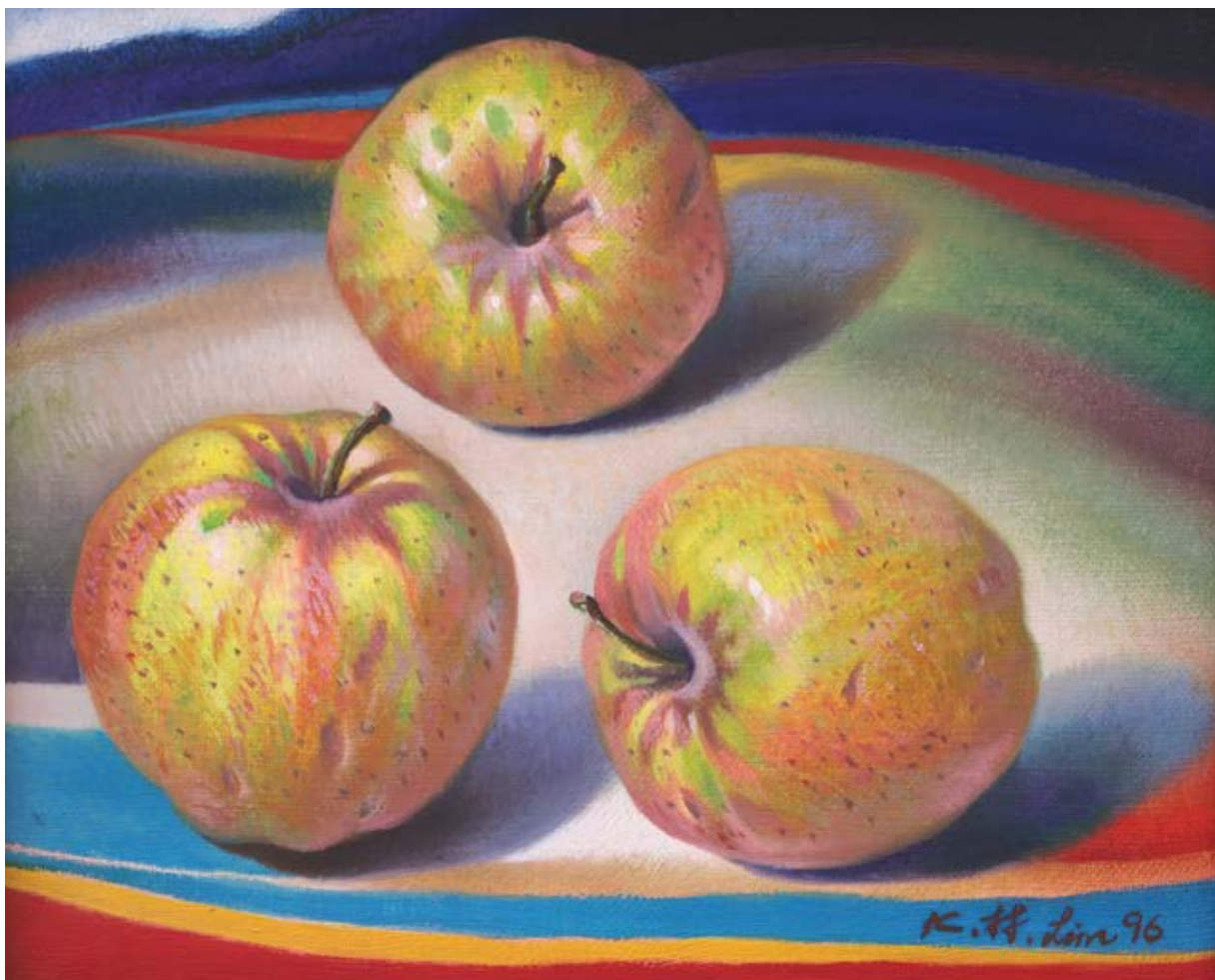
PROVENANCE

Private collection, Selangor

RM 4,000 – 8,000

Shafie Hassan is renowned for his realistic depictions in watercolour, executed with detail and refinement. Here, a set of two works depict a group of banana and pineapple fruits rendered with sensitivity. The bright colours of the fruits are contrasted with a dark background, allowing the unique forms to stand out. His impeccable skill is shown in the details.

Shafie teaches art at the St. John's Institution in Kuala Lumpur. He was trained at the Teachers Training College in Kota Bharu from 1978 to 1979 and the Specialist Teachers Training Institute in 1986. He obtained his BFA at Universiti Sains Malaysia, Penang in 1994. Recognised for being one of the finest watercolourists in Malaysia, his awards include First Prize in the Permodalan Nasional Berhad Competition in 1985, the Unity of Mankind Award (UNESCO) in 1986, and the Malaysian Watercolour Society Award in 1990.



56

LIM KIM HAI

b. 1950

Three Apples, 1996

signed and dated (lower right)
oil on canvas
22 x 27cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Lim Kim Hai is known to have portrayed the subject of apples throughout his career. Each apple is skilfully rendered as the artist highlights the distinctive qualities and textures of the fruit. The artist succeeds in creating a vivid still life composition featuring three apples, accentuated with shadows and dynamic curvilinear bands of red, blue and yellow hues.

Lim Kim Hai has won several major awards including the Golden Award in the Salon des Artistes Francais, Paris 1982; Silver Award in the Salon Internationale Du Val D'Or, France 1984; Salon de Mantes La Jolie, France, Rotary Club Award 1986; Prix Henri Lehmann – Peinture from Institut de France, Academy des Beaux 1986; Golden and Public Awards from 52e Salon des Beaux Arts, Enghien-les-Bains, France 1987. He was educated at the Ecole Nationale Superieure Des Beaux Arts, Paris, France (1975-1980) and the Nanyang Academy of Fine Arts, Singapore (1970-1972). After residing in Paris for 17 years, he made a grand return to Malaysia in a solo at the Galeri Maybank in 1992, when his works were price-tagged in the five digits. He also had solos in Singapore, France, Russia, Jordan, China, Vietnam, Taiwan, Indonesia and Thailand. His latest exhibition Boundless: The Art of Kim Hai Lim was held at The Ngee Ann Kongsi Galleries, Nanyang Academy of Fine Arts, Singapore in 2018. Lim Kim Hai's E-solo Harmony was held by Vallette Gallery in 2020.



Known as the King of Apples, Lim Kim Hai's talent for painting still life is evident as he succeeds in capturing the freshness and glossy appeal of the fruit. The artist created a realistic depiction of rounded forms and masses of the apples in exquisite colours. His signature close-up observations of apples are further enhanced by the carefully studied light effects, shadows and space.

57

LIM KIM HAI

b. 1950

Togetherness 2, 1996

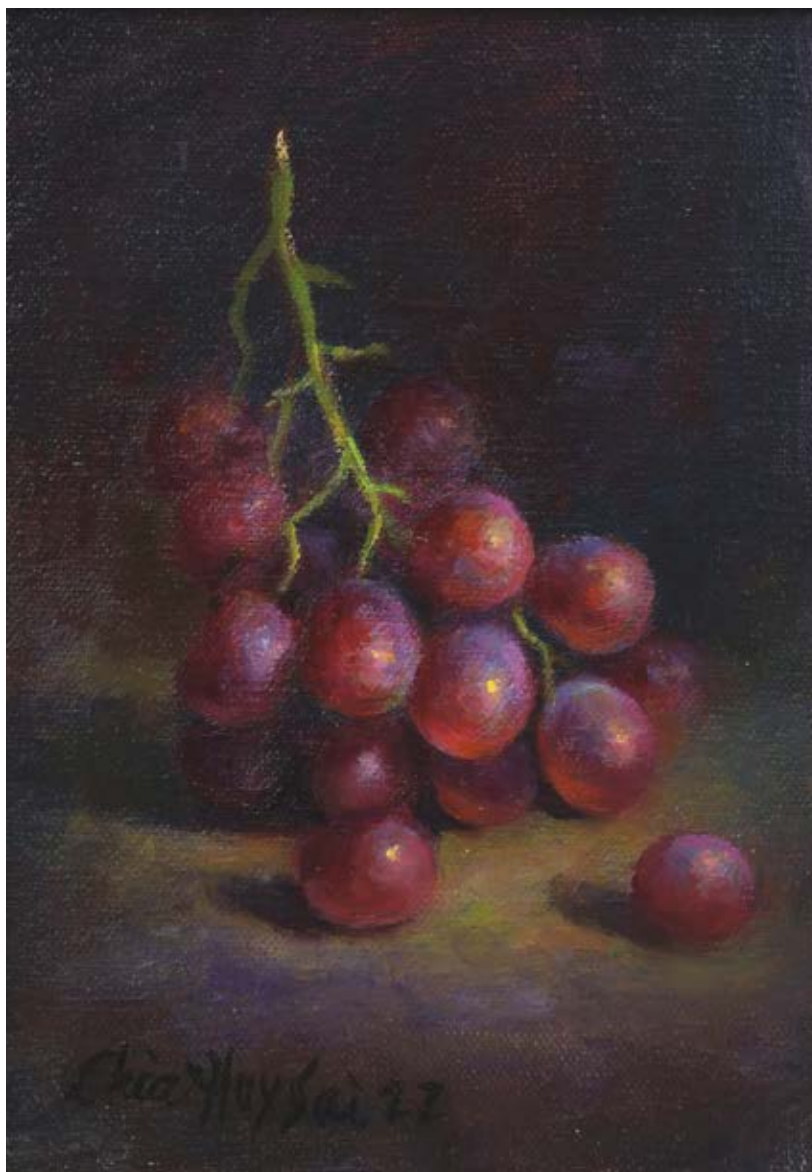
signed and dated (top right)
oil on canvas
22 x 27cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Lim Kim Hai has won several major awards including the Golden Award in the Salon des Artistes Francais, Paris 1982; Silver Award in the Salon Internationale Du Val D'Or, France 1984; Salon de Mantes La Jolie, France, Rotary Club Award 1986; Prix Henri Lehmann – Peinture from Institut de France, Academy des Beaux 1986; Golden and Public Awards from 52e Salon des Beaux Arts, Enghien-les-Bains, France 1987. He was educated at the Ecole Nationale Supérieure Des Beaux Arts, Paris, France (1975-1980) and the Nanyang Academy of Fine Arts, Singapore (1970-1972). After residing in Paris for 17 years, he made a grand return to Malaysia in a solo at the Galeri Maybank in 1992, when his works were price-tagged in the five digits. He also had solos in Singapore, France, Russia, Jordan, China, Vietnam, Taiwan, Indonesia and Thailand. His latest exhibition Boundless: The Art of Kim Hai Lim was held at The Ngee Ann Kongsi Galleries, Nanyang Academy of Fine Arts, Singapore in 2018. Lim Kim Hai's E-solo Harmony was held by Vallette Gallery in 2020.



58

CHIA HOY SAI

b. 1948

Grapes, 2022

signed and dated (lower left)

oil on canvas

18 x 13cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 2,000 – 3,000

Chia Hoy Sai is revered for his portraits of people inspired by his travels, and skilful depictions of tropical fruits. Composed elegantly with minimal components, Chia Hoy Sai paints the luscious and rounded forms of grapes. The subtle lighting of the fruit makes the colour and forms stand out.

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 nomadically 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.



59

SYLVIA LEE GOH

b. 1940 - 2021

The Yellow Bowl And Rambutan,
1998

signed and dated (lower right)
oil on board
80 x 111cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

The unique and colourful designs of Nyonya kueh symbolize the blend of different cultures, and its recipes are handed down from generations. In *The Yellow Bowl And Rambutan*, Sylvia presents a harmonious arrangement of still life using an assortment of fruits, kuih, and an intricate yellow bowl with ornate patterns. Her talent for portraying details of traditional delicacies rendered in splendid colours and textures is wonderfully expressed here, complemented with the round shapes of rambutans and mandarins. Carefully laid out on a table surface, the assorted desserts feature kuih lapis, ang ku kueh, kuih seri muka, and an intricate bowl.

Highly imaginative and original, Sylvia's paintings remind us of the beauty inherent in our local culture, as she draws inspiration from her own life experiences, memories, and thoughts. Domestic elements that include exquisite objects and ceramics are conflated with influences from the traditions drawn from her northern Peranakan heritage. She had an extensive knowledge of local plants and flowers, and her paintings reflect her avid interest in botany. Sylvia had held two solo exhibitions at the National Art Gallery, Kuala Lumpur in 1998 and 2015. She has participated in more than 30 group exhibitions locally and overseas in Thailand, China, Indonesia, Argentina and Brunei. Her awards include Honorary mention at the Philip Morris Art Competition.



60

SYLVIA LEE GOH

b. 1940 - 2021

Gold China Blue & Hibiscus Red For You,
1989

signed and dated (lower right)
mixed media on board
81 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

In *Gold China Blue & Hibiscus Red For You* dated 1989, Sylvia presents a lavish arrangement of still life utilising beloved objects such as the Peranakan basket, amidst her refined display of ceramicwares. The inviting colors of the fresh red hibiscus petals are accentuated with the gold floral ornamentation on the basket. A combination of floral inspired elements on the patterned wallpaper, intricate embroidered tablecloth and flowers unite the overall composition with an auspicious theme.

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SYLVIA LEE GOH

b. 1940 - 2021

Still Life, 1990s

signed (lower right)

oil on board

115 x 80cm

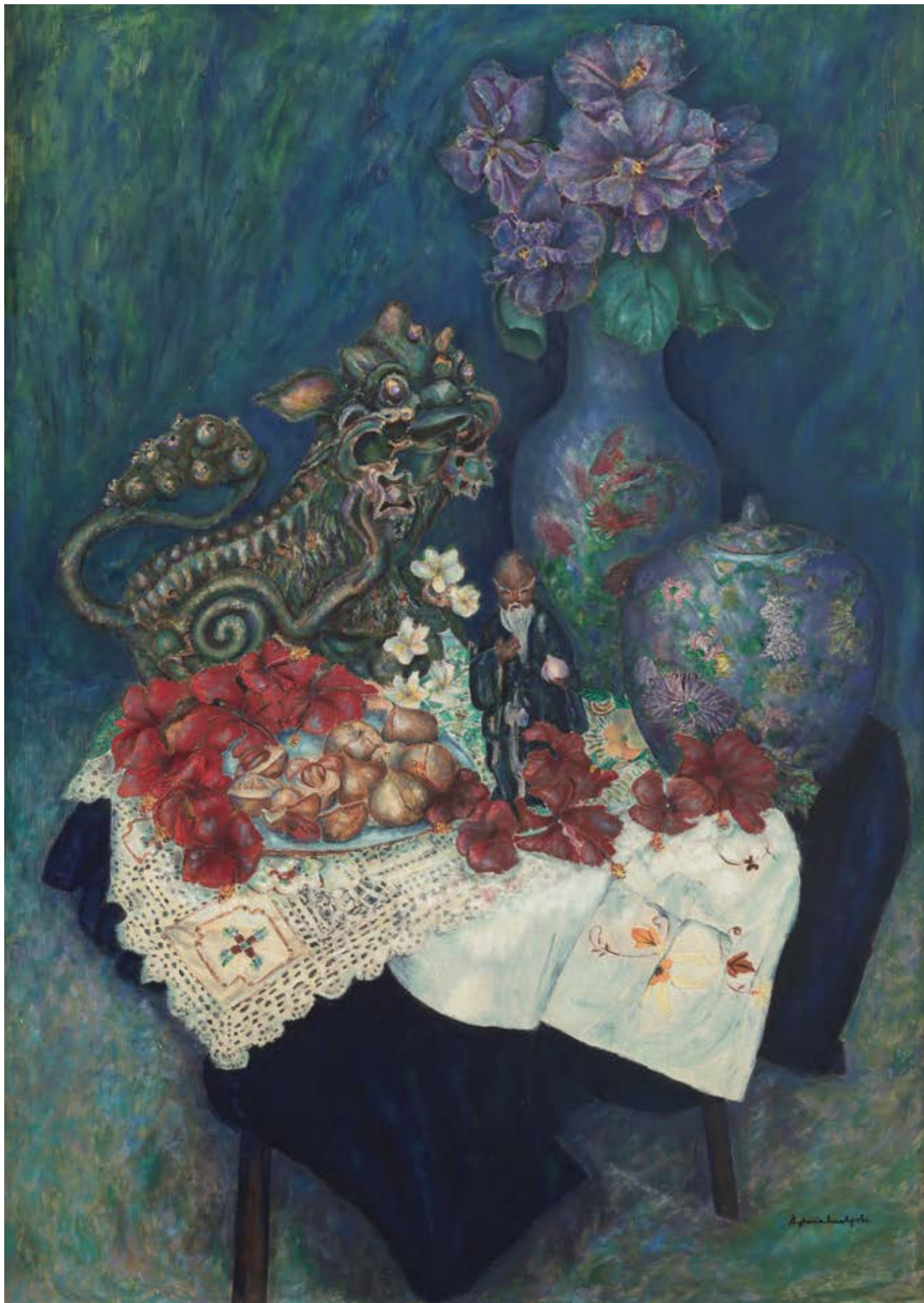
PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Drawing inspiration from traditional Nyonya heritage, Sylvia's still life composition speaks of nature, beauty and refinement. On a tabletop laid with delicate fabrics, Sylvia arranges her collection of porcelain vases and auspicious objects such as the Shouxing, the longevity god who carries the peach of immortality. An assortment of delicately placed hibiscus petals, nutmeg and frangipani flowers add freshness to the scene, highlighting the connection to nature and the environment. Moreover, this work highlights her fine skill in portraying the contrasts of different textures.

Highly imaginative and original, Sylvia's paintings remind us of the beauty inherent in our local culture, as she draws inspiration from her own life experiences, memories, and thoughts. Domestic elements that include exquisite objects and ceramics are conflated with influences from the traditions drawn from her northern Peranakan heritage. She had an extensive knowledge of local plants and flowers, and her paintings reflect her avid interest in botany. Sylvia had held two solo exhibitions at the National Art Gallery, Kuala Lumpur in 1998 and 2015. She has participated in more than 30 group exhibitions locally and overseas in Thailand, China, Indonesia, Argentina and Brunei. Her awards include Honorary mention at the Philip Morris Art Competition.





62

YAP CHIN HOE

b. 1970

Balance I, 2018

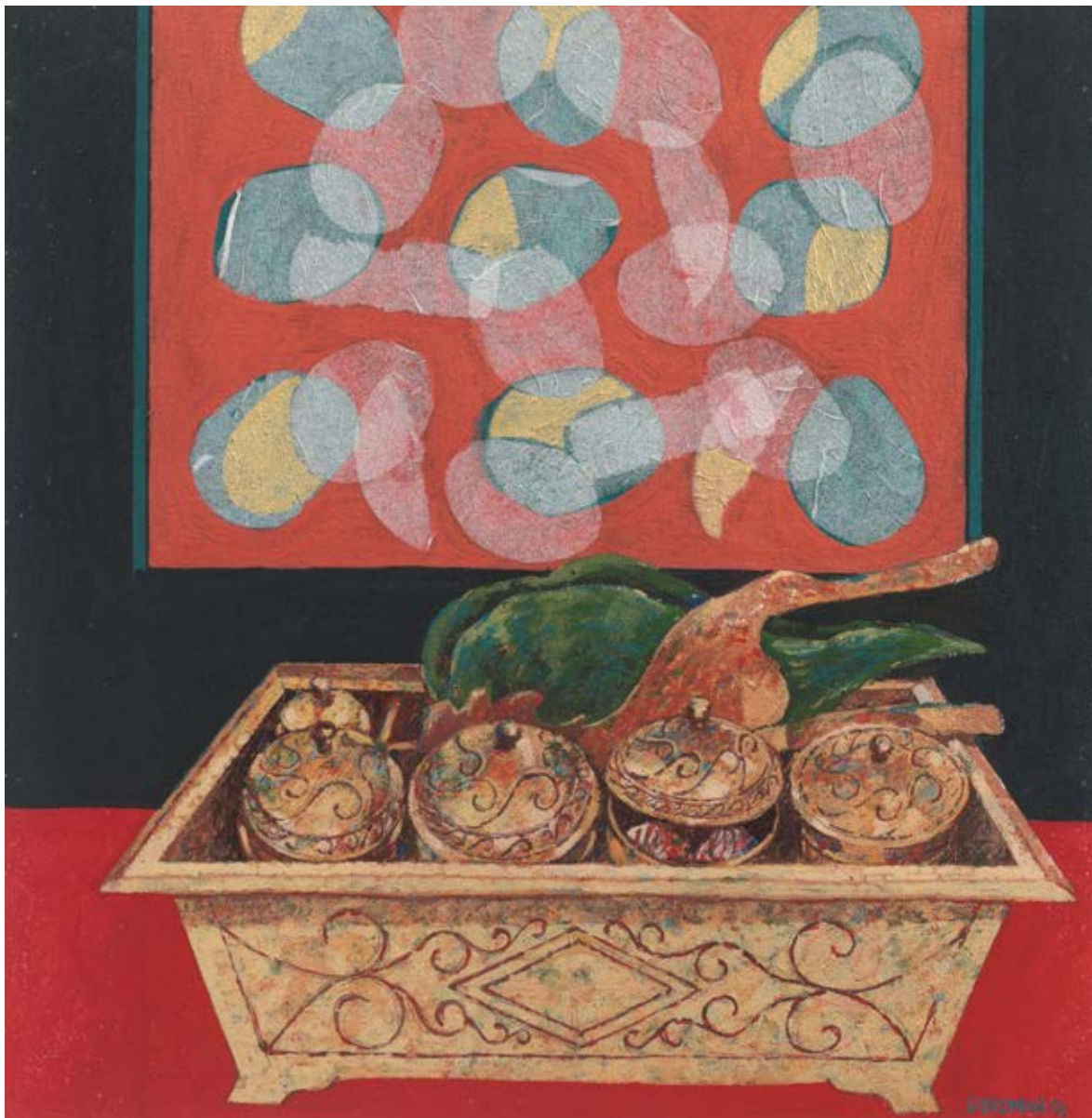
signed (lower left)
acrylic on canvas
51 x 51cm

PROVENANCE

Private collection, Selangor

RM 3,800 – 5,500

Balance I features a pair of dainty dragonflies and fresh vegetables placed against a dark background. Specialising in the genre of still life, he combined elements such as plants and decorative objects. 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.



63

DIN OMAR

b. 1966

Tepak Sirih, 1994

signed and dated (lower right)
mixed media on canvas
29.5 x 29cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

One of Din Omar's iconic subjects was the Tepak Sirih or betel leaf box, a copper container that is used for placing betel leaves used during important occasions. The set includes tiny containers known as cembul, to store the betel leaves and other ingredients. The artist paints the intricate Tepak Sirih to highlight cultural traditions.

Din Omar first hit the national limelight when he clinched a Minor Award in the Young Contemporary Artists competition with a piece from his *Nasi Bungkus* series, *Antara Dua Hidangan* in 1990. That year, he also held his first solo at the Concorde Hotel Shah Alam Gallery. He won the Minor Award again in 1991 for a work from his *Tepak Sirih* series, followed by a Minor Award in the National woodcut art competition at Galeri Shah Alam in 1993. He was a member of the Board of Trustees for National Art Gallery Malaysia from 2010 to 2011.



64

TONY NG CHIT KEONG

b. 1980

Flying In The Wind #2, 2013;

Relax #5, 2015

signed and dated (lower right)

acrylic on canvas

61 x 61cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Tony Ng's canvases incorporate tradition, drawing on local elements imbued with a sense of narrative. Fusing together green coconut palm leaves with hanging batik sarongs, Tony celebrates the traditional textiles from the region. The stunning red batik drapery features intricate floral motifs inspired by nature.

Tony Ng was trained at Kuala Lumpur College of Art with a diploma in Fine Art. An emerging Malaysian artist, Tony Ng plays on the aesthetics of batiks, sarongs, textiles and elevates the splendour of the sarong designs. Ukiran, a solo exhibition by Tony Ng, organised by Henry Butcher Art Auctioneers and Galeri Prima, was held in 2022. His first solo exhibition, The Beauty Of Faith was held in 2015. Art WeMe Contemporary Gallery held a show called Aesthetic Vibes, featuring artworks by Tony Ng and Voon Kim Cheong.



65

TAN GAIK HOON

b. 1970

Special Day, 2010

signed and dated (lower right)

acrylic on canvas

61 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 8,000

The Peranakans were known for their elegant lifestyle with embroidered attire, cuisine, porcelain, and handicrafts. Nyonya cuisine is one of the finest in the region, reflecting a blend of heritage and culture. In this scene, the artist depicts a celebratory occasion, where the women are dressed in exquisite clothes and jewellery while enjoying a selection of traditional delicacies and fruit.

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.

CHUAH THEAN TENG, DATO'

b. 1912 - 2008

Motherly Love, 1980s

signed (lower left)

batik

68 x 56cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 33,000

A mother's love has been immortalised in paintings, sculptures, poetry, films, theatre and songs (John Lennon's *Mother*, for one). The great Persian mystic-poet Rumi intoned: "We are born of love; Love is our mother." For Dato' Chuah Thean Teng, the Mother-and-Child theme is a recurring one for the epitome of human values and a mother's sacrifices. In numerous such works in batik, Teng, as he is popularly known, brought out the mother's endearing charm, her unconditional love and care, and her close interaction with her children especially when they were young, with equal attention to all no matter how many, like in this painting where the older siblings also clamour for her attention, but the baby brother, lacking mobility, has to be carried all around. The most iconic of Teng's Mother-and-Child batik is *Two Of A Kind* (1968), which was one of two works chosen for UNICEF's greeting cards. His other work, *Tell You A Secret*, was in 1987.

As acknowledged by Professor Michael Sullivan, Dato' Chuah Thean Teng was hailed the 'Father of Batik Painting' (*Chinese Art in the 20th Century*, 1959), the only Malaysian to have started a world art genre, Batik Painting. He was among the world's art elite in the Commonwealth Artists of Fame exhibition, to mark Queen Elizabeth II's Silver Jubilee in 1977. The National Art Gallery accorded him an early Retrospective in 1965 and a Tribute in 2008, while Penang's Retrospective came in 1994. Penang also awarded him with the Dato' title in 1998 and the Living Heritage status in 2005. He established Yahong Art Gallery, first at Leith Street (1953) and then Batu Ferringhi (1994), which functions as his veritable gallery which includes batik works of his three sons and two grandchildren. He also held solos in the United States and London (Commonwealth Institute). His batik mural commissions included the Malayan Embassy in Canberra, Australia (1959), Universiti Malaya, Kuala Lumpur (1960), Malayan Tobacco Company, Kuala Lumpur (1960), and Bank Negara's branch in Penang (1974).





67

CHUAH THEAN TENG, DATO'

b. 1912 - 2008

Mother And Child, 1980s

signed (lower right)

batik

90 x 57cm

PROVENANCE

Private collection, Sarawak

RM 25,000 – 50,000

Time was when bonding between a mother and child, specifically a daughter, was a simple help with flowers on the back of the hair, bunched into a sanggul bun, not even with a keronasang (brooch), as in a little later years with better family income in the village. Whiffs of nostalgia of a bygone era. No jet-setting holidays or dining at fancy restaurants, as in today's lifestyle. Such is the impeccable charm of batik doyen Dato' Chuah Thean Teng's Mother-and-Child theme that it never fails to tug at the heart-strings, evoking more earthy and natural emotional memories. The child would learn to make do with little pleasures, and more meaningful too, and not grow up to be vain and avaricious. The soothing green tones of the clothes worn, both by the mother and the child, add to the warmth of the relationship, what with the delicate patterns in the sarong exuding some cultural faience. Notice how the chequered floorboard matches with the sarong of the little girl, who helps with the coiffuring of the seated Mama, her face partly hidden by her akimbo left hand.

68

TAY MO LEONG, DATO'

b. 1938

Untitled

signed (lower left)

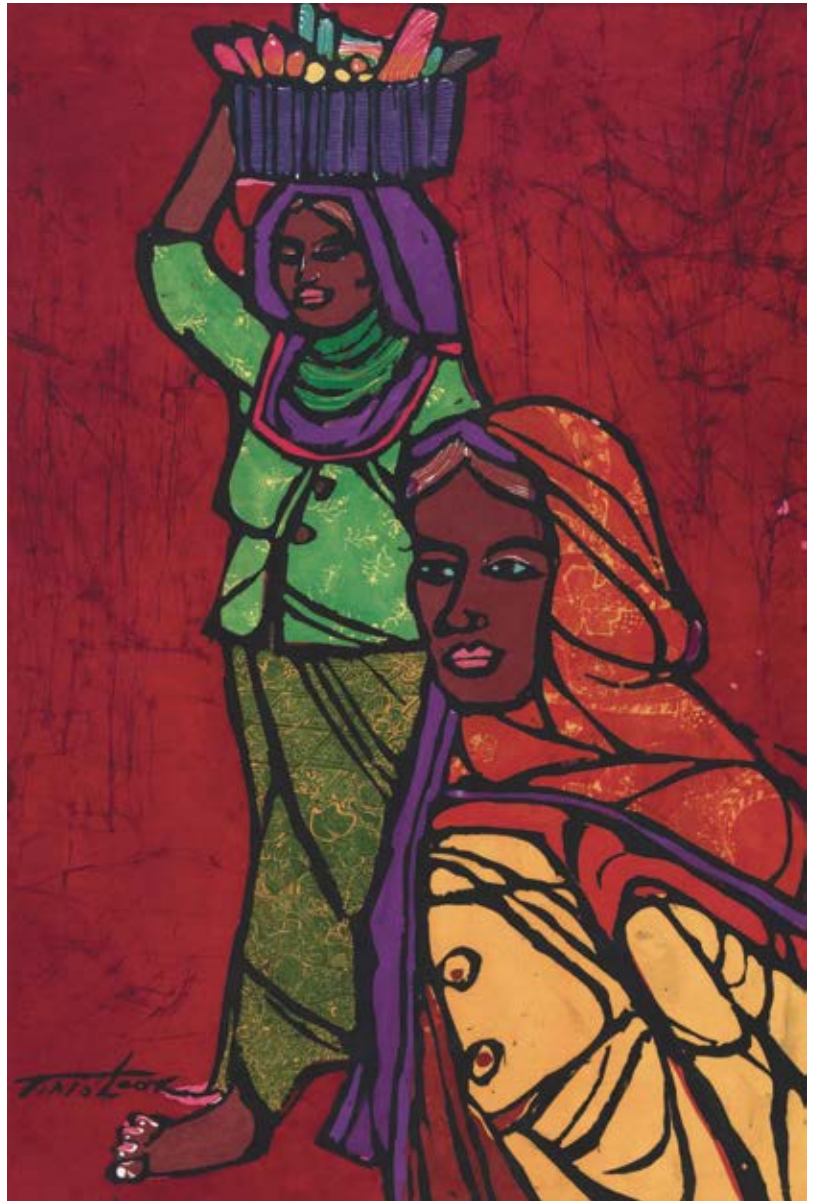
batik

88 x 58cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



When Tay Mo Leong returned from art studies in Taiwan in 1960, he was taken in by the huge popularity of batik painting. He picked up the art by himself, studying the techniques and improvising, and experimenting with commercial dyestuff from Germany, Switzerland and Hong Kong, and by 1965 (his first solo was at Chin Kang Association, Penang, in 1961), had his first all-batik exhibition at the British Council, Kuala Lumpur. Since then, he had produced many innovations including a glazed stain-glass effect and the double-resist technique in 1982. He also studied tapestry in Paris in 1968-1969. Executed in vivid colours with a stain glass effect, this batik work is an intriguing depiction of women folk carrying baskets.

Tay Mo Leong was conferred the Dato'ship in 2009, the year the Penang State Art Gallery honoured him a Retrospective. He graduated from the Taipei Normal College in 1960, and had a stint at the Art Centre in Longboat Key, Florida, in 1970. His awards include the Osaka Government Award in 2003, and the Nippon Modern Art Association's Foreign Minister Award (Osaka, 1997). Apart from solos in Paris (France) and Miami (United States) in 1967, he was also included in the Sao Paulo Biennale in 1969, the travelling Malaysian Art exhibitions in Australia and New Zealand in 1970, and the Bale Salon Switzerland in 1975. He was also in the Penang State Art Gallery's board of trustees from 1982-1990, serving as chairman in 1989-1990. He co-founded the Penang Watercolour Society in 1985 and had served as secretary in the Penang Art Society for more than a dozen years. Together with his wife May Liang, he founded the Gallerie de Mai, which also doubled as an art-supply shop.



Yu Chian

Chia Yu Chian comes off inadvertently as the champion of the impoverished and downtrodden, and in his *Hospital Series*, the weak and infirmed. His art was Social Realism, on the common people, especially around his Selangor Mansion apartment cum gallery in Jalan Masjid India, which he captured with great compassion and perceptiveness.

But he is best remembered for his Parisien oeuvre when he studied at the Ecole Nationale Supérieure des Beaux Arts, in an extended stay from 1959 to 1963 – the first Malayan/Singaporean to be given a French Government scholarship. He had stayed at the bohemian Montmartre, at the Rue de la Charbonnière (District 8) and also at the Latin Quarters of Sorbonne in Paris. The Malaysian National Art Gallery has several of his Parisien rooftop topography, although his most memorable masterpiece is *Election Fever* (1978).

His mentor, the renowned French art educator Professor M. Chaplain Midy, described him as “a painstaking, hardworking and exceptionally promising young painter” and during his early sojourn in Singapore, Professor Michael Sullivan dubbed him “the essential Malayan artist”.

Notable also are 1) He came under the personal tutelage of Chen Wen-hsi and Chen Chong Swee, but he never studied at the Nanyang Academy of Fine Arts in Singapore; 2) At age 17, in 1953, his painting was bought by Malcolm MacDonald, the Commissioner-General for Britain in Southeast Asia (which was later donated to Universiti Malaya); 3) He was commissioned to do a 3 meter x 2 meter mural for the Malaysian Embassy in Paris (1962); 4) He met Pablo Picasso, and did a sketch of him, and Picasso himself gave it a cachet of approval by signing his name on it.

He had intoned: “Art must not only be imbued with beauty and colour; it must be imbued with life and spirit to reflect the mood and tempo of the times.”

NOTE: Chia Yu Chian has 13 works in the National Art Gallery collection.

by Ooi Kok Chuen



69

CHIA YU CHIAN

b. 1936 - 1991

Pangkor Island, 1958

signed and dated (lower left)

oil on masonite

51 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 28,000 – 52,000



70

CHIA YU CHIAN

b. 1936 - 1991

Playing The Bamboo Pipe, 1981

signed and dated (upper right)

oil on canvas

98 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 55,000

71

CHIA YU CHIAN

b. 1936 - 1991

Drawing, 1973

signed and dated (lower right)

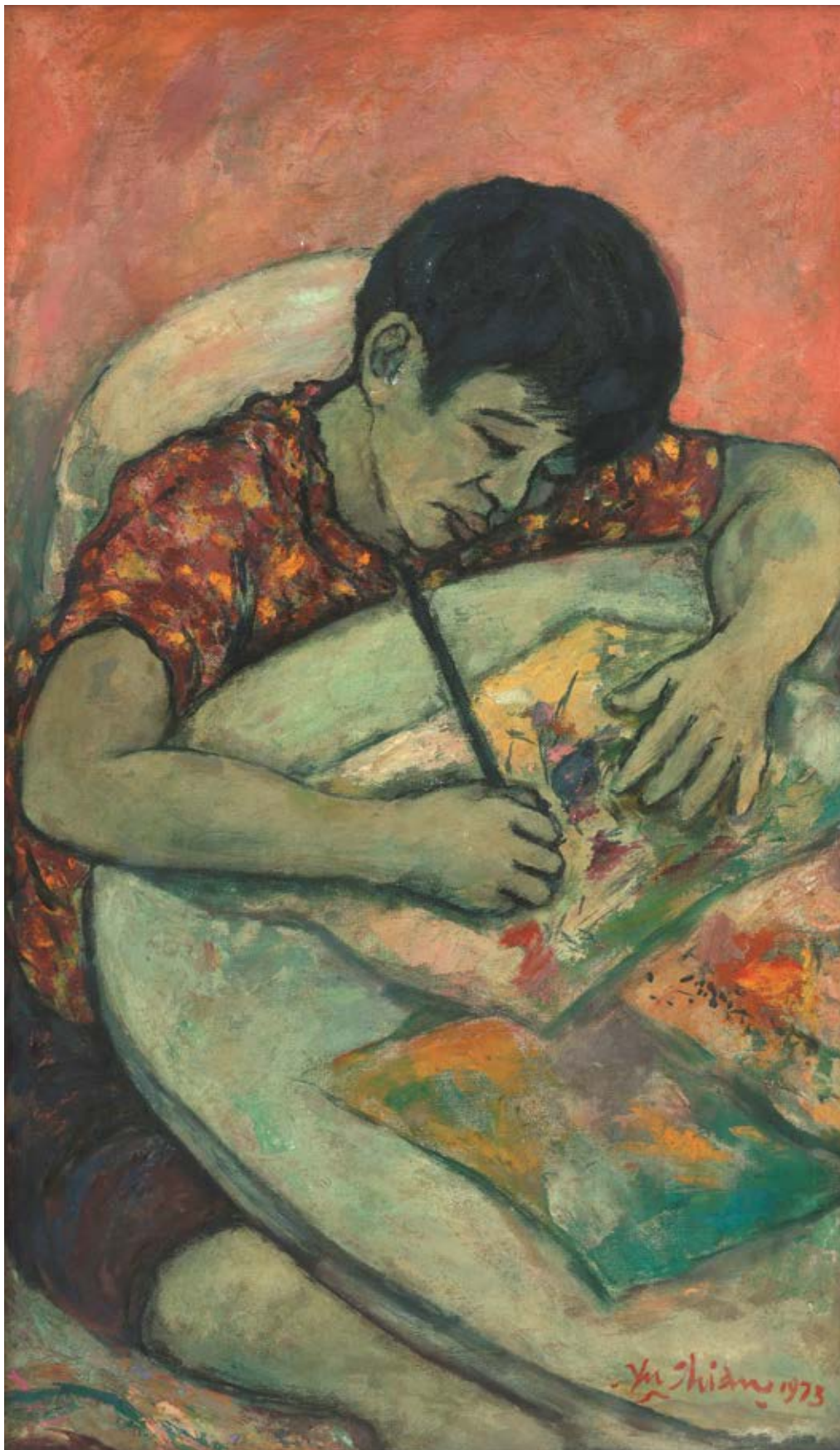
oil on masonite board

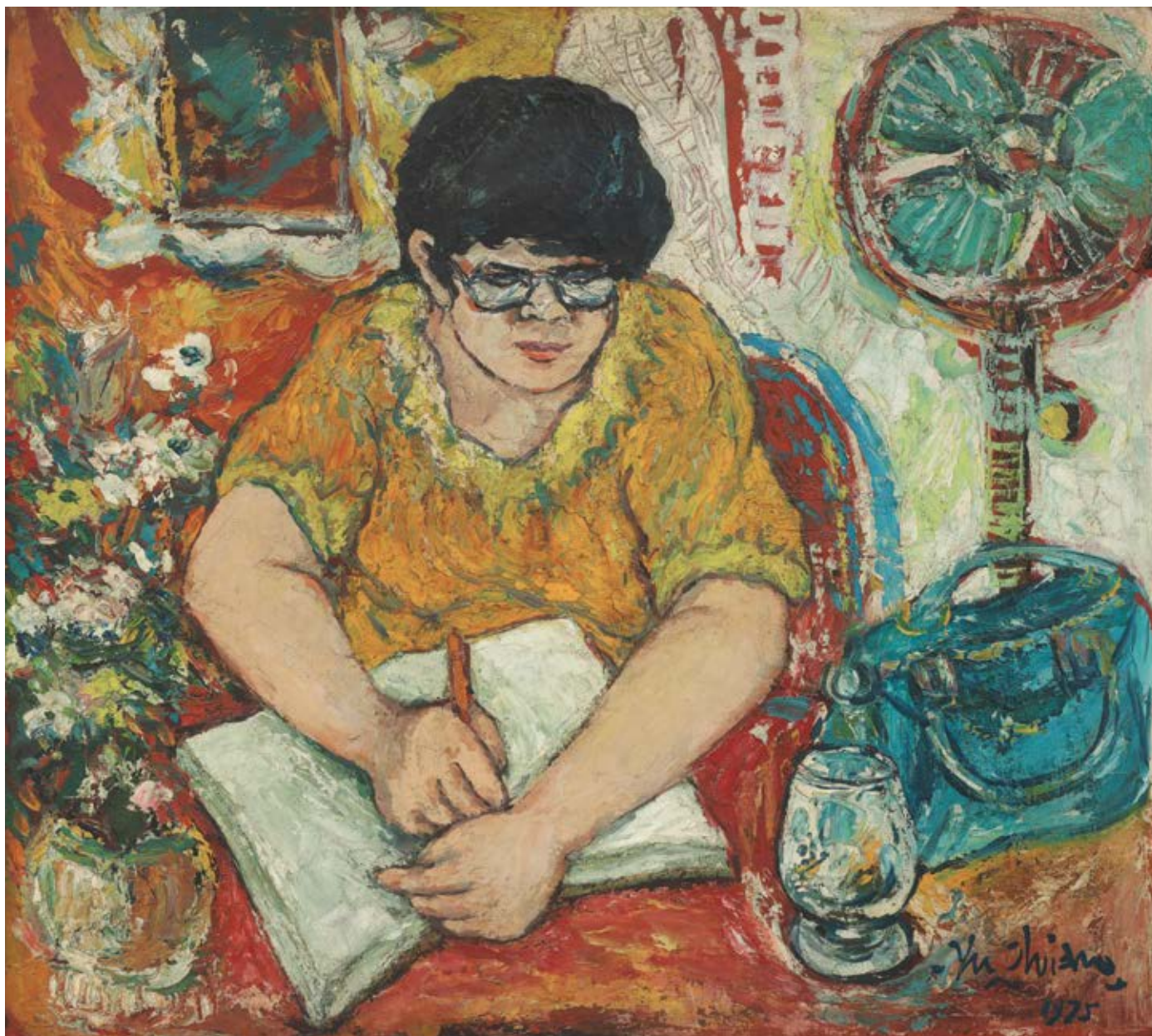
82 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 55,000





72

CHIA YU CHIAN

b. 1936 - 1991

Teacher At Work, 1975

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

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 55,000



73

CHIA YU CHIAN

b. 1936 - 1991

Reclining Beauty, 1985

signed and dated (lower left)

oil on board

55 x 107cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 60,000



NAI TONG

Tew Nai Tong was a piper of nostalgia especially pertaining to the Nanyang 'Southern Seas' milieu and epoch. His works celebrate the joie de vivre and beauty of land, usually natural kampung, and people, of a bygone era with pastimes like kite-flying, top-spinning, bird-rearing and cockerel-rearing. The people are predominantly rubber tappers and herders of gaily-coloured cows with short horns and hump Minangkabau-roofed backs. The women are graceful and rustically feminine, shown with phoenix eyes and bee-stung lips, and long oval faces in flat tones. His self image often morphs into the women's faces.

Nai Tong's career path was strewn with timely mentors, from Sekolah Menengah Peng Hwa in his Klang hometown (He Yue Cher), to the Nanyang Academy of Fine Arts, then at 49 St. Thomas Walk (Koh Chien Tee and Chen Wen-Hsi, 1957-1958, did not complete and he did not study under Cheong Soo Pieng) and the Ecole Nationale des Beaux Arts in Paris (William Sham and Tong Tjoe).

On his return from Paris, he taught at the Malaysian Institute of Art (1969-1980), the Central Academy of Art (1982-1985) and the Saito Art Academy (1986-1988) before opting to go fulltime in 1992. He also co-founded the Malaysian Watercolour Society and the Malaysian Contemporary Watercolours Association and also the now-defunct Le Beaux Art Gallery in Kuala Lumpur.

A revisit to Paris from February to April 1999, after a hiatus of 31 years, resulted in a stunning repertoire of works - provocative nudes, elegiac autumn scenes, quaint sidewalks and ponds. He revisited again until 2002.

Tew Nai Tong had a major Survey exhibition called Odyssey at the National Art Gallery Malaysia in 2007, and it was around this time that he painted large paintings, of his *Festival Series*, including Bali, measuring from 148cm x 119cm to 150cm x 365.7cm.

by Ooi Kok Chuen



74

TEW NAI TONG

b. 1936 - 2013

Malay Girl, 1959

signed and dated (middle left)
oil on masonite, 77 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

*Cheong Soo Pieng (pioneer of the Nanyang art style) guided Tew Nai Tong in executing this work.

RM 5,000 – 9,000



75

TEW NAI TONG

b. 1936 - 2013

East Coast, 1975

signed (lower right)
oil on canvas, 89 x 89cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000



76

TEW NAI TONG

b. 1936 - 2013

At Work, 1975

signed (lower right)
oil on canvas, 87 x 87cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,500 – 14,000



77

TEW NAI TONG

b. 1936 - 2013

Fishing Village, 1971; Blue Sea, 1978

signed (lower center); signed (lower left)
oil on canvas; oil on canvas laid on board
66 x 66cm; 27 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000



78

TEW NAI TONG

b. 1936 - 2013

Moon Night, 1970

signed and dated (lower left)
oil on canvas, 65 x 83cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 - 10,000



79

TEW NAI TONG

b. 1936 - 2013

Country Life, 1995

signed (lower right)

oil on canvas

76 x 106cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



80

TEW NAI TONG

b. 1936 - 2013

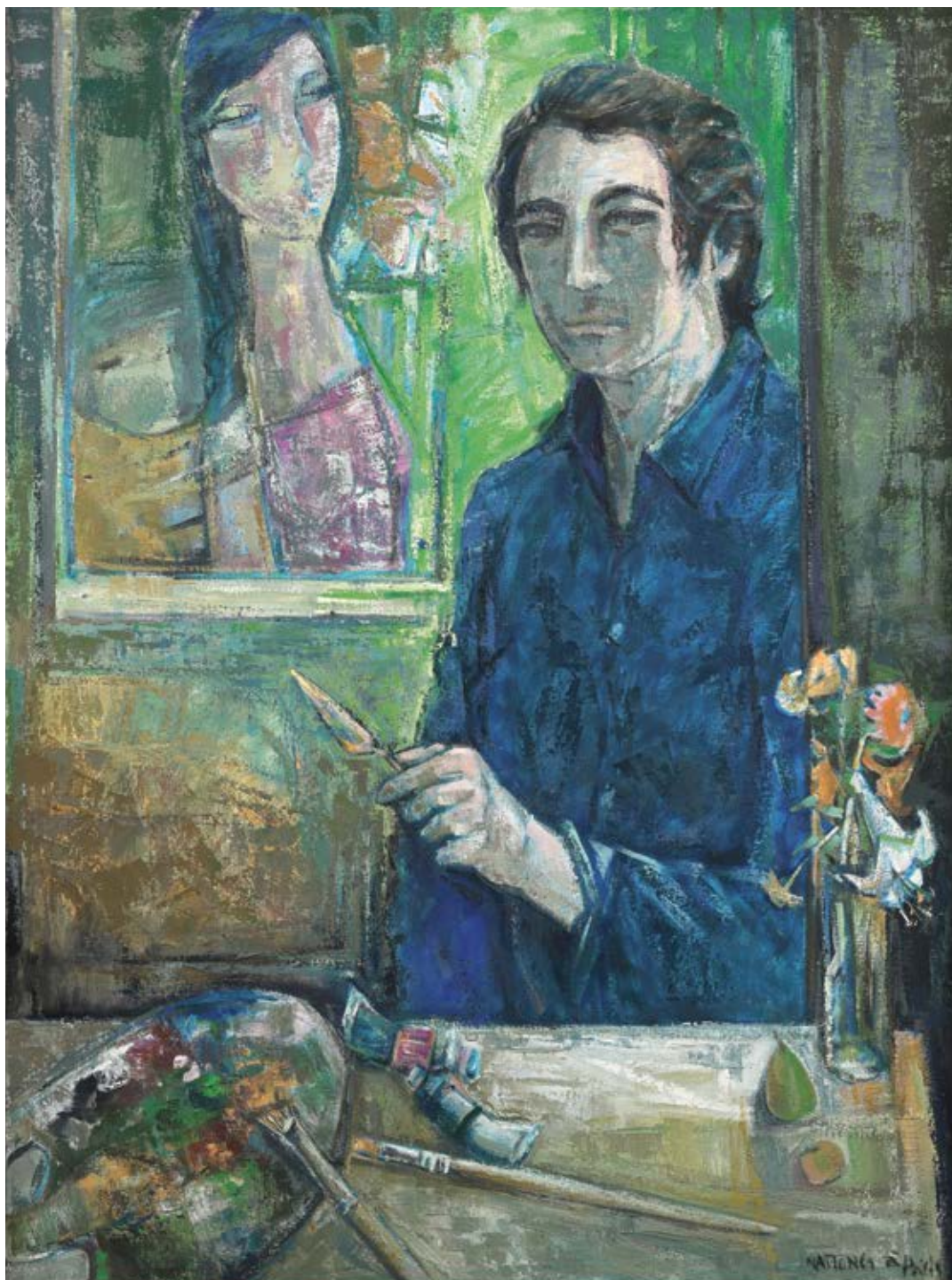
Joy Of Living, 1997

signed (lower left)
oil on canvas, 91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000



81

TEW NAI TONG

b. 1936 - 2013

Self Portrait In Paris, 1999

signed (lower right)
oil on canvas, 130 x 97cm

ILLUSTRATED

Aku: 99 Potret Diri, Galeri Petronas, 1999, p.93

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



82

TEW NAI TONG

b. 1936 - 2013

Still Life, 1957

signed and dated (upper right)
watercolour on paper, 37 x 53cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,500



83

TEW NAI TONG

b. 1936 - 2013

Untitled, 1973

metal relief
59 x 58cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

84

PETER HARRIS

b. 1923 - 2009

Untitled, 1966

signed and dated (lower right)

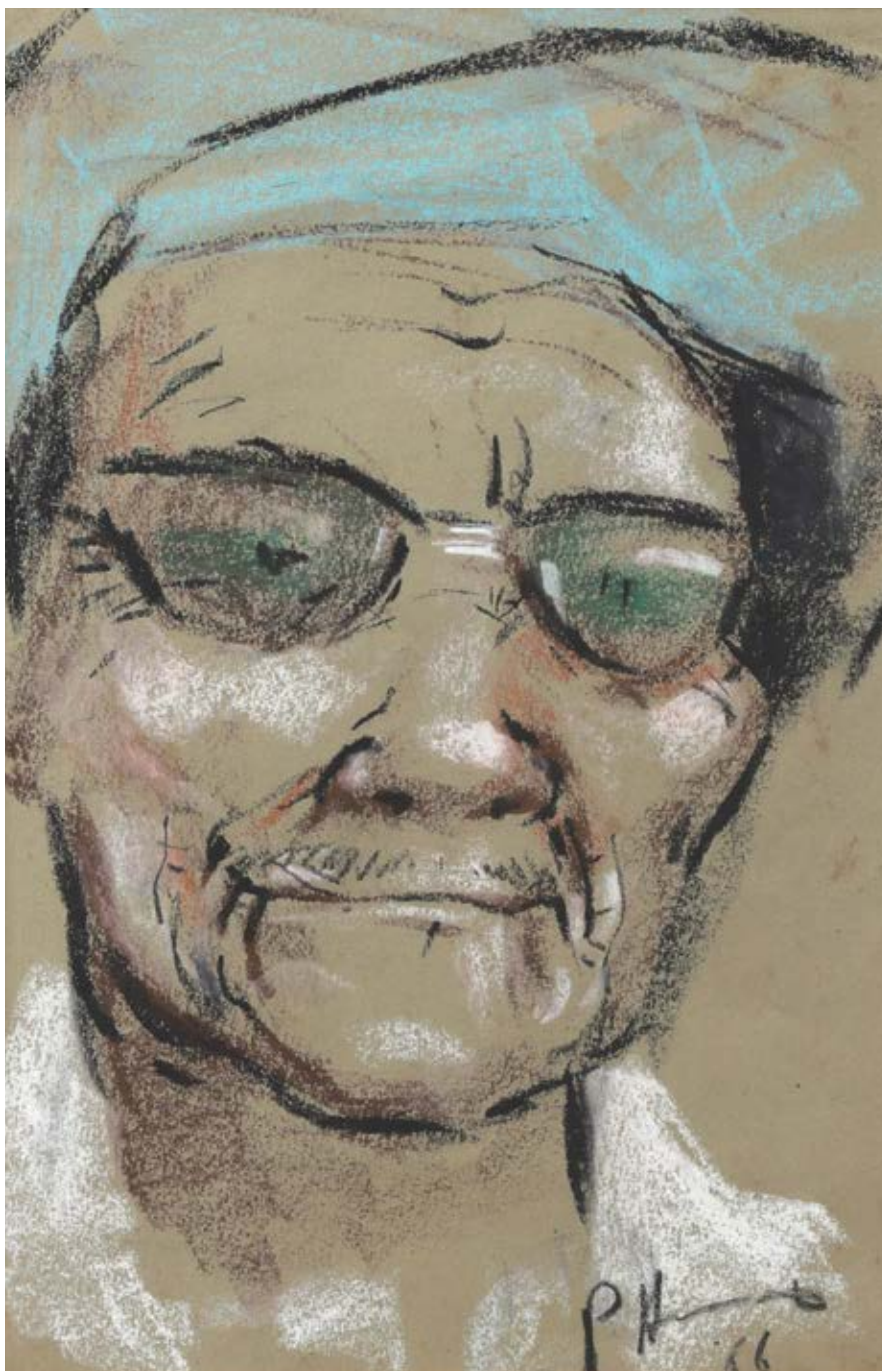
pastel on paper

36 x 24cm

PROVENANCE

Private collection, Selangor

RM 1,500 - 3,000



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



85

PETER HARRIS

b. 1923 - 2009

Untitled, 1960

signed and dated (lower right)

pastel on paper

35 x 24cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

An important figure who has cultivated the early Malayan art scene in Kuala Lumpur, Peter Harris's sensitivity to lines is reflected in this portrait. This sketch contains a side profile of an elderly woman delicately rendered using the medium of pastel.

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86

PETER HARRIS

b. 1923 - 2009

Untitled, 1954

signed and dated (lower right)

pastel on paper

35 x 25cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800



This portrait of an elderly person is strikingly expressive, as he evokes the planes and contours of the face. Through his exploration of forms and varying lines, Peter Harris strove to convey the simplicity of the rural people. Peter Harris laid the foundation of early art education in the then Malaya, first as Art superintendent of the Federation of Malaya (1951-1960) and then at Gaya College in Sabah (1962-1967). He was accorded the National Art Gallery's first retrospective in 1960. He was perhaps better known as founder of the Wednesday Art Group in Kuala Lumpur in 1952 and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. He was largely forgotten until Galeri Wan mounted a retrospective for him in 1997 with the help of artist Yeoh Jin Leng and this was followed by another exhibition at The Art Gallery, Penang in 2001. Peter Harris Memorial Exhibition: Once Upon A Time In Malaya was held at Art Salon @ SENI, Kuala Lumpur, in 2009.



Lee Joo For's visual narratives are highly distinct, imbued with personal metaphors. His compositions are made with forceful calligraphic strokes and strong colours, uniting eastern and western techniques and pictorial methods. This enigmatic composition is rendered in a dramatic palette of dark teal and orange, consisting of spontaneous flowing lines portraying faces of a man and woman, with the left side profile portrayed in multiple angles. Symbolic and expressive, the work incorporates figurative and stylised elements interlocked into a poetic emotion.

87

LEE JOO FOR

b. 1929 - 2017

Faces In Blue, 1986

mixed media on paper
58 x 82cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000

A man of diverse artistic talents, Lee Joo For was an artist, playwright, poet, novelist, and a writer of short stories. Lee Joo For received his education at Brighton College of Art (1957-1958), and later received additional scholarships to study at Camberwell College of Art (1960-1962). His selected solo exhibitions were held at Commonwealth Institute, London (1960), Art Council of Malaysia, Kuala Lumpur (1964), University of Malaya, Kuala Lumpur (1968), Mandarin Art Gallery Singapore (1972), Retrospective exhibition, Penang State Art Gallery (2008), Art Salon @ SENI, Kuala Lumpur (2009). His group exhibitions include Selected artists exhibition, Shakespeare Festival, United Kingdom (1964), International combined graphics exhibition, Tokyo (1966), Combined graphics exhibition, Sao Paulo (1970), Italian Exposition of International Prints (1976) and joint exhibition with daughter Michellin Lee, Darwin (1998). He received the Best Playwright Prize at the Malaysian Drama Festival (1969-1971).



The religious festival Deepavali celebrates the triumph of light over darkness. In *Deepavali*, Khoo Sui Hoe's expression of the festival is reflected in a calming expression with a pair of soft eyes and lips with a smile. The artist employs unique textures and shadows, giving the face a sculptural quality and weight.

88

KHOO SUI HOE

b. 1939

Deepavali, 1995

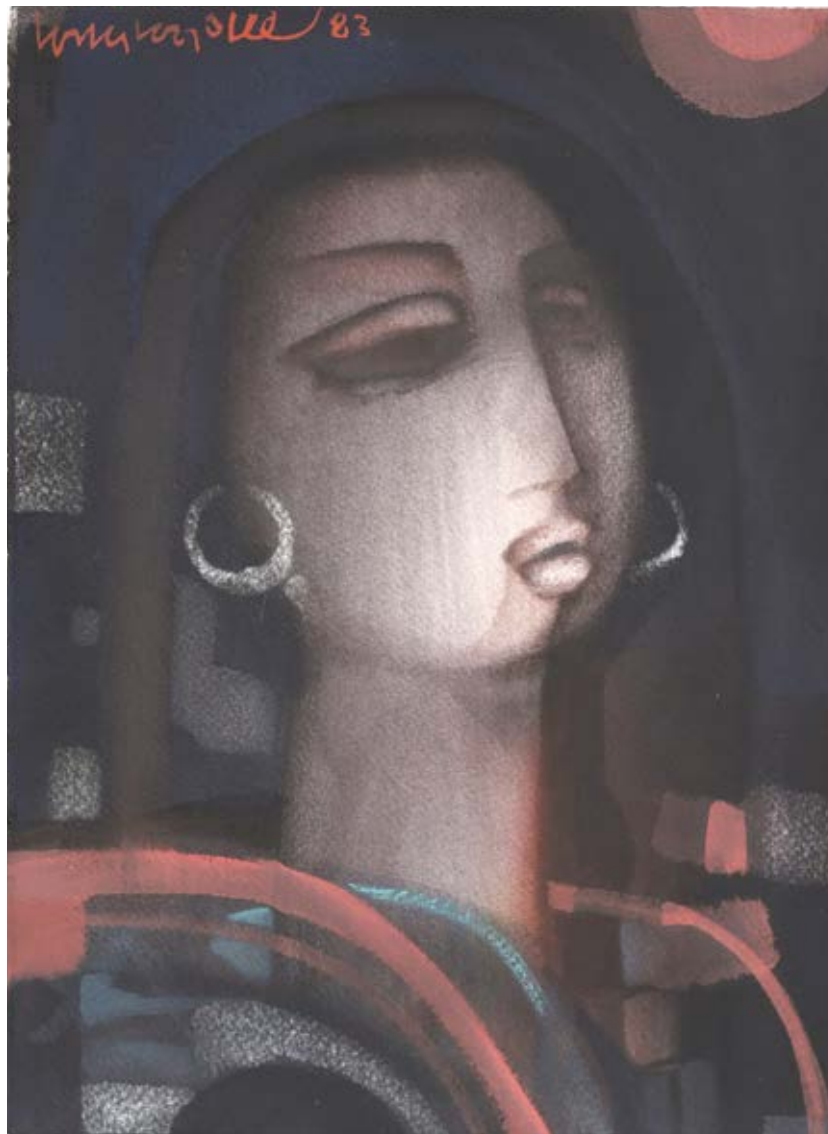
signed (lower right)
oil on canvas
25 x 20cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

Khoo won many admirers when he boldly and immediately went full time into art in 1961 after completing his studies 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 Malaysia, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Datuk Seri Lim's 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 in July 5-14 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.



89

LEE LONG LOOI

b. 1942 - 2023

Untitled, 1983

signed and dated (upper left)
watercolour on paper
38 x 28cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 3,000

Conflating the elements of Eastern and Western painting traditions, the works of Lee Long Looi exude a poetic atmosphere. The serene facial expression of the female figure is created through the exploration of stylised forms and earthy colours. Using a contrast of light and dark hues, the artist's emotive palette and brushwork allows personal feelings and reflections to emerge and resurface.

Lee Long Looi graduated from Nanyang Academy of Fine Arts in 1964, and enrolled at the Arts Student League, NYC, USA in 1969. He furthered his studies in graphics at Pratt Institute, NYC, where he was awarded a scholarship and was appointed as teaching assistant. His solo exhibitions were held at Pinkguy Gallery, Kuala Lumpur (2016), Art Salon @ SENI, Kuala Lumpur (2010), The Gallery @ Starhill, Kuala Lumpur (2009), Schacknow Art Museum, Plantation, USA (2002-2003), Catalina Art Gallery, Miami, USA (2000), Pamil Art Gallery, Puerto Rico (1999), and Art Focus, Singapore (1997). His awards include 1st prize in watercolour, WSOAE award, USA (1981), best in show (mixed media), Fort Lauderdale Art Guild, USA (1987), best in show (mixed media), Chicago Tribune Art Exhibition, USA (1992) and 1st prize (mixed media), South Miami Hospital art exhibition, USA (1994).

90

NIK ZAINAL ABIDIN

b. 1933 - 1993

Untitled, 1963

signed and dated (lower right)
watercolour on paper
25 x 18cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000



Nik Zainal Abidin is a pioneering artist from the East Coast whose work uses the medium of watercolour to depict *wayang* shadow puppet performances. A traditional art form central to Javanese and Southeast Asian life for centuries, the puppet theatre narrates stories derived from philosophical teachings, lessons of history and local legends. In this work, magical shadow puppets with distinctive, individual traits are wonderfully captured with vigour.

Self-taught Nik Zainal Abidin represented Malaysia in the World Expo in Osaka, Japan, in 1970, the same year he was sent on a German cultural tour. He was a member of the Wednesday Art Group. He won 1st Prize in the Merdeka Independence Art in 1967, and had his first two solos at the Samat Art Gallery in 1970 (June) and 1971 (October- November) respectively. He designed the Kunci Ibu Kota, cokmar (royal mace) and the royal throne of the Yang di-Pertuan Agong. He worked as a RTM set designer from 1960 to 1987. Wrote Dolores Wharton in *Contemporary Artists Of Malaysia: A Biographical Survey*: "There are many who tried their hands at painting wayang kulit but none has unlocked the vitality of drama or acquired the skills of painting the figures that Nik Zainal does so effortlessly."



91

HAMIDAH SUHAIMI

b. 1935 - 2015

Boy With Durian, 2001

signed and dated (lower right)
oil on canvas
74 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Hamidah Suhaimi's talent for portraiture is exemplified in this painting of a young boy holding a basket of durian fruit. The boy is painted with tenderness, with large round eyes, and a natural expression. Hamidah was a member of the Angkatan Pelukis SeMalaysia (APS), whose group of artists had sought inspiration from local life and society. Executed in an earthy palette, the boy's yellow shirt creates a bold accent against the backdrop suffused with neutral tones.

Hamidah Suhaimi was a religious teacher in Singapore. Self-taught, she espoused the portrait tradition, and joined Angkatan Pelukis Aneka Daya in Singapore under Syed Mahadar, and the Angkatan Pelukis SeMalaysia (APS) in Kuala Lumpur under the guidance of Dato' Hoessein Enas. She later married Mazli Mat Som, the de facto No. 2 to Dato' Hoessein and who later helmed APS. Two of her pastels, *Kebaya* (1970) and *Aida* (1971), are in the collection of the National Art Gallery Malaysia. She did not have any solo, but her recent-year exhibitions include *Aku* (Self-Portraits, 1999), *Three Contemporaries* (2012) and *Salut 55* (2014).



92

FADILAH KARIM

b. 1987

Untitled, 2012

signed and dated (lower right)
watercolour on paper
27 x 37cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

A study of a portrait rendered in multiple angles, reflecting the artist's skill in rendering the human figure. Using subtle washes of neutral hues, the artist creates a three-dimensional figure, focusing on the interplay of light. 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). She has won multiple art awards locally.

FADILAH KARIM

b. 1987

Selfie, 2014

signed and dated (lower left)

oil on canvas

122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000

The ubiquity of smart-phones, selfies or self-portraits, has become the rage in recording real-time, to be posted on social media such as Facebook, Instagram, TikTok and Snapchat. In this 2014 painting aptly titled, *Selfie*, the lady with her pet orange parrot perched on her left shoulder, seems drawn to something on the right. The window looked closed, maybe to prevent the bird from flying away. Her blouse is in a serrated black-and-white diamond-shaped design. Selfies are deemed narcissistic as daily pictorial diaries, but after the birth of her daughter, Aira, in June 2018, she relied on the "wefies" to translate into several autobiographical paintings of her daughter "growing up" in her studio.

When Segaris Art Centre gave Fadilah Karim an early survey exhibition called A Decade, Fadilah Karim, 2010-2020, many art observers were fascinated by the sustained ascension of this "upstart" seniman muda. Fadilah had a two-month mentorship under Amron Omar in 2010. She graduated with a Masters in Fine Art at UiTM (University Mara Institute of Technology) in 2013, a BFA (2010) and a diploma (2008). She also boasted of a clutch of competition awards: Portrait of the Governor of Malacca; Tanjung Heritage; and Shah Alam Open Show (Incentive Award), and had solos, *Vague* and *Secret Lies*, and was featured in Art Stage Singapore 2015.





94

NIK MOHD SHAZMIE

b. 1991

The Crocodile's Lair, 2018

signed and dated (lower right)
acrylic and oil on canvas
183 x 160cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

The Crocodile's Lair is a sharp commentary on issues within the fashion industry. The scene depicts a model wearing a pink coloured wig, with her facial features overlapped to achieve a unified image. An imaginative realm emerged through the exploration of facial forms, integrated with the experience from everyday life.

Nik Mohd Shazmie has a Masters in Fine Art Technology from College of Creative Arts, UiTM Shah Alam, Selangor and Bachelor (Hons) in Fine Art from the Faculty of Art & Design of Universiti Teknologi Mara. His first solo exhibition titled Home Sweet Home (2015) was held at Nando's Chinatown, Kuala Lumpur. In 2015, he won the Gold Award (Established Category) in the prestigious UOB Painting of the Year competition held at Curate Henry Butcher. In 2014, he was also the grand prize winner of Nando's Art Initiative. He has been participating in international art fairs in Taiwan and the Philippines. His solo exhibition The Rojak Wormhole was held at Secret Fresh Gallery, Philippines in 2022.



95

NIK MOHD SHAZMIE

b. 1991

Tiada Jalan Keluar, 2018

signed and dated (lower right)
acrylic and oil on canvas
183 x 160cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

The eye, in which an artist perceives the world with his/her own unique vision is painted with clarity and sharpness. *Tiada Jalan Keluar* is a personal reflection of the journey and persistence of an artist. Partial views of the face were dissected and rearranged to achieve a unified image. An imaginative realm emerged through the exploration of facial forms, integrated with the experience from everyday life.

Nik Mohd Shazmie has a Masters in Fine Art Technology from College of Creative Arts, UiTM Shah Alam, Selangor and Bachelor (Hons) in Fine Art from the Faculty of Art & Design of Universiti Teknologi Mara. His first solo exhibition titled Home Sweet Home (2015) was held at Nando's Chinatown, Kuala Lumpur. In 2015, he won the Gold Award (Established Category) in the prestigious UOB Painting of the Year competition held at Curate Henry Butcher. In 2014, he was also the grand prize winner of Nando's Art Initiative. He has been participating in international art fairs in Taiwan and the Philippines. His solo exhibition The Rojak Wormhole was held at Secret Fresh Gallery, Philippines in 2022.



96

WONG MING HAO

b. 1988

*Don't Let It Down II;
Don't Let It Down III, 2020*

signed and dated (lower right)
acrylic and gloss gel on canvas
80 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



Creating a new sense of structure conceived from layers of acrylic paint and gloss gel, Wong Ming Hao explores current events taking place by utilising the structure of the face. His portraits are constructed with dynamic forms, intercepted with flowing strips of color that connect to the realm of emotions. His mixed media works allow for the audience to contemplate and reflect on issues beyond the crafted images and personas presented in the media.

Wong Ming Hao graduated with a Diploma in Fine Art from Dasein Academy of Art, Kuala Lumpur in 2009. Active since 2010, Ming Hao has participated in prestigious national and regional competitions such as UOB's Painting of the Year competition and Bakat Muda Sezaman organised by National Art Gallery Malaysia where he was among the winners of the Juries Award in 2019. After completing a 6-month residency program at HOM Art Trans in 2018, he held a 2-person joint exhibition titled Distant Emotion. Ming Hao also exhibited at Art Expo Malaysia 2019. Ming Hao also does mural painting, sculptural work, and commercial illustration. His solo exhibition Unreal Reality was held at HOM Art Trans in 2020.



Shafiq Nordin's compositions are sourced from a myriad of influences including street art, comic culture, and graffiti. Utilising multiple symbols with a highly vibrant colour palette, Shafiq's animated characters were used to convey modern issues.

97

SHAFIQ NORDIN

b. 1989

"Best" Burger In Art Scene!!!,
2019

signed and dated (lower right)
oil and acrylic on jute
176 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (he did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. In 2020, he won the Highly Commended, Established Artist Category at the 2020 UOB Painting of the Year (Malaysia). He was a finalist of Bakat Muda Sezaman (BMS), National Art Gallery Malaysia in 2019. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His second solo exhibition Aletheia was held in 2018. Recent international art shows include Brain Invasion, Two Man Showcase with Shafiq Nordin, Block 17 Bacolod City, Philippines (2020) and Asia Art Connection with Eugene Gallery, Korea (2019). His group exhibitions include XIX Nineteen with Segaris Art Center (2019), and Bintang 5 Volume III (2018). His solo titled It's A Beautiful Life was held at Secret Fresh Gallery, Manila in 2022.



98

FAWWAZ SUKRI

b. 1987

Pin-up Girl - Broery Fan, 2012

signed and dated (center)

mixed media on canvas

183 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Fawwaz Sukri's pop-inspired aesthetic derived inspiration from comics and mass culture. His brightly coloured works are executed with expressive and vibrant art forms, highlighting issues of contemporary life. A cute girl with short hair is expressed in this image. The artist's experiences were re-imagined through a playful combination of distinctive figures, objects, and text.

Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called Saturday Matinee, and he followed up with a two-man show called Narration with Indonesia's Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Lendu, Malacca (2008), both times winning the Vice-Chancellor's Award. He was represented in Art Expo Malaysia in 2014 and 2017, besides Art Kaohsiung (Taiwan) in 2016 and 2017. His second solo exhibition Life Is Wonderful was held at Nadine Fine Art in 2019. His solo showcase in CIMB Artober 2023 received good responses.

99

CHAN KOK HOOI

b. 1974

My 3rd Eldest Brother-In-Law, 2020

acrylic on pink velvet
123 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

The eclectic works of Chan Kok Hooi feature whimsical stories, creating images that are fascinating yet filled with remarkable detail. Ancient Egyptians had carved stories onto their walls, but in the modern times, most of our stories are transmitted through another 'wall' - screens on mobile devices. Kok Hooi's use of modern-day symbols and emojis from social media draws parallels to the semantic symbols of ancient Egyptian hieroglyphs. He demonstrates this by reproducing the emojis, tactfully incorporating the aesthetic of the hieroglyph. Within the landscape of symbols, the image of a figure cosplaying as a Sailor Soldier from the anime *Sailor Moon* bursts forth, internalised into a striking image. In this work, the artist emulates a particular shade of blue known as Egyptian Blue, the oldest artificial pigment used in ancient Egypt and employed lines of varying thickness to outline the images and hieroglyphs. The revered curator Syed Nabil (2010) wrote: "His works abound with a disorientating array of imagery, symbols and junctions that reveal networks of fragmented and dislocated stories intended as translations of universal concerns of the human condition."



Kok Hooi won the Mayor of Beppu Prize in the Beppu Art Biennale in Oita, Japan, in 2005 and was a winner of the Malaysian award of the Asean Art Award in 2003. He also won a prize in the Taichung Print and Drawing Biennial in Taiwan in 2006. He was a finalist of the Sovereign Asian Art Prize (Hong Kong) from 2007 to 2009, and the Louis Vuitton Art Prize (Hong Kong) in 2007. He won the Juror's Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition in 2006-2007 and was placed among the Top 3 (2D category) in the 2004 competition. He was awarded a Royal Overseas League scholarship for residency in Arbroath, Scotland, in 2009. His other residencies were at Galeri Petronas (2008), ABN Amro Malihom (2007 and 2008), Gwangju (2012), Red Gate Gallery, Beijing (2009), and Vermont Studio Centre in the United States in 2007. His solos were *Imitating* (Red Mill Gallery, Vermont Studio Centre, USA, 2007); *Photo Store* (Feijacun Village, under Red Gate Gallery, Beijing, in 2008); *I See(k) You: Recent Works* (Galeri Petronas, Kuala Lumpur, 2010); *You Are Carnivores* (Pierogi Gallery, New York, 2010); and *Sell Out* (Art Seasons Gallery, Singapore, 2012).



100

**HISYAMUDDIN
ABDULLAH**

b. 1989

I'm The Bad Mom, 2016

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

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Hisyamuddin Abdullah's distinctive canvases reflect his sensitive modulation of the human figure and facial expressions. An intriguing narrative is embedded within this work concentrated on a masked figure and array of symbols. *I'm The Bad Mom* responds to previous events in local society. Combining various elements juxtaposed with a figure, his visual interpretations are imbued with a sense of humour.

Hisyamuddin Abdullah received his bachelor's degree in fine art from UiTM Shah Alam in 2012. In 2013, he had two art residencies, one in Bali, Indonesia, and the other in Kuala Lumpur, Malaysia. His awards include Young Guns Awards Malaysia 2016, and 3rd Winner in Drawing at the Tanjong Heritage National Level Art Competition. In 2014, Hisyamuddin had a solo exhibition with Taksu Kuala Lumpur titled "SArKAs" followed by his second solo exhibition in Taksu Kuala Lumpur titled KOTA(k) MAGIS in July 2021. His third solo Distopia was held at Sareng gallery in 2023. He has participated in numerous group shows namely Human Desire (2022), #SKULL (2019), Axis By Praxis: Identity In Transition (2018), Human Being (2019), XIX Nineteen (2019) etc at various local galleries.

101

KOK YEW PUAH

b. 1947 - 1999

Untitled, 1980s

acrylic on canvas
122 x 86cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



Kok Yew Puah, as he is more popularly known with his surname pushed behind, plays on the ironic juxtapose and contrast of Tradition and Change, and the inroads of development on ordinary life. The artist has produced several variations of a man tilting his neck backwards, gazing upon the sky with wonder. This striking image of a male figure is juxtaposed with the image of an open window painted in the hard-edge style, revealing the broad expanse of blue skies. Set against a bold background of vibrant pop art colours, the scene is filled with aspirations, hopes and dreams. Yearning for freedom, opportunity, or desire to travel?

Kok Yew Puah studied Painting and Printmaking at the Victorian College of the Arts in Melbourne, Australia (1966-1972). His career with a solo at the Samat Art Gallery in 1973, looked promising with abstract Pop graphics using silkscreen, but he had to put his art in the back-burner to concentrate on developing the family chilli-sauce business. A decade and a half later, he made a comeback painting figures with environmental issues and notions of identity, in an exhibition simply entitled, Kok Yew Puah: 1985-1993. He had bad news and good news in 1994. His business failed, but his entry for the Philip Morris Asean Art Awards was adjudged 2nd in the national final, with the Asean finals being held in Singapore. He was one of the five Malaysian winners again the next year, with the Asean final held in Jakarta, Indonesia. In 1997, he held his second and last solo, Klang And Beyond. Ilham Gallery organised Kok Yew Puah: Portrait Of A Malaysian Artist from October 2021 to April 2022.



102

KOK YEW PUAH

b. 1947 - 1999

Untitled, 1985

signed and dated (lower right)
acrylic on canvas
121 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 23,000

Kok Yew Puah, as he is more popularly known with his surname pushed behind, plays on the ironic juxtapose and contrast of Tradition and Change, and the inroads of development on ordinary life. From the 1980s to 1990s, the artist translated his observations of the rapid modernisation and environmental impacts into surreal landscapes painted in the hard-edge style with high contrasts of colour. Rendered with one point perspective, a red-coloured pathway flanked by trees lead towards one of the artist's favourite motifs, soft clouds floating amidst the bright blue sky. On the left, a traffic sign placed by the road could be deciphered as a symbol of warning, a gentle reminder to pause and reflect on the journey ahead.

Kok Yew Puah studied Painting and Printmaking at the Victorian College of the Arts in Melbourne, Australia (1966-1972). His career with a solo at the Samat Art Gallery in 1973, looked promising with abstract Pop graphics using silkscreen, but he had to put his art in the back-burner to concentrate on developing the family chilli-sauce business. A decade and a half later, he made a comeback painting figures with environmental issues and notions of identity, in an exhibition simply entitled, Kok Yew Puah: 1985-1993. He had bad news and good news in 1994. His business failed, but his entry for the Philip Morris Asean Art Awards was adjudged 2nd in the national final, with the Asean finals being held in Singapore. He was one of the five Malaysian winners again the next year, with the Asean final held in Jakarta, Indonesia. In 1997, he held his second and last solo, Klang And Beyond. Ilham Gallery organised Kok Yew Puah: Portrait Of A Malaysian Artist from October 2021 to April 2022.



103

TANG TUCK KAN

b. 1934 - 2012

Rumah Melayu (Malay House), 1967

signed and dated (lower right)

oil on canvas

75 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Rumah Melayu (Malay House) dated 1967 centers on the theme of home and community translated into an abstraction of fragmented geometric forms. He focuses on the interplay between the overlapping shapes that evoke rhythmic movement. Details such as the exterior of the home and its roofs are conflated with elements of nature, carefully dissected into an intersection of triangular forms.

Tang Tuck Kan's paintings were influenced by the Hard-Edge movement that had become popular in the US during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesised into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious Saint Martin's School of Art in London, UK.



104

TANG TUCK KAN

b. 1934 - 2012

Untitled, 1966

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

A profusion of clearly defined lines was overlapped to create a sense of lyrical motion. Tang Tuck Kan's paintings were influenced by the Hard-Edge movement that had become popular in the US during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesised into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious Saint Martin's School of Art in London, UK.



105

TANG TUCK KAN

b. 1934 - 2012

Untitled, 1966

signed and dated (lower right)
oil on canvas
81 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

An orchestration of fluid and organic lines in colourful hues were carefully arranged by the artist to form a balanced image. Tang Tuck Kan's paintings were influenced by the Hard-Edge movement that had become popular in the US during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesised into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious Saint Martin's School of Art in London, UK.



106

TANG TUCK KAN

b. 1934 - 2012

Untitled, 1977

signed and dated (verso)

acrylic on canvas

152 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

A striking optical illusion was created with the placement of well-defined squares in an assortment of colours and sizes, emphasising the play of geometric shapes. Tang Tuck Kan's paintings were influenced by the Hard-Edge movement that had become popular in the US during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesised into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious Saint Martin's School of Art in London, UK.



107

TANG TUCK KAN

b. 1934 - 2012

Homage To The Square, 1997

signed and dated (lower right)
emulsion paint on canvas
141 x 113cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 28,000

The artist presents a homage to Russian Avant Garde artist Kazimir Malevich's suprematist Black Square (1915), which has liberated art from the classical functions of representation and mimesis, concentrating purely on the relations of line, shapes and colours. Tang Tuck Kan's paintings were influenced by the Hard-Edge movement that had become popular in the US during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesised into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious Saint Martin's School of Art in London, UK.

AWANG DAMIT AHMAD

b. 1956

Essence Of Culture (E.O.C.) Series, 1988

signed and dated (lower right)

acrylic on canvas

100 x 80cm

PROVENANCE

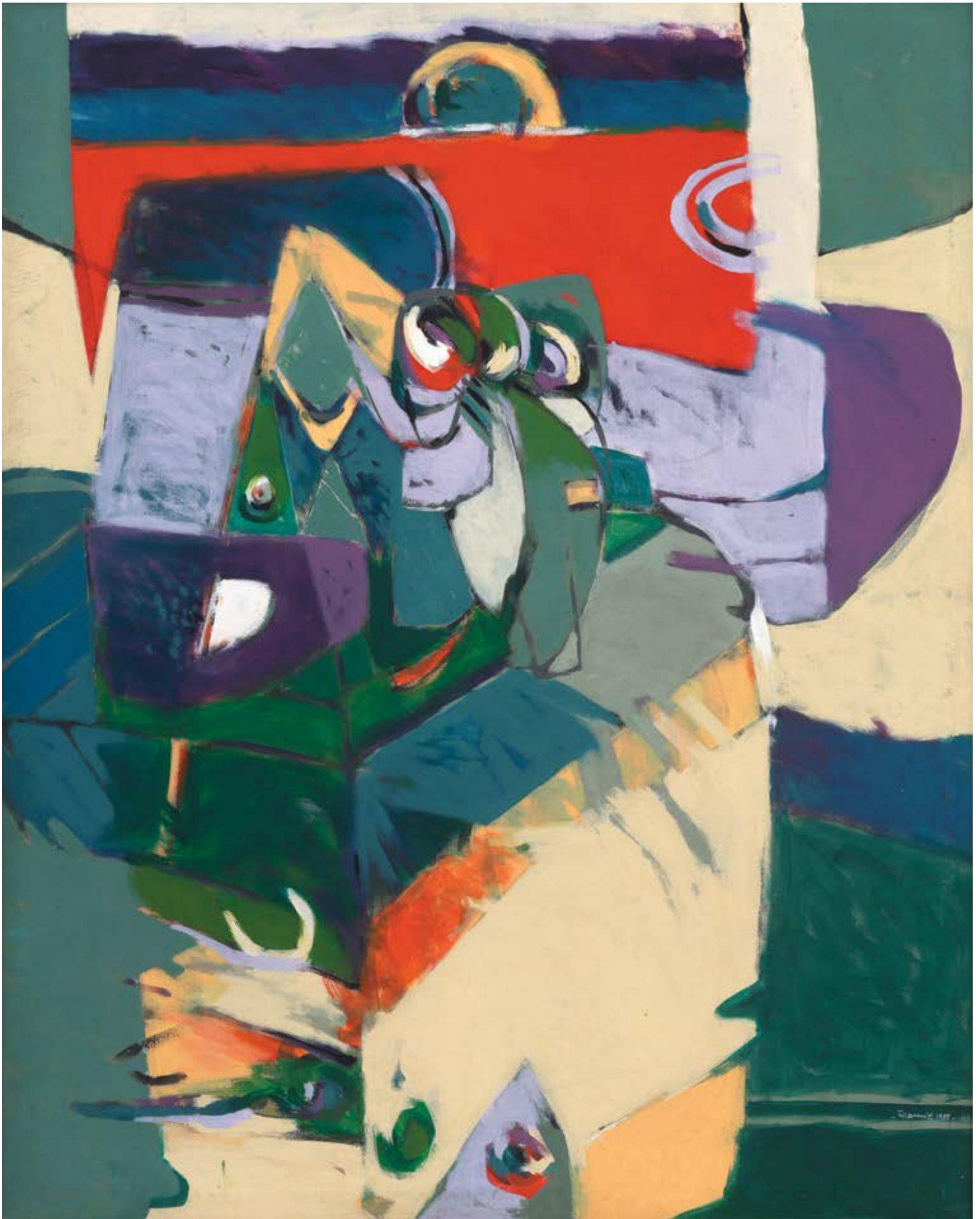
Private collection, Kuala Lumpur

RM 60,000 – 120,000

By dint of hard work, one triumphs over adversity and all the obstacles therein. While Awang Damit Ahmad's life in impoverished Kuala Penyu was no bed of roses, having to help his father till padi fields and go fishing in the rough seas, it was no tragedy either. Making do with primitive tools, overcoming the harsh land and sea and buffeting the vagaries of weather had toughened the character. Yet the memories of the early struggles are bitter-sweet. This lies at the world view of Awang Damit's seminal art series, *Essence Of Culture (E.O.C., Intipati Budaya)*, with his own semantics of intrinsic symbolisms often couched by earthy colours. *E.O.C.* spanned 1985 to 1995.

The saga of Awang Damit Ahmad from fisherman-farmer to Telekoms technician to taking up Art at age 27 is a fairy-tale of grit, determination and natural talent. After studies at the Mara Institute of Technology, emerging as a Top Student, he studied up to his Masters at the Catholic University in Washington, and returning to teach at UiTM until his retirement with the rank of Associate Professor in May 2011. His huge potential was attested by the string of awards: the Major Award in Salon Malaysia III, 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. He first represented Malaysia in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988.

In 2022, his *E.O.C. (Perjalanan Malam, 1989)* and *E.O.C. (Ingatan Waktu Kecil, 1985)* were sold for RM212,800 and RM218,400, in the Henry Butcher Art Auction November edition and July edition, respectively. In the Henry Butcher March 2021 Art Auction, his *E.O.C. (Apa Khabar Ledang, 1992)* was sold for RM224,000.



AWANG DAMIT AHMAD

b. 1956

Essence Of Culture (E.O.C.)

"Perjalanan Waktu - 90/10", 1990

signed and dated (lower left)

acrylic on canvas

122 x 107cm

PROVENANCE

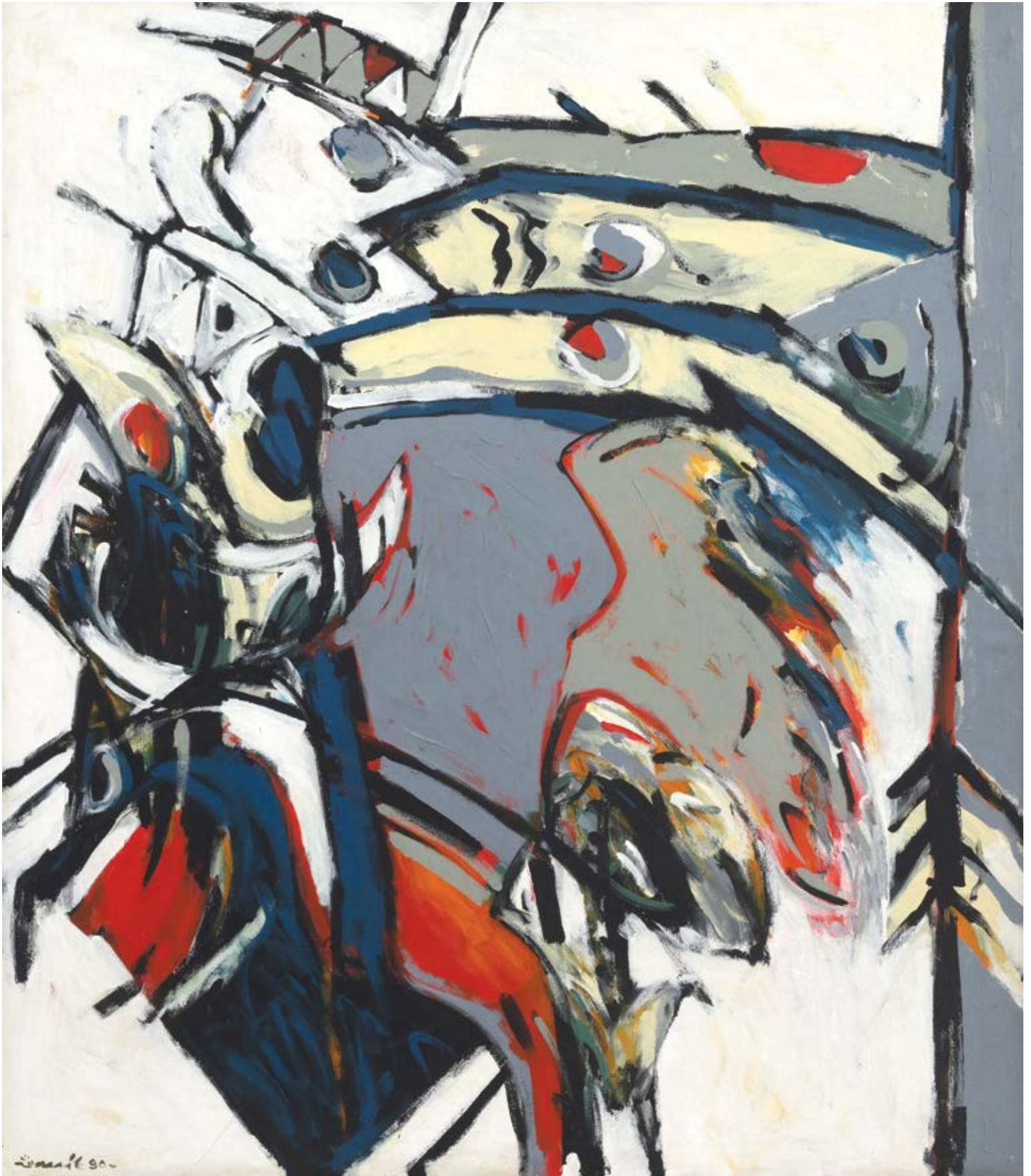
Private collection, Kuala Lumpur

RM 90,000 – 160,000

Life is a struggle - that is the biggest takeaway from Awang Damit Ahmad's seminal *Essence Of Culture* and purportedly subsequent series, too. Awang Damit Ahmad spent the early years helping his fisherman-farmer father in Kuala Penyu in Sabah, overcoming adversities and the vagaries of weather. Fishes and growing vegetables in traditional motifs, banana fronds for shelter: all encapsulated in symbolic homilies of inculcating right values and spirit of life, to fortify for future challenges. The numerals, 90/10, indicates the 10th piece done in the year 1990.

The saga of Awang Damit Ahmad from fisherman-farmer to Telekom technician to taking up Art at age 27 is a fairy-tale of grit, determination and natural talent. After studies at the Mara Institute of Technology, emerging as a Top Student, he studied up to his Masters at the Catholic University in Washington, and returning to teach at UiTM until his retirement with the rank of Associate Professor in May 2011. His huge potential was attested by the string of awards: the Major Award in Salon Malaysia III, 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. He first represented Malaysia in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988.

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AWANG DAMIT AHMAD

b. 1956

Essence Of Culture (E.O.C.)

Perjalanan Malam..., 1990

signed and dated (lower left)

mixed media on paper

30 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

It's not that common to find paper works of Awang Damit Ahmad which could be studies or projections of his larger main canvases with impasto drivels and more refined and defined compositions. This work features the elements of Awang Damit Ahmad's rudimentary *Essence Of Culture* series albeit with his strong symbolisms.

Awang Damit Ahmad is credited to have started one of the most compelling new abstracts related to land, region, purpose and people. A relatively late starter in art at the age of 27, he first studied at the Mara Institute of Technology, where he was Best Student, before getting his Masters at the Catholic University in Washington (1989-1990). He catapulted into top-artist status when he not only won the 1st Prize but also the Consolation Prize in the hugely coveted Salon Malaysia III at the National Art Gallery. It was for his *Nyanyian Petani Gunung* (now in the Petronas collection). He also won 2nd Prize in the Malaysian Bank Association art competition in 1988. His international exhibitions include the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988. He also excelled as lecturer at Universiti ITM until May 2011, when he retired to go full time into Art. Prices of his artworks often soar high in auction houses locally and abroad.





111

AWANG DAMIT AHMAD

b. 1956

Essence Of Culture (E.O.C.),
1994

signed and dated (lower right)
acrylic on paper
22 x 20.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

This work is an exquisite study from Awang Damit's iconic series, *Essence Of Culture (E.O.C.)*, representing his world view about Man and Nature. It drew upon his experiences and memories of his hometown, translated into a process pertaining to the division of space through the interception of forms. Illustrated here are the complex abstraction of lyrical patterns interlocked in poetic movement. The distinctive shapes rendered in light and dark tones are derived from his thoughts, reflections, and observations. It is about overcoming challenges in life, making an honest living.

Awang Damit Ahmad became an artist by accident, being a late starter at the age of 27, when he studied at the Mara Institute of Technology, after working several other jobs. He had already started on his *Essence Of Culture (Intipati Budaya)* series in 1985 and later studied for his Master's at the Catholic University in Washington, and continued the series on his return in 1990 until 1996. His clutch of prizes includes 2nd Prize in the Malaysian Bank Association art competition, the Minor Award in the Bakat Muda Sezaman in 1984, and the Painting Award (and Consolation Prize, too) at the Salon Malaysia III at the National Art Gallery in 1991 for his *Nyanyian Petani Gunung* (now in Petronas Collection). He also taught at his alma mater, Universiti ITM, retiring as Associate Professor in May 2011. In 2022, his *E.O.C. (Perjalanan Malam, 1989)* and *E.O.C. (Ingatan Waktu Kecil, 1985)* were sold for RM212,800 and RM218,400, in the Henry Butcher Art Auction November edition and July edition, respectively. In the Henry Butcher March 2021 Art Auction, his *E.O.C. (Apa Khabar Ledang, 1992)* was sold for RM224,000.

112

AWANG DAMIT AHMAD

b. 1956

Intipati "Pilutung", 1997

signed and dated (lower right)

acrylic on paper

22 x 21cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000



Awang Damit's abstraction created with gestural brushstrokes and earth brown hues evokes the feeling of nature. Awang Damit Ahmad became an artist by accident, being a late starter at the age of 27, when he studied at the Mara Institute of Technology, after working several other jobs. He had already started on his *Essence Of Culture (Intipati Budaya)* series in 1985 and later studied for his Master's at the Catholic University in Washington, and continued the series on his return in 1990 until 1996. His clutch of prizes includes 2nd Prize in the Malaysian Bank Association art competition, the Minor Award in the Bakat Muda Sezaman in 1984, and the Painting Award (and Consolation Prize, too) at the Salon Malaysia III at the National Art Gallery in 1991 for his *Nyanyian Petani Gunung* (now in Petronas Collection). He also taught at his alma mater, Universiti ITM, retiring as Associate Professor in May 2011. In 2022, his *E.O.C. (Perjalanan Malam, 1989)* and *E.O.C. (Ingatan Waktu Kecil, 1985)* were sold for RM212,800 and RM218,400, in the Henry Butcher Art Auction November edition and July edition, respectively. In the Henry Butcher March 2021 Art Auction, his *E.O.C. (Apa Khabar Ledang, 1992)* was sold for RM224,000.

AWANG DAMIT AHMAD

b. 1956

Angin Musim Kemarau (E.O.C. Series), 1994

signed and dated (lower right)

mixed media on canvas

153 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 120,000 – 200,000

Everything all around becomes parched, desiccated, shrivelled while the soil is starved of moisture and nutrients. The dryness can also cause wildfires, dust storms and is a bane to the health of man and animals. This lack of atmospheric circulation is a farmer's dread, for without the elixir water, all the earlier efforts will come to zilch. There will be little harvest but thorns from this hydrometeorological spell. Such tenuous harmony between Man and Nature lies at the crux of Awang Damit Ahmad's maiden *Essence Of Culture (E.O.C., Intipati Budaya)* repertoire, with his own brand of symbolisms related to land and life. But it's not all dour lament, but stoic struggles to overcome the obstacles from a wellspring of Hope and Faith. *E.O.C.* dates between 1985 to 1995.

Awang Damit Ahmad became an artist by accident, being a late starter at the age of 27, when he studied at the Mara Institute of Technology, after working several other jobs. He had already started on his *Essence Of Culture (Intipati Budaya)* series in 1985 and later studied for his Master's at the Catholic University in Washington, and continued the series on his return in 1990 until 1996. His clutch of prizes includes 2nd Prize in the Malaysian Bank Association art competition, the Minor Award in the Bakat Muda Sezaman in 1984, and the Painting Award (and Consolation Prize, too) at the Salon Malaysia III at the National Art Gallery in 1991 for his *Nyanyian Petani Gunung* (now in Petronas Collection). He also taught at his alma mater, Universiti ITM, retiring as Associate Professor in May 2011. In 2022, his *E.O.C. (Perjalanan Malam, 1989)* and *E.O.C. (Ingatan Waktu Kecil, 1985)* were sold for RM212,800 and RM218,400, in the Henry Butcher Art Auction November edition and July edition, respectively. In the Henry Butcher March 2021 Art Auction, his *E.O.C. (Apa Khabar Ledang, 1992)* was sold for RM224,000. Today, Awang Damit Ahmad is one of the most important artists in Malaysia.



TAJUDDIN ISMAIL, DATO'

b. 1949

Untitled, 1998

signed and dated (lower right)

acrylic on board

61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

A place in time, or a time in place... vistas of open natural landscape, real and/or unreal or abstracted, mediated or composite. A contemplative journey as well as a contemplated arrival, not necessarily an idealised world but one from fragments of memories and touch-points, coaxing moods of lulling quality.

It is no coincidence that Dato' Tajuddin Ismail had won the Minor Awards in the National Drawing Competition in 1977, the National Graphic Art competition in 1978 and the Salon Malaysia in 1979, apart from the National Design Council in 1994. After being adjudged Best Student during his Mara Institute of Technology Art studies (1969–1973), he followed up his studies in Graphic Design at the Art Centre College of Design in Los Angeles (1974) and post-graduate Interior Architecture at the Pratt Institute in New York (1979–1981), where he was also apprenticed to Massimo Vignelli. In 1987, he was also awarded a Fulbright research fellow, by the American Council of Learned Societies, New York. Dato' Tajuddin, who retired as associate professor of Fine Art and Interior Architecture at Universiti ITM became the associate professor and academic adviser in the Fine Art Department in Sunway University.





115

**TAJUDDIN ISMAIL,
DATO'**

b. 1949

Floating Form II, 1997

signed and dated (lower right)
acrylic on board
61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Dato' Tajuddin was exploring the elements of forms, space, colour, pattern, along with the effects of darkness and light. In *Floating Form II*, the artist presents black forms consisting of three-dimensional shapes painted on a white-coloured background with emphasis on expressive, gestural brushwork. A contemplative journey as well as a contemplated arrival, not necessarily an idealised world but one from fragments of memories and touch-points, coaxing moods of lulling quality.

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116

**TAJUDDIN ISMAIL,
DATO'**

b. 1949

Jendela, 1998

signed and dated (lower right)
acrylic on board
61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Dato' Tajuddin is known for his distinctive abstractions derived from the tranquility and stillness of deep open spaces. In *Jendela*, the artist has simplified the elements of geometrical shapes in his canvas to enhance the expression of forms. A contemplative journey as well as a contemplated arrival, not necessarily an idealised world but one from fragments of memories and touch-points, coaxing moods of lulling quality.

It is no coincidence that Dato' Tajuddin Ismail had won the Minor Awards in the National Drawing Competition in 1977, the National Graphic Art competition in 1978 and the Salon Malaysia in 1979, apart from the National Design Council in 1994. After being adjudged Best Student during his Mara Institute of Technology Art studies (1969-1973), he followed up his studies in Graphic Design at the Art Centre College of Design in Los Angeles (1974) and post-graduate Interior Architecture at the Pratt Institute in New York (1979-1981), where he was also apprenticed to Massimo Vignelli. In 1987, he was also awarded a Fulbright research fellow, by the American Council of Learned Societies, New York. Dato' Tajuddin, who retired as associate professor of Fine Art and Interior Architecture at Universiti ITM became the associate professor and academic adviser in the Fine Art Department in Sunway University.



117

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Dancing Light, 2008

signed (verso)
acrylic on canvas
120 x 137cm

EXHIBITED

Notes Of A Journey 40@60,
Art Folio, Kuala Lumpur

PROVENANCE

Private collection, Kuala Lumpur

RM 65,000 – 100,000

A magic conjunction of poetry, music and fine art at its most glorious, with the intriguing blend of red, green and blue, the mood at times coquettish, at times teasingly adversarial with the core shapes hinged in the central matrix. Called *Dancing Light*, it is connected to Dato' Sharifah Fatimah's multi-spectrum *Pancawarna* series. The adumbrating sidelights of colours with the translucent light simulate movements, rhythms, even dance, and oh, Life! The resonance of the wind, the rustling leaves and the fresh breath of vegetation make this paean to Nature an equivocal epiphany.

Dato' Sharifah Fatimah is not dubbed the First Lady of Modern Malaysian Art for nothing: A pioneer art student (Mara Institute of Technology); Awards such as Salon Malaysia (Major Award, 1979), Young Contemporary Artists (Minor Award, 1981), Malaysian Landscape (Minor Award; and 3rd Prize in the Islamic World Painting Biennial (Iran, 2003). She was conferred the Dato'ship by the Sultan of Kedah in 2006 and the Women of Excellence Award Malaysia in 2014. Academically, she got her BFA at Reading University and MFA at the Pratt Institute (New York), under the John D. Rockefeller III fellowship. Her salient series includes *Nursiyah* (Black Light), *Chasm of Light*, *Mindscape*, *Joy Is The Theme*, *Celebration*, *Pancawarna*, *Touch The Earth*, *Garden of the Heart*, and *Song of the Eucalyptus*.



118

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Eucalyptus Series, 2017

signed and dated (verso)
mixed media on paper
28 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 6,500

Like a phalanx of lolling figures, strips of the eucalyptus, fibrous and stringy, intersperse with the painterly, either flat or lined, in Dato' Sharifah Fatimah's *Song Of Eucalyptus* series. It shows that the First Lady of Modern Malaysian Art and Abstraction was still game to venture into new terrain, incorporating new medium into her repertoire like her previous use of modelling past (*Touch The Earth*) and her devotional *Garden of the Heart* series. This tactile Nature-in-Painting started when Sharifah had a solo at the Pipal Fine Art's Canton Place in Guangzhou, China, where she saw the huge potential of the eucalyptus. That was in March 2014. She took loads of the barks back then and also in a subsequent trip. Back home, these works were shown first in limited range at The Edge Gallery in May-June 2015, and then in full regalia, at the Segaris Art Centre in 2017. The eucalyptus added a sense of raw beauty and antiquity, revealing Nature in all its complexity and vulnerability.

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119

CHEW TENG BENG, DR.

b. 1938

Niagara Falls, 2004

signed and dated (lower right)
oil on canvas
81 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

A revered artist, academician and art educator, Dr. Chew Teng Beng is a brilliant colourist who has shown finesse in various media – paintings, sculptures, printmaking, batik, and handmade paper. Dr. Chew Teng Beng developed his use of colour to create lyrical abstract paintings that highlight the beauty of nature and represents his personal reflections on philosophy and the spirit. The experience of *Niagara Falls*, a natural wonder located at the borders between the United States and Canada is evoked with expressive use of luminous oil colours and dynamic brushwork.

This artwork is donated by Dr. Chew Teng Beng, and 100% of the proceeds (including Buyer's Premium) will be donated to Penang Pure Lotus of Compassion (for the new hospital project).



120

CHEW TENG BENG, DR.

b. 1938

Green Sinfonia, 2005

signed and dated (lower right)
oil on canvas
90 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

A revered artist, academician and art educator, Dr. Chew Teng Beng is a brilliant colourist who has shown finesse in various media – paintings, sculptures, printmaking, batik, and handmade paper. Dr. Chew Teng Beng developed his use of colour to create lyrical abstract paintings that highlight the beauty of nature and represents his personal reflections on philosophy and the spirit. In *Green Sinfonia*, verdant green colours dazzle and shimmer across the surface created with fluid, spontaneous brushwork. When young, Dr. Chew Teng Beng was awarded the prestigious Frank Sullivan Prize as the Most Outstanding Artist in 1964, and held his first solo at Sullivan's Samat Art Gallery in 1967. From 1968 to 1972, he held solo exhibitions at various venues in the United States. Teng Beng excels not only as an artist and researcher on aesthetics but also as an academician, devising the curriculum for the Siena Heights College in Michigan in the United States, and that of the Universiti Sains Malaysia in 1972, on his return from studies and teaching in the United States. His academic credentials are impressive: PhD, New York University (1983-1986); MFA and BFA, University of Michigan, USA (1967-1970); and Cranbrook Academy of Art, Michigan (Fulbright-Hays scholarship, 1967-1968), where he won the Paul Neal Averill Prize in a juried exhibition of Michigan paintings. In 1993, he was selected for the first Asia-Pacific Triennial in Brisbane, Australia. He was honoured with a retrospective by the Penang State Art Gallery in 1998. His other awards included the British Council visitorship (1975), the Australian Government Culture Award (1998). His retrospective was organised by Wisma Kebudayaan SGM in 2023, followed by a book launch at National Art Gallery Malaysia in May 2024. This artwork is donated by Dr. Chew Teng Beng, and 100% of the proceeds (including Buyer's Premium) will be donated to Penang Pure Lotus of Compassion (for the new hospital project).

121

JOLLY KOH

b. 1941

Sung Landscape, 1999

signed and dated (lower right)

oil on canvas

107 x 101cm

ILLUSTRATED

Many Voices, Valentine Willie Fine Art, 1999,
front cover of the exhibition catalogue

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 70,000

The dreamy image is lodged in an oval-shaped bean-bag crucible of soft Baby Blue, like a romantic peep of a bygone era, straddling time and space and alluding to the period of 960 to 1279 during the Sung Dynasty in China. It has a nebulous natural landscape or conversely, a symbol of incessant strife as the centerpiece, the bottom half shrouded in misty hues. This work adorns the cover of Jolly Koh's eponymously titled catalogue in 2008, which is repeated on Page 108. It shares a kindred spirit with *Linga Landscape* (also 1999), tilted vertically at 122cm x 66cm. The pale blue is also present in works such as *The Sun and Mountain* (2000) and *Philosopher's Garden II* (2004).

Artist-academician Jolly Koh first excelled in the legendary Magnificent 7 GRUP exhibition in Kuala Lumpur in 1967, and is best remembered for his milestone survey exhibition, *Jolly Koh @ 76* (White Box, Publika, KL) in 2017, which was marked by a 350-page coffee table book. It was organised by Henry Butcher Art Auctioneers. His tutelage was at the Hornsey College of Art in London (national diploma in design, 1962), London University (teacher's certificate, 1993), Indian University in the United States (Doctor of Education and Master of Science, under a Fulbright scholarship, 1975 and 1973, and was also a teaching associate). He had taught briefly at the Mara Institute of Technology and Sabah's Gaya College before teaching Art in Melbourne and Adelaide and then back to Malaysia at the MSC College (Now SeGi College).



122

JOLLY KOH

b. 1941

Celestial Flora, 2014

signed and dated (lower right)

oil and acrylic on canvas

152 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 180,000 – 280,000

This is Jolly Koh at his most tempestuous, showing riotous lunges of colours, with a whorl of flaming red in all its incandescent hues, and mellowed somewhat by pockets of yellow with a few lolling stems on the right. It's like a volcanic outburst, ejaculatory, ecstatic and seemingly unrestrained and so intense, a spectacle of awe and beauty. Such flamboyance could be seen in his *Red and Blue Nebula* (2015, which stretches from 76cm x 608cm!) and *Pencipta Kupu-Kupu* (2011), but not with such devil-may-care derring-do.

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123

ABDUL LATIFF MOHIDIN

b. 1941

Red Wetlands, 2002

signed (verso)

oil on canvas

92 x 122cm

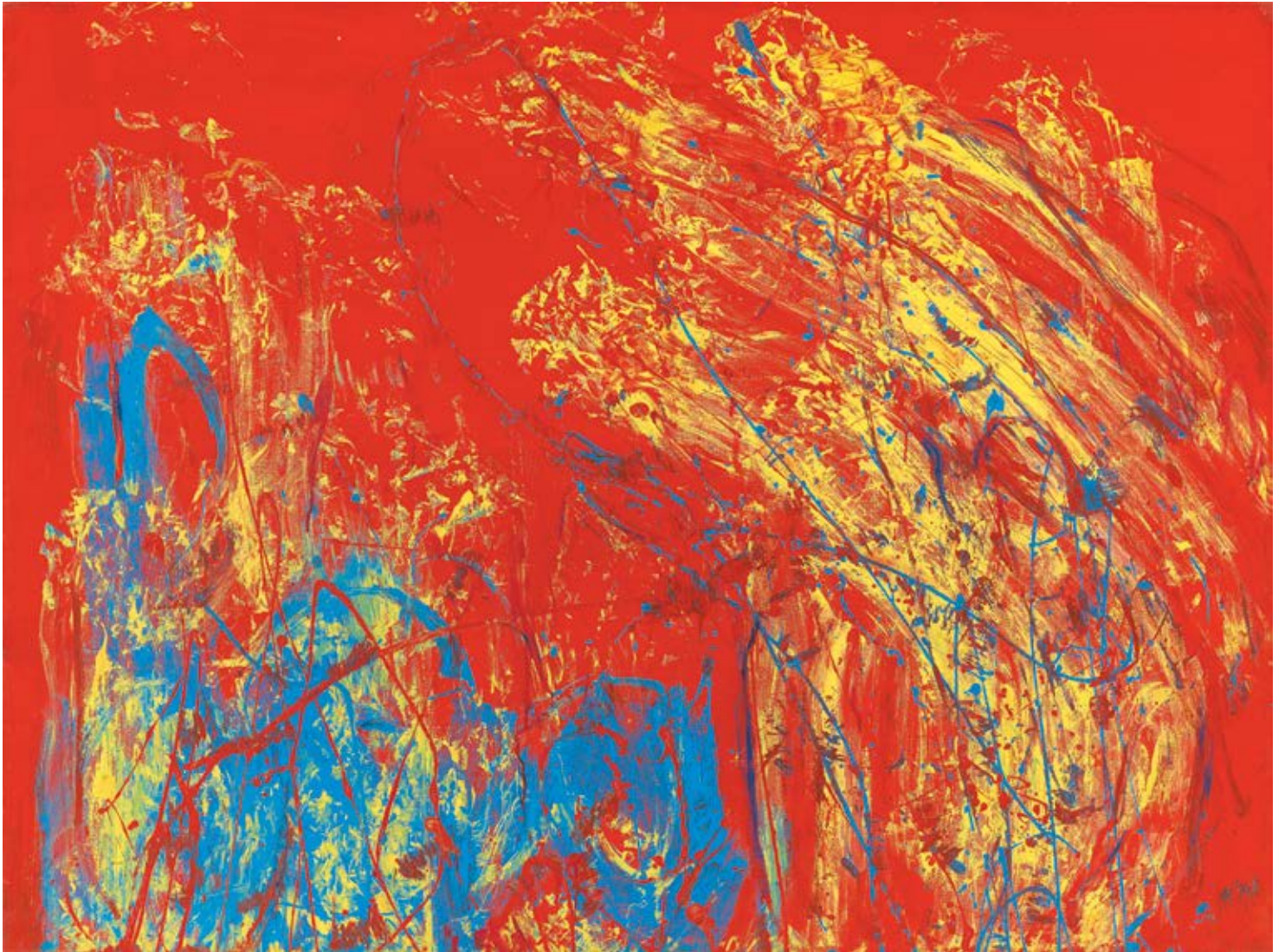
PROVENANCE

Private collection, Kuala Lumpur

RM 200,000 – 350,000

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

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





124

ABDUL LATIFF MOHIDIN

b. 1941

Guilin, 1990

signed and dated (recto)
ink and wash on paper
23 x 34cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

Latiff sought to express states of transformative processes in nature and give forms to what he has perceived during his journey. Swift and lyrical movement of lines that resemble calligraphy were expressed based on the feelings of the artist in that moment. 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. His 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 in 2018. The *Pago-Pago* body of works were also on display at Ilham Gallery, Kuala Lumpur later that year.



The bales of cross-hatches and more static parallel lines, differently coloured and softly interweaved, reveals Datuk Ibrahim Hussein's fine draughtsmanship. Featuring a variety of lines, his delicate cross hatchings are gently positioned on top of a geometric rectangular shape. The fluid combination of forms has evolved from the artist's exploration of ideas through the instinctive drawing process.

125

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1979

signed and dated (lower center)
mixed media on paper
27 x 41cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

The legendary Datuk Ibrahim Hussein is incontrovertibly one of Malaysia's most internationally iconic artists. He was given the prestigious Crystal Award by the World Economic Forum in 1997, and was the first Malaysian to have taken part in the Venice Biennale, under the Smithsonian Institute Workshop programme in 1970. And he was with the world's art pantheons in the tripartite exhibition in Kuwait in 1977, the other two masters being Andy Warhol and Salvador Dali. His international awards also include the XVIII Prix International D'Art Contemporain de Monte Carlo, the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O'higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), with him accorded momentous solos in Venezuela, Chile and Japan. He was accorded a retrospective by the National Art Gallery in Kuala Lumpur in 1986. He was conferred the Datuk title three times, and awarded the Anugerah Tokoh Melayu Terbilang (2007). He had organised the Langkawi International Festival of Arts in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his wife Datin Sim, he had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). Ib had his art tutelage at the Byam Shaw School of Drawing and Painting and the 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.



126

**IBRAHIM HUSSEIN,
DATUK**

b. 1936 - 2009

Untitled, 1984

signed and dated (recto)

pen on paper

15 x 16cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Created in 1984, this intricate drawing of interweaving forms by Datuk Ibrahim Hussein features gestural lines and refined cross-hatches done unhesitant and spontaneously. His natural free-flowing lines are a trademark of his gift.

Datuk Ibrahim Hussein was enrolled at the Nanyang Academy of Fine Arts, Singapore in 1956. He received a scholarship to study at the prestigious Byam Shaw School of Drawing and Painting and the Royal Academy of Arts in London where he graduated in 1963 and 1966 respectively. A Fulbright Award saw him touring the United States and participating in exhibitions there. His career hit sky-high when he was selected to exhibit alongside Andy Warhol and Salvador Dali in Kuwait in 1977. In 1970, he was selected for the Smithsonian Institute workshop in the Venice Biennale. He had won many illustrious international awards, including the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996), the World Economic Forum's Crystal Award (1997) and the Anugerah Tokoh Melayu Terbilang (2007). A rare recipient of triple "Datuk" titles from various royalties, Ib was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1986. After 11 years of struggles and planning, the Ibrahim Hussein Museum and Cultural Foundation in Langkawi was launched in 2000. Together with his wife Datin Sim, he had organised the Club Mediterranee Asian Arts Festival in Cherating, Pahang and in Bali, Indonesia, as well as the 1st Langkawi International Festival of the Arts.

127

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

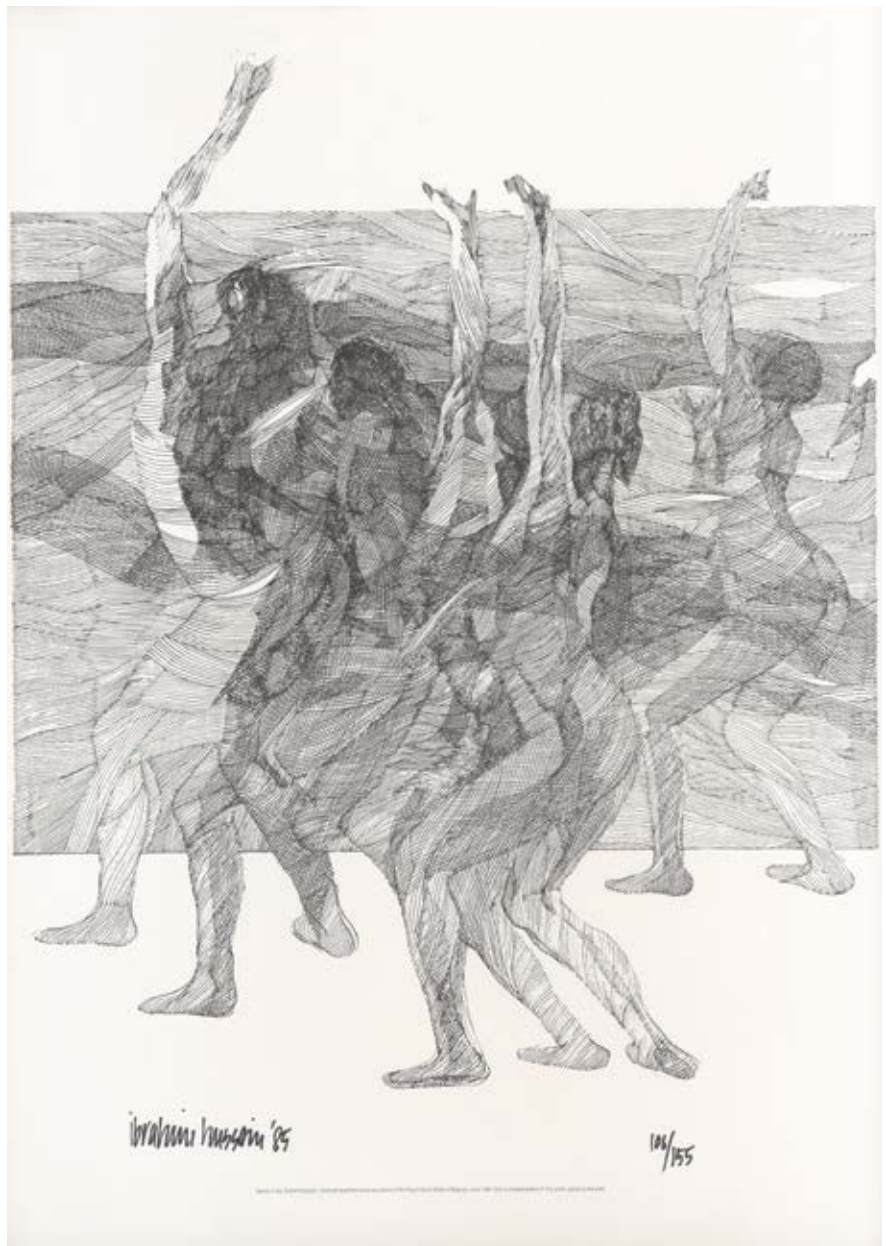
Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper,
edition 106 of 155
76.5 x 56.5cm (sheet)

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000



This work with the trademark fine rhythmic parallel lines by Datuk Ibrahim Hussein was done in conjunction with the soloist performance of the Royal Danish Ballet in Malaysia in June 1985. Five figures in body hugging leotards are shown moving towards 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.



128

AHMAD ZAKII ANWAR

b. 1955

Legong, 2004

signed and dated (recto)
pen and watercolour on paper
28 x 20cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

The Legong, a highly elaborate form of dance, is rendered by Ahmad Zakii Anwar. Originating in Bali during the 19th century, the Legong narrates ancient Javanese tales through expressive gestures of the hands and feet. The precise and crisp rendition of the dance movements reflect the artist's skill.

A graduate of Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii Anwar left his successful advertising career in pursuit of becoming a full-time artist. He came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits making him a master of Urban Realism. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute and a mid-career survey exhibition Disclosure held at Galeri Petronas, Kuala Lumpur in 2008. He had a number of notable exhibitions abroad such as Bones and Sinews, Andrewshire Gallery (USA, 2011), Kota Sunyi, C.P. Art Space (Indonesia, 2007), Shadowland, Plum Blossoms Gallery (Hong Kong, 2001) and Presence, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013.



129

AHMAD ZAKII ANWAR

b. 1955

Legong 7 & 5, 2004

signed and dated (recto)
pen and watercolour on paper
27 x 18cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

The Legong, a highly elaborate form of dance, is rendered by Ahmad Zakii Anwar. Originating in Bali during the 19th century, the Legong narrates ancient Javanese tales through expressive gestures of the hands and feet. The precise and crisp rendition of the dance movements reflect the artist's skill.

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130

YUSOF GHANI

b. 1950

Siri Tari, 1986

signed and dated (verso)

oil on canvas

137 x 101cm

PROVENANCE

Private collection, Kuala Lumpur

RM 100,000 – 180,000

This is a rare masterpiece of absolute quality. In *Tari* Series known for complex but discernible figures interacting in sinuous movements, a phalanx of boxy barriers offers a restraining element to the central blob of red and the more ambiguous goings-on in the peripheral white spaces. It comes from the first tranche starting in 1985, actually earlier since when he was studying at the Catholic University in Washington in 1983. It looks unusually more like an obstacle course of enmeshed forms circumscribed somewhat by an open L-shaped perimeter, and with the white forms more fragmentary. The first *Tari Series* exhibition was unveiled at Galeri Citra, Kuala Lumpur, in 1989.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. 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.





131

YUSOF GHANI

b. 1950

Biring Series, 2006

signed and dated (lower right)

mixed media on canvas

127 x 96cm

PROVENANCE

Private collection, Kuala Lumpur

RM 65,000 – 100,000

Biring, which manifests the practice of cock-fighting (berlaga ayam), is all about aggression and violence, between two contenders, out for the kill as the spurs are fitted with gaffs or sometimes laced with poison. Though a one-to-one combat, the trajectory of movement depicted is circular with the thrust of striking at the most vulnerable point of the adversary. Once pushed into the ring (wantilan), it's a survival do-or-die game. Even if one gets cold feet and wants to escape, there is no way out but to confront the adversary with all its might. *Biring* was first unveiled at the Wei-Ling Gallery in Kuala Lumpur in March 2007. Though cockerels are the protagonists, the moral lesson is applicable to Man or even countries.

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132

YUSOF GHANI

b. 1950

Siri Topeng, 1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 75,000

A phalanx of heads stands like ancestral guardians reminiscent of the moai megaliths of Easter Islands, although the *Topeng Series* was inspired by Yusof Ghani's group trip with students to Sarawak where he was fascinated by the rituals of the Dayak masks (hudoq) of the Kayan and the Kenyah, of which the intrinsic value is to protect against evil spirits. They get an emotive and symbolic quality when rendered as grimaces concealing real intentions. Yusof Ghani had even shown his *Topeng* at the Takashimaya Gallery in Singapore, and at the Jenkins Johnson Gallery in San Francisco in 1997.



133

YUSOF GHANI

b. 1950

Topeng, 1996

signed and dated (lower right)
mixed media on canvas
79 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

It's more diabolical for one to plot alone than to conspire with others, where one is vulnerable to betrayal. Then again, everyone is one's own worse enemy. Hero or villain, it all depends on the character of the wearer. In the end, the most Machiavellian will get all the spoils. Wearing mask conceals one's intention though in ritual dances, the persona of the mask worn would manifest the seance drama until it's over. Yusof Ghani's *Topeng* started innocuously enough after a group trip with students to Sarawak, where he was fascinated by the masks of the Kayan and the Kenyah tribes. It got more grotesque visages after a visit to South Africa in 1994.

134

YUSOF GHANI

b. 1950

Topeng - 3 Saudara I, II & III, 1998

signed and dated (verso)

acrylic on canvas

31 x 31cm each (set of 3)

PROVENANCE

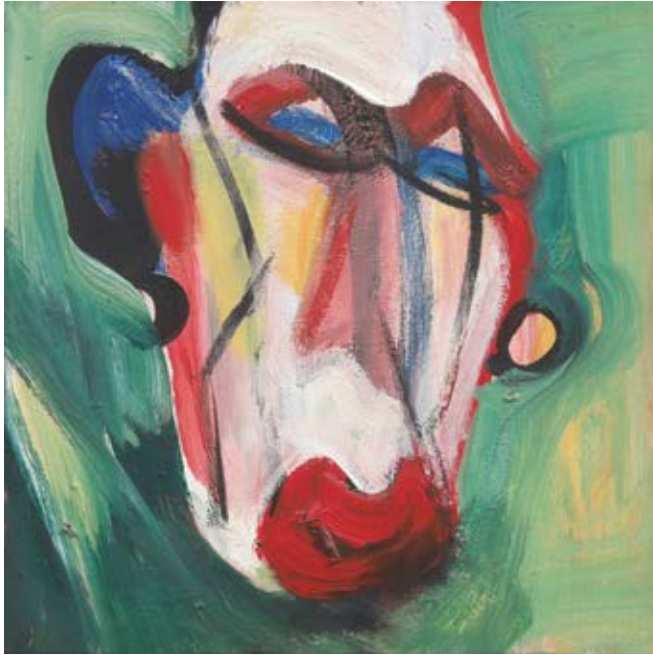
Private collection, Kuala Lumpur

RM 7,500 – 12,000

Inspired by the masks of the Kenyah and Kayan communities in Sarawak, Yusof Ghani translates the theme of spirituality onto his iconic paintings of masks. In these trio of paintings, the artist employs expressive black lines and painterly gestures to convey movement and powerful emotion. An exquisite palette of yellow, purple, orange and red hues enhances the dynamic arrangement of forms concentrated in the center.

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* and *Kuda*. 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.





135

YUSOF GHANI

b. 1950

Topeng - Datin;

Topeng - Datuk, 1998

signed and dated (verso)

acrylic on canvas

31 x 31cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

An exquisite orchestration of poetic colours was used to represent a harmonious pair from the iconic *Topeng Series*. The subject of the paintings refers to the honorary titles of Datuk and Datin. Expressive contours made with lyrical brushstrokes forming the salient features of the mask were enhanced by strong contrasts of vivid colour.

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136

YUSOF GHANI

b. 1950

Tiga Beradik, 1996

signed (lower right)

oil on canvas

23 x 18cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Yusof Ghani's iconic *Topeng* series was influenced by the masks of the Kenyah and Kayan communities of Sarawak. *Tiga Beradik* is an intricate set of 3 paintings expressing visual harmony through the balance of lines and forms. A palette of captivating colours of yellow, blue, red, and green hues were used to form the shape of the mask, giving the work a timeless and meditative quality.

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YUSOF GHANI

b. 1950

Topeng I, 1992

signed and dated (verso)

mixed media on canvas

152 x 138cm (overall)

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 75,000

Yusof Ghani was inspired in his *Topeng (Masks)* series by the ceremonial and curing rituals of masks worn by the Kayan and the Kenyah tribes, which help protect against evil spirits. In 1992, he began to develop the *Topeng* series, exploring the possible themes in his distinct visual language. A rare and early work from the series, *Topeng 1* consists of 9 pieces arranged into three rows. The artist's exploration and mastery of forms and gestures is evident, as he synthesised the image of the mask with abstraction. He imbues the indigenous masks with strength and vivacity applied with rapid movements of the brush, portraying their force and power.

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YUSOF GHANI

b. 1950

Segerak VIII - Champion, 2018

signed and dated (lower right)

mixed media on canvas

123 x 92cm

ILLUSTRATED

Segerak VIII - Utopia, Curate Henry Butcher, Galeri Prima,
Pinkguy Gallery, 2019, p.58

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 40,000 – 60,000

Segerak sees Yusof Ghani's inexorable return to non-obvious full figuration and this is the last tranche, ending in 2019. The figure-types resemble *Tari*, except they are not dancing, but are facing unknown challenges and strife which are related to the art of survival. Thus, one senses more aggression than celebration. And there's more chaos than leisurely rhythm. As he intoned: "*Segerak* has allowed me to explore the human figure as a symbol of life, which I transform into abstract statements to depict humanity's contrasting realities of struggle and victory, aggression and celebration, realism and fantasy." *Segerak* actually spanned 17 years!

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* and *Kuda*. 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.





139

YUSOF GHANI

b. 1950

Segerak, 2010s

signed (lower right)
mixed media on canvas
40 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 8,000

In the *Segerak* series, the artist embraced the subject of rapid movement, placing emphasis on the motion of the figure amid activities such as walking and running. Fascinated by human forms, the artist's exploration of movement was used to reflect issues of humanity. Here, the vigorous gestures of the bodies in space are captured with swift strokes applied skilfully.

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140

YUSOF GHANI

b. 1950

Segerak, 2015

signed and dated (lower right)
mixed media on paper
29 x 20cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 10,000

The artist employed rapid gestures of the human body in physical activities such as walking and running to reflect on social issues. In these compositions, his subjects' vigorous movements are captured deftly with swift brushstrokes.

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141

YUSOF GHANI

b. 1950

Segerak, 2012

signed and dated (lower right)
charcoal on paper
38 x 54cm

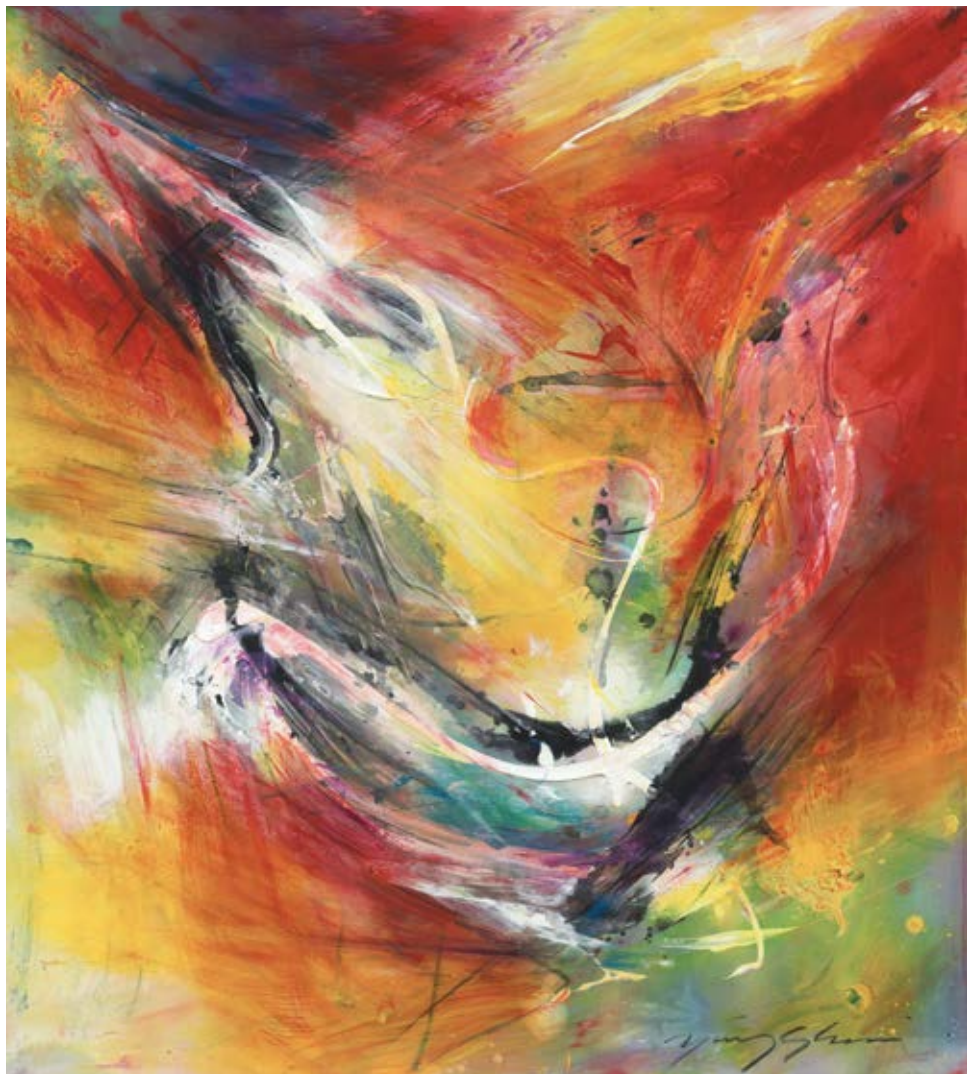
PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 6,500

In this intimate composition, charged movements of the upper body are suggested with outlines and brilliant shadows. The hatched shading of the muscles allude to the powerful movement and gestures of the human figure.

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142

YUSOF GHANI

b. 1950

Ombak Series - Delitua, 2014

signed (lower right)
mixed media on fuji cloth
102 x 91cm

PROVENANCE

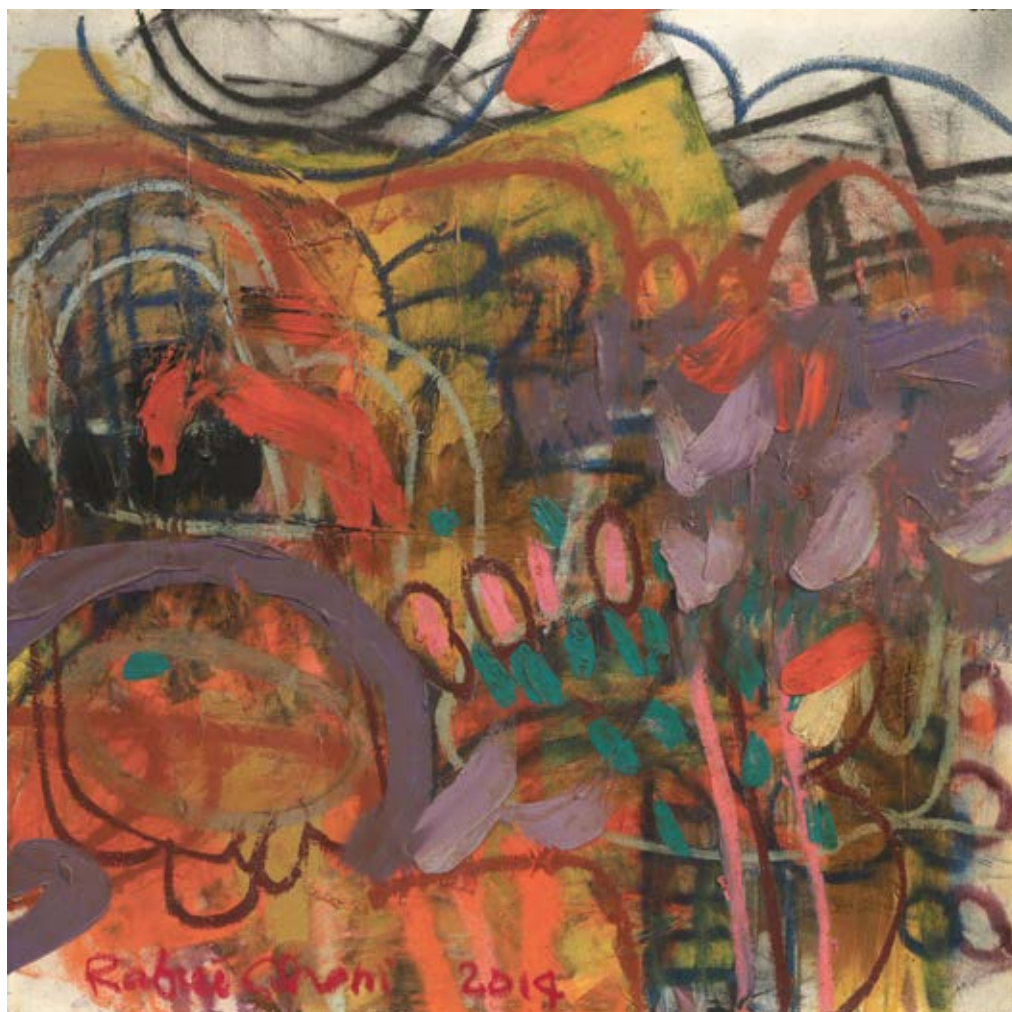
Private collection, Kuala Lumpur

Accompanied by a certificate of authenticity signed by the artist.

RM 28,000 – 45,000

Ombak should not only be taken in its literal meaning as 'Waves' but a soothing spiritual séance of painting through one's emotional wavelength. The series was first unveiled in the exhibition, *Ombak: Breath of Life* at Bank Negara Malaysia Museum and Art Gallery in 2014. Lyrical and fluid strokes created with a palette consisting of yellow, red, white, and black pigments reflect the changing movement of waves.

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143

RAFIEE GHANI

b. 1962

Floodscape No. 5, 2014

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

PROVENANCE

Private collection, Sabah

RM 4,000 – 7,000

A mix of beautiful patterns in saturated colours and swirling lines was used to convey an emotion and personal reflection. Rafiee's compositions are created with the use of an interplay of poetic colours and lines. In *Floodscape No. 5*, Rafiee used an invigorating palette of orange, yellow and purple hues.

Rafiee Ghani draws great inspiration from his frequent travels around the world, especially to less hospitable terrain in Central, Western and Southeast Asia, apart from Europe and the United States. He was educated at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma at the Mara Institute of Technology, 1985 (majoring in Printmaking). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His major awards are the Minor Award in the Salon Malaysia (1991), twice in the Young Contemporary Artists competition (1984 and 1985), and one of the Juror's Award in the Malaysian chapter of the Philip Morris Asean Art Award in 1994. He also won 2nd Prize in the Malaysian Art Open in 1994. He had taught at his alma mater, ITM, and in the Seychelles, from 1991 to 1993. In January 2022, he held a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.



144

RAFIEE GHANI

b. 1962

Jasmine At Dawn, 1999

signed (lower right)
oil on canvas
107 x 141cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 30,000

Rafiee's compositions of fruit and still life are memorable for their rich palette of intense shades embracing scenes from the everyday within living spaces. In *Jasmine At Dawn*, the exuberant colours of the red watermelon and vase provide an accent to the table laden with decorative objects, fruit, flowers and stylised patterns. The sweet, aromatic scent of the jasmine lingers in the calm of the morning light.

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



145

RAFIEE GHANI

b. 1962

Yellow River, 2004

signed (lower right)
mixed media on canvas
117 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 32,000

In *Yellow River*, the entire surface is painted in a smooth chromatic yellow colour intercepted with an interplay of dynamic forms. The idea of continuity, flow, and sustenance is reflected through a delicate balance of abstract shapes that convey energetic movement. The river that flows through the earth's surface provides sustenance to the flora and fauna that lives near it, shaping the surrounding terrain.

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



146

RAFIEE GHANI

b. 1962

Stream, 2004

signed (lower right)
mixed media on canvas
117 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 32,000

Rivers are commonly known as a symbol of life, even a source of inspiration with the depiction of a stream of thought or consciousness, or purifying properties as seen using white hues. The flow of gentle ripples of water radiates with soft movement across the canvas. In many cultures, rivers are associated with concepts of renewal and powerful energy.

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



147

FAUZIN MUSTAFA

b. 1966

Eclipse Throughout The Night #4,
2001

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

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

An eclipse is a mesmerising celestial event that occurs during an alignment of earth, the Sun and the Moon. *Eclipse Throughout The Night #4* consists of circular forms intercepted with natural shapes such as leaves, complemented with strips which gives the surface a tactile quality. Through his refined application of tonal values, he has created segmented shapes which reflect the mesmerising glow of the eclipse.

Fauzin won the Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition in 1988. He picked up the Minor Award (Painting) in the Salon Malaysia in 1991, 3rd Prize in the Philip Morris Asean Art Award – Malaysia (1994), 2nd Prize for the Mekarcitra competition at Galeri Shah Alam (2007), and the Major Award in the 1MC mural painting at National Art Gallery (2010). He took part in the Asian Art Biennale in Bangladesh (2001) and the New Art from Southeast Asia in Fukuoka Art Museum in Japan (1992). A full time artist since 2008, Fauzin was Media Prima's Head of Set Design, Make-up and Wardrobe (2000-2008), senior art director (1998-2000), and art director for TV3 (1990-1998). In 1996, he won Best Set Design for TV3 Screen Awards. He graduated with a MFA (2010) and a BFA (1988) from the University ITM. His third solo, *Life Between The Dots*, was held at Core Design Gallery, Selangor (2017).

148

ISMAIL LATIFF

b. 1955

Geraksakti... Pekat Malam No. 2,
2020

signed (verso)
acrylic on canvas
60 x 45cm

PROVENANCE

Private collection, Selangor

RM 3,800 – 6,500



The artist is known for his surreal and imaginative paintings created with an explosion of textures and rhythmic patterns. 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.



149

**RAPHAEL SCOTT
AHBENG**

b. 1939 - 2019

From A Distance, 2007

signed and dated (lower right)

acrylic on board

90 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 13,000

From A Distance illustrates Raphael Scott Ahbeng's signature composition exhibiting his unique ability to depict the spirit of his environs and inject his own personality into his works in a variety of ways. The scallop shaped mountains are positioned in an ascending manner to create perspective and the focus is at the middle section of the picture plane where an explosion of colours decorates the mountaintop.

Raphael Scott Ahbeng was one of the most established Borneo artists. He attended an Art and Photography course at Bath Academy of Art, United Kingdom from 1964 to 1967 and a drama course in London in 1973. He won first prize at the Sarawak Shell Open Art Competition in 1959, 1982 and 1983, and third prize in the Natural Malaysia Art Competition in Kuala Lumpur in 1991. He served as an advisor in the Sarawak Artist's Society from 1999 to 2000. His paintings have been held in the permanent collections of public institutions and private collectors in Malaysia and the surrounding region.



150

RAPHAEL SCOTT

AHBENG

b. 1939 - 2019

Tattooed Hills, 2005;

Hillside; Samarahan, 2004

signed and dated (lower right)

acrylic on canvas

92 x 121cm;

40.8 x 51cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

Raphael Scott Ahbeng's bright canvases depict the natural elements of the landscape. The landscapes of Sarawak were internalised by the artist, and were expressed using spontaneous brushwork, and creation of multiple textures to suggest the fleeting changes in the weather. The lush vegetation is created through a unique structure of lines and shapes, forming a lively composition.

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng painted on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the Bath Academy of Fine Art in England (1964-1967). He also took up Drama in London in 1973 under a Sarawak Government scholarship. His awards include 1st Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. A Bidayuh, RSA, as he is sometimes known, is an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition Legend: A Borneo Artist at Pinkguy Gallery, showcases the complete oeuvre of Raphael's 60 years of work.



151

SANIP LASMAN

b. 1937

Dawn, 2003

signed and dated (lower right)
acrylic on canvas
92 x 117cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

A feeling of peace and spirituality emanates from the scene depicting the moment of dawn. The calming array of blue colours forming the sky and drifting clouds unite the seascape. In this composition, Sanip captures the fleeting transitions of the weather and atmosphere enlivened through his gestural brushstrokes, projecting soft tones and glimmering light across the soft waves of the ocean.

Sanip is a veteran artist who has painted for over 60 years. He was one of the early Malays 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.



152

SANIP LASMAN

b. 1937

Kampung Orang Asli 3, 2000

signed and dated (lower left)

oil on jute

81 x 102cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000

In *Kampung Orang Asli 3*, the foundations of an indigenous village settlement are expressed through linear forms. He transformed the planes and features of the structure into organised sections of geometrical shapes.

Sanip is a veteran artist who has painted for over 60 years. He was one of the early Malays 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.



153

MOHAIDA AINI MOHAMED

b. 1973

The Village, 2011

signed and dated (lower right)
mixed media on canvas, 139 x 139 x 4cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 8,000

The Village is a joyful evocation of landscape expressed through Mohaida's neatly arranged shapes and colours (with tactile effect). A blue coloured stream flows through the village and nourishes the ground providing life and sustenance, forming a lake near the edge of the town. Enveloped with soft terrains, fertile soil, banana trees, and lush greenery, the scene is a rendition of peace and tranquil harmony.



154

MOHAIDA AINI MOHAMED

b. 1973

Roses Series 2 (Puzzle), 2007-2008

signed and dated (lower right)

acrylic on canvas

122 x 122cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 3,000

The artist used semi abstract forms and a checkered placement to create an image of a green coloured rose. With the petal layers carefully arranged within a geometrical square shape, the composition of the rose is an experimentation on textures and painting techniques. Whimsical green and black hues were used to create the colours of the roses, forming a visually stimulating puzzle.



155

MOHAIDA AINI MOHAMED

b. 1973

1 Malaysia, 2009

signed and dated (lower right)

acrylic on canvas

122 x 122cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

1 Malaysia is exemplified through Mohaida's signature rose emblem created through an interplay of lines. Mohaida places accents of bright colours within the roses, forming an interesting juxtaposition and focal point. Her creativity is expressed through her unique renditions of roses and innovative configuration of patterns on canvas.



156

FAUZAN OMAR

b. 1951

Tiny Flowers II, 1994

signed (verso)
acrylic and cut canvas on canvas
76 x 108cm (overall)

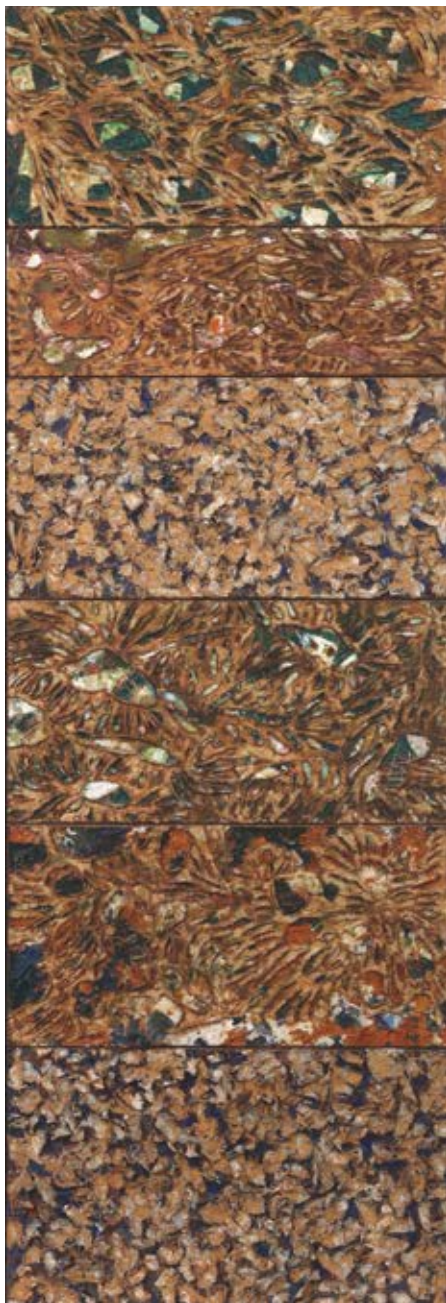
PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Tiny Flowers II depicts a blooming profusion of delicate flowers with a background of tactile multi-hued leaves made of intricately cut canvas. It evokes the density and the texture of the natural environment filled with movement in a palette of gorgeous colours.

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. 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 (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).



157

FAUZAN OMAR

b. 1951

Untitled, 1990s

acrylic and cut canvas on canvas
180 x 62cm each (set of 2)

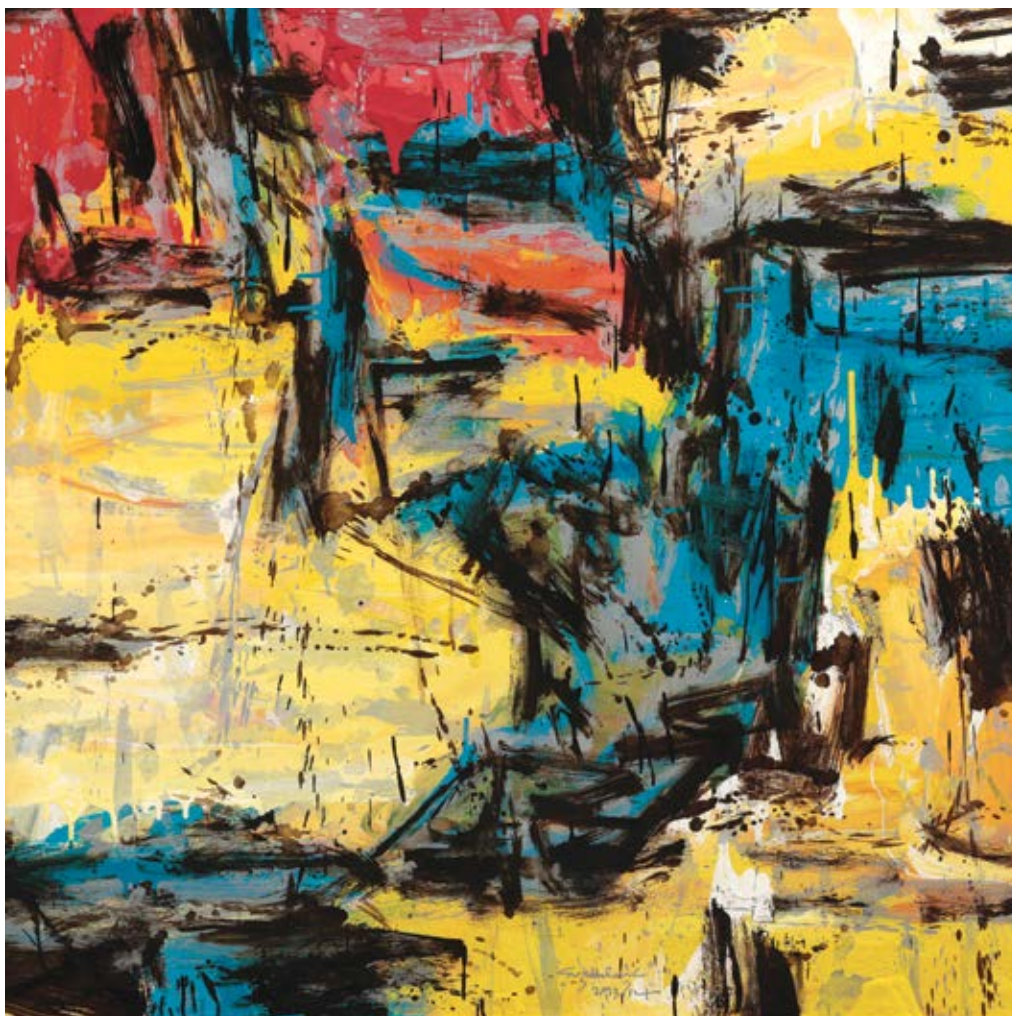
PROVENANCE

Private collection, Kuala Lumpur

RM 28,000 – 50,000

Fauzan Omar's work features the wondrous beauty of natural forms. Working primarily with mixed media, his iconic paintings utilise strips of torn canvas applied with paint to create incredibly textured and relief images. His assemblages of patterns create a strong impact through the deconstruction of canvas which is then transformed into his artistic forms. On a deeper level his work puts forward questions of sustainability, human consumption and the depletion of natural resources. In this set of works, a multitude of delicate forms are created in a predominantly earthy palette.

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. 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 (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).



158

SUZLEE IBRAHIM

b. 1967

The Empire, 2013-2014

signed and dated (lower center)
acrylic and oil on canvas
100 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 11,000 – 20,000

The Empire exemplifies Suzlee's profound sense of colour, with its exquisite palette of primary hues and refined areas of black gestural strokes. An established painter, Suzlee sought to evoke emotion through the organisation of colours, shapes and space. Drawing upon nature inspired themes such as terrains, landscapes, and weather conditions, Suzlee's abstract paintings are distinguished by powerful sweeps that convey the effects of movement.

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



159

SUZLEE IBRAHIM

b. 1967

Untitled, 2010

signed and dated (lower left)
acrylic and oil on canvas
30 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 2,000 – 3,500

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

160

SUZLEE IBRAHIM

b. 1967

Waiting For Sakura 7,
2007-2008

signed and dated (lower left)
acrylic and oil on canvas
77 x 61cm

PROVENANCE

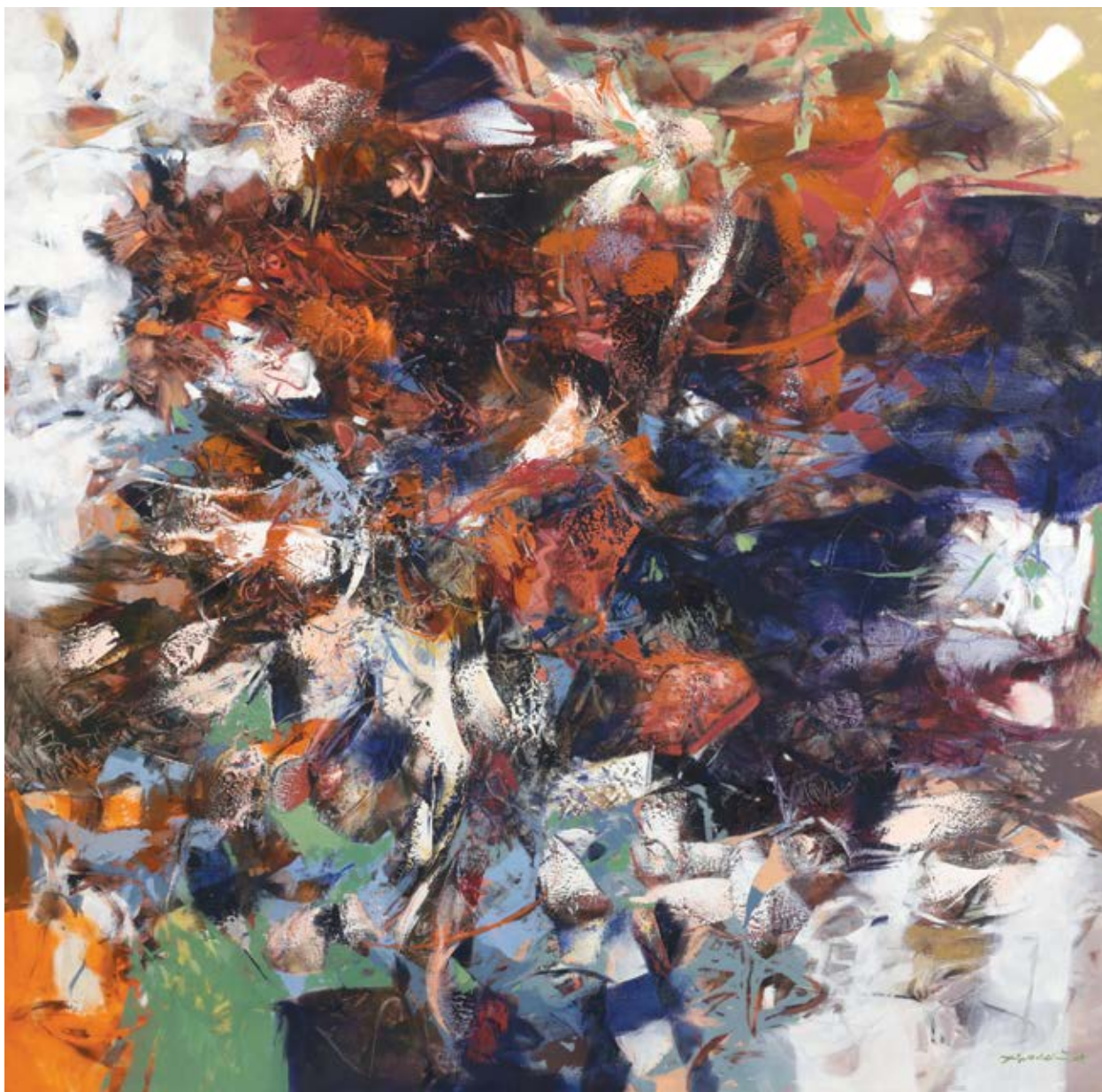
Private collection, Selangor

RM 7,000 – 12,000



Suzlee Ibrahim has done several memorable series but his *Sakura* series seems to capture the imagination most. The feeling of hope evoked through the transition of seasons, natural elements of the earth such as the woody tree barks and Sakura is portrayed in this exuberant piece. A combination of energetic brushstrokes and vivid contrasts of colour were employed to convey rhythmic movement and emotion.

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



161

JACK TING

b. 1968

Untitled, 2008

signed and dated (lower right)
acrylic on canvas
145 x 145cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Filled with energetic movement, Jack Ting's abstract paintings reveal his affinity to the culture of his homeland in Sarawak. An exploration of textures and colour, a sense of rhythm is instilled through the application of vigorous strokes. His paintings reflect the elements of nature and light, executed with refinement.

Jack Ting graduated from Kuala Lumpur College of Art with a Diploma of Fine Art in 1992. Since then, he has won several awards in the 1990s, as well as multiple solo exhibitions which include Ceremonies at Art Salon, Kuala Lumpur in 1998, and Drifted Glimpses at the Gallery @ Starhill, Kuala Lumpur in 2008. He is a member of the Malaysian Watercolour Organisation, Malaysian Artist Association and Federation of Malaysian Artist. He has participated in group exhibitions including the Post 29th Asian International Art Exhibition (AIAE), jointly organised by SGM and the Federation of Asian Artists – Malaysia Committee in 2022.



162

FAUZUL YUSRI

b. 1974

Menyusur, 2014

signed and dated (lower center)
mixed media on canvas
140 x 140cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 12,000

In *Menyusur*, organic forms and colours are carefully layered evoking varied moods. Fauzul Yusri produces lyrical abstract compositions consisting of gestures, and vivid colours, emphasizing with vigour the composition of elements and surface effects. Beneath the raw layers of expression, the artist conveys narratives composed of drawings and markings of subconscious meanings.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Raw, Coreng, Guris, Whiteground, Tona etc. He received the Incentive Award in Galeri Shah Alam's Open Show in 2000, and Special Mentions in the Young Contemporary Artists (BMS) and Kijang Awards competitions in 2002 and 2004 respectively. His solo exhibition titled Konkrit was organised by Taksu gallery in 2021.



163

JALAINI ABU HASSAN

b. 1963

Landskap Kota Kata, 2021

signed and dated (middle right)
bitumen and mixed media on canvas
122 x 153cm

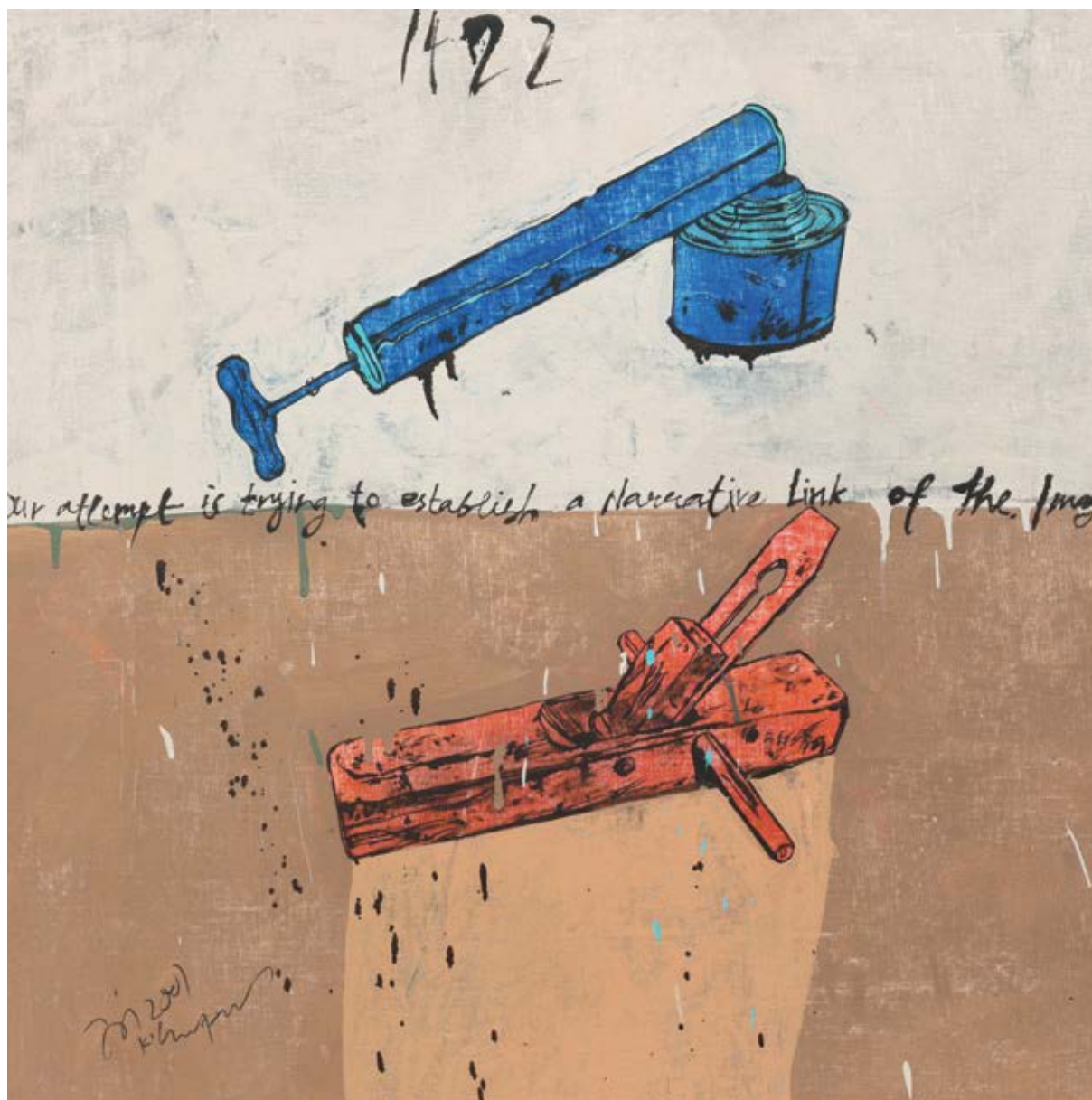
PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 33,000

Jai explored the use of bitumen, a dark and viscous material known for its rich brown tones and transparency. Through the landscape of evocative forms clouded by mists, Jai imbues the fragments with life, presenting a vision of enchanted lands. Natural land formations were extended over the ground in varying shades of brown applied with deft brushwork and layers, creating an impression of movement.

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.



164

JALAINI ABU HASSAN

b. 1963

Untitled, 2001

signed and dated (lower left)
acrylic on canvas
93 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Engaging with the act of storytelling and narrative through objects, the artist's creative processes and fantasies roam freely in this work. 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.



165

RADUAN MAN

b. 1978

Flying Zebra, 2010

signed and dated (lower right)
mixed media on aluminium
122 x 213cm

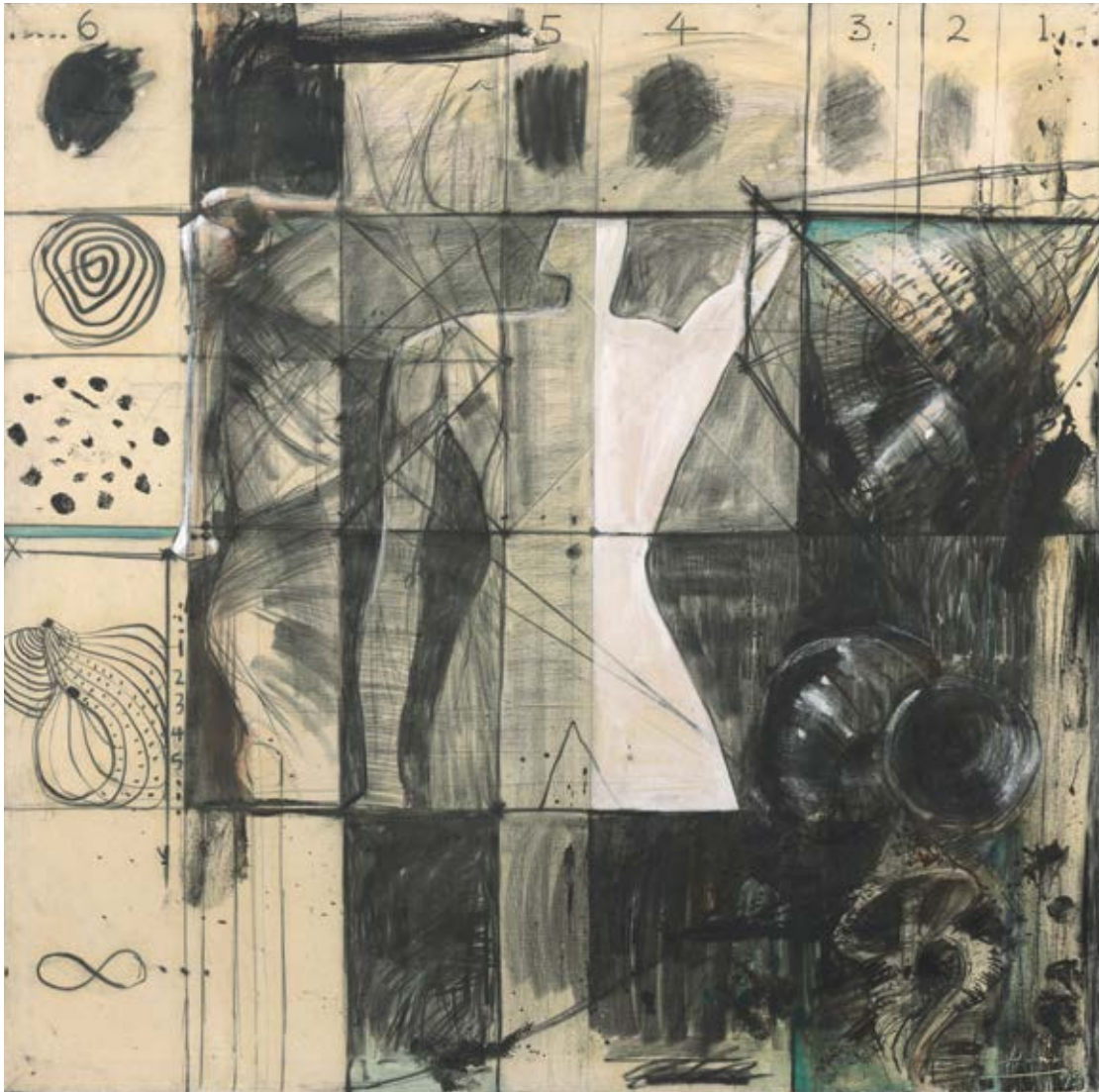
PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 24,000

Fascinated by the mechanics of vehicles, the artist has translated that obsession into his artworks. Raduan Man's compositions of aircraft are engaging and contemplative. *Flying Zebra* features an aircraft designed with vertical black and white stripes. His works are a statement of his dreams, memories, strength and self-belief, and he projects an imaginative approach in making art.

Raduan Man is one of the few artists with a double Masters: University of Wolverhampton (Painting, 2003) and Camberwell School of Art (Printmaking, 2006). He graduated with a BFA from the Universiti ITM in 2000. His awards include the Juror's Award in the Tanjung Heritage competition in 2002. He had several solos since his first at the NN Gallery called Fresh Markings in 2003. His artworks had been selected for Sotheby's Hong Kong auction sale for few times, and the pieces at times fetched good prices. His solo exhibition Post-Contemporary Woodcut: Lines Of Labour was held in 2022.



166

HAMIDI HADI

b. 1971

*Nature Metamorphosis -
Element (Drawing), 1998*

signed and dated (lower right)
mixed media on canvas
144 x 144cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Hamidi Hadi is an established abstract artist known for his distinct experimentation of materials. Using a multiplicity of media and with different techniques, he has created his own repertoire of expressive works about nature and couched in spirituality. The artist's fusion of linear shapes with organic abstractions in a grid structure reflects his explorations of drawing and mark-making. The space, divided into sections of horizontal and vertical lines, features an array of interesting organic shapes, lines, and marks applied with vigour.

Hamidi Hadi obtained his Masters in Art & Design Network (Painting) at the University of Wolverhampton, UK, in 2002, after a BFA at the Universiti ITM (2000). He has won several awards including the UOB Painting of the Year, Malaysia Bronze Award, Established Artist Category (2018), Malaysia-level Philip Morris Asean Art Award (2000) and the Consolation Prize in Bank Negara's Kijang Award (2004). He has taken part in Art Stage Jakarta (2016), Art Expo Malaysia (2015, 2016), Kembara Jiwa: The Travelling Soul, Galeri Chandan Kuala Lumpur, Bandung, Jogjakarta, Art Exchanges with Poland (2006) and Japan (2005). Wei-Ling Gallery, then known as Townhouse, gave him his first solo called Indelible Markings in 2005 and hosted his next few including Dari Langit Dan Bumi in 2016. His work, *Bloated*, fetched a premium of HK\$60,000 at Sotheby's Hong Kong in April 2017. His solo Trembling In Silence was held at Wei-Ling Gallery, KL.



167

HAMIDI HADI

b. 1971

Self Portrait, 1997

signed and dated (verso)
oil on canvas
153 x 136cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

A tranquil and contemplative mood pervades the self-portrait, set within a quiet and private atmosphere.

Hamidi Hadi obtained his Masters in Art & Design Network (Painting) at the University of Wolverhampton, UK, in 2002, after a BFA at the Universiti ITM (2000). He has won several awards including the UOB Painting of the Year, Malaysia Bronze Award, Established Artist Category (2018), Malaysia-level Philip Morris Asean Art Award (2000) and the Consolation Prize in Bank Negara's Kijang Award (2004). He has taken part in Art Stage Jakarta (2016), Art Expo Malaysia (2015, 2016), Kembara Jiwa: The Travelling Soul, Galeri Chandan Kuala Lumpur, Bandung, Jogjakarta, Art Exchanges with Poland (2006) and Japan (2005). Wei-Ling Gallery, then known as Townhouse, gave him his first solo called Indelible Markings in 2005 and hosted his next few including Dari Langit Dan Bumi in 2016. His work, *Bloated*, fetched a premium of HK\$60,000 at Sotheby's Hong Kong in April 2017. His solo Trembling In Silence was held at Wei-Ling Gallery, KL.



A cigarette between the lips of the face with a bulbous nose adds to a sense of vacuity and a film noir theatricality. In the juxtaposition of a rose, a white horse and a man – God’s creations – against the emblematic sickle moon with a cloud in between, it’s regarding spiritual unity. A solitary white horse stands below, more like a paper-weight adornment in a Magic Realism insertion rather than a pitch at symbolism, either good or bad.

168

AHMAD ZAKII ANWAR

b. 1955

Untitled

signed (lower right)
acrylic on canvas
67 x 200cm

PROVENANCE

Private collection, Kuala Lumpur

RM 39,000 – 70,000

Ahmad Zakii composes works that delve into the darker fringes of society and one’s inner psyche and the mystical aura. He has created his own brand of New Urban Realism of Figures, and is also adept at creating layers of meaning in his still-life, interiors and large animal depictions. A graduate in Graphic Design from the Mara Institute of Technology in 1977, he gave up a lucrative career in advertising to become a full time painter and was an instant hit with his *Smokers Series* in 1997. His solo, *Disclosure*, at Galeri Petronas, Kuala Lumpur, in 2008, established him as a major figurative artist. His notable foreign solos include *Presence* (New York, 1999); *Shadowland* (Hong Kong, 2001); *Subliminal* (The Philippines and also Thailand, 2006); *My Shadow's Shadow* (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* (Singapore Tyler Print Institute, 2007), *Bones & Sinews* (2011), *Being* (2009), *Primordial Dream* (2005) and *Distant Gamelan* (1999). His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Interpreter Of Desires* (Taksu, 2003) and *Icons* (RKFA, 2005).



169

CHONG SIEW YING

b. 1969

Faces, 2002

signed and dated (verso)
mixed media on canvas
35 x 108.5cm (overall)

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

An assortment of enigmatic smiling faces is painted in opulent colours of warm orange and passionate red hues contrasted with shades of cool purple. The sophisticated arrangement of painterly forms stands out against a minimal background of earthy hues. Delightful colours were used to reflect pure emotion and bliss, creating a strong impact.

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

170

KOW LEONG KIANG

b. 1970

Sea Breeze 2, 2015

signed and dated (lower right)

oil on canvas

150 x 120cm

PROVENANCE

Private collection, Selangor

RM 55,000 – 68,000



Contemporary artist Kow Leong Kiang is known for his romantic portrayals of figures placed in outdoor rural surroundings. *Sea Breeze 2* contains the hallmark features of the artist, replete with a delicate colour palette of earthy hues. The artist concentrated on the natural expression of the figure amidst a contemplative atmosphere, enhanced by the breadth of wind. He employed fluid brushwork of varying strokes and textures smoothly layered across the canvas, creating a luminous effect emanating from within, harmonised with the serene landscapes of the East Coast.

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



171

MARVIN CHAN

b. 1972

Odissi / Drawing A Love Story V,
2009

signed and dated (lower right)
acrylic and charcoal on paper
45 x 51cm

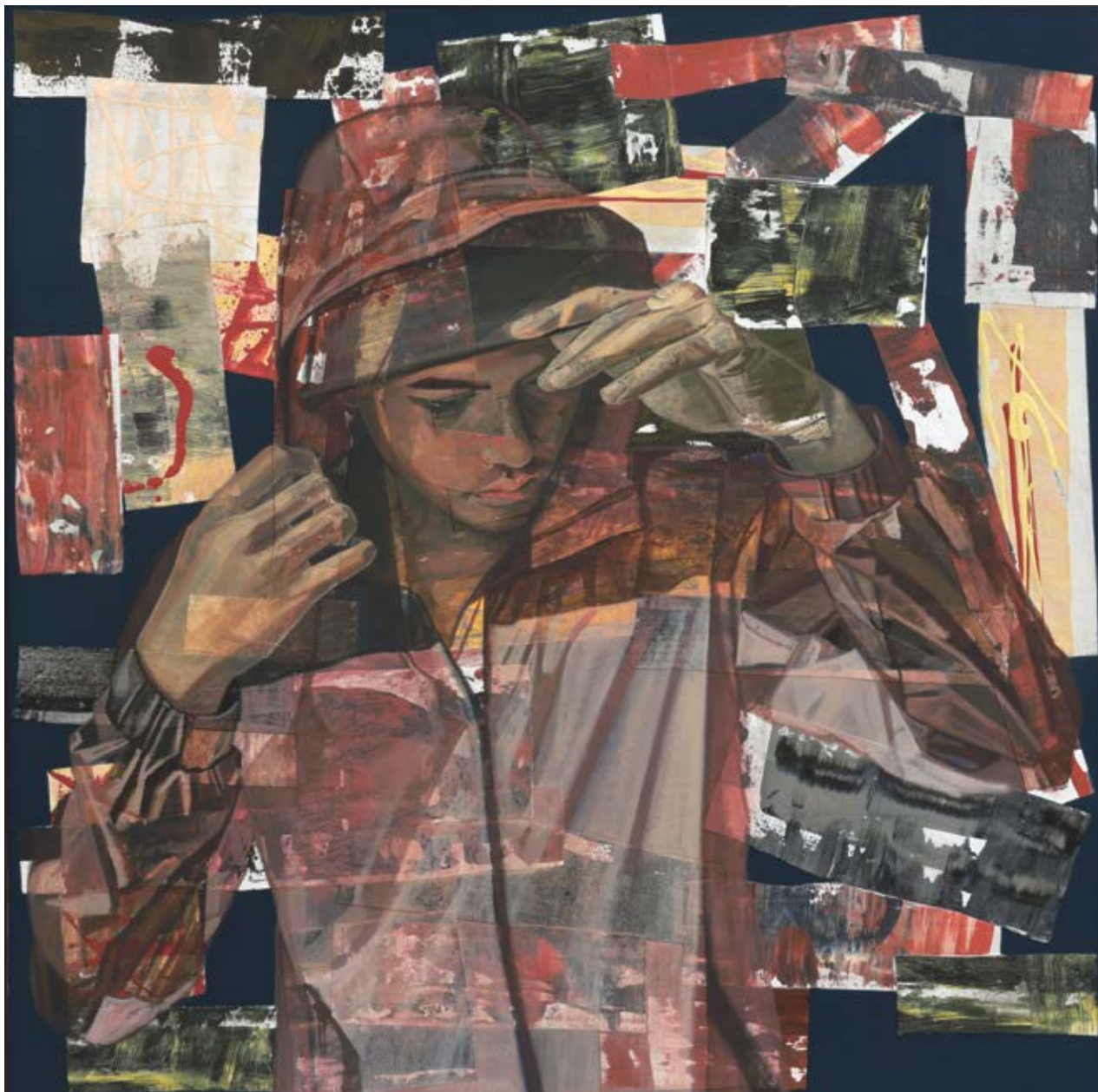
PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

The live drawing session at Sutra culminated in a direct rendition of a couple created with lively brushstrokes and painterly handling of forms. The artist focuses on the poise of the captivating female dancer looking towards the distance. In this study, a variety of purple and brown tones were used to create an atmospheric composition.

Marvin Chan has made the transition from an advertising practitioner to a visual artist in his first solo called First Harvest at a2 Gallery, Penang in 2007. He was also selected for the Commonwealth Connections art residency in 2009, the year in which he also won the BP Portrait Award. He has exhibited in numerous group shows, including Presenting the F KLUB, Chan + Hori Contemporary, Singapore (2019), MASIF 2011 at Galeri Petronas and a solo show at Wei-Ling Gallery in 2010 titled Inconsequential Consequences of Hope. His solo exhibition Serpents In The Sun was held in 2019.



172

HAZIQ SYAWAL

b. 1993

Dreaming And Getting II, 2018

acrylic, oil and collage on canvas
122 x 122cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

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



173

ALISYA FAHMI

b. 1998

Pulang, 2022

signed and dated (lower left)
oil on canvas
92 x 86cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 3,500

A young artist in the scene known for her elegant portraits, Alisya Fahmi preserves memories of loved ones rendered with striking realism and endearment. In *Pulang*, feelings of anticipation and hope are felt through the depiction of a young girl holding a lamp at the doorway, eagerly welcoming the return of her guest. She has vividly captured the girl's lively expression as she gazes into the distance.

Alisya Fahmi received a Degree in Fine Arts from Universiti Teknologi Mara (2021). Her solo exhibition titled *Kaseh* was held at Artas Galeri in 2022. She has participated in various group exhibitions including Jari, Bank Negara Malaysia (2021), and Hom Art Open (2021).

174

SAFUAN NASIAR

b. 1993

Petrichor After The Rain, 2017

signed and dated on verso

oil on canvas

122 x 92cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



Safuan Nasiar experiments with a range of optical patterns across the canvas, fusing the figurative with geometric designs. His paintings are executed with precision and skill, often revealing dynamic portraits beneath the geometric patterns. Safuan Nasiar received his Bachelor (Hons.) in Fine Art, UiTM Shah Alam, Selangor. He won the silver award, emerging artist category at the UOB painting of the year award in 2015. He has participated in group exhibitions such as The Young Contempo Showcase II (2018), and Morphosis (2018).



175

SABIHIS MD PANDI

b. 1988

Sasaran!!!, 2017

signed and dated on verso

woodcut print on canvas and woodblock

244 x 92cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

'Sasaran' is translated as 'Target'. Sabihis expresses his concerns and feelings towards the current state of affairs around him. Sabihis has been a full time artist since he graduated from the UiTM 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 organised by Hom Art Trans and Galeri Chandan 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. He was 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, he still remains humble, being the 'Award Collector'.



176

SABIHIS MD PANDI

b. 1988

King, 2021

signed and dated (lower right)
woodcut print on canvas and block
92 x 153cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

100% of the proceeds (including Buyer's Premium) from this work will be donated to Lions Club of Sunway Damansara Metro for their charity projects. In this work, the image of the King of Beasts within an interior space is surrounded with magnificent gothic elements such as decorative pillars and arches. Sabihis developed his unique style that focuses on bold images created with symmetry and a unique reversal of colours. Through his intricate artworks, Sabihis expresses his concerns and feelings towards the current state of affairs around him.

Sabihis has been a full time artist since he graduated from the UiTM 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 organised by Hom Art Trans and Galeri Chandan 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. He was 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, he still remains humble, being the 'Award Collector'.



177

STEPHEN MENON

b. 1972

Harimau Malaya, 2022

signed and dated (lower right)
screenprint in colors on paper,
edition 2 of 5
30.5 x 30.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Stephen Menon explored a myriad of themes for his works ranging from socio-political, satires, and spirituality. The image of the tiger is juxtaposed with a variety of symbols that include a gavel and bananas, against a backdrop of dollar signs.

Stephen Menon is a painter and printmaker, born in Kuantan, Pahang, in 1972. He graduated with a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993. He majored in printmaking and minored in painting and drawing. The culmination of Stephen's artistic career began when he started to explore screen printings and improvised on techniques that pushed the boundaries of traditional printmaking. Working on a myriad of themes for his works from socio-political, satires and spirituality, Stephen's works were very well received and had won innumerable accolades both locally and internationally. His thought provoking and avant-garde prints are most talked about amongst the art collectors and the most sought after in the auctions. Stephen was a resident artist at a local prestigious university (University of Malaya) and he has exhibited in numerous international shows. Stephen has received many international art awards which includes the Excellent Award, Portrait Society of America, USA, 2016, Honorable Mention International Portrait Competition – Portrait Society of America, 2016 and 2017, Honorable Mention, International Printmaking and Paper Art Show 2018, Indonesia, Honorable Mention OnPaper Contest Printmaking, Spain 2019, Honorable Mention, 20th International Print Biennial Varna, Bulgaria 2019, Honorable Mention, and 7th NBC Meshtec Tokyo International Screen Print Biennial. He also won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007.

178

LATIF MAULAN

b. 1974

Tenggelam, 2011

signed and dated (lower right)
oil on canvas
180 x 180cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000



There is an unspoken thrill of keeping one's head and whole body under water for a spell. Just the soft sonic and an aquatic numbness that seems to keep one in a different realm, without all the aid and encumbrances of scuba-diving paraphernalia. Here, the figure clad in a light black dress is curled up like a baby in the womb, legs crossed slightly at an angle, in a séance-like meditation, eyes closed. A large marine creature glides by from the top left, as if to make sure that everything is Ok, while another larger creature, a whale perhaps, looms in the backdrop. Yes, like in life, the immediate living environment is fraught with many dangers, real and imagined. With Hope, what goes down will come up.

Self-taught Latif Maulan's art career reads like a fairy-tale. Somewhat a drifter having worked as a dishwasher, waiter, advertising designer, shopping-complex display artist, he was given a resident's artist stint in Kuala Lumpur, and a fulltime artist in 1992. He decided to venture abroad. To the Big Apple where he sold two large works in the Soloat Collector's Party at Excel Gallery, New York (2000), Australia (2001), a year in East Sussex in Britain as a graphic designer (2002), and six months in Plymouth (2013), where he showed at the Barbican Gallery there. First solo, Parallel Universe, at the Art Case Galleries, Kuala Lumpur, 2006. In 2006, he had already moved into Photo-Realism figuratives from his Nature and still-life themes. A finalist in the 2009 MEAA competition, he won big in the Redbull EhWauBulan showcase in 2016.



179

AJIS MOHAMAD

b. 1964

My Long Life Buddy, 2005

signed and dated (lower right)

oil on canvas

91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Painting marine creatures is one of the most challenging, what more, in a record of sorts doing it 'life' as Zainurin Mohd, better known as Ajis, has mastered. To him, it's a great sensation to dive to see up close creatures like the giant Leatherback Turtle (*Dermochelys Coriacea*) or a barracuda. The studio/living room drawing artist referencing pictures has no idea of the intricacies of diving, sometimes up to 100 feet below sea level not only to physically see and sometimes even touch the creatures, but to feel the depths of cold and see the subtle underwater colour fields which he replicates with studious glazing and the alternating tonal hues of blue and red. For 30 years now since taking up diving and applying his meticulous techniques, Ajis has done a corpus of work that is like a giant canvas aquarium of exotic and common marine life, complete with its habitat rocks and plants. To him, turtles are the sentinels having been in existence since time immemorial and evolved for over 110 million years since the Cretaceous period. They are to be revered for its grandeur of size, shape and beauty. Thanks to his real-life 'research' and experience, the beauty of the marine ecosystem is brought to life before us.

Ajis, a self-taught artist, started out painting portraits and other subjects at the Conlay art colony in the Kuala Lumpur cultural complex. He had his scuba-diving certificate by PADI (Professional Association of Diving Instructors), he started painting underwater in 2000, devising his own *modus operandi*. He had been in the forefront of conservation campaigns and awareness campaigns on sea corals. Among others, he was involved in the Inspirational Science Camp in Pulau Tiga in Sabah, Shell World Coral-Transplant Project, the Pulau Perhentian Earth Day beach clean-up (all 2005), and the Pulau Sibuan Darwin Project (with the Bajaus, on dangers of explosive fishing) (2010). In 2004, he was awarded the Youth Ambassador Award by the Sports Ministry.



180

LIM JOO SUN

b. 1951

Koi, 1989

signed and dated (lower left)

mixed media on paper

63 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

A mesmerising image of the elegant koi fish moving gracefully across a water lily pond is portrayed here. The flawless movement of the fish as they swerve in the clear water is depicted. Koi fish symbolizes strength, wealth and success. Its beautiful colour and lineage are what makes it special.



181

WEN YONGCHEN (WAN WING SUM)

b. 1922 - 1995

Carp, 1986

signed, dated, inscribed
and with six seals of the artist
ink and colour on paper
69 x 136cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Wan Wing Sum was known for his astonishing ability to write 3000 words within a square inch, the size of a postage stamp. A modern exponent of Chinese Art, he was commissioned by the Free China Government in 1953 to bring an exhibition of Chinese art and calligraphy on a global tour. His reputation grew as his painting abilities garnered attention while his interviews were featured in newspapers and television shows. It was a remarkable feat for a self-made Asian artist to achieve celebrity status, and his exhibitions were recorded to draw in huge crowds. Poetic colours and refined lines were characteristics of his works. The koi, or Japanese carp, is a propitious ornamental fish that can live to more than 50 years. In a pool of koi with a single colour, the one in silvery white with a red-orangey patch stands out. The scene depicts 9 koi fishes, a symbol of prosperity, longevity and good fortune.

Dubbed the 'Lynx-Eyed Calligrapher', Professor Wan Wing Sum was skilled in micro-calligraphy, cramming 3,000 characters into a square-inch space of square – a feat he had honed since the age of 12, and at the age of 19 was hailed to have mastered the Lingnan Style. For this prowess, he was awarded the Gold Medal of Arts by China's Ministry of Education. He had shown in more than 100 exhibitions all over the world, including Malaysia, since his first solo in his birthplace in Hong Kong in 1938. His demonstration on calligraphy was recorded in films by Warner Brothers when he visited Hollywood in the 1950s.

182

CHUK MOR, DATO'

b. 1913 - 2002

Untitled

signed (middle left) and with two seals of the artist

ink and colour on paper

129 x 33cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Dato' Chuk Mor was an artist, calligrapher, poet and most of all, one of the greatest Buddhist dharma masters. Created with delicate brushstrokes and subtle colours, Chuk Mor presents a magnificent landscape painting of a hidden dwelling placed on a mountaintop. The texture of the mountains, curved ridges, rocks and magnificent pine trees are unified to convey an image of harmony.

Dato' Chuk Mor was an accomplished and learned calligrapher and painter of the Chinese brush genre. He enhanced his gift in calligraphy when he studied briefly under the legendary Lingnan master Gao Jian-fu (1879-1951) when based in Macau. He was regarded as a great reformer of Mahayana Buddhism in Malaysia, infusing it with greater substance, meaning and clarity with his creativity and cultured background. He was best known as the abbot of the Triple Wisdom sanctuary in Penang which he set up in 1965. He also founded the Malayan (now Malaysian) Buddhist Association (1959), which he served as president for 12 years. For his tremendous contributions in the world of Buddhism and Chinese art, he was conferred a 'Dato-ship' by the Penang State Government in 1998. He became a novice monk at the Huangtang Souchang Temple at the age of 12 and was initiated as a full-fledged monk four years later. He then came under the tutelage of the great Buddhist reformist, Reverend Tai Zu. He helped cleanse the religion of confusion with Taoist practices in his devotional work in Hong Kong, Macau, Hawaii and Thailand before settling in Penang in 1954.





183

ISMAIL EMBONG

b. 1948

Untitled, 1996

signed and dated (lower right)

oil on canvas

90 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

Ismail Embong is recognised for painting narratives in Malaysian history, ethnic cultures and legends. His paintings of history and local heritage featuring landscapes and portraits on large murals have received wide acclaim. Walking through the forest in the dark, a courageous torch bearer is seen confronting the mysterious land. Such is life, filled with uncertainties, and we move forward with Faith, Hope, and Courage.

Ismail is a prolific national artist whose works include a mural of Malaysia's history and a life-sized painting called *Tujuh Negarawan* that features the seven past and present Umno presidents. He was awarded the Tokoh Negara (National Figure) award, Pelukis Negara (National Artist) award and Tokoh Dunia Melayu Dunia Islam (Great figure in the Malay and Islamic World) award. His exhibition "Splendours of Malaysia: Paintings of Ethnic Cultures of the Land" was held at the Wisma Kebudayaan Soka Gokkai Malaysia (SGM) in 2018.



184

AZAM ARIS

b. 1983

Black Mountain Side II, 2016

signed and dated (lower right)
acrylic on canvas
73 x 123cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

A multi-discipline artist, Azam Aris produces artworks using a variety of mediums and approaches. Influenced by the world of fiction and comics, his body of work is a continued search for new perceptions, to find meanings and representations in daily experiences. He often depicts surreal and mysterious imageries derived from a combination of sources including Malaysian dreams, comics, and fairy tales. *Black Mountain Side II* is a compelling work depicting a congregation of seated skeletal figures within a quiet nocturnal landscape in the forest.

Azam Aris received his Bachelor in Fine Art in UiTM Shah Alam (2005-2007). After graduating from art school he was selected by Hom Art Trans to be part of a young artist residency program, which took 6 months and concluded with his first solo exhibition titled *Float*. His second solo exhibition, *Paranoia*, was held at RA Fine Art Gallery in 2010. He won the Silver Award, UOB Painting Competition, Malaysia (2013). The artist has participated in many group exhibitions, including *Open Show* (2002) at the Sri Pinang Gallery in Penang; *Experimental Video* (2005) at the Multimedia Gallery, MMU, Cyberjaya; *Sonic Cosmic* (2006) at the Planetarium Negara, Kuala Lumpur; *Young & New Part 1* (2008) at Hom Art Trans, Ampang; *BAD* (2010) at MAP@Solaris, Kuala Lumpur; and *Young Contemporaries* (2010) at the National Art Gallery Malaysia. His recent solo exhibitions include *Hidden Beyond Yesterday* held at Hom Art Trans (2018), and *Marshall-Brunnen X Puncak Purnama, Projektraum Basis Frankfurt, Germany* (2019). He was awarded artist in resident at Basis Frankfurt, Germany (Goethe-institut Malaysia) in 2019.



185

GAN TEE SHENG

b. 1984

Hide And Seek 2 & 3, 2009

signed and dated (recto)
oil on canvas
46 x 46cm; 30 x 30cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

Executed in dark hues, the artworks leave a mysterious atmosphere that unravels the hidden complexities of human nature. The paintings feature miniature figures placed in a still life setting within domestic households where glimpses of the wall tiles and room features could be seen. Gan Tee Sheng is a rare double winner of the UOB Painting of the Year Award (Malaysia), winning the Established Artist Major Award in 2013 and the Gold Award in 2016. His other major accolade is the Malaysian Emerging Artists Award in 2011. He took part in the artist's residency at Fukuoka Asian Museum, Japan (2014) and the Hom's Adopted Artist-In-Residence. He had taken part in Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia from 2013 to 2018. He held his solo, *Withdrawn*, at Taksu Kuala Lumpur in 2014, and *Delusions* at Taksu Singapore in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur.



186

GAN TEE SHENG

b. 1984

Hide And Seek 1 & 4, 2009

signed and dated (recto)
oil on canvas
30 x 30cm; 46 x 46cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

In each piece, the artist projects his feelings and memories, evoking a mysterious atmosphere that unravels the hidden complexities of human nature. As the artist delves into a realm of private emotions and thoughts, miniature figures emerging from the shadows are placed among household objects within an ordinary setting where glimpses of the walls and room corners are seen. Gan Tee Sheng is a rare double winner of the UOB Painting of the Year Award (Malaysia), winning the Established Artist Major Award in 2013 and the Gold Award in 2016. His other major accolade is the Malaysian Emerging Artists Award in 2011. He took part in the artist's residency at Fukuoka Asian Museum, Japan (2014) and the Hom's Adopted Artist-In-Residence. He had taken part in Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia from 2013 to 2018. He held his solo, *Withdrawn*, at Taksu Kuala Lumpur in 2014, and *Delusions* at Taksu Singapore in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur.



187

KHAIRUL "MEME" AZMIR SHOIB

b. 1975

Untitled, 2000s

mixed media on canvas
30 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,500

Constantly striving to create visual poetry that records silent conversations between self and other, Khairul "Meme" Azmir Shoib takes his inspiration from fairy tales. His artworks are imbued with similar outlandish, mythical and macabre characters, visuals and narratives. An intriguing and beautiful composition, this work features tiny characters riding on the back of a large mythical creature with insect legs leaping across a barren snow landscape. Beneath the creature, a tiny snowman is seen waving at the characters while driving a car on the tracks.

Khairul "Meme" Azmir Shoib obtained a BA (Hons) in Fine Art from Universiti Teknologi Mara, Shah Alam and MA (Fine Art and Technology) in 2004. He was the recipient of Juror's Award from Young Contemporary, National Art Gallery, Kuala Lumpur (2000) and won first prize in a life drawing competition from National Art Gallery, KL (2005). He has participated in various group exhibitions in institutions and galleries in Malaysia, Singapore and Australia. Among his past solo exhibitions are Nocturna Creatures (2015); Let It All Rain Down From The Blood-Stained Clouds (2014); Post Gothic Dreams (2009) and Fairireality (2006). He has illustrated a youth literature book titled Kailash authored by Quek Sue Yian.



188

LIM KEH SOON

b. 1980

Monster, 2010

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Monster is depicted in the artist's signature style that features imaginative landscapes with caricaturist figures. Lim Keh Soon is one of the prime-movers behind the Findars experimental and multimedia art space, which first had its base in the Central Market annexe. He was featured in the AbsurdCity exhibition organised by the National Art Gallery. He graduated with a Diploma in Illustration from the Malaysian Institute of Art, Kuala Lumpur, in 2003. His works have been exhibited at ArtSeni, then at Lot 10.

189

SAMSUDIN WAHAB

b. 1984

Diserang Dark Goddess, 2008

signed (lower right)
mixed media on canvas
153 x 183cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

The scene portrayed is based on *Mea Culpa*, a compilation of short stories written by the poet Amirul Fakir in 2008. *Diserang Dark Goddess* depicts silhouettes of infants flying towards a dual headed being in the clouds. Samsudin takes us through the story about zuriat or anak which conveys a message of hope and challenges of parenthood.

Samsudin Wahab achieved double success in 2009 when he won the Malaysian Emerging Artist Award and was chosen resident-artist at Rimbun Dahan. He was chosen as resident-artist at HOM in April-June 2008. He was supported by Khazanah Nasional in his India residency in 2010. In 2013, he won the Juror's Award in the Young Contemporary Artists competition. He won 2nd Prize in Goethe Institut's Salon Meets Art in 2007, and a Consolation Prize in the Tanjong Heritage competition in 2005. He received his BFA, Majoring in Printmaking at the Mara Institute of Technology in 2005-2007, and a Diploma at its Seri Iskandar campus in 2002-2005. He co-founded the printmaking collective, Cetak Kolektif, and was a member of Sebiji Padi Studio and SO Sound, under which he did several art performances. Samsudin won the Bakat Muda Sezaman competition held by National Art Gallery Malaysia in 2019. His solo exhibition *Rindu Bayangan* was held in 2020.



190

SAMSUDIN WAHAB, AZAM ARIS,
FADLY SABRAN, ZUL HUSNI MOHD RIDZUAN

Untitled, 2008

signed and dated (lower left)

acrylic on canvas

260 x 302cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

Executed on a monumental scale, this single art piece is created from the artistic collaboration between four talented artists at the beginning of their blossoming art careers. Bridging fresh perspectives and expertise in different skills, the artists have combined their distinctive strengths to create a dynamic reimagination of kampung life. The rural landscape and people were characterised in the style of cartoons which gives a playful aesthetic, executed with contemporary painting effects that exemplifies an elevated shared vision.

Chickens are reared as a stable source of food, for both their meat and eggs. The slaughtered chickens are handled by the culinary chefs, presenting them as delicious meals, served with 'Peri-peri' flavours. Adults may also use their reared chickens (pets) to compete for 'beauty contest', or cock fighting, while kids are just merely having fun chasing the chickens.







191

ZULKIFLI YUSOFF

b. 1962

Untitled, 1996

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

PROVENANCE

Private collection,
Kuala Lumpur

RM 12,000 – 20,000

Zulkifli Yusoff is an established contemporary artist whose works delve into historical and current issues that have shaped Malaysian society. An array of evolving black and white figures dominates the canvas, each portrayed with movement and life in the artist's style. Zulkifli's paintings elicit a pervading sense of motion, showcasing his imaginative rendition of figures modelled with powerful and dynamic brushstrokes.

Zulkifli Yusoff emerged as the supernova in the late 1980s when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He sealed his status when he won the Minister's Grand Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. For his contributions at Universiti Pendidikan Sultan Idris in Tanjung Malim, he was awarded the National Academy Award (Visual Art) in 2007. After his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology (1989), he studied at the Manchester Polytechnic in England for his Masters (1991). His major exhibitions include the 1997 Venice Biennale under the fringe 'Modernities and Memories: Recent Works from the Islamic World'; the 1st Asia-Pacific Triennial of Art in Brisbane in 1993; the Singapore Biennale 2013; Art Stage Singapore 2013 (Rukunegara 2: Voice, Theo Art Projects); Seychelles Biennale 1992. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. His main solos at home include The Power (NN Gallery, Kuala Lumpur, 1996); Brave New Art (The Art Gallery Penang, 1996); Powerful Dialogue (The Art Gallery Penang, 2000); Icons (Wei-Ling Gallery, Kuala Lumpur, 2008); and Negara Ku (National Art Gallery, Kuala Lumpur, 2010).

192

ZULKIFLI YUSOFF

b. 1962

Untitled, 1997

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

PROVENANCE

Private collection,
Kuala Lumpur

RM 12,000 – 20,000



Zulkifli Yusoff is an established contemporary artist whose works delve into historical and current issues that have shaped Malaysian society. An array of evolving black and white figures dominates the canvas, each portrayed with movement and life in the artist's style. Zulkifli's paintings elicit a pervading sense of motion, showcasing his imaginative rendition of figures modelled with powerful and dynamic brushstrokes.

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The works of Zulkifli Yusoff delve into historical and current issues that have shaped Malaysian society. This set of works dated 1995 feature Zulkifli's iconic totemic figures and forms created with nuanced tones and intricate hatching techniques. Zulkifli's dynamic renditions in a monochrome palette convey depth and movement.

193

ZULKIFLI YUSOFF

b. 1962

Untitled, 1995

signed and dated (recto)
acrylic on canvas
27 x 27cm each (set of 2)

PROVENANCE

Private collection, Singapore

RM 7,000 – 12,000

Zulkifli Yusoff emerged as the supernova in the late 1980s when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He sealed his status when he won the Minister's Grand Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. For his contributions at Universiti Pendidikan Sultan Idris in Tanjung Malim, he was awarded the National Academy Award (Visual Art) in 2007. After his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology (1989), he studied at the Manchester Polytechnic in England for his Masters (1991). His major exhibitions include the 1997 Venice Biennale under the fringe 'Modernities and Memories: Recent Works from the Islamic World'; the 1st Asia-Pacific Triennial of Art in Brisbane in 1993; the Singapore Biennale 2013; Art Stage Singapore 2013 (Rukunegara 2: Voice, Theo Art Projects); Seychelles Biennale 1992. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. His main solos at home include *The Power* (NN Gallery, Kuala Lumpur, 1996); *Brave New Art* (The Art Gallery Penang, 1996); *Powerful Dialogue* (The Art Gallery Penang, 2000); *Icons* (Wei-Ling Gallery, Kuala Lumpur, 2008); and *Negara Ku* (National Art Gallery, Kuala Lumpur, 2010).



194

LOUISE LOW

b. 1984

"You Have Power Over Your Mind – Not Outside Events. Realize This, And You Will Find Strength." - Marcus Aurelius;

"What Lies Behind Us And What Lies Ahead Of Us Are Tiny Matters Compared To What Lies Within Us." - Ralph Waldo Emerson;

"The Ultimate Measure Of A Man Is Not Where He Stands In Moments Of Comfort And Convenience But Where He Stands In Times Of Challenge And Controversy." - Martin Luther King Jr, 2016

silicone on mirror
58.5 x 43cm; 38 x 38cm; 58.5 x 43cm

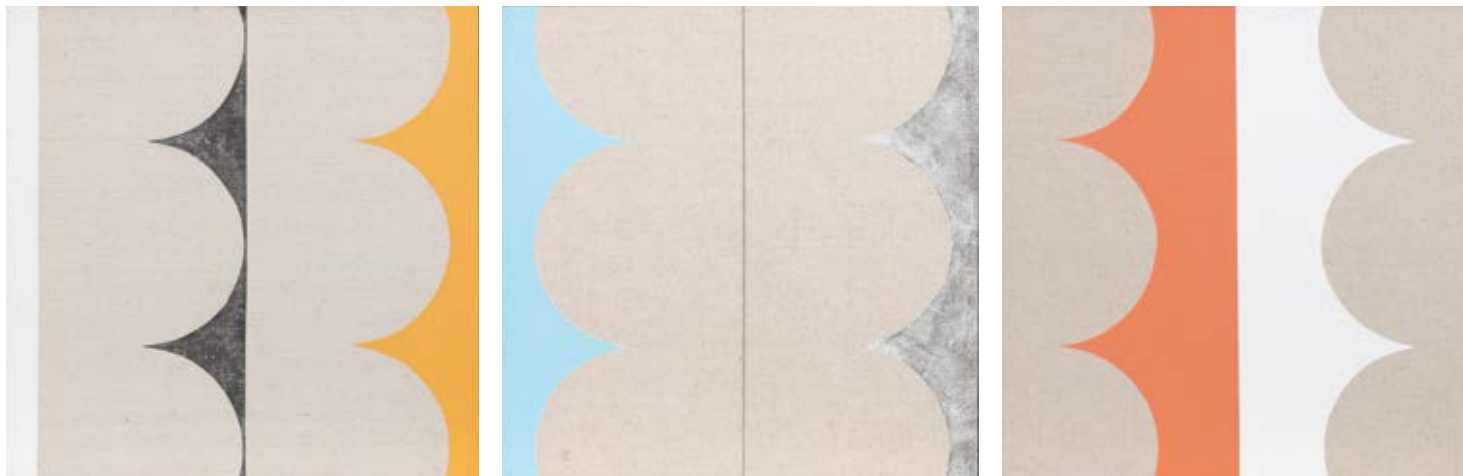
PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Louise Low's conceptual artwork is a poignant rendition which centers on the notion of breaking free from the traps in the modern world, emphasised by the representation of a cage and door. She highlights the importance of knowledge as a universal key to liberating the self from the traps. Louise has created installations and sculptures integrating unique materials ranging from mirrors, satellite dishes, to fabrics.

Louise Low received her Bachelor in Contemporary Art from University of Tasmania, Australia in 2010 and Diploma in Fine Art from Kuala Lumpur College of Art, Kuala Lumpur, Malaysia in 2002. She is a recipient of several awards, including the Special Jury Prize from Mekra Citra, Galeri Shah Alam (2007), and 1st Prize in Watercolor from the Tanjong Heritage Art Competition, Malaysia (2004). Her solo exhibitions include Love Me Now at Lookiss Art Gallery, KL, Three Four Five Eight at Horus & Deloris Contemporary Art Space, Sydney, Australia (2010), Symphony and Oppression at Studio at Straits, Penang (2011), and Mass Against Mass at Suma Orientalis in 2020. Her works were collected in public collections such as HSBC Bank, Public Bank, and Galeri Shah Alam.



195

FENDY ZAKRI

b. 1982

Heuristic Persona 5, 6 & 7, 2019

signed and dated (verso)
acrylic on canvas
61 x 61cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Fendy Zakri's works follow a minimalist artistic path. Exploring geometric forms, the artist is settled in creating art that contains more self-searching and deep reflection. Presented here are a set of flat geometric shapes painted with crisp clean edges. The unique combination of warm and cool colours gives it a modern twist.

Fendy Zakri, a self-taught artist who's an engineer by training, won the Incentives Award in the Mekar Citra Gallery in Shah Alam in 2013 and was a resident artist at the Beranda Art Colony in Langkawi. He was given two solo exhibitions by Richard Koh Fine Art (Kuala Lumpur) namely Seeing The Unseen and Hyphen Jocund in 2014 and 2016 respectively. He was a finalist in the Malaysia Emerging Artists Award in 2011. He graduated with a Diploma in Civil Engineering at the Engku Omar Polytechnic in Ipoh, in 2003. He believes that "the thought behind an artwork is more important than the skills in creating it." His solo Moonlight Fragment was held at Taksu KL in 2019. In 2021, his works were exhibited in Seoul, South Korea. In 2022, his artworks are in the ELSE Hotel & Retreat in Kuala Lumpur, Malaysia.



196

NIK RAFIN

b. 1974

Ballet Dancers, 2016

signed and dated (lower right)
acrylic on canvas
120 x 180cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

The art of dance and performance is expressed through a palette of soft brown hues against an assemblage of geometric shapes. Nik captures the graceful poise and movement of the dancers rendered in free-flowing lines and patterns. The stretching of the arms and energetic leaps of the dancers express and share emotions.

An artist, photographer and entrepreneur, Nik Rafin runs his own gallery, Rafin Art Gallery. His paintings are reinterpretations of the scenes and subjects that he captures with his camera lens with added emotions. Among the subjects of his works include wildlife and sceneries executed in various media such as watercolour and ink. His abstract paintings from the *Escape* series are a personal rendition of escaping negative emotions. He held his first solo exhibition at Golden Palette Art Gallery, Selangor in 2001. Among the group exhibitions that he has participated included the Annual Malaysian Watercolour Organisation group exhibition at NN Gallery, Kuala Lumpur (2006); All In The Family Art Exhibition at Balai Seni Lukis Negara, Kuala Lumpur (2005); Milwaukee Institute of Art and Design Students Art Exhibition in Milwaukee, Wisconsin, USA (1997), and more.



197

RAJA AZHAR IDRIS

b. 1952

Silat, 2002

signed and dated (lower right)
handpainted glass
151 x 122cm

PROVENANCE

Private collection, Selangor

RM 19,000 – 38,000

Raja Azhar Idris has worked shapes and images into and from fused, textural hot colour glass, a process he exacted from patient and methodical experimenting. After getting the shapes or images desired, the glass is fired at 760 ° Celsius. Here, two pugilists of silat are in combative poses.

Raja Azhar spent many years in Australia, first at the Victoria College of the Arts in Melbourne (1979-1981). There, he made a name for himself winning awards like the St. Kilda in Melbourne (1980, 1981), Melbourne Lord Mayor's Prize (1981), Victoria Artist Society's Artist of the Year, Gippsland Miniature Art Prize (1982) and the Greyhound Art Prize (1989). He even set up an art gallery called Raya in Melbourne. But after 14 years, he decided to return to Malaysia in 1992 when he set up Art Case Galleries and resumed his art practices. His first solo was in 1976, when he displayed his batik works.



198

ANISA ABDULLAH

b. 1985

New York Street Scene, 2012

signed and dated (lower right)
mixed media on canvas
92 x 154cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 13,000

New York Street Scene portrays the vivacity and energy of the modern city, along with its diverse cultures, people, street signs, and buildings. The work is beautifully rendered with the use of perspective to form an engaging image.

Anisa Abdullah obtained her Diploma in Fine Art at Ikip College Kuantan, Pahang (2005-2008) and received her Bachelor (Hons) in Fine Art, Majoring in Painting from UiTM Shah Alam, Selangor (2008-2010). She was selected for the Nafa's Residency program located in Yogyakarta, whose residency artists of that cycle created works based on the theme of personal reflections. She exhibited her first solo exhibition Cebis-Cebis at Galeri Chandan (2013). Her group exhibitions include Measuring Love, Wei-Ling Contemporary (2013), Signs, Symbols & Icons, Galeri Chandan (2011), Electric Magnetic, R A Fine Arts (2011), and The Young Guns, Chan Hampe Galleries, Singapore (2014). Her recent solo Gemersik was held by Galeri Chandan in 2023, at Temu House. CIMB collaborated with talented collage artist Anisa Abdullah to produce a colossal collage art project in 2024, which was recognised in Malaysia Book of Records 2024 for achieving the "Most Participants in a Community Art Installation Project".



199

JUHARI SAID

b. 1961

Untitled, 2012

signed and dated (lower right)

mixed media

110 x 76cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Juhari Said has focused on the practice of printmaking, and constantly strives to experiment with new methods and techniques. His evocative woodcut compositions contain expressive lines that constantly draws the viewer in.

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 solo exhibitions include *Riak-Riak: Ripples and Shadows* (2022), *Prints of Juhari Said*, Uku Gallery, Fukuoka, Japan (2019), and *Solitude* (2017).



200

ILSE NOOR

b. 1941

An Invitation;

A Concert, 1997-1999

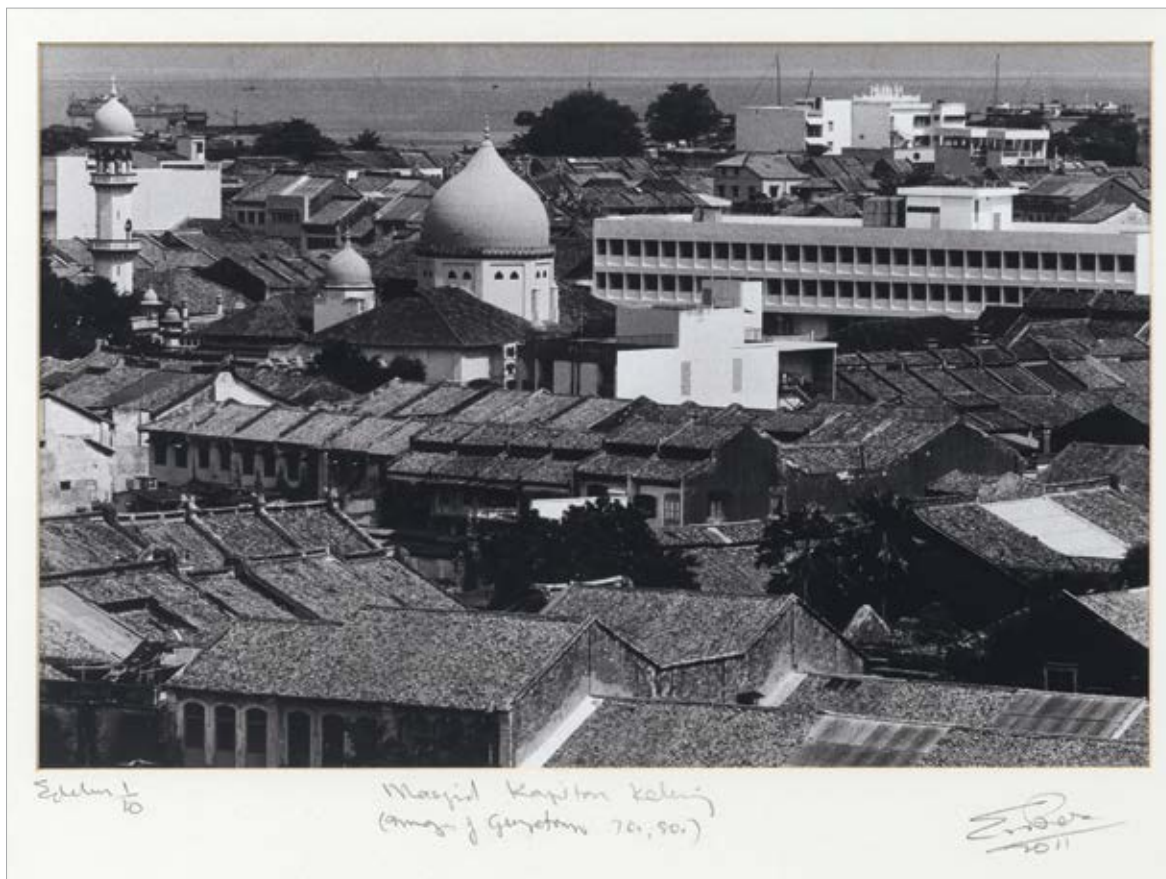
signed and dated (lower right)
etching on paper;
edition 10 of 20; 11 of 20
14.5 x 19.5cm (image), set of 2

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Combining several elements of still life together, Ilse's intricate etchings reveal her love for classical music. Ilse Noor studied graphic art under W.M. Stucke in Bonn, then at the College of Art in Köln and finally at the Academy of Fine Arts in München. There she studied both graphic art and painting under Professor Franz Nagel, winning her first award in painting. It was during this time that she met her future husband, migrating to Malaysia in 1974. Her collections are sought after by private collectors and also reside in galleries, museums and banks all over the world from Egypt, France, Germany and even in Bosnia, where she participated in a group exhibition of Malaysian artists in 1997. She has participated in more than 80 group and 10 solo exhibitions over the past three decades.



Located on a quiet and peaceful road on Jalan Kapitan Keling in Penang is the beautiful Masjid Kapitan Keling Mosque. Built by Indian Muslim traders in 1801, it is the oldest mosque structure in Georgetown, Penang. The mosque is renowned for its refined Indian-Mughal architecture, featuring a large central dome. Eric Peris shows the state of the building, through an aerial view of the Masjid Kapitan Keling Mosque, surrounded by a mix of heritage buildings and modern constructions.

201

ERIC PERIS

b. 1939

Masjid Kapitan Keling
(*Images of Georgetown - 70s & 80s*),
2011

signed and dated (lower right)
limited edition print, edition 1 of 10
25 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

Eric Peris is one of the leading fine-art photographers specialising in a poetic divine kind of humanism. He worked first in black-and-white before turning to hand-tinting and other technical 'deconstructions' like in his ukiyo-e pictures. He was a photojournalist since 1969 when he joined a magazine called Fanfare and retired as Photo Editor of The New Straits Times (1991-1995). He had been a columnist, co-ordinator, director, consultant and adviser of numerous local and regional photography societies, competitions, events, excursions, programmes and conducted several photojournalism courses. He has held more than 33 solo exhibitions. His book *Images Of Gitanjali*, a photographic interpretation of Rabindranath Tagore's prize-winning literary work is as much a collector's item as the photography tribute. He studied Physics (Nuclear Physics and Cosmology) at the Singapore University from 1963 to 1969. His parents were also both artists. His Paris-trained father, O. Don Peris (1893-1975), served as royal artist in the Johor court of Sultan Sir Ibrahim. In 2018, he presented a solo exhibition *Divinity Within* in commemoration of his father at Sutra Gallery. On display were 16 photographs that captured the inner force driving traditional and ritualistic dancers. *Mother Nature's Art*, a photography exhibition by Eric Peris and KF Choy was held in Sutra Gallery in 2022.



202

LIM MU HUE

b. 1936 - 2008

爱; 晒鱼·丁加奴, 2002

signed (lower right),
with one seal of the artist
woodblock print on paper,
edition 11 of 30; edition 1 of 10
20 x 15cm; 25 x 31cm

ILLUSTRATED

林木化正华画集, 1990

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Lim Mu Hue is best known for his intricate woodblock prints. A versatile artist, he had also produced works in ink, oil, pastel paintings and woodblock prints. He was known for portraying the social realities and local culture through the medium of woodblock. His distinctive prints are visually appealing as they reflect his sensitivity to the creation of lines. In this set of 2 works, the artist captures the act of preserving fish in the local industries of Terengganu, while the other scene captures the unified strength of the masses supporting each other in need: the Power of Love.

Lim Mu Hue graduated in western painting in 1955 at Nanyang Academy of Fine Arts. In 1959, his painting won the first prize at the "Malayan Way of Life" competition sponsored by Lever Brothers Malaya. He was an art editor for the Nanyang Siang Pau and was a consultant for the Lee Kong Chian Art Gallery at Nanyang University. In 1966, he had participated in Woodcuts: Six-men Show. In 2006, he was commissioned to produce a mural installation at the Esplanade MRT station titled *Let The Show Begin*. In 2016, the Nanyang Academy of Fine Arts held a retrospective of his works.

203

LIM MU HUE

b. 1936 - 2008

Pasir Ris Fish Village (巴西立鱼村);

Botanical Garden (植物园); 武吉知马石矿, 2002

signed (lower right), with seal of the artist

woodblock print on paper

edition 5 of 10;

edition 6 of 10;

edition 9 of 20

60 x 46cm each (set of 3)

PROVENANCE

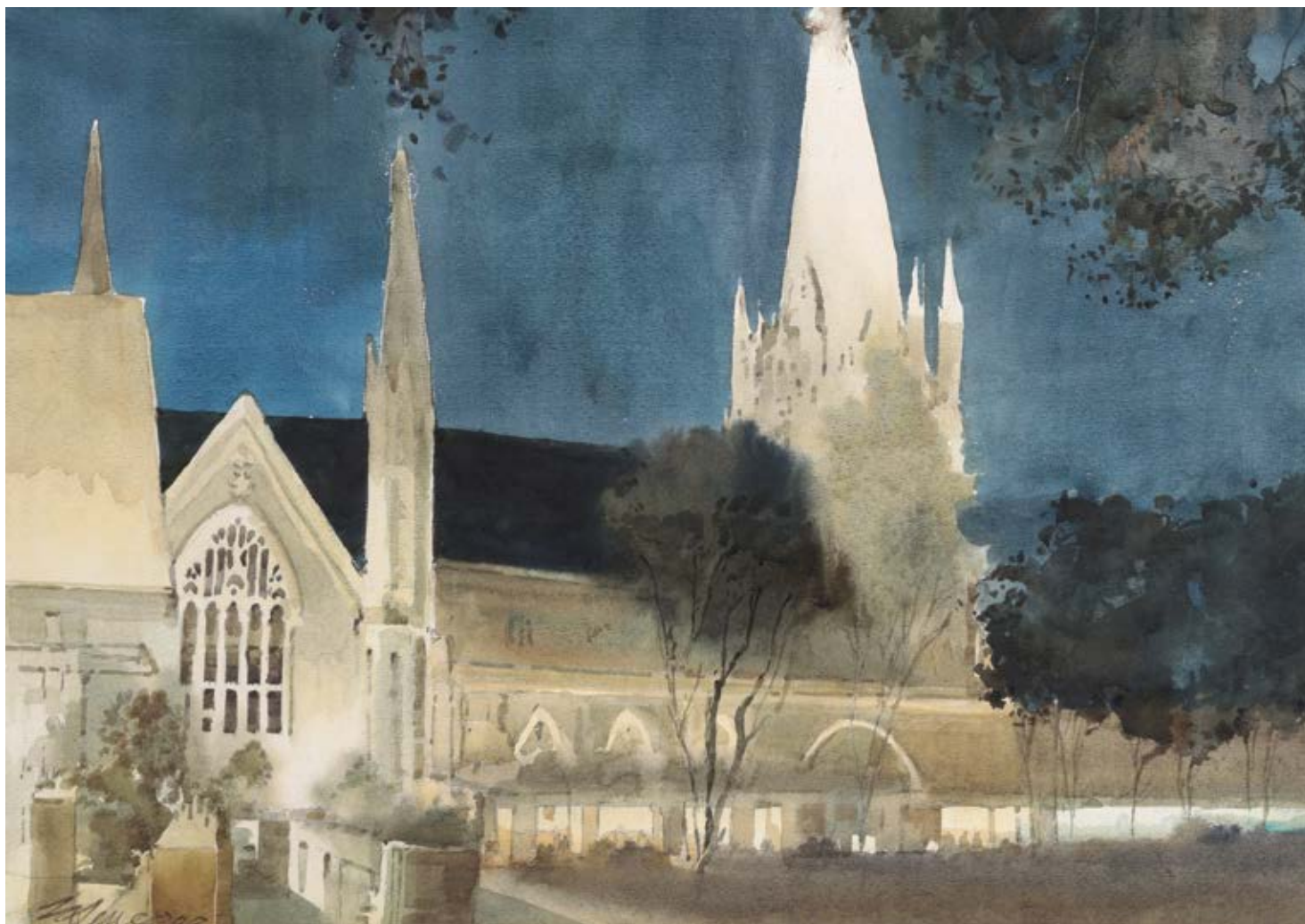
Private collection, Kuala Lumpur

RM 6,000 – 10,000

Lim Mu Hue is best known for his intricate woodblock prints. A versatile artist, he had also produced works in ink, oil, pastel paintings and woodblock prints. He was known for portraying the social realities and local culture through the medium of woodblock. His distinctive prints are visually appealing as they reflect his sensitivity to the creation of lines. Featuring the early rustic landscapes from the eastern, central and western region of Singapore, these prints exemplify the artist's skill in printmaking, showcasing his exceptional talent for portraying dimensional space and distance, made with precise and sharp lines.

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204

ONG KIM SENG

b. 1945

*St. Andrew's Cathedral
Singapore, 2008*

signed and dated (lower left)
watercolour on paper
52 x 73cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

An established painter renowned for his watercolours, Ong Kim Seng is fascinated by the local landscapes and historical landmarks of Singapore. Built in 1862, the St. Andrew's Cathedral is one of the most beautiful historical sites in Singapore, located in the central business district near City Hall. Built in the Neo-Gothic architectural design, its magnificent facade and towering spires could be admired from a distance.

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.



205

ONG KIM SENG

b. 1945

Untitled, 2007

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

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

An established painter renowned for his watercolours, Ong Kim Seng is fascinated by the landscapes and historical locations of Singapore. In this piece, the artist captures the impressions of the elaborate architectural façade of the building. His naturalistic renderings of light and shadow on the church grounds are painted in swift brush work, amidst the lush and peaceful surroundings.

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.



206

KOEI SIA YONG

b. 1938

Bali, 1994

signed and dated (lower right)
oil on canvas
50 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

A calm atmosphere pervades the scene marked by enchanting tree branches around the temple, as testament to methods in which Balinese architecture strove to be in harmony with the surroundings. The distinctive architecture is influenced by the people's way of life and traditional philosophical concepts regarding forms and spatial division. Working with the medium of oil paints, the artist's subjects often include the people and landscapes of Southeast Asia.

A versatile Singapore second-generation artist, Koeh Sia Yong is known for his paintings of figures (portraits), landscapes, Singapore river scenes, street scenes and still-lives. Koeh Sia Yong is one of the few surviving stalwarts of Singapore's cult Equator Art Society (formerly Chinese Research Society) which had a huge impact with its Social Realism narratives, and Koeh particularly for *Persecution* (1963) and murals for the Sentosa Wax Museum on the atrocities of the Japanese Occupation. He graduated from the Nanyang Academy of Fine Arts, specialising in Western Painting in 1958, and worked as graphic designer, illustrator, newspaper cartoonist and movie billboard painter for Shaw Brothers. He is also known for his dossier on the Bukit Ho Swee squatter settlement fire (May 25, 1961). The Koeh Sia Yong Art Museum in Singapore features around 200 of his works.

207

KOEH SIA YONG

b. 1938

Bali Landscape, 1994

signed and dated (lower left)

oil on canvas

60 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



The enchanting architecture of Bali is finely expressed here through the artist's fluid brushwork and depiction of light radiating across the temple grounds. Central to Balinese architecture are traditional philosophical concepts regarding forms and spatial division. This landscape illustrates the majestic gateway of a traditional temple along with its intricate tiered structure. Working with the medium of oil paints, his subjects often include the people and landscapes of Southeast Asia.

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208

KOEH SIA YONG

b. 1938

Untitled, 1995

signed and dated (lower right)
oil on canvas
60 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

A beautiful Muslim lady is enjoying her quality time browsing a book. A versatile Singapore second-generation artist, Koeh Sia Yong is known for his paintings of figures (portraits), landscapes, Singapore river scenes, street scenes and still-lifes. Koeh Sia Yong is one of the few surviving stalwarts of Singapore's cult Equator Art Society (formerly Chinese Research Society) which had a huge impact with its Social Realism narratives, and Koeh particularly for *Persecution* (1963) and murals for the Sentosa Wax Museum on the atrocities of the Japanese Occupation. He graduated from the Nanyang Academy of Fine Arts, specialising in Western Painting in 1958, and worked as graphic designer, illustrator, newspaper cartoonist and movie billboard painter for Shaw Brothers. He is also known for his dossier on the Bukit Ho Swee squatter settlement fire (May 25, 1961). The Koeh Sia Yong Art Museum in Singapore features around 200 of his works.



209

JAYANTHI MENON

b. 1974

Solitude On The Waters, 2019

signed (lower right)
acrylic on canvas
91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,000

Solitude On The Waters illustrates the calm view of a lake embedded within the forest. A young man can be seen paddling through the waters, as a form of transportation. The sentiment of tranquillity and peace is evoked through glimmering light reflected on the lake's surface, together with the surrounding trees, branches, and lush foliage. Harmonious green shades were used to create a range of depth and shadows.

Jayanthi is a Singaporean artist based in Malaysia. With a background in law and after several years practicing as a civil litigator she gave up her career to accompany her diplomat husband on overseas postings. She rekindled a passion in art in Geneva in 2003 with porcelain painting. She was relocated to New York in 2004, and during the 7 years in New York, she gained foundational training and valuable tutelage at the renowned Art Students League of New York and at the National Arts Club and experimented with various mediums. Today, she works mainly with oils and acrylics. Realism, surrealism, classical or contemporary, her paintings seek attention and are inspired by life itself and experiences. Her works tend to be diverse in the subject matter, style and technique but her objective is concentrated: to create paintings with a distinct and bold flavour that offer a moment to pause, inhale and resurface. She has participated in more than 25 exhibitions to date.



210

MAUNG PE THAN

Untitled, 1996

signed and dated (lower right)
watercolour on paper
47 x 64cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

The charming expression of youth in a natural setting with mountains in the distance is what makes this vivid composition delightful. Clothed in traditional attire, and ornate headdresses where the hills could be seen, the artist draws attention to the young women chatting on a sunlit day. Painted with deft brush strokes, the impression displayed was a meticulous study of the human figure and nature.



211

MAUNG MAUNG THIKE

Untitled, 1996

signed and dated (lower right)
watercolour on paper
50 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

The artist depicts the art of parasol making, crafted with natural bamboo material. The Burmese parasol is known for its unique design which features tassels at the end of the ribs. Maung Maung ThiKE is a Burmese painter, illustrator, and cartoonist. His first solo was held at the Inya Lake Hotel in 1991, and his second solo "Woman" was held in 2005, at the New York University Art Gallery. His third solo exhibition was held at Gallery 65 in 2013.



212

NGUYEN THANH BINH

b. 1954

Lost In Prayer, c. 1999

signed (upper right)

oil on canvas

74 x 94cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Lost In Prayer captures a peaceful moment of stillness of a group of Vietnamese women dressed in white ao dai. Nguyen Thanh Binh is heavily influenced by the ancient Chinese painting tradition and old Japanese wood carvings where space forms an essential part of the composition. Nguyen Thanh Binh was enrolled at the Vietnam Fine Arts College, Hanoi in 1965 and later graduated from the Ho Chi Minh City Fine Arts University in 1983. He has participated in numerous group exhibitions worldwide including the UK, USA, Australia and Hong Kong.



213

RANDY SOLON

b. 1971

Masked Indio, 2009

signed and dated (lower right)

oil on canvas

61 x 82cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

The artist expresses his inner emotions, allowing the viewer to enter his mysterious and intricate dream world. In *Masked Indio*, a figure is looking in an upward direction seemingly veering towards the light in a relaxed pose. Depicted in Randy Solon's signature brand of hyperrealism, the work delves deep into the heart and mind to evaluate internal desires and perceptions. His photorealist skill is enhanced by a dramatic play of light and shadow. The gestures of the human body accompanied by its surrounding objects, including a chair reveals glimpses of vulnerability.

Randy 'Anloi' Solon won the Grand Prize in the 2006-2007 National Telephone Directory Cover competition. He was thrice finalist in the Shell national students painting competition in 2005, 2006 and 2007. He had BFA (Major, Painting) at the College of Fine Arts, University of the Philippines, and a Certificate in Advertising from the Philippines Women's University in Manila. His solo exhibition, *Mimesis*, was held at Modeka Art, Makati, Manila in 2022.



214

DADI SETIYADI

b. 1977

Untitled, 2014

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

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

The works of Dadi Setiyadi reveal his interest in contemporary society, drawing references and concepts from classical art, fantasy, and science fiction. Dadi Setiyadi graduated with a B.A in Fine Art, Art Institute of Indonesia (ISI) Yogyakarta, majoring in Sculpture. In 2009, he was artist in residence at House Of Matahati, Kuala Lumpur and at Rimbun Dahan, Selangor, Malaysia. He was one of the top five winners of Indonesia Nokia Arts Award Asia Pacific, Indonesia in 1999 and 2000, and finalist for Indonesia Indofood Art Awards. He was nominated for Biennelle International Drawing and Print, Taiwan. He was also awarded a scholarship by Koko International, Indonesia for two years. In 2022, he participated in People to People, a collaboration between Indonesian and Danish artists in Davis Gallery Contemporary Art, Copenhagen, and Between Heaven and Earth organised by Mississippi Kunst og Kultur, Denmark in 2021.



215

PURWANTO

b. 1977

The Hope Gate, 2015

signed and dated (lower right)
acrylic on canvas
150 x 250cm

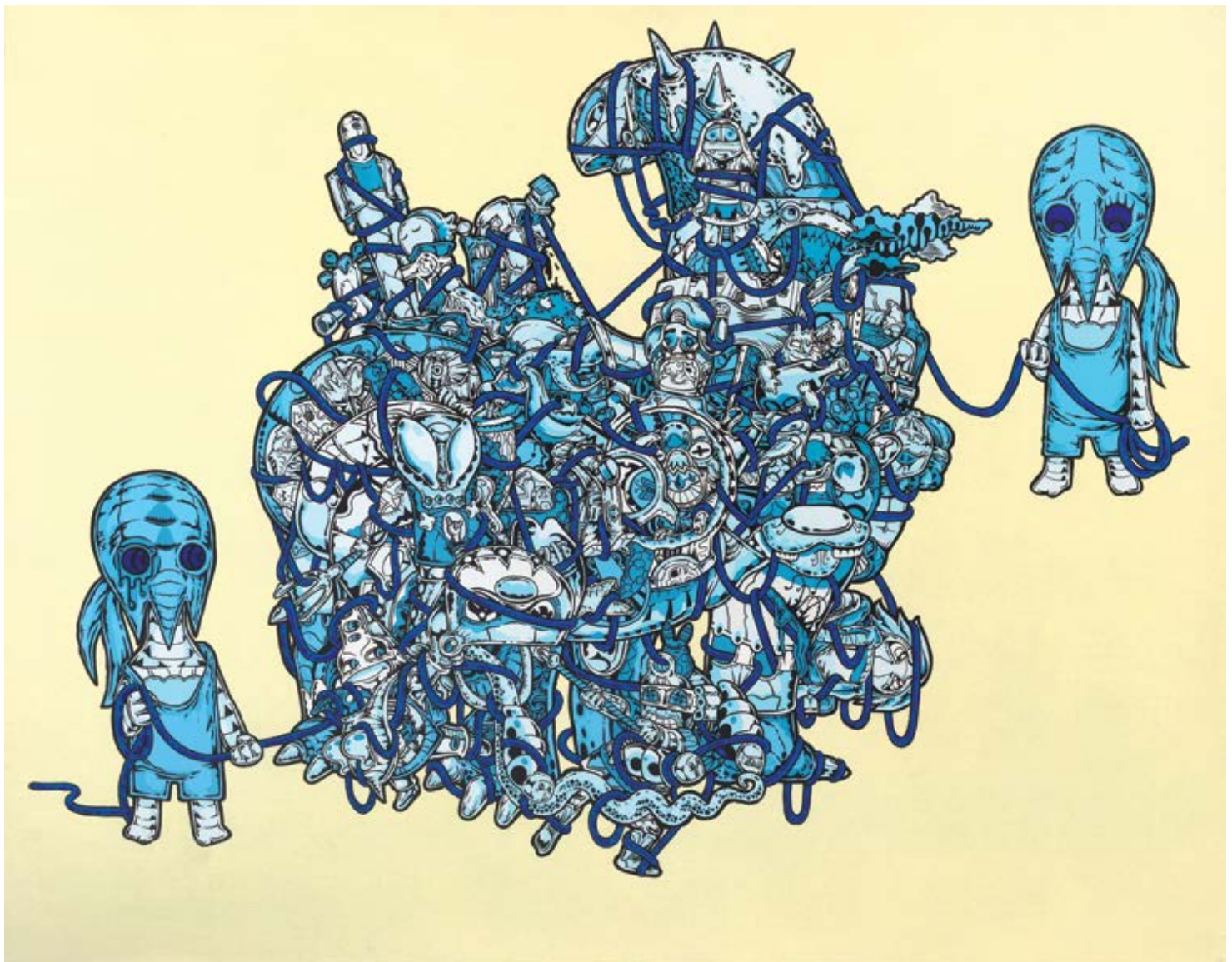
PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

A painter from East Java, Purwanto draws inspiration from a view on a bridge, where he witnessed the crossing over by the masses. *The Hope Gate* presents a compelling bridge understructure as a metaphor for knowledge – a force that drives the human spirit. For Purwanto, the bridge is reminiscent of a passageway that connects to new ventures and growth. Illustrated here are the portraits of 34 humanists emerging from the dark: Hans Georg Gadamer, Socrates, Thomas Paine, Voltaire, Abraham Maslow, Isaac Asimov, Albert Einstein, Plato, Kurt Vonnegut, Protagoras, Bertrand Russell, Carl Rogers, Jean Paul Sartre, Carl Sagan, John Dewey, Cicero, Edward Said, Erasmus, Ricard Dawkins, Erich Fromm, Gene Roddenberry, Giovanni Battistavica, Israel Shahak, Jacob Bronowski, Philipp Melanchthon, John Raiston Saul, Linda Smith, Michel Demontaigne, Paul Kurtz, Rabelais, Julius Caesar Scaliger, W.T. Haris, Johann Reuchlin, and Werner Jaeger.

Purwanto has participated in group exhibitions such as Bahtera Anak Pertiwi (2015), Senang-Senang, Tujuh Bintang Art Space, Yogyakarta (2010), Rare View Mirror, Bentara Budaya, Yogyakarta (2009), and Freedom Mon Decor Painting Festival, Taman Budaya, Yogyakarta & Galeri Nasional, Jakarta (2008).



216

YOGA MAHENDRA

b. 1982

Brother, 2011

acrylic on canvas
110 x 140cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Yoga Mahendra's bold and colourful paintings are filled with movement. Drawing from hardrock, cartoons, and science-fiction, Mahendra injects his unique vision into his own fantasy world. He often features imaginative figures complemented by an intricate assemblage of objects and characters. Re-opened and Continued, a duo exhibition by Yoga Mahendra and Arwin Hidayat was held at Gallery Lukisan in 2021.

217

FADJAR DJUNAEDI

b. 1970

Untitled, 2007

signed and dated (lower right)

oil on canvas

134 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 9,000

The works of Indonesian artist Fadjar Djunaedi embodies his creative approach in utilising symbols, fused with dramatic light and shadow effects. Fadjar often depicts the image of a lively spotted dog in a quiet and surreal atmosphere. Fadjar Djunaedi graduated from IKIP Malang and has participated in several group exhibitions since 1988. His group shows include Art Exhibition II in Gelanggang Olah Raga (1988); Gebyar Agustus in Malang (1991); Peksiminas exhibition in Bali (1994); 15 Pelukis Muda Pondok Seni Batu in Malang (1996); Holopis Kuntul Baris Exhibition in Surabaya (2005). His solo exhibition was held at Galeri Pondok Seni, Batu in Malang.





218

BOB YUDHITA AGUNG

b. 1971

Sahabat Abu, 2016

signed and dated (lower right)

acrylic on canvas

179 x 140cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

They look like strange bedfellows, the women whether shown full-figure or just with their faces or with tudung. Bob 'Sick' Yudhita Agung's work, *Sahabat Abu*, seems like an Indonesian take of Picasso's *Les Femmes d'Alger* (O. J. R. 461) (The Young Ladies Of Avignon, 1907, originally The Prostitutes Of Avignon). It has the same African mask-like faces, while the one standing on the right has dark skin and with her right hand bifurcating into legs. The one on top in the middle sports a tattoo face while two heads on the left look like busybody aunties. Is the one in a green cocoon the 'mamasan'? The small man below with his raised left hand probably is 'Abu'.

Bob Yudhita Agung, who calls himself 'Vincent van Bob', paints in the Primitive-Naïve vein with the graffiti of Jean-Michel Basquiat. He studied at the Indonesian Institute of Art in Yogyakarta where he received the Affandi Award in 1994. He was in the same batch as Ugo Untoro and S. Teddy D. His style is somewhat a bit like A.R. Penck, Eddie Hara and Malaysia's Chong Hip Seng. He showed with his former wife, Widi, at the Green Art Space in Yogyakarta in 2016. "I believe I can fly, with paint I believe can fly. Don't worry be happy," is his favourite refrain.



219

BOB YUDHITA AGUNG

b. 1971

Dancer, 2015

mixed media on canvas
130 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Dancer is boldly painted in the artist's distinctive style with naïve influences using mixed media. Bob 'Sick' Yudhita Agung, who calls himself 'Vincent van Bob', paints in the Primitive-Naïve vein with the graffiti of Jean-Michel Basquiat. He studied at the Indonesian Institute of Art in Yogyakarta where he received the Affandi Award in 1994. He was in the same batch as Ugo Untoro and S. Teddy D. His style is somewhat a bit like A.R. Penck, Eddie Hara and Malaysia's Chong Hip Seng. He showed with his former wife, Widi, at the Green Art Space in Yogyakarta in 2016. "I believe I can fly, with paint I believe can fly. Don't worry be happy," is his favourite refrain.



220

NYOMAN GUNARSA

b. 1944 - 2017

Dancer, 2013

signed and dated (lower right)
oil on canvas
94 x 94cm

PROVENANCE

Private collection, Kuala Lumpur

RM 11,000 – 18,000

Maestro Nyoman Gunarsa is one of the pioneers of expressionistic paintings in Bali. The artist's deep interest in the artistic expression of traditional dance is reflected in his compositions. Dressed in a ceremonial attire, the dancer's graceful hand and body gestures are finely articulated, portrayed with a sense of vitality. Fusing classical Balinese elements with his signature technical mastery in lines, the work is highlighted with expressive colours.

Nyoman Gunarsa was given Bali's Dharma Kusuma Cultural Award in 1994, and the President of Indonesia's Satyalancana Cultural Award in 2003. His other awards include the Pratisara Affandi Adi Karya Art Award (1976) and the Lempad Prize (1980). He also won the Jakarta Biennale II and IV award in 1978 and 1980 respectively. Nyoman studied at the Indonesian Academy of Fine Arts (Asri) in Yogyakarta in 1976. He was a founding member of the Sanggar Dewata (Superior Artist Studio) in Bali in 1970, which is dedicated to helping Indonesian artists.

221

S.P. HIDAYAT

b. 1969

Dancer, 2001

signed and dated (lower center)

oil on canvas

90 x 45cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,000

SP Hidayat is an Indonesian artist whose expressionist work features the country's rich cultural heritage and people. The artist conveys his favourite theme, the lives of local people through swift gestural strokes. In this work, textured layers were created with a palette knife, reflecting graceful movements in dance.

S.P. Hidayat was born in Indramayu, west Java, in 1969. He received his education in fine arts at Indonesia Art Institute (ISI) Yogyakarta. He was awarded the best oil painting award in Faculty of Fine Art and Design ISI Yogyakarta in 1986. Group exhibitions include Indonesia Today (2009), China International Gallery Exposition (2008), Shanghai Art Fair Emerging Artists Exhibition (Asia), Shanghai, China (2007), Art Beijing (2006), and ARTSingapore (2005). A major solo exhibition was held at the National Museum of Jakarta in 2005 where he launched his first publication - The best collection of S.P. Hidayat. He was also one the Best National 100th finalist of Philip Morris. His works are collected in Singapore, Japan, America, Australia, China, and Europe. His works were exhibited at Art Jakarta 2019.





222

RUDY MARDIJANTO

b. 1967

Making Pottery Figures, 2009

signed and dated (lower center)
oil on canvas
67 x 117cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Focusing on the rich arts and crafts tradition in Indonesia, Rudy offers a glimpse of intricate pottery figures made by the local artisans. Rudy captures the dedication and creative spirit of the artisans as the ceramics are being shaped in this captivating piece. The work exemplifies the preservation of tradition and culture in modern times.

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

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.

2.5.3. 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.) +603-2691 3089 / +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

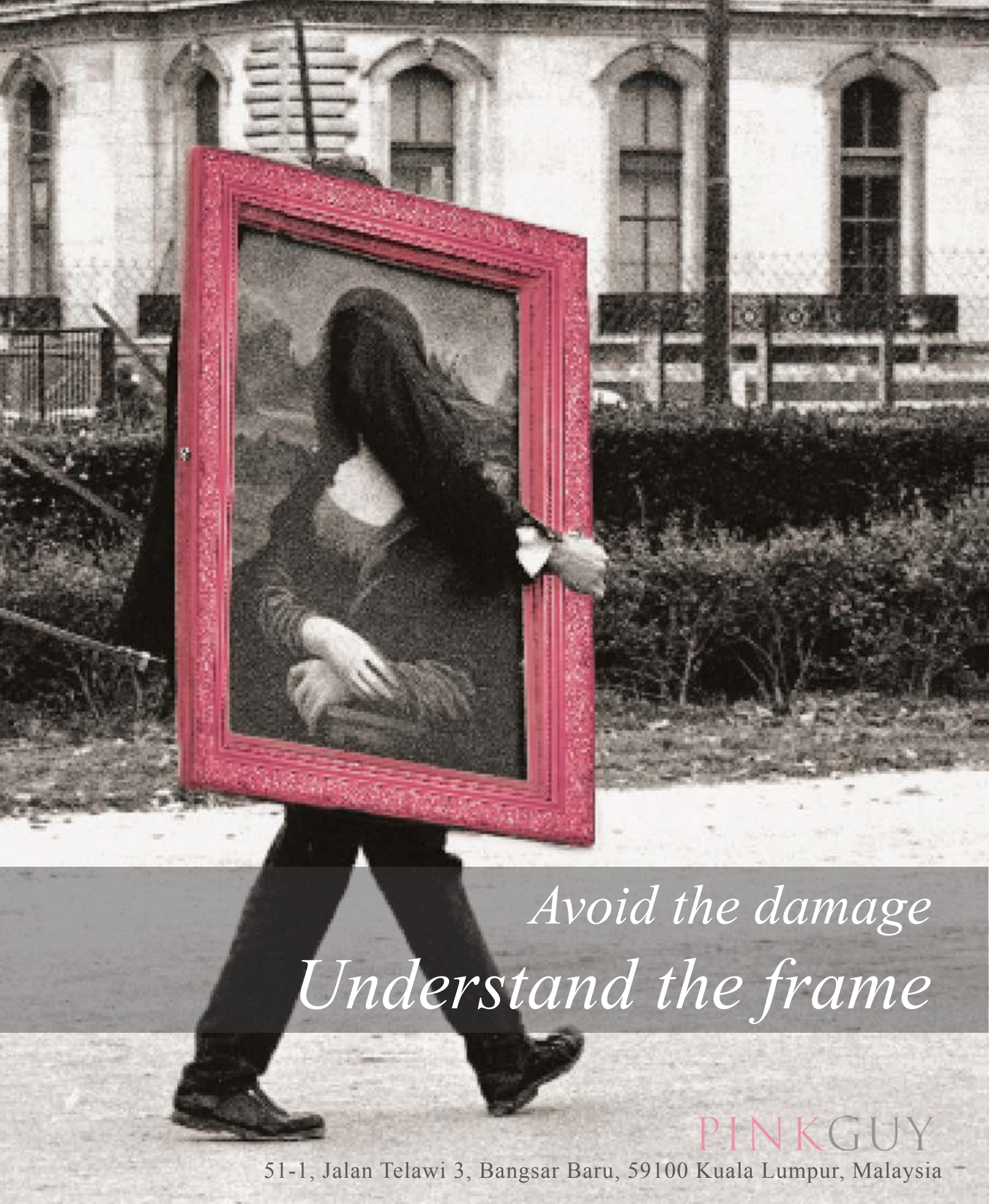
(a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.

(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.



*Avoid the damage
Understand the frame*

PINKGUY

51-1, Jalan Telawi 3, Bangsar Baru, 59100 Kuala Lumpur, Malaysia



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PINKGUY



+6018 2888 868



+603 21662166



pinkguymalaysia@gmail.com

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

25 AUGUST 2024

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 6 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 printed in the auction catalogue, and hereby agree to be bound by them.

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

I further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM1500, 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.

I understand that the auction catalogue does not state any imperfections to the lot(s) and I can obtain condition reports from HBAA upon request. I further understand that all references in the catalogue entry or the condition report are for guidance only and should be evaluated by personal inspection as all lots are sold "as is", and I am responsible for examining a lot prior to the sale and to satisfy myself as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA.

I also understand that the estimated price range provided in the catalogue 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, and it does not include the buyer's premium.

I hereby authorise Henry Butcher Art Auctioneers Sdn Bhd and its bank representative to request for bank references relating to the account(s) specified by me 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

25 AUGUST 2024

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 6 months)

To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s).

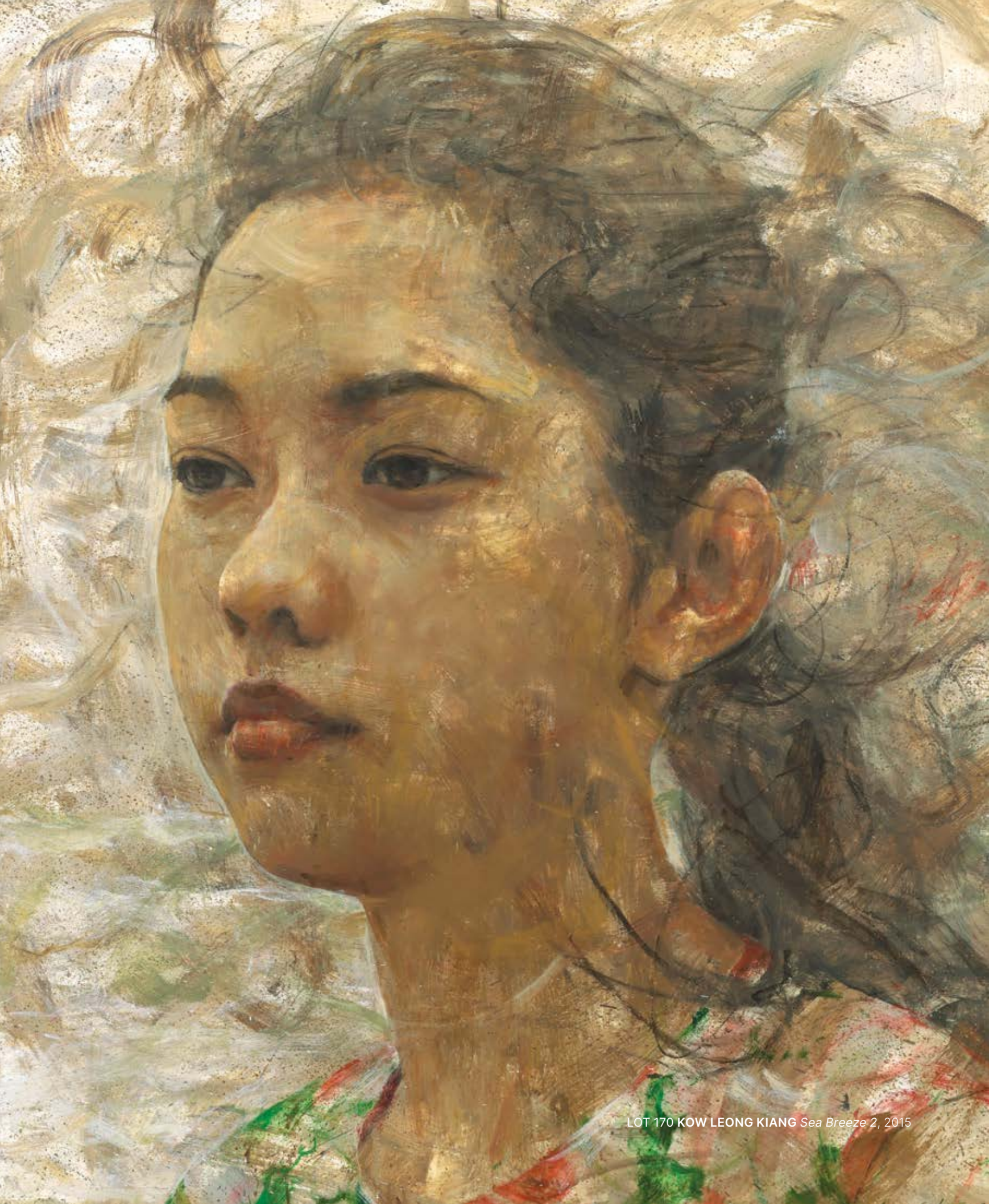
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ART AUCTIONEERS