

MALAYSIAN & SOUTHEAST ASIAN ART
19 MAY 2024



HENRY BUTCHER
ART AUCTIONEERS

LOT 67 IBRAHIM HUSSEIN, DATUK *Homage*, 1964



LOT 101 YUSOF GHANI *Siri Tari V* 1991



IMPORTANT NOTICE

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

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

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

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

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

CONTACT INFORMATION

Polenn Sim	Elizabeth Wong	Sion Chang	General
+6016 273 3628	+6013 355 6578	+6017 777 0035	
polenn@hbart.com.my	elizabeth@hbart.com.my	sion@hbart.com.my	info@hbart.com.my

MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 19 May 2024, 1pm

VIEWING

10 – 18 May, 2024

10am – 6pm daily

Hall 1 – 3, Level M, Menara KEN TTDI

37, Jalan Burhanuddin Helmi, Taman Tun Dr Ismail,

60000 Kuala Lumpur, Malaysia

 **HENRY BUTCHER**
ART AUCTIONEERS

LOT 68 CHEONG LAI TONG *Untitled*, 1981



LOT 71 AWANG DAMIT AHMAD *Essence Of Culture (E.O.C.) "Sisa-sisa Jerami"*, 1994



LOT 63 IBRAHIM HUSSEIN, DATUK *Untitled*, 1991



ibrahim hussein 1991



LOT 72 JOLLY KOH *Palm Reflection*, 2004



LOT 109 YUSOF GHANI - *Hijau Series - Serkat*, 1998



LOT 81 RAFIEE GHANI *When The Music Stopped*, 2004



LOT 74 TAJUDDIN ISMAIL, DATO' *Moon Shadow II*, 2002



LOT 113 REDZA PIYADASA *Sinhalese Family*, 1999







CONTENTS

002

CONTACT INFORMATION & IMPORTANT NOTICE

003

AUCTION INFORMATION

016 - 023

LOT DIRECTORY

024 - 258

LOT 1 - LOT 195

259 - 267

BUYING AT HBAA & CONDITIONS OF BUSINESS

270

BIDDER REGISTRATION FORM

271

TELEPHONE / ABSENTEE BID FORM

272

INDEX OF ARTISTS

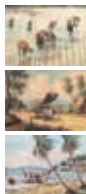
LOT DIRECTORY



1
A.B. IBRAHIM
By The River



2
A.B. IBRAHIM
Fishing Village; Kampung



3
A.B. IBRAHIM
At Work



4
A.J. RAHMAN
Kampung



5
A.J. RAHMAN
Kampung



6
MAAMOR JANTAN
Serati: Kampung Activities
2010



7
KHALIL IBRAHIM
East Coast Series
2003



8
KHALIL IBRAHIM
East Coast Series
2001



9
KHALIL IBRAHIM
Untitled
1990s; 1998



10
KHALIL IBRAHIM
Meranti, 2003
Untitled, 2004



11
MOHD ZAIN IDRIS
Untitled



12
MOHAMMED ZAKI ZAKARIA
Untitled
2019



13
MOHAMMED ZAKI ZAKARIA
Kayu
2009



14
FUNG YOW CHORK
山居的白铁屋
1993



15
PETER LIEW
Ulu Langat, Sungai Congkak
2008



16
PETER LIEW
Untitled
2000s



17
ANTHONY CHAN
SAI WENG
From A Distance #3
2004



18
JAMES SUM
Red Horizon
2005



19
JAMES SUM
Dawn
2002



20
JEHAN CHAN
Fishing Village
2002



21
CHEUNG POOI YIP
Boulevard Taipei
2008



22
TAN CHOON GHEE
Temple
1982



23
TAN CHOON GHEE
Kek Lok Si Temple, 1991
Untitled, 1987



24
ALEX LEONG
The Shades Of Life - Penang Road Mamak Book Stall
2009



25
ROHAIZAD SHAARI
Lalang
2001



26
ROHAIZAD SHAARI
Untitled



27
LUI CHENG THAK
The Beginning Of Good Times
2023



28
LUI CHENG THAK
Rumah Kampung
2007



29
LUI CHENG THAK
Jalan Hang Lekiu, Kuala Lumpur
2017



30
LUI CHENG THAK
Jonker Street, Melaka
2017



31
WONG PERNG FEY
New Village: Adjacent Vicinity
2005



32
WONG PERNG FEY
New Village: Neighbourhood
2005



33
TEW NAI TONG
Goatherd
1975



34
TEW NAI TONG
Happy Life II
2005



35
TEW NAI TONG
A Beautiful Day
2000



36
TEW NAI TONG
Bali Girl
2002



37
MOHD. HOESSEIN ENAS, DATO'
Self Portrait
1949



38
MOHD. HOESSEIN ENAS, DATO'
Untitled
1955



39
MOHD. HOESSEIN ENAS, DATO'
Untitled
1956



40
MAZLI MAT SOM
Mother And Child



41
MOHD ZAIN IDRIS
Untitled



42
ANURENDRA JEGADEVA
Unfinished
2008



43
RAJA AZHAR IDRIS
Gambus Player
2008



44
ARP RAPH
Outside Cooking
2017



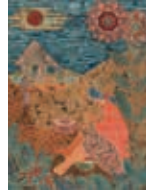
45
TAN GAI HOON
Untitled
2016



46
ISMAIL MAT HUSSIN
*Mengecap Kain Batik
(Batik Stamping)*
2003



47
ISMAIL MAT HUSSIN
Untitled



48
CHUAH THEAN TENG, DATO'
Kampung Life
1960s



49
CHUAH THEAN TENG, DATO'
The Paddy Farmers
1980s



50
TAY MO LEONG, DATO'
Offering (Red)
2002



51
NIK ZAINAL ABIDIN
Untitled
1963



52
NIK ZAINAL ABIDIN
Untitled
1981



53
TAY HOOI KEAT, DATO'
Untitled
1950s



54
YEOH JIN LENG
Trapped Series
1997



55
JOSEPH TAN CHAN JIN
Untitled
1969



56
KHOO SUI HOE
Nude Swim
1999



57
ENG TAY
A Friend Indeed
2007



58
ENG TAY
Kiaraville
2005



59
SAMSUDIN WAHAB
Self Portrait As The Patriot
2009



60
KOK YEW PUAH
Untitled
1971



61
IBRAHIM HUSSEIN, DATUK
Kecak Spirit
1987



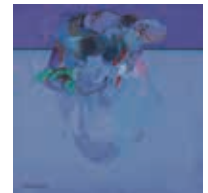
62
IBRAHIM HUSSEIN, DATUK
Untitled
1967



63
IBRAHIM HUSSEIN, DATUK
Untitled
1991



64
IBRAHIM HUSSEIN, DATUK
Ada Mood
1983-1984



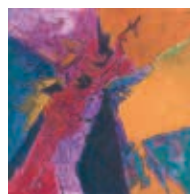
65
IBRAHIM HUSSEIN, DATUK
Untitled
1978



66
IBRAHIM HUSSEIN, DATUK
Into The Night
1968



67
IBRAHIM HUSSEIN, DATUK
Homage
1964



68
CHEONG LAI TONG
Untitled
1981



69
CHEONG LAI TONG
Untitled
1960



70
AWANG DAMIT AHMAD
*Essence Of Culture (E.O.C.)
"Sea Harvest"*
1993



71
AWANG DAMIT AHMAD
Essence Of Culture (E.O.C.)
"Sisa-sisa Jerami"
1994



72
JOLLY KOH
Palm Reflection
2004



73
JOLLY KOH
Malacca Morning III
2003



74
TAJUDDIN ISMAIL, DATO'
Moon Shadow II
2002



75
SYED THAJUDEEN
Kaabah
2011



76
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Wondering 4
2006/2008



77
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Untitled
1990s



78
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Untitled
1990s



79
RAFIEE GHANI
Reading My Lips
2007



80
RAFIEE GHANI
The Orange Tree
2003



81
RAFIEE GHANI
When The Music Stopped
2004



82
RAFIEE GHANI
The Red Beach
2012



83
RAFIEE GHANI
Merapi Hijau
2020



84
SUZLEE IBRAHIM
Ombak Series: Gelombang
2007-2008



85
SUZLEE IBRAHIM
Siri Chenang 'Contrast II'
2013



86
SUZLEE IBRAHIM
Melody Series: Contrast II
2009



87
SUZLEE IBRAHIM
Summer Light
1998



88
RADUAN MAN
Banjaran
2014



89
RADUAN MAN
Taman Puteri II
2021



90
ISMAIL LATIFF
*Magical Landscape...
Rain Mountain No. V*
2001



91
ISMAIL LATIFF
*Bluemoon...
Magical Mountain - No. 1*
2003



92
AHMAD KHALID YUSOF
Surat Cinta
1982



93
NICHOLAS CHOONG
Inferno
2020



94
JOLLY KOH
Untitled
2008



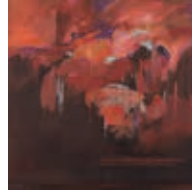
95
LEE JOO FOR, JOHN
Abstract
1965



96
NG BEE
Untitled
1993



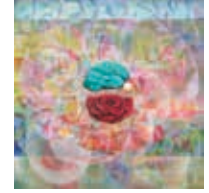
97
T:ZI
Scratching The Sky 030619
(*Cakar Langit 030619*)
2019



98
SANIP LASMAN
Hujung Tanah
1998



99
SANIP LASMAN
Endau Rompin
2002



100
WAN ZAKREEN
Mind Is Yours
2021



101
YUSOF GHANI
Siri Tari V
1991



102
YUSOF GHANI
Siri Tari
1989



103
YUSOF GHANI
Siri Tari
1988



104
YUSOF GHANI
Siri Topeng
1997



105
YUSOF GHANI
Siri Topeng
1995



106
YUSOF GHANI
Topeng
1993



107
YUSOF GHANI
Siri Topeng
1995



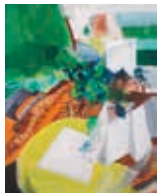
108
YUSOF GHANI
Segerak
2018



109
YUSOF GHANI
Hijau Series – Serkat
1998



110
RAPHAEL SCOTT
AHBENG
Old Fort, Kuching
2010



111
NIRMALA DUTT
SHANMUGHALINGAM, DATIN
Still Life
1972



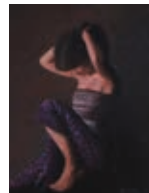
112
NIRMALA DUTT
SHANMUGHALINGAM, DATIN
*Membalak Jangan
Seberangan; Nanti Ditimpa
Balak – Rumbia, 1990*



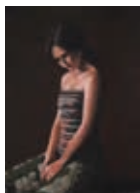
113
REDZA PIYADASA
Sinhalese Family
1999



114
TAN WEI KHENG
Untitled
2006



115
AHMAD ZAKII ANWAR
Untitled
1994



116
AHMAD ZAKII ANWAR
Untitled
1994



117
ANTHONIE CHONG
Morning
1998



118
ANTHONIE CHONG
Monumental – Agony



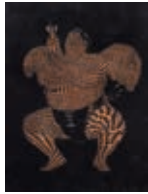
119
ANTHONIE CHONG
*E-monk Portrait Series:
Chinese Lady*
2000



120
LYE YAU FATT
Mother And Child
1975



I21
RAJA SHAHRIMAN
RAJA AZIDDIN
Gerak Tempur 25
1996



I22
SABIHIS MD PANDI
Wrestler
2013



I23
AZIZI LATIF
Dato' Chuah Thean Teng
2017



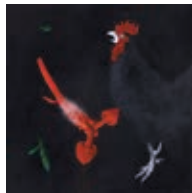
I24
AZIZI LATIF
Do, Re, Mi
2015



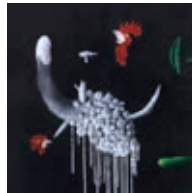
I25
MOHAIDA AINI MOHAMED
Untitled
2011



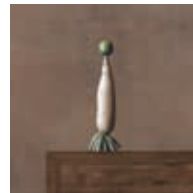
I26
RADUAN MAN
Pink Lady
2015



I27
BAYU UTOMO RADJIKIN
Cock
2005



I28
BAYU UTOMO RADJIKIN
The Cock
2005



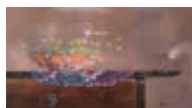
I29
AHMAD ZAKII ANWAR
Still Life
2000



I30
CHIA HOY SAI
Pomegranate
2022



I31
GOH LYE HOCK
Alone
2001



I32
YAP CHIN HOE
Day In Day Out I
2021



I33
DANI OMAR
Ikatan Kaseh
2021



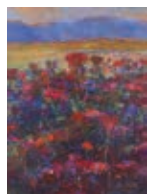
I34
TONY NG CHIT KEONG
Beauty Of Malaysia #6
2016



I35
HENDRICK NICHOLAS
*Welcome Series:
Welcoming Evening*
1998



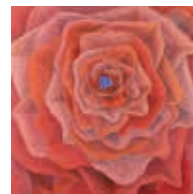
I36
KENNY CHUA KOK HOOI
Red Dawn
2012



I37
KENNY CHUA KOK HOOI
Glorious Bloom
2021



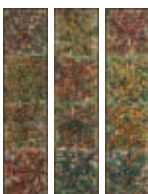
I38
MAY LAING
Still Life 2



I39
MOHAIDA AINI MOHAMED
*Roses Series 1
(The Beginning Series)*
2007



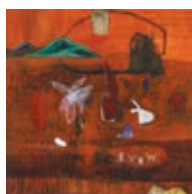
I40
MOHAIDA AINI MOHAMED
Rose Garden I & II
2009



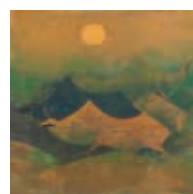
I41
FAUZAN OMAR
Untitled (Luminosity Series)
1990s



I42
THANH VAN
Winter 2
2000s



I43
HARLEN KURNIAWAN
Terbawa Angin
2012



I44
TAY BAK KOI
Buffaloes Song
2003



I45
NGUYEN TU NGHIEM
Thanh Giong
1990



146

LIM AH CHENG

Ancient Horses 08
2006



147

LIM AH CHENG

Ancient Horses Series 5
2001



148

YONG CHIEN CHIN

Legend Of Stones



149

NIK RAFIN

Polo
2015



150

JAAFAR TAIB

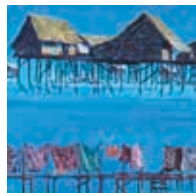
*Lesser Mouse-deers
(Tragulus Javanicus)*
2011



151

AJIS MOHAMAD

Mystical Ocean
2018



152

HARON MOKHTAR

Siri Semporna
2022



153

HARON MOKHTAR

Siri Semporna, Bajau Laut III
2021



154

JALAINI ABU HASSAN

*Siang Tadi Semangat Seperti
Padi; Siang Tadi Semarak
Seperti Api, 1998*



155

JALAINI ABU HASSAN

French Sopwith Strutters
2002



156

IVAN LAM

Untitled
2000s



157

FAIZAL SUHIF

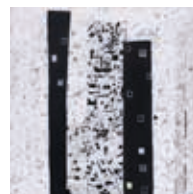
November Rain
2017



158

ONG CAI BIN

Trap
2021



159

AZAD DANIEL HARIS

Hustle & Bustle / Harian Metro
2008



160

H.H. LIM

Image Project (双木光军华)
2015



161

NAJIB AHMAD BAMADHAJ

Survival Series 3
2013



162

NAJIB AHMAD BAMADHAJ

Butterfly
2010s



163

ZULKIFLI YUSOFF

Voice 4
2012



164

ZULKIFLI YUSOFF

Zul, Fauzi Dan Fuad



165

FAUZUL YUSRI

Dream
2014



166

FAUZUL YUSRI

Helai 5
2013



167

JAYANTHI MENON

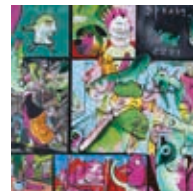
Together We Reconcile
2022



168

DONALD ABRAHAM

Untitled
2015



169

DONALD ABRAHAM

Cartoon And Stuff
2013



170

FAWWAZ SUKRI

Monkey Business
2016



171
FAWWAZ SUKRI
My First Kiss Wonderland
2015



172
YUKI THAM
Sweet Indulge
2020



173
HAZIQ SYAWAL
Wilful Reminiscence (The Mask)
2017



174
SYAHBANDI SAMAT
Mata Duitan
2013



175
ARIKWIBOWO AMRIL
Gold Digger
2016



176
HUSIN OTHMAN
Rehat Dulu
2014



177
ISMAIL AWI
Pencinta Ideologi
2020



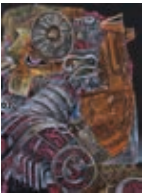
178
SHAFIQ NORDIN
Fragile
2016



179
HIRZaq HARRIS
Underworld III
2011



180
ISMAIL EMBONG
Untitled
1993



181
HASLIN ISMAIL
The Exterminators
2012



182
AJIM JUXTA
Katakmati: Distopia Jerit Dan Bisik
2014



183
SYED FAKARUDDIN
Forest Secret
2015



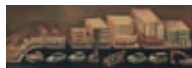
184
SYUKUR RANI
All Night Long
2018



185
YAU BEE LING
Home Kitchen
1997



186
GAN SZE HOOI
The Politicians And Sheraton Hotel
2020



187
GAN SZE HOOI
The Deluge III
2014



188
CHEONG TUCK WAI
We Are Waiting For The Next Hello
2017



189
KHAIRUDIN ZAINUDIN
Tranquility In The Big City
2016



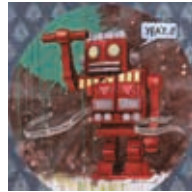
190
SUHAIDI RAZI
The Hamburger
2016



191
NIK MOHD SHAHFIZ
A Moment In The Red Things Of Circle Of Life
2017



192
NIK MOHD SHAZMIE
Going Insane To Stay Sane
2021



193
RUZZEKI HARRIS
Servant
2011



194
AHMAD SHUKRI ELIAS
Gua II
2002



195
MAT ALI MAT SOM
Untitled
2012



1

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

By The River

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

PROVENANCE

Private collection, Selangor

RM 1,300 – 2,300

Painted with a sense of delicacy, the artist depicts a panoramic view of the local landscape and boats by the river. 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. His prices in auction have been soaring high recently.

2

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

Fishing Village; Kampung

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 vast natural landscape and the sea, with a profound sense of balance. White billowing clouds drift across the blue skies above the horizon line. 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. His prices in auction have been soaring high recently.



3

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

At Work

signed (lower left)
watercolour on paper
27 x 37cm (each), set of 3

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000



The enterprising, diligent and hardworking spirit of the people could be observed in these paintings by A.B. Ibrahim depicting, paddy planting, bull cart transportation, and fishing activities. Scenes from everyday life and agricultural rituals reflect the artist's observations and interest in the activities within the local area.

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. His prices in auction have been soaring high recently.



4

A.J. RAHMAN

b. Kedah, 1922 - d. 1995

Kampung

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

PROVENANCE

Private collection, Selangor

RM 1,000 – 1,800

The painting of a serene village landscape suggests the abundance of the earth 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 is the starting 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 is also a school teacher.



5

A.J. RAHMAN

b. Kedah, 1922 - d. 1995

Kampung

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

PROVENANCE

Private collection, Selangor

RM 1,000 – 1,800

A.J. Rahman's favourite themes depict the bountiful landscapes of Malaysia. A skilled watercolourist, he depicts a cluster of wooden homes in the forest interior with delicate shades of green colours. A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, form a group named Tiga Serangkai which is the starting 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 is also a school teacher.



Golden hues of sunlight fell upon the peaceful village houses, with the outer sections and foreground consisting of trees immersed in shadow. Surrounded by a lush forest and clear blue skies, this tranquil image of everyday life could represent moments of joy and contentment in the village. A pair of white coloured geese are observed at the left side of the composition.

6

MAAMOR JANTAN

b. Kedah, 1961

Serati: Kampung Activities, 2010

signed and dated (lower right)
watercolour on paper
71 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

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.



7

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

East Coast Series, 2003

signed and dated (lower right)
watercolour on paper
26 x 34cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

A group of Kelantanese women dressed in batik sarongs are seen walking along the shoreline, in a relaxed manner. Their bodies are moving along with a gust of wind blown from the sea, with each pose captured well to suggest movement and life. A variety of subtle shades were used to depict the shadows and wet coastal sand.

One of the best southpaws in Malaysian art, Khalil Ibrahim was sent on a Pahang government scholarship to study art at the St. Martin's School of Art and Design in London in 1959-1964, for his National Diploma in Design. He spent another year for his post-graduate in 1965. After a very brief teaching stint on his return, he was released from his bond, and he decided to paint fulltime since 1966. In 1970, he was given his first solo at the Samat Art Gallery, of his batiks and watercolours, and he also had a solo exhibition in Indonesia that year. Khalil was a co-founder of the Malaysian Watercolour Society and rose to vice-president once. One of his main exhibitions is Khalil Ibrahim: A Continued Dialogue, held at Galeri Petronas in 2004.



8

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

East Coast Series, 2001

signed and dated (lower right)
watercolour on paper
15 x 21cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

A group of fishermen step over the sand, with their bodies moving in slow motion. Khalil demonstrates his skill at capturing the beauty of the beaches that line the east coast, dominated by local fishermen. This scene evokes the feelings of communal life, showing fishermen dressed in kain pelikat, along with their fishing boats. The subtle changing movements of the sea water is suggested with a few strokes of the brush.

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, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery.



9

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

Untitled, 1990s; 1998

unsigned;
signed and dated (lower right)
pen on paper; pen and ink on canvas
21 x 30cm; 11 x 30cm, set of 2

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

A set of intricate drawings by Khalil Ibrahim are on offer. These sketches depict small groups of people from the East Coast community, rendered with graceful and flowing lines. Khalil Ibrahim was a highly skilled and versatile artist, who was adept in acrylic, watercolour, batik and etchings.

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, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery.



10

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

Meranti, 2003;

Untitled, 2004

signed and dated (lower right)
acrylic on board
14.5 x 17cm; 12 x 7.5cm, set of 2

PROVENANCE

Private collection, Sabah

RM 8,000 – 14,000

On offer here are two paintings featuring groups of women in an idyllic landscape. Khalil conveys the feeling of depth using perspective, and through the positioning of the female figures. Skilful brushstrokes applied with a palette of vibrant colours enhances the feeling of warmth in the landscape. The artworks are presented in elaborate frames.

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, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery.



11

MOHD ZAIN IDRIS

b. Terengganu, 1939 - d. 2000

Untitled

signed (lower right)

oil on canvas

52 x 80cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Mohd Zain Idris excelled at portraying the vast landscapes of the region, characterised by rich textures of paint. The subtle play of light and soft colour range of neutral beige tones, light blue and deep green, gives a soothing charm to the landscape by the beach. Fishing boats are being kept and stored by a team of men. The wide expanse of shore conveys the breadth of the landscape.

Though little is known about M. Zain Idris, he was a rare State artist appointed by the Terengganu State Government. The Chief Minister afforded him a studio and residence in Kuala Terengganu, complete with a stipend. As an artist, he was driven by a wanderlust, and often travelled outside the State to paint, Kelantan and even as far as Kuala Lumpur. Dubbed the Fisherman Artist, Zain had become a full time artist after he was discovered by the pioneer gallerist, art critic cum promoter Frank Sullivan, who even gave him a solo at his Samat Art Gallery. Sullivan was then Press Secretary to Tunku Abdul Rahman, Malaya's first prime minister. He had a joint exhibition with Kasim Abas at the Equatorial Hotel KL in 1984, and at the Shangri-La Hotel KL in 1987.



12

MOHAMMED ZAKI ZAKARIA

b. Terengganu, 1963

Untitled, 2019

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

The artist draws our attention to the view of a jetty constructed of wooden beams leading towards the moored fishing boat and the sea. The water ripples on the calm surface of water create a feeling of movement, conveying the impression of scene. This serene location brings one closer to nature. The artist's impeccable skill is shown.

Trained in architecture, Mohammed Zaki iconic themes include nature, flora and fauna, the study of living things, architecture, historical buildings, Malay heritages, and perspectives. His solo exhibition Rupatimur was held at New Straits Times Press in 2006. He has participated in many exhibitions including: The Artists Art Fair Malaysia 2015, Open Malaysia, Balai Seni Lukis Negara 2009, Open Art Exhibition 2019, organised by Shah Alam Art Gallery. His artworks are in the collection of institutions such as Bank Negara Malaysia; Jabatan Perdana Menteri; Kementerian Luar Negeri; Telekom Malaysia; Kementerian Kebudayaan, Kesenian dan Warisan; National Art Gallery Malaysia and Universiti Malaya. Among private institutions who have bought his paintings are Universiti Islam Al Madinah, Citibank, Bank Rakyat, Southern Bank Berhad and Bank Pembangunan.



13

MOHAMMED ZAKI ZAKARIA

b. Terengganu, 1963

Kayu, 2009

signed and dated (lower left)
oil on canvas
71 x 89cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

A walk in the calm woods surrounded by nature is restorative for the mind and body. Dominated with a variety of green and brown hues, the forest interior is encapsulated through the monumental trees, branches, and abundant foliage. The artist invites the viewer to contemplate the beauty and peace of nature suffused with light.

Trained in architecture, Mohammed Zaki iconic themes include nature, flora and fauna, the study of living things, architecture, historical buildings, Malay heritages, and perspectives. His solo exhibition Rupatimur was held at New Straits Times Press in 2006. He has participated in many exhibitions including: The Artists Art Fair Malaysia 2015, Open Malaysia, Balai Seni Lukis Negara 2009, Open Art Exhibition 2019, organised by Shah Alam Art Gallery. His artworks are in the collection of institutions such as Bank Negara Malaysia; Jabatan Perdana Menteri; Kementerian Luar Negeri; Telekom Malaysia; Kementerian Kebudayaan, Kesenian dan Warisan; National Art Gallery Malaysia and Universiti Malaya. Among private institutions who have bought his paintings are Universiti Islam Al Madinah, Citibank, Bank Rakyat, Southern Bank Berhad and Bank Pembangunan.



14

FUNG YOW CHORK

b. China, 1918 - d. 2013

山居的白铁屋, 1993

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The artist Fung Yow Chork had devoted his paintings to the theme of local landscapes, translating the forms of nature through his deft brushstrokes. Executed in a refined colour palette, the artist draws attention to a village surrounded by mountains, rivers, and a variety of trees. It offers a glimpse into the peaceful and simple ways of living in the past. In the foreground, a tiny figure is washing clothing by the stream.

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).



15

PETER LIEW

b. Perak, 1955

Ulu Langat, Sungai Congkak,
2008

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

PROVENANCE

Private collection, Selangor

RM 15,000 – 30,000

Known for working en plein-air, Peter Liew paints in gestural strokes with thick impasto layers applied by palette knife and brush which creates dynamic movement. Dense vegetation of the forest and river is highlighted in variations of green colours. The technique of oils layered in thick impasto adds a rich quality to the painting.

Peter Liew has been called the 'Poet of the Panorama' for his large natural landscapes of Asia, Europe, the United States and Oceania although he has moved away from a green palette to urbanscapes, quaysides and more recently, 'landscape' portraits. He taught at the Malaysian Institute of Art from 1981 to 1994, after receiving his Diploma of Fine Art there in 1979 (He was awarded Best Student in 1978). He had several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in the International Art Expo Malaysia. Most notable is his solo at Galeri Seni Maybank, Kuala Lumpur in 1997. His recent solos were held at National Art Gallery Malaysia and Wisma Kebudayaan Soka Gakkai Malaysia.

16

PETER LIEW

b. Perak, 1955

Untitled, 2000s

signed and dated (lower right)

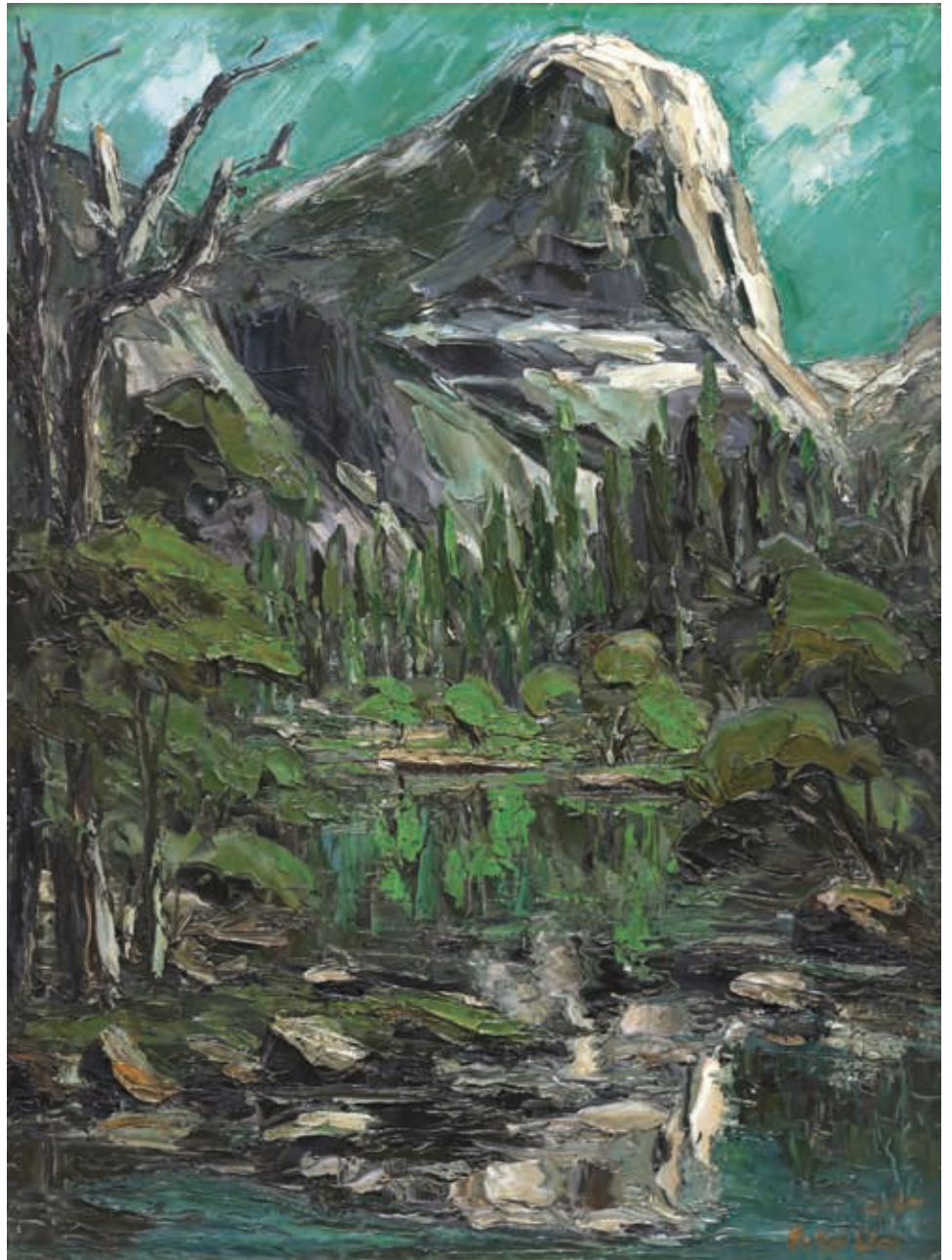
oil on canvas

100 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 30,000



Known for working en plein-air, this work contains Peter Liew's signature style marked by thick impasto layers applied by palette knife and energetic brush strokes. The scene portrays the landscape of a mountainous region enveloped by dense vegetation and blue skies. Peter Liew is celebrated for his confident use of the palette knife bringing his landscapes to life with vibrant hues and textural paint surface. Peter Liew has been called the 'Poet of the Panorama' for his large natural landscapes of Asia, Europe, the United States and Oceania although he has moved away from a green palette to urbanscapes, quaysides and more recently, 'landscape' portraits. He taught at the Malaysian Institute of Art from 1981 to 1994, after receiving his Diploma of Fine Art there in 1979 (He was awarded Best Student in 1978). He had several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in the International Art Expo Malaysia. Most notable is his solo at Galeri Seni Maybank, Kuala Lumpur in 1997. His recent solos were held at National Art Gallery Malaysia and Wisma Kebudayaan Soka Gakkai Malaysia.



17

**ANTHONY CHAN
SAI WENG**

b. Penang, 1950

From A Distance #3, 2004

signed and dated (lower right)
acrylic and oil on canvas
41 x 31cm

PROVENANCE

Private collection, Sabah

RM 4,000 – 7,000

In this scenic abstract composition, the artist's memories and experiences have been translated onto the canvas. A variety of overlapping brushstrokes were blended seamlessly, replete with lyrical, calligraphic forms. The emotive green and blue palette conveys the peaceful mood of a natural landscape.

Anthony's works have been collected by Malaysia Airlines and Mobil Oil Malaysia. His first solo exhibition was held at Sum Art gallery in 1982. His exhibition titled From My World To Yours featuring 47 works was presented at Creative Space, Balai Seni Negara, in 2020.



18

JAMES SUM

b. Penang, 1944

Red Horizon, 2005

signed with one seal of the artist

(lower left)

ink and colour on paper

34 x 47cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

James Sum Retrospective,
Lembaga Muzium Negeri Pulau Pinang,
2017, p.246

RM 8,000 – 14,000

James Sum is known for his visually arresting landscapes that are influenced by the tradition of Chinese ink painting. In *Red Horizon*, the scene is infused with a wonderful sense of atmosphere, heightened with the play of romantic colours and light effects. The expansive view of the rugged cliffs and sea was captured with balance and order.

James Sum received his art education from 1966 to 1968 at Sir John Cass School of Art, London. He continued his studies in Interior Design at Brixton School of Building, London (now known as London South Bank University). In 1995, James won the Outstanding Newcomer Award by the Royal Watercolour Society (RWS), London. It was the first award for an Asian artist since the society's founding in 1804. He was awarded a retrospective by the Penang State Museum and Art Gallery in 2017.



19

JAMES SUM

b. Penang, 1944

Dawn, 2002

signed with one seal of the artist

(lower right)

ink and colour on paper

34 x 47cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

James Sum Retrospective,
Lembaga Muzium Negeri Pulau Pinang,
2017, p. 235

RM 7,000 – 12,000

James Sum is known for his visually arresting landscapes that are influenced by the tradition of Chinese ink painting. In this scene, the artist captures the quietude of morning, as shafts of light and colour peer through the landscape. The beauty of watching the daylight as it illuminates from the darkness is mesmerising.

James Sum received his art education from 1966 to 1968 at Sir John Cass School of Art, London. He continued his studies in Interior Design at Brixton School of Building, London (now known as London South Bank University). In 1995, James won the Outstanding Newcomer Award by the Royal Watercolour Society (RWS), London. It was the first award for an Asian artist since the society's founding in 1804. He was awarded a retrospective by the Penang State Museum and Art Gallery in 2017.



20

JEHAN CHAN

b. Malacca, 1937 – d. 2011

Fishing Village, 2002

signed and dated (lower left)
oil on canvas
38 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Fishing Village depicts a panoramic view, focusing on rows of multi-coloured houses built on stilts along the banks of a river. Romantic shades of light sienna, white, and red gives this work a relaxed ambience. Jehan Chan captures the atmosphere of a picturesque fishing village and boat along the wide stretch of a river.

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.



21

CHEUNG POOI YIP

b. Penang, 1936 - d. 2019

Boulevard Taipei, 2008

signed and dated (lower left)

oil on canvas

47 x 38cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

In *Boulevard Taipei*, Pooi Yip shows the daily life of the bustling city with lively strokes to convey a sense of fleeting movement. The scene is enlivened with delightful details: tall building structures and people in motion. An elegant palette of delicate colours was used to portray the cityscape, infused with a warm light that gently illuminates the streets and crowd.

Born in Penang, Cheung Pooi Yip 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 patterned dry brush strokes with parallel lines as forms in the 1980s, and with later use of palette knives. His favourite angle is the aerial or angled perspective. Though he delved 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 enjoyed going on painting trips with his groups of artists friends in Europe and Asia, with his wife in tow.



22

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

Temple, 1982

signed and dated (lower right)
watercolour on paper
22 x 46cm

PROVENANCE

Private collection, Selangor

RM 1,800 – 3,200

Tan Choon Ghee was revered for his paintings of architecture, people, and street life in Penang. Using delicate watercolours, the atmosphere of an open courtyard in front of a temple has been finely illustrated. The forms and details of the architecture and sculptures in the temple were captured using the medium of watercolour, along 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.



23

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

Kek Lok Si Temple, 1991;

Untitled, 1987

signed and dated (lower right);

signed and dated with one seal

of the artist (lower right)

watercolour on paper; ink on paper

43 x 36cm; 23 x 26cm, set of 2

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

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



24

ALEX LEONG

b. Penang, 1969

*The Shades Of Life –
Penang Road Mamak Book Stall,*
2009

signed and dated (lower right)
watercolour on paper
54 x 74cm

PROVENANCE

Private collection, Selangor

RM 1,600 – 6,000

Capturing the memories of a mamak book stall, Alex Leong uses delicate colours and shadows to bring out the atmosphere of a street in the local neighbourhood. Stalls like these selling daily newspapers, magazines, books, and simple groceries brings the community together. 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, The Art Gallery Penang (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.



25

ROHAIZAD SHAARI

b. Kedah, 1969

Lalang, 2001

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Many of the paintings of Rohaizad Shaari are influenced by the natural scenery of his hometown in Kedah. In this scene, the artist focuses on the wheels of an old bicycle near a shed, enveloped by a field of grass, situated near an agricultural land. Each blade of grass is intricately rendered, reflecting his sophistication in watercolours. Through his works, the artist sought to express the transitions and effects of modernisation experienced by the local community in the rural landscape.

Rohaizad Shaari had several solo exhibitions, *Gerek* (2003), *Gelagat* (2009) and *Pohon Cemara* (2011). He graduated in his studies in fine art at UiTM in 1992. He has participated in exhibitions that were held at Balai Seni Kedah, Balai Seni Lukis Negara, Galeri Shah Alam, Galeri Petronas, and Bank Negara.

26

ROHAIZAD SHAARI

b. Kedah, 1969

Untitled

watercolour on paper
89 x 71cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



Within the forest, a bountiful harvest of yam is secured onto an old bicycle, perhaps belonging to a farmer. Depicted in a realistic style, the watercolours of Rohaizad Shaari are observations of the realities of life in his surroundings. Through his works, the artist sought to express the transitions and effects of modernisation experienced by the local community in the rural landscape.

Rohaizad Shaari had several solo exhibitions, *Gerek* (2003), *Gelagat* (2009) and *Pohon Cemara* (2011). He graduated in his studies in fine art at UiTM in 1992. He has participated in exhibitions that were held at Balai Seni Kedah, Balai Seni Lukis Negara, Galeri Shah Alam, Galeri Petronas, and Bank Negara.



27

LUI CHENG THAK

b. Negeri Sembilan, 1967

The Beginning Of Good Times,
2023

signed and dated (lower right)

oil on canvas

90 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 30,000 – 40,000

The Beginning Of Good Times depicts a picturesque view of the old time-warp straits architecture with diligent attention to detail. The elegant composition of old colonial facades with the carved pilasters, balcony balustrades and decorative ornamentation tell of a bygone era of the PreWar days. By using various elements such as the round arches of the balcony, flowers, birdcage, batik sarong, combined with his study of light, the painting exudes a timeless charm.

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



28

LUI CHENG THAK

b. Negeri Sembilan, 1967

Rumah Kampung, 2007

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

Rumah Kampung is Lui Cheng Thak's personal rendition of traditional architecture infused with signature elements such as the birdcage, batik sarong, and local foliage. The work is a romantic portrayal of a Malay traditional abode nestled among the green landscape. An elderly figure could be seen feeding his roosters at the left.

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



29

LUI CHENG THAK

b. Negeri Sembilan, 1967

Jalan Hang Lekiu, Kuala Lumpur,
2017

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

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 3,000 – 5,000

Using the medium of ink and watercolour, Cheng Thak spontaneously captures the view of a row of shophouses in Kuala Lumpur. The feeling of three-dimensional space and surrounding atmosphere is well expressed in linear perspective.

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



30

LUI CHENG THAK

b. Negeri Sembilan, 1967

Jonker Street, Melaka,
2017

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

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 3,000 – 5,000

This captivating sketch of Straits Chinese architecture in Jonker Street is captured through monochrome colours. The facade of the historical buildings is replete with arched shuttered windows and pilasters. Jonker Street is a renowned attraction in Melaka, where one can experience the history of the city and diversity of cultures.

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



31

WONG PERNG FEY

b. Kuala Lumpur, 1974

New Village: Adjacent Vicinity,
2005

signed and dated (verso)
oil on canvas
66.5 x 66.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

New Village: Adjacent Vicinity presents a panoramic view of the surroundings of a neighbourhood. Warm shades of cream, brown, and green tones are reflected in the tranquil atmosphere. The gentle light of the cloud filled skies and roofs of the houses are expressed through a soft blend of colours.

Wong Perng Fey graduated from the Malaysian Institute of Art in 1998 under scholarship. He was awarded the Artist Residency in Rimbung Dahan, Kuang in 2002. His solo exhibitions include *Delirium*, Richard Koh Fine Art, Gillman Barracks, Singapore (2024), and *The (un)-related Sceneries*, Richard Koh Fine Art, Gillman Barracks, Singapore (2019). His works are in many prominent public collections such as the National Art Gallery Malaysia, Bank Negara Malaysia Museum & Art Gallery, and Galeri Petronas, Kuala Lumpur.



32

WONG PERNG FEY

b. Kuala Lumpur, 1974

New Village: Neighbourhood,
2005

signed and dated (verso)
oil on canvas
66.5 x 66.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The landscape is situated in a neighbourhood on a sunlit day, with light clouds in the sky. Perng Fey chose to depict the buildings and surrounding utility structures with bold strokes, achieving a harmonious balance. The study of the various planes of the buildings and effect of light and shadow on the rooftops gives a nostalgic feeling.

Wong Perng Fey graduated from the Malaysian Institute of Art in 1998 under scholarship. He was awarded the Artist Residency in Rimbun Dahan, Kuang in 2002. His solo exhibitions include *Delirium*, Richard Koh Fine Art, Gillman Barracks, Singapore (2024), and *The (un)-related Sceneries*, Richard Koh Fine Art, Gillman Barracks, Singapore (2019). His works are in many prominent public collections such as the National Art Gallery Malaysia, Bank Negara Malaysia Museum & Art Gallery, and Galeri Petronas, Kuala Lumpur.



33

TEW NAI TONG

b. Selangor, 1936 - d. Kuala Lumpur, 2013

Goatherd, 1975

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

PROVENANCE

Private collection, Selangor

Christie's, Singapore,
South East Asian Pictures,
31 March 1996, Lot 165

RM 10,000 – 18,000

A lush forest dominates the verdant landscape. In this delicately composed painting, the luxurious vegetation of the foreground is balanced by the vertical of the forest trees. A shepherd leading a herd of animals is suggested using confident strokes, revealing a calm atmosphere.

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



Using the birdcage and figures symbolically, Nai Tong's canvases are a celebration of a peaceful life, portraying the joy of living in harmony with nature. The figures, two boys and a girl are painted expressively in delicate pastel colours. A songbird is gently perched on the boy's finger, surrounded with traditional birdcages.

34

TEW NAI TONG

b. Selangor, 1936 - d. Kuala Lumpur, 2013

Happy Life II, 2005

signed (lower right)
oil on canvas
60 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

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



35

TEW NAI TONG

b. Selangor, 1936 - d. Kuala Lumpur, 2013

A Beautiful Day, 2000

signed (lower right)

oil on canvas

70 x 57cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

A Beautiful Day is painted in a sophisticated manner, portraying three figures admiring the magpie bird, a symbol of good luck and fortune. Here, Nai Tong explores the relationship between man and nature. The central figure in the composition is looking at the bird, surrounded with traditional bird cages in the background.

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

36

TEW NAI TONG

b. Selangor, 1936 - d. Kuala Lumpur, 2013

Bali Girl, 2002

signed (lower left)

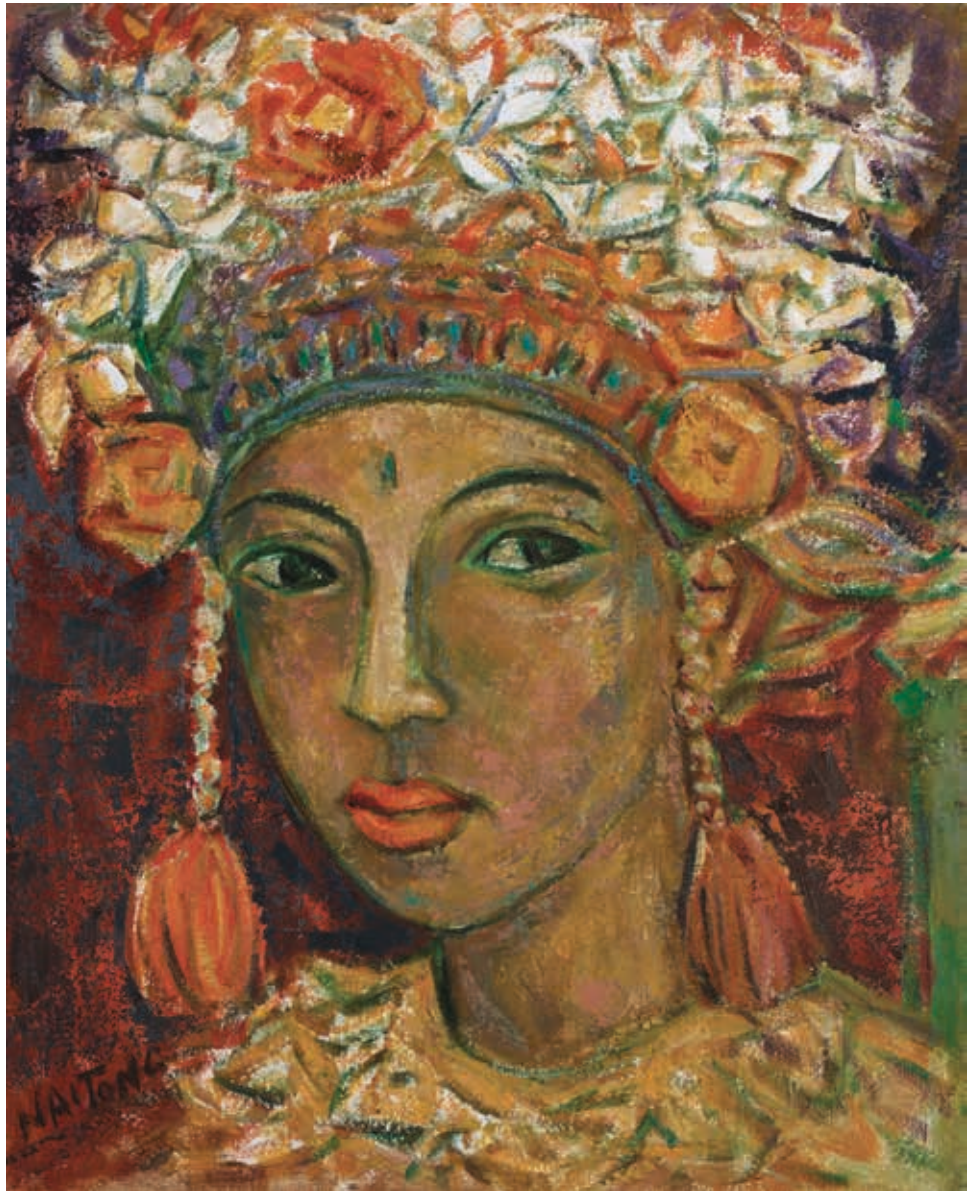
oil on jute

56 x 46cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



Having received his training in fine art in Paris and Singapore, Tew Nai Tong is best known for his expressive figures influenced by local traditions and rural landscapes. In this portrait, the headdress worn on top of the dancer's head adorned with white flowers gives the young lady an enchanting appearance. The various hues of orange and green enhances the vibrant atmosphere of the painting. It is a masterpiece worth acquiring as Nai Tong rarely painted portrait with eyes wide opened.

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

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924 - d. 1995

Self Portrait, 1949

signed and dated (lower right)

oil on canvas

49 x 38cm

PROVENANCE

Private collection, UK

RM 8,000 – 14,000

Coinciding with the 100-year anniversary of the birth of pioneer artist Mohd. Hoessein Enas (1924-1995), Henry Butcher Art Auctioneers is pleased to offer this early self portrait of the “Father of Malaysian Portrait Painting”.

It is dated 1949 when the artist would have been 24 or 25 and was painted in the same year that Hoessein moved from Penang to Kuala Lumpur to pursue a career as an artist. It is a significant moment in his career, but also in the history of Malaysian painting, capturing Hoessein’s personal transition from trishaw driver and street artist to being Malaysia’s first professional portrait painter. It serves as an advert for a gifted but newly established portrait painter seeking employment.

As well as being a momentous year in the career of Hoessein, 1949 is also the year that Tunku Abdul Rahman returned to Malaysia from his studies in England. His arrival in Penang in January 1949 coincides with Hoessein’s meeting with the art dealer Frank Sullivan. Sullivan would later serve as press secretary to Tunku Abdul Rahman and it is worth noting that Hoessein Enas's portrait of Sullivan, painted in the same year, can be seen in the National Art Gallery Malaysia.

Tunku Abdul Rahman served as the first prime minister of the newly independent Malaysia in 1957. Hoessein would paint his portrait on at least two separate occasions, while Tunku Abdul Rahman would write the foreword to Hoessein’s “Malaysians”, an illustrated book of 1963, portraying the varied faces of a newly independent country.

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





38

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924 - d. 1995

Untitled, 1955

signed and dated (lower left)

pastel on paper

37 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Male subjects were few and far in between in Dato' Hoessein Enas's portrait portfolio in oil and pastels, unless it was commissioned with the subjects mostly being royalty or corporate bigwigs. His subjects were invariably about beauties, of various ethnic origins – nubile young damsels or the more sophisticated 'sitters'. This 1955 pastel of a strapping handsome young lad garbed in brown satin baju melayu with a tengkolok (headgear), of all colours pink, was never documented. In 1955, Hoessein was still deemed an 'Indonesian', where he originated from (he was only given Federal citizenship in 1956). Who the boy in the pink tengkolok is, is anybody's guess, but exuding all the innocence, the boy exudes a tender freshness and innocence, and soft skin tones, and has an air of confidence about him. In an interview with Ooi Kok Chuen (New Straits Times), Hoessein had intoned: "One should look into a subject rather than at it. I have always been interested in people – people as human beings."

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

39

**MOHD. HOESSEIN ENAS,
DATO'**

b. Indonesia, 1924 - d. 1995

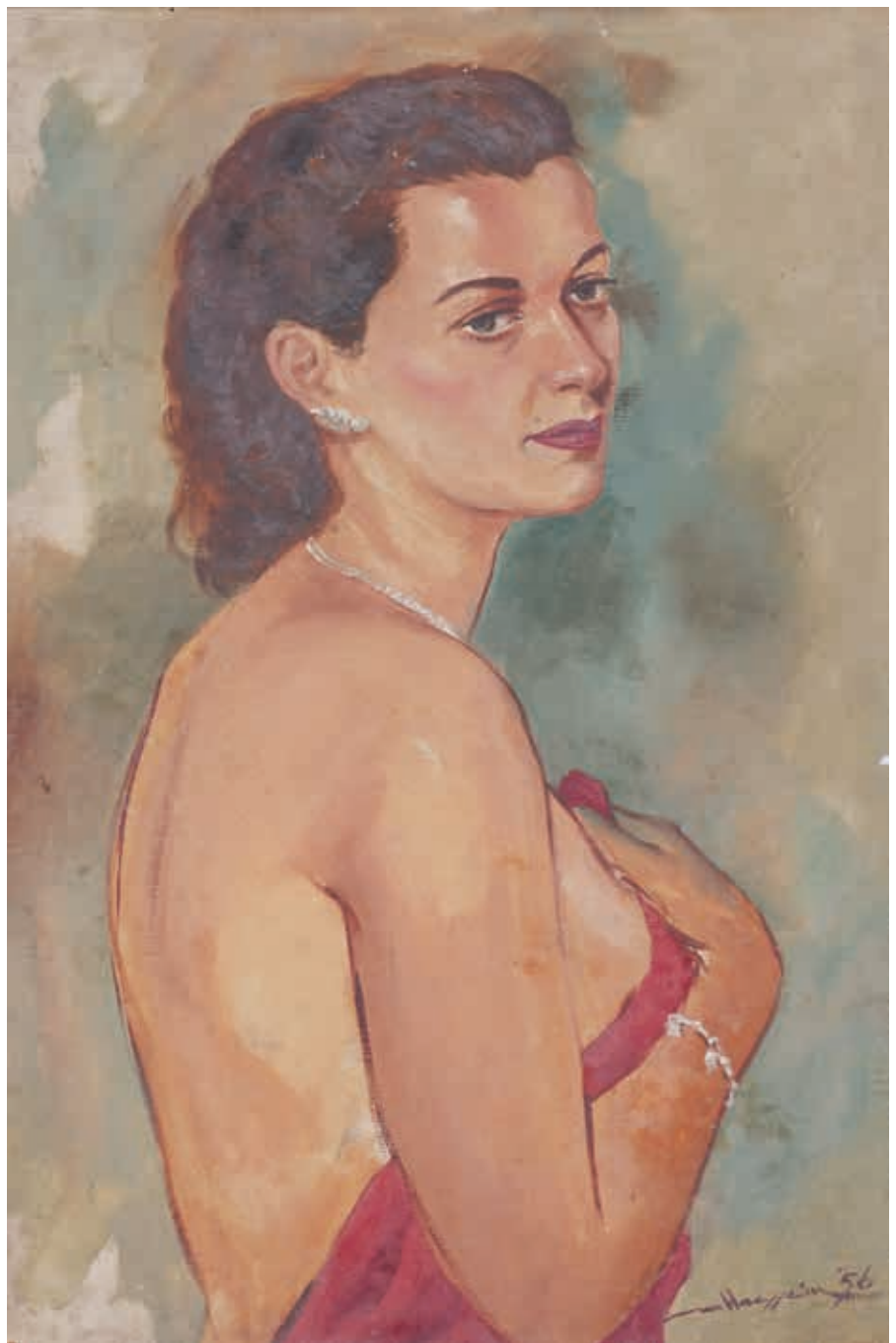
Untitled, 1956

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

PROVENANCE

Private collection, Penang

RM 15,000 – 28,000



One is struck by the elegance of the portraited, holding up her dress in front with her slender backlines exposed. Her hair is well-coiffured and sparkling silver jewellery on her ear, neck and hand adds a touch of class to the portrait of the attractive Eurasian expat once living in the littoral Tanjung Bungah, Penang. Noteworthy, too is the little sexy mole just above the right side of her upper lips and she has sultry eyes. Her long ear traces the line of her delicate oval face. The artist, Dato' Hoessein Enas, has rendered just the right soft tones to her flesh. Hoessein had stayed in Penang for sometime before he was enticed to Kuala Lumpur by then dealer extraordinaire and 'art-fixer' Frank Sullivan.

The year 1956, the year he painted this portrait, was momentous for Dato' Hoessein Enas. He was granted Malaysian citizenship after he formed the Angkatan Pelukis Semenanjung (later SeMalaysia) based on a similar group he formed in Medan, Indonesia, where he originated. He also painted the famous 56 Malaysians portraits, commissioned by Shell Malaysia. In 1966, he was accorded a Retrospective by the National Art Gallery. The Sultan of Selangor invested him the title of 'royal painter' in 1990, and in 1991, conferred him with a Dato'ship. His first solo exhibition was at the Charniel Gallery in London in 1960.



40

MAZLI MAT SOM

b. Kuala Lumpur, 1938 - d. 1990

Mother And Child

signed (lower left)

pastel on paper

56 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

A tender portrait of a young mother and child wrapped snugly to her heart using a carrying cloth is finely portrayed by Mazli Mat Som. The beauty's soft, warm eyes and tender smile is remarkably expressed in this image, complemented by tranquil blue hues in the background. Rendered with naturalism, the mother and child are composed with the medium of pastel applied finely to create a sense of solidity, reflecting everlasting maternal love through skilful rendering of anatomy and colours.

Mazli Mat Som, who succeeded Dato' Hoessein Enas to helm the Angkatan Pelukis SeMalaysia (previously SeMenanjung), is best known for his two iconic works in the collection of the National Art Gallery: *Menanti Nelayan* (1961) and *Yati* (Noriati, 1964). As a protégé of Dato' Hoessein, he upheld and promoted the best figurative traditions but died five years before his mentor. Among those active during his time were Idris Salam, Mohd Sallehuddin, Sabtu Mohd Yusof and his wife Hamidah Suhaimi, who painted similarly well in the figurative tradition. In his second outing in the Henry Butcher Art Auction on Nov 3, 2019, his *Malay Boy* (1970) raised a premium of a record RM38,080.

41

MOHD ZAIN IDRIS

b. Terengganu, 1939 - d. 2000

Untitled

signed (lower left)

oil on board

61 x 41cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



Warm, brown tones dominate this expressive portrait of a man by M. Zain. Painted using a realist approach, the image is enhanced by the play of light and shadows. The treatment of the background made up of gestural forms, combined with the loose brushwork of the shirt conveys the emotion of the sitter.

Though little is known about M. Zain Idris, he was a rare State artist appointed by the Terengganu State Government. The Chief Minister afforded him a studio and residence in Kuala Terengganu, complete with a stipend. As an artist, he was driven by a wanderlust, and often travelled outside the State to paint, Kelantan and even as far as Kuala Lumpur. Dubbed the Fisherman Artist, Zain had become a full time artist after he was discovered by the pioneer gallerist, art critic cum promoter Frank Sullivan, who even gave him a solo at his Samat Art Gallery. Sullivan was then Press Secretary to Tunku Abdul Rahman, Malaya's first prime minister. He had a joint exhibition with Kasim Abas at the Equatorial Hotel KL in 1984, and at the Shangri-La Hotel KL in 1987.

42

ANURENDRA JEGADEVA

b. Perak, 1965

Unfinished, 2008

oil and acrylic on canvas

122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 40,000

J. Anu developed a unique conceptual practice that allows him to translate his interest in historical themes and social commentary into a painted image. This is a portrait of Malaysia's tenth Prime Minister Dato' Seri Anwar Ibrahim. It has been a daunting path before he becomes the Prime Minister.

The work is titled *Unfinished* (hence if you look closely the painting itself has that unfinished look). It was painted in 2008 to commemorate the 10th anniversary of reformasi, and to remind people that the project of reformasi is ongoing. The painting of Anwar was taken from the famous black eye photograph.

Artist, journalist, lawyer – J. Anurendra has been all, but it is in art that he excels and excites. He did his MFA at the Monash University, Melbourne (2003) after a Foundation in Art and Design at Oxford Polytechnic (1987) and LLB Honours at the University of London. After a tame first solo in 1992, J. Anu has come up with several head-turning exhibitions culminating in *Sacred Altars* in 2017. His other notable solos include *My God Is My Truck*, *Conditional Love* and *Melancholic Mantras*, as well as *MA-NA-VA-REH* – Love, Loss and Pre-Nuptials in the Age of the Great Debate.





43

RAJA AZHAR IDRIS

b. Perak, 1952

Gambus Player, 2008

signed and dated (lower left)
acrylic on Khadi paper
79 x 59cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Raja Azhar Idris portrays a captivating sketch of a musician playing the gambus, a traditional Malay musical instrument practiced in Johor. 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.



44

ARP RAPH

b.1972

Outside Cooking, 2017

signed and dated (lower right)
mixed media on canvas
100 x 125cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by a certificate of
authenticity signed by the artist

♦ Pinkguy Conservation Framing for this lot

RM 20,000 – 30,000

Arp Raph, a visual artist from the United Kingdom specialises in contemporary figurative paintings influenced by his travel experiences. Depictions of everyday life describing the connection between people were created through his expressive brushstrokes. *Outside Cooking* portrays the cooking methods of stir fry in an Asian kitchen, a process which enables the ingredients to soak in the flavours while being tossed. He captures the motion whereby the addition of oil and seasoning into the numerous woks on the stove created tiny sparks of flame.

Arp Raph received his education at Manchester University, England. He lives and works between Spain and New York. His solo exhibitions *My Way* (2017), *The Malaysian Outsider* (2018), *Joyous* (2022), and *Legends Of Malacca* (2023), were held at Pinkguy Gallery, Kuala Lumpur.



45

TAN GAIK HOON

b. Perak, 1970

Untitled, 2016

signed and dated (lower left)

acrylic on canvas

76 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

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, conflating flavourful tastes from Chinese, Malay, Indian and Eurasian cultures. In this work, a charming lady is dressed in exquisite clothes and jewellery, enjoying traditional red turtle cake which symbolise wealth and prosperity.

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.



46

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Mengecap Kain Batik
(Batik Stamping), 2003

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

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Batik stamping is a popular process of putting motifs on a piece of cloth other than hand drawn batik. It requires media tools like stamp made of copper or brass, stamped and pressed onto the fabric. It is more affordable than the hand drawn batik. It does require precision and skills to do the batik stamping. Few workers are working diligently at a batik work shop in an East Coast village. It is a wooden shop with simple roofing, yet some of the best batiks are produced here (the ready batiks are hung). The lady could be a customer choosing, contemplating what to buy, or could be the boss / supervisor checking the quality of the batiks produced by the workers. This artwork is one of Ismail's finest watercolour pieces.

Ismail Mat Hussin was adept with watercolours which he learnt from school teacher Nik Mahmood from 1954 to 1955 and later Khalil Ibrahim although he is better known for his batiks. He was also a musician, with a Grade V music certificate in violin from the Royal School of Music (London) and worked parttime as a musician at Radio Televisyen Malaysia Kota Bharu. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Bharu, from 1979 to 1991. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).

47

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Untitled

signed (lower right)

batik

87 x 108cm

PROVENANCE

Private collection, Kedah

RM 12,000 – 24,000

Known for his intricate and visually arresting batik works, Ismail Mat Hussin finds beauty and inspiration in the groups of hardworking women. This mesmerising composition features female figures working as a team and conveys the serene and peaceful atmosphere of the village. The artist observes the ornate batik fabrics in various designs that have been integrated into their daily routines.

Ismail was also adept with watercolours which he learnt from school-teacher Nik Mahmood from 1954 to 1955 and later Khalil Ibrahim although he is better known for his batiks. He was also a musician, with a Grade V music certificate in violin from the Royal School of Music (London) and worked part-time as a musician at Radio Televisyen Malaysia Kota Bharu. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Bharu, from 1979 to 1991. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).



CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Kampung Life, 1960s

signed (lower right)

batik

57 x 43cm

PROVENANCE

Private collection, USA

RM 13,000 – 23,000

Teng, the batik master is known for his poetic imagery capturing the spirit of village life. This work exemplifies Teng's skill in the medium of batik created through a resist dyeing method of applying liquid wax and dyes onto cotton fabric, resulting in detailed patterns in the composition. *Kampung Life* expresses the beauty of everyday living, whereby a charming woman is portrayed enjoying the durian fruit. The radiant flowers in the foreground, caladium plants, soft plains, sun, blue skies, and kampung house are carefully depicted in glorious detail, achieving a unified and harmonious whole through the ornamental batik forms.

As acknowledged by Professor Michael Sullivan, Dato' Chuah Thean Teng was hailed as 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 Malaysia 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 museum 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).



CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

The Paddy Farmers, 1980s

signed (lower right)

batik

60 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 23,000

Rice-growing is a back-breaking task, especially before the advent of automation and quality-yield technology. Land preparation which includes tillage, transplanting, fertilisers, weeding, harvesting, threshing, sorting and distribution. Though we often speak of farmers as masculine, it's actually barefoot women (wonder how they overcome the leeches) in conical hats bending over for hours on the field, tying up the padi stalks in bundles after reaping. An interesting diversion is the conical (of hats and reams of stalks) and chequered (on the sarong) patterns. There is a sense of unbalance with the figure in the foreground standing on one leg but the eye is drawn to the unusually bright blue attire of the figure in the background, stabilised by the pole bearing tied reams of padi.

Dato' Chuah Thean Teng, world acknowledged as the originator of Batik Painting, never stopped innovating since he developed the art in 1953. In *Chinese Art In The 20th Century* (1959), Professor Michael Sullivan wrote: "In Teng, Malaya claims to have found her first national painter. Teng has conceived the idea of making pictures in batik – not just decorative designs, but large and frequently complex figure compositions." He was the first Malaysian (after British-born Peter Harris) to be given a Retrospective in 1965 by the National Art Gallery (The NAG again accorded him a Tribute exhibition in 2008), while Penang accorded him a Retrospective in 1994. In 1998, he was conferred a Dato'ship and in 2005, Penang's 'Live Heritage Award'. Images of his works, *Two Of A Kind* (1968) and *Tell You A Secret* (1987) were chosen for UNICEF's greeting cards. He was the only Malaysian in a roll of great world artists invited to take part in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977.



TAY MO LEONG, DATO'

b. Penang, 1938

Offering (Red), 2002

signed (lower left)

batik

179 x 82cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 12,000

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. The other big fascination is the paradise island of Bali, which he first visited in 1972. This resulted in several batiks of Balinese dancers in glittering costumes and traditional gear, and the ordinary women folk carrying totemic offerings on their heads.

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.





51

NIK ZAINAL ABIDIN

b. Kelantan, 1933 - d. Kuala Lumpur, 1993

Untitled, 1963

signed and dated (lower right)
watercolour on paper
34 x 49cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Nik Zainal Abidin is a pioneering artist who transformed the Ramayana and Mahabharata folklores of wayang kulit onto modern painting. 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 and motifs are intricately depicted.

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.”



52

NIK ZAINAL ABIDIN

b. Kelantan, 1933 - d. Kuala Lumpur, 1993

Untitled, 1981

signed and dated (upper left)
watercolour on paper
28 x 39cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

As one of the first modern artists to highlight the traditional heritage of Wayang Kulit – an ancient form of storytelling, Nik Zainal Abidin's compositions are observations of the puppet theatre characters used to narrate stories derived from philosophical teachings, history, and local legends. This work is an intricate study of shadow puppets, a traditional artform passed down from the northern region of Malaysia.

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."



53

TAY HOOI KEAT, DATO'

b. Penang, 1910 - d. 1989

Untitled, 1950s

signed (recto)

pencil on paper

17 x 37cm; 37 x 27cm; 37 x 27cm, set of 3

PROVENANCE

Private collection, Selangor

RM 1,000 – 2,000

Here, Dato' Tay Hooi Keat deftly captures the volumes, graceful curves, and shadows of the human form. 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.



Trapped Series is a classical drawing of human forms situated within an enclosed three-dimensional space. The subtle modulation of human figures in movement with smooth curves highlight the arms and torso. Spatial depth is suggested with subtle shadows, expressing the play of light effects within the image.

54

YEOH JIN LENG

b. Ipoh, 1929

Trapped Series, 1997

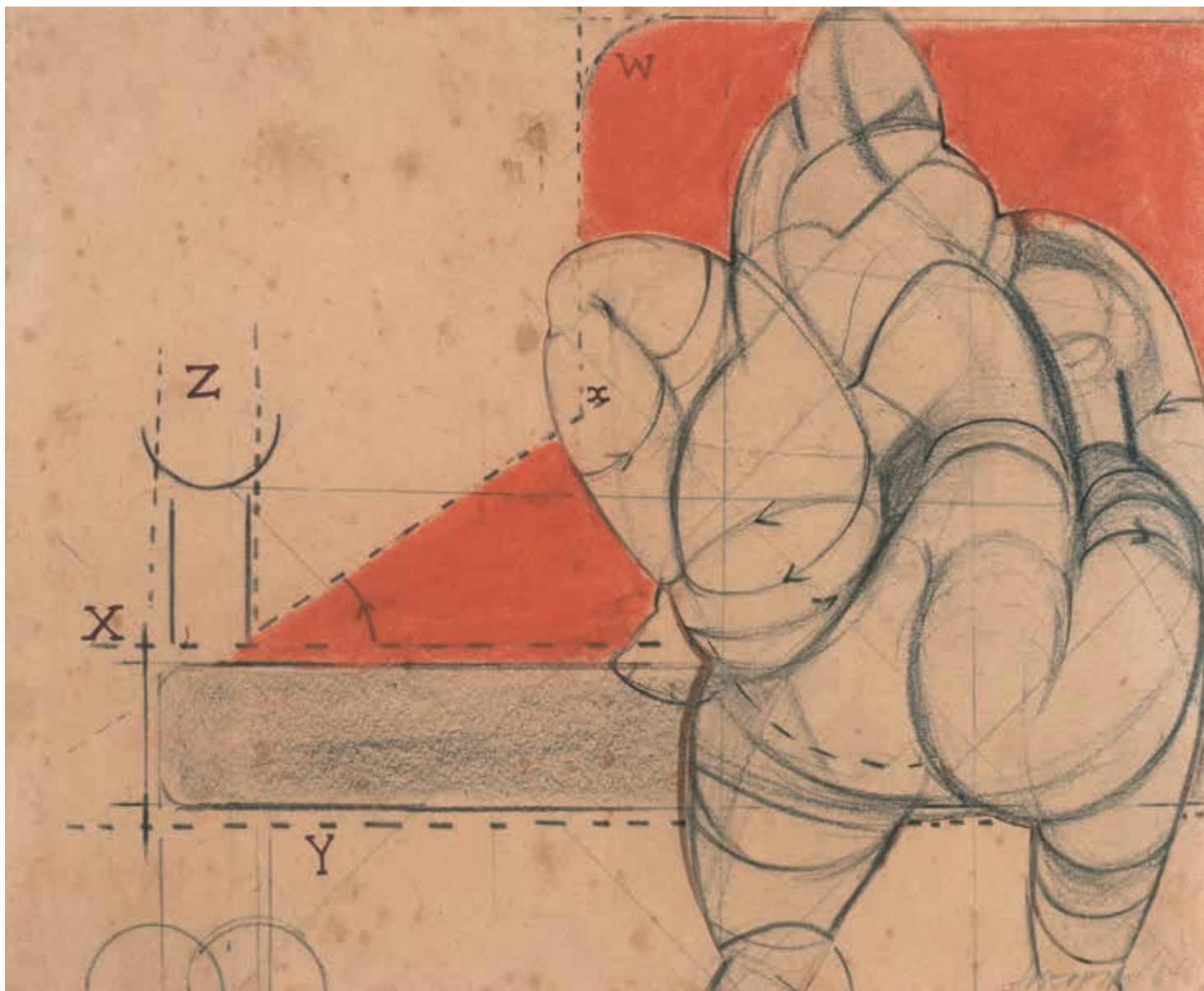
signed and dated (lower right)
pencil and wash on paper
28 x 49cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Yeoh Jin Leng attended the Malaysian Teachers' College, Kirkby, Liverpool in 1952 and was enrolled to the Chelsea School of Art from 1957 to 1961 as the First Malaysian Federal Scholar for Art. Upon graduation, he attended the London Ministry of Education at London University until 1963. As one of the key drivers in the development of art in Malaysia, he has held various positions in art education and organisations such as Lecturer in Art Education at the Specialist Teachers' Training Institute, Kuala Lumpur (1963-1968); President of Society for Art Education (1974-1983); Founder-Member and Vice-President of the Malaysian Artists' Association (1982-1984); Dean of Studies at the Malaysian Institute of Art, Kuala Lumpur (1984-1994); and Member of the Board of Trustees, National Art Gallery, Kuala Lumpur (1989-1991, 1992-1997). He held his first solo exhibition at the British Council, Kuala Lumpur in 1965 and was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1996. He held a mini post-retrospective exhibition titled *Ten Years On* – a review of Jin Leng's achievements from 1997 to 2007 in Kuala Lumpur. He has participated in a number of group shows locally and abroad namely the Malaysian Traveling Art Exhibition to Hamburg, Rome, St. Etienne, Paris in 1967, the Young Contemporaries Biennale in Tokyo, the Malaysian Art Exhibition at the Sao Paolo Biennale in 1969 and *Transformations 6 Malaysian Artists* in Singapore (2000).



55

JOSEPH TAN CHAN JIN

b. Penang, 1941 - d. Pahang, 2001

Untitled, 1969

signed and dated (lower right)
mixed media and collage on paper
20 x 24cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

A study from Joseph Tan's Pop Graffiti phase depicting tubular forms, carefully intercepted along an axis graph. Despite having his works featured in numerous Malaysian travelling exhibitions abroad, Joseph Tan had relatively few works in his four-decade career, where he held only two solos – one in 1968 (Samat Gallery, KL) and the other in 1973 (Universiti Malaya, KL). He is remembered for his *Love Me Series*, *Dungun Series*, *Formation Series*, *Endau Rompin Series* and *Tambun Series*. Reason for the paucity of works was also because he was deeply involved in academia (Mara Institute of Technology, for 25 years) and administration (acting director of National Art Gallery besides being a member of its board of trustees for five terms; general manager of Hong Leong's Nanyang Gallery of Art; and director of Studies in Land & General Institute of Art and Design, which included a 1996 AusAsia conservation programme). He obtained his Fine Art diploma at the East Sydney Technical College, National Art School New South Wales in Sydney, Australia, and was awarded a Fulbright-Hays scholarship for his MFA at The School of Art Institute of Chicago. He had also taught art in the Granville Boys High School.



56

KHOO SUI HOE

b. Kedah, 1939

Nude Swim, 1999

signed (lower left)
oil on board
61 x 82cm

PROVENANCE

Private collection, Penang

RM 25,000 – 45,000

The horizontal veneer s-t-r-e-t-c-h-e-s the mood of melancholy and solitary bliss with a female nymph skinny-dipping on her side half-exposed front facing viewer. The model has a vacuous look, which diminishes any sense of sensual allure, though the luscious red lips are inviting. This is typical of Khoo Sui Hoe's somewhat awkward posture in a surreal landscape, an island in the mid-distance in what looks like a large lake. Sky, land and water. And nubile woman. In a placid setting playing on reflections, showing a strange affinity with Nature.

American-based Khoo Sui Hoe was honoured with a major Retrospective, *The Painted World of Khoo Sui Hoe*, by the Penang State Art Gallery in 2007, followed by a mini Retrospective, given by Soka Gakkai Malaysia, in 2017. He was also given a mini-retrospective (1963-2013) by The Art Gallery Penang in 2013. He was accorded a two-part An Overview exhibition at the Private Museum, Singapore, in 2015. Sui Hoe has been a cult artist hero of sorts, becoming a full-time artist immediately after graduating from the Nanyang Academy of Fine Arts in Singapore in 1961. He also started as a gallerist, first with the Alpha Gallery in Singapore in 1972, and revived later in Penang as the Alpha-Utara Gallery in Penang, in 2004.

57

ENG TAY

b. Kedah, 1947

A Friend Indeed, 2007

signed and dated (lower right)

oil pastel on canvas

97 x 66cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 50,000

Delicately modelled using a combination of earthy brown tones, *A Friend Indeed* is a celebration of friendship between two ladies. A heartwarming image, the ladies hands are held closely together as one, enhanced by a soft glow around the figures. The tenderness in the scene is realised through the soft harmonies of colour, play of light over the figures, and refined textures. In life, it's important to treasure sincere relationship and genuine friendship.

New York-based Eng Tay studied at the Art Students League (1968-1972) and the School of Visual Arts, both in New York. He had nearly 100 solos in Asia, Europe and the United States. He worked as a graphic designer for the Red Book magazine until 1978 when he decided to go full time. He was given a Retrospective by Galeri Petronas in 2009. It was called Eng Tay: The Exhibition. His works are in the collection of the Fukuyama Museum of Art, Hiroshima, Japan; Taipei Fine Art Museum, Taiwan; the Frankie Valli Estate, the Merv Griffin Estate and the New York University. He has monumental sculptures in Kiaraville and Seni condominiums in Mont Kiara, Zehn Bukit Pantai in Bangsar and the Marc Residences near KLCC.





58

ENG TAY

b. Kedah, 1947

Kiaraville, 2005

signed and dated (lower right)
colour etching on paper,
edition 28 of 50
39.5 x 50cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

A glorious example of Eng Tay's iconic trio of musicians executed through the medium of etching. Using a palette of predominantly warm colours, the work depicts three figures performing in harmony surrounded by nature. While the music is being played, their bodies move along in unison with the mellifluous melody. Scenes like these are filled with warmth and delight, exuding a sense of calm on the viewer.

New York-based Eng Tay studied at the Art Students League (1968-1972) and the School of Visual Arts, both in New York. He had nearly 100 solos in Asia, Europe and the United States. He worked as a graphic designer for the Red Book magazine until 1978 when he decided to go fulltime. He was given a Retrospective by Galeri Petronas in 2009, titled Eng Tay: The Exhibition. His works are in the collection of the Fukuyama Museum of Art, Hiroshima, in Japan; the Taipei Fine Art Museum in Taiwan; the Frankie Valli Estate, the Merv Griffin Estate and the New York University. He has monumental sculptures in Kiaraville and Seni condominiums in Mont Kiara, Zehn Bukit Pantai in Bangsar, and the Marc Residences near KLCC.

59

SAMSUDIN WAHAB

b. Perak, 1984

Self Portrait As The Patriot, 2009

signed and dated (lower right)
linocut print on paper, edition 7 of 10
106 x 76cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000



Samsudin creates iconic images that are satirical and nostalgic to explore the events and issues happening in our daily lives. Drawing inspiration from the circus act, pop imagery, posters and comics, Samsudin's theatrical images are neatly executed, often featuring caricatures merged with familiar objects. He constantly experiments with various mediums to develop new effects. In *Self Portrait As The Patriot*, the artist is caricaturised into a puppet like character with a wide smile (while biting a creature), long nose, and closed eyes, finely dressed in suit and tie.

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.

KOK YEW PUAH

b. Selangor, 1947 – d. 1999

Untitled, 1971

signed (lower left) and dated (lower right)

screenprint in colours on paper

62.5 x 56.5cm (image)

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

The screen-prints produced by Kok Yew Puah are highly distinctive, characterised by a flat pictorial surface, simplified geometrical elements and unique forms made with clearly defined edges of colour. Experimenting with opposing colours, the artist reconfigured lines and shapes in this visually dynamic composition.

Puah Kok Yew, better known as Kok Yew Puah after the Westerners habit of putting one's surname last, started his art career with a slew of hard-edged Pop graphic works in abstract using silkscreen. In his art studies at the Victorian College of the Arts, Melbourne, Australia, from 1966 to 1972, he got a diploma for Painting and a Masters-diploma for Printmaking. After a short spell, Puah disappeared completely from the art scene end-1970s to concentrate on setting up the family food business in Klang, especially in ketchup. But business commitments were not the only reason for his withdrawal from art-making. Fellow Australian art-trained buddy Joseph Tan (1941-2001) had confided that it was also a chronic lack of printmaking facilities then, although he was teaching part-time at the Mara Institute of Technology, where Joseph was a full-time staff member. He had a solo to show, at the Samat Art Gallery, in 1973. After a decade and a half, with his business virtually on auto, Puah decided to make a comeback. It was a completely different "artist" for Puah, inspired by David Hockney, had opted for representational art with concerns about the immediate changing environment and identity. Ditto, his comeback solo titled Kok Yew Puah: 1985-1993, which was followed by Klang And Beyond in 1997. In 1994, he divested of his business in acrimonious circumstances, but the good news was that he was adjudged 2nd in the Philip Morris Asean Art Awards – Malaysia. He again was one of the five Malaysian winners the next year.



IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. Kuala Lumpur, 2009

Kecak Spirit, 1987

signed and dated (lower right)
offset lithograph on paper,
edition 166 of 200
28.5 x 28.5cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

This suite of 200-editioned offset lithographs was one of the first that Datuk Ibrahim Hussein, or Ib, as he was fondly known, had produced in limited editions, the others included *Dance Of Life* and the cover painting for his major Japan shows at the Takashimaya Gallery in Tokyo and Osaka in 1989. Dance was something dear to Ib's heart with his close association with dancers Datuk Ramli Ibrahim, Lari Leong and Mavin Khoo (who made a rare dance cameo for his 72nd birthday celebration) and his inclusion of dancers in the arts festivals he organised. Ib had always been fascinated by the traditional Balinese dance repertoire – Kecak, Legong and Barong. His dancing lines drift ecstatically in motion, moving erratically in sync with the transcendental movements of the Kecak ritual.

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 in London where he graduated in 1963 and 1966 respectively. A Fullbright 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 struggle 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 First Langkawi International Festival of the Arts.



166/200

kocak spirit

ibrahim massein 1987

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. Kuala Lumpur, 2009

Untitled, 1967

signed and dated (lower left)

acrylic on paper

33 x 30cm

PROVENANCE

Private collection, USA

RM 10,000 – 18,000

Everything revolves around a circle which either holds the artery of activity within its circumference or acts as a symbol of perfection. For a touch of romance, it also plays as the solitary moon. This circle is most prominent in various of Datuk Ibrahim Hussein's works – *May 13*, *Senyum SeOrang Monyet*, *Kabuki* and *Lebai Malang*, and others like *Rendezvous*, *Dark Voices* and *Xenobiosis*. The black circle irregularly circumscribed in white is breached in three large areas mainly from the top right and two arterial lines on the top left while another white irregular band forms within. The bottom is buttressed by a large red bar, unusually irregular. The lines look tentative, uncharacteristically uncertain in course, and the renditions ambiguous. Is there something amiss in the diagonal dissect, resulting in two glorious bands of purple? Is it the formation and depiction of life?

Datuk Ibrahim Hussein is the most high profiled and world-classed Malaysian artist. He was given the global Crystal Award by the World Economic Forum (1997), first Malaysian to have taken part in the Venice Biennale (under the Smithsonian Institute Workshop, 1970), and he was selected in a Best-of-the-World tripartite exhibition together with Andy Warhol and Salvador Dali in a best-of-the-world tripartite exhibition in Kuwait in 1977. His accolades include the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). On the local front, he was accorded a Retrospective by the National Art Gallery in 1986, awarded the Anugerah Tokoh Melayu Terbilang (2007) and had been conferred the Datuk title three times. He organised the first, and most successful, Langkawi International Festival of Arts, in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his muse and wife Datin Sim, they organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). He 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.



IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. Kuala Lumpur, 2009

Untitled, 1991

signed and dated (lower right)

acrylic on paper

36 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

Datuk Ibrahim Hussein's composition evokes a dreamlike quality using a poetic interplay of lyrical overlapping forms. Emphasizing the movement of brushstrokes, the entire composition emanates a calm atmosphere.

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Arts in Singapore in 1956 but did not complete. 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.



IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. Kuala Lumpur, 2009

Ada Mood, 1983-1984

signed and dated (recto)

ink on paper

38 x 54cm (image)

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Ibrahim Hussein Retrospective catalogue,

National Art Gallery, Kuala Lumpur, 1986, page 152.

RM 32,000 – 55,000

Age is just a number, and not a hindrance to anything, unless one is incapacitated, or even so, for many a handicap have been known to overcome the odds. Yes, there is life, as long as one *Ada Mood* (has the mood), for love, for living, for struggles and for play. How often, life is about the shared laughter and memories, of time spent together, usually with a sweet platter of kueh and kopi, or teh tarik to whet the appetite. To a few maybe, such shared moments can be construed as mundane, but down the road years later, they can become something poignant and meaningful.

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 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.



Wahid Husein '83

9 March 1984

mood, many happy returns of the day — bulan ini iuga aku sudah hampir setengah abad, dah tua tapi masih ada 'mood'!

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. Kuala Lumpur, 2009

Untitled, 1978

signed and dated (lower left)

acrylic on canvas

61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 90,000 – 160,000

When you get a cluster of bobbing heads, there's some animation about, like swimmingly floating, but what? is left to conjecture as you grasp the interconnectivity, or alienation perhaps, in some form of human activity. That is the way the world whirls, neither with a bang nor whisper, moving inexorably across a twin thin demarcating line, or static moving within an amoebic sac, so nuanced in colours.

Datuk Ibrahim Hussein is the most high profiled and world-classed Malaysian artist. He was given the global Crystal Award by the World Economic Forum (1997), first Malaysian to have taken part in the Venice Biennale (under the Smithsonian Institute Workshop, 1970), and he was selected in a Best-of-the-World tripartite exhibition together with Andy Warhol and Salvador Dali in a best-of-the-world tripartite exhibition in Kuwait in 1977. His accolades include the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). On the local front, he was accorded a Retrospective by the National Art Gallery in 1986, awarded the Anugerah Tokoh Melayu Terbilang (2007) and had been conferred the Datuk title three times. He organised the first, and most successful, Langkawi International Festival of Arts, in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his muse and wife Datin Sim, he organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). He 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.



ibrahim hussein '76

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. Kuala Lumpur, 2009

Into The Night, 1968

signed and dated (lower right)

acrylic on canvas

148 x 134cm

PROVENANCE

Private collection, Kuala Lumpur

RM 500,000 – 800,000

This Ibrahim Hussein vintage of the 1968-1970 period with a large diagonal cylindrical blob across the canvas in nocturnal setting spells a most fecund period that saw the likes of *Kabuki*, *Xenobiosis*, *My Father And The Astronaut*, *Lebai Malang*, *Pak Utih*, *Chairil Anwar*, *The Sick Politician* and *May 13*. Dated 1968, it indicated that Datuk Ibrahim Hussein, or Ib as he is popularly known, was probably still overseas, with Pop Art, counter-culture and the Hippy Movement and a time of the proliferation of hallucinogenic drugs. Is this a landscape or a coalescence of luminous physical forms with gorgeous combination of colour highlights in undulating facets?

Datuk Ibrahim Hussein is world-class, the most high profiled of Malaysian artists. He was given the global Crystal Award by the World Economic Forum (1997), was the first Malaysian to have taken part in the Venice Biennale (under the Smithsonian Institute Workshop, 1970), and he featured in a Best-of-the-World tripartite exhibition together with Andy Warhol and Salvador Dali in Kuwait in 1977. His accolades include the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). On the local front, he was accorded a Retrospective by the National Art Gallery in 1986, awarded the Anugerah Tokoh Melayu Terbilang (2007) and had been conferred the Datuk title three times. He organized the first, and most successful, Langkawi International Festival of Arts, in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his muse and wife Datin Sim, he 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.

In London and the United States, Datuk Ibrahim Hussein innovated with a new technique of image transfer dubbed "printage". This was before Ib's trademark curvilinear parallel lines that started when Sim, later his wife, gave him graphic pens during his Universiti Malaya residency in the mid-1970s.



İBRAHİM MUHSİN '69

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. Kuala Lumpur, 2009

Homage, 1964

signed and dated (lower left)

oil on canvas

126 x 100cm

PROVENANCE

Private collection, Selangor

RM 230,000 – 400,000

The London exposures of Ibrahim Hussein's stint at the Byam Shaw Academy (1959-1963) proved the most ebullient as he toyed around with the building blocks of abstractions, which gelled into more figurative flourishes in his stint in the United States in the latter half of the 1960s. Figure entanglements in planar geometric settings, with slanted panels and subdued pastel colours revealed restlessness and rumblings of commotion and even protests (Trafalgar Square). Ib, as the artist is popularly known, was still dabbling with brush and paint, before opting also for gouache and collage on 'canvas' of magazine paper in New York. In 1963, Ib had a solo at the John Whibley Gallery in London, and the next year, won the Griffin Prize. Of Ib's oeuvre, the London art critic Charles S. Spencer wrote: "The conscious over-laying of the linear definitions of the figures to such an extent that they become blurred into bulbous almost sculptural forms, gives the impression of not only movement but of power."

Datuk Ibrahim Hussein is world-class, the most high profiled of Malaysian artists. He was given the global Crystal Award by the World Economic Forum (1997), was the first Malaysian to have taken part in the Venice Biennale (under the Smithsonian Institute Workshop, 1970), and he featured in a Best-of-the-World tripartite exhibition together with Andy Warhol and Salvador Dali in Kuwait in 1977. His accolades include the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). On the local front, he was accorded a Retrospective by the National Art Gallery in 1986, awarded the Anugerah Tokoh Melayu Terbilang (2007) and had been conferred the Datuk title three times. He organised the first, and most successful, Langkawi International Festival of Arts, in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his muse and wife Datin Sim, he 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.



CHEONG LAI TONG

b. China, 1932 - d. Kuala Lumpur, 2022

Untitled, 1981

signed and dated (top right)

oil on canvas

129 x 134cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 80,000

Cheong Lai Tong's art oeuvre did evolve, contrary to what the inconsequential dilettante thought. From the 1960s raw pathos of marsh colours, his palette veered to contemporary idioms, forms and slightly brighter colours. He chose the then prevalent Abstract Expressionism to start his abstract stance in 1962, sluiced into a brighter palette in the 1970s reflecting his steadier economic life and that of the country. His early calligraphic matrix had also given way to some kind of lazy patterning and like this work, larger expanse of monochromes with some loose artefactual definitions, in a dance costume perhaps. This work was probably from his Lai Tong '81 solo exhibition at Universiti Malaya in 1981. But his works always retained a kind of luminous glow, for even in his onerous duties as a creative director (regional) and later, free to devote fulltime back into fine art. Though initially referencing his 1960s working formula, Lai Tong struck free into new terrain, and with this, at a glance looking so batik-ish. His self-identity can be gleaned from his fine draughtsmanship, which saw him winning many awards for design and marketing, when he was a creative director from 1963 to 1992 and regional from 1992 to 1995. And as always, you can imagine the distant strains of classical music in the air, which had set the mood when painting.

Cheong Lai Tong is best remembered as one of the Magnificent 7 artist-heroes from the landmark abstract 1967 GRUP exhibition (It was reprised as REGRUP – 30 Years On in 1997). With Major Awards for Painting in the 1st (1969) and 2nd (1979) Salon Malaysia – no easy task in a national-level competition, he also achieved early fame as one of the outstanding artists of the Wednesday Art Group formed by Peter Harris. He had also won several mural competitions like at Istana Alam Shah in Klang (1958), Muzium Negara (1962) and Hong Kong & Shanghai Bank, KL (1962). He had short stints as USIS Exchange scholar at the Skowhegan School of Art in the United States (1960), followed by the LCC Central Art School in London (1961). His works were selected for major Malaysian exhibitions abroad like the Commonwealth Art Today in London (1962-1963); Malaysian Art touring Europe (1965-1966); 1st and 4th Triennial of Contemporary World Art, New Delhi (1968 and 1978); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970). He had the distinction of having the opening of his third solo at Galeri 11, Kuala Lumpur, on May 13, 1969. "It opened at 3pm. At 7pm, the racial riot started," Cheong had recalled. The tragedy has left an indelible mark on the history of Malaysia.



CHEONG LAI TONG

b. China, 1932 - d. Kuala Lumpur, 2022

Untitled, 1960

signed and dated (lower right)

oil on masonite board

273 x 69cm

PROVENANCE

Private collection, Selangor

RM 35,000 – 65,000

With the strange conjunction of celestial bodies like what look like the sun, a sickle moon and a conflagration in white shooting upwards, or is it a downward-spiral?, this must rank as surreal and highly un-CheongLaiTong. Which is as it probably was, being a 1960 imaginative lark before Lai Tong, the Wednesday Art Group, wunderkind unleashed a more structured array of abstraction based entirely and exclusively on Nature, with a wild phalanx of protruding shoots and foliage coupled with gestural calligraphic strokes, often imbued with luminous colours. That this is seen as an important transitional piece to Lai-tong's identifiable AbEx 1962-and-after bears its pedigree. It's longitudinal banner folding resembles a Chinese scroll painting. The year 1960 was one of three Yang di-Pertuan Agong, and it also marked the first Hajj pilgrimage to Mecca for the nation. Pendulous shapes drip from the top with the base shrouded in tawny brown.

A precocious star of the Wednesday Art Group in the 1960s, Cheong Lai Tong was on a roll, but he became more engrossed in his career as Rothmans Malaysia creative director and then regional creative director, from 1963 to 1995. He had a short stint as an USIS Exchange scholar at the Skowhegan School of Art in Maine in the United States (1960), and the LCC Central Art School in London (1961). In 1962, he won the Major Award in the Hongkong & Shanghai Bank mural competition and he also won 1st Prize in oil and acrylic in the prestigious Salon Malaysia in 1969 and 1979. After a brief comeback in 1981 at Universiti Malaya, Kuala Lumpur, he became active again in solos at GaleriWan (1991, 1995), and NN Gallery (1998).



AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C.)

"*Sea Harvest*", 1993

signed and dated (verso)

mixed media on canvas

76 x 61cm

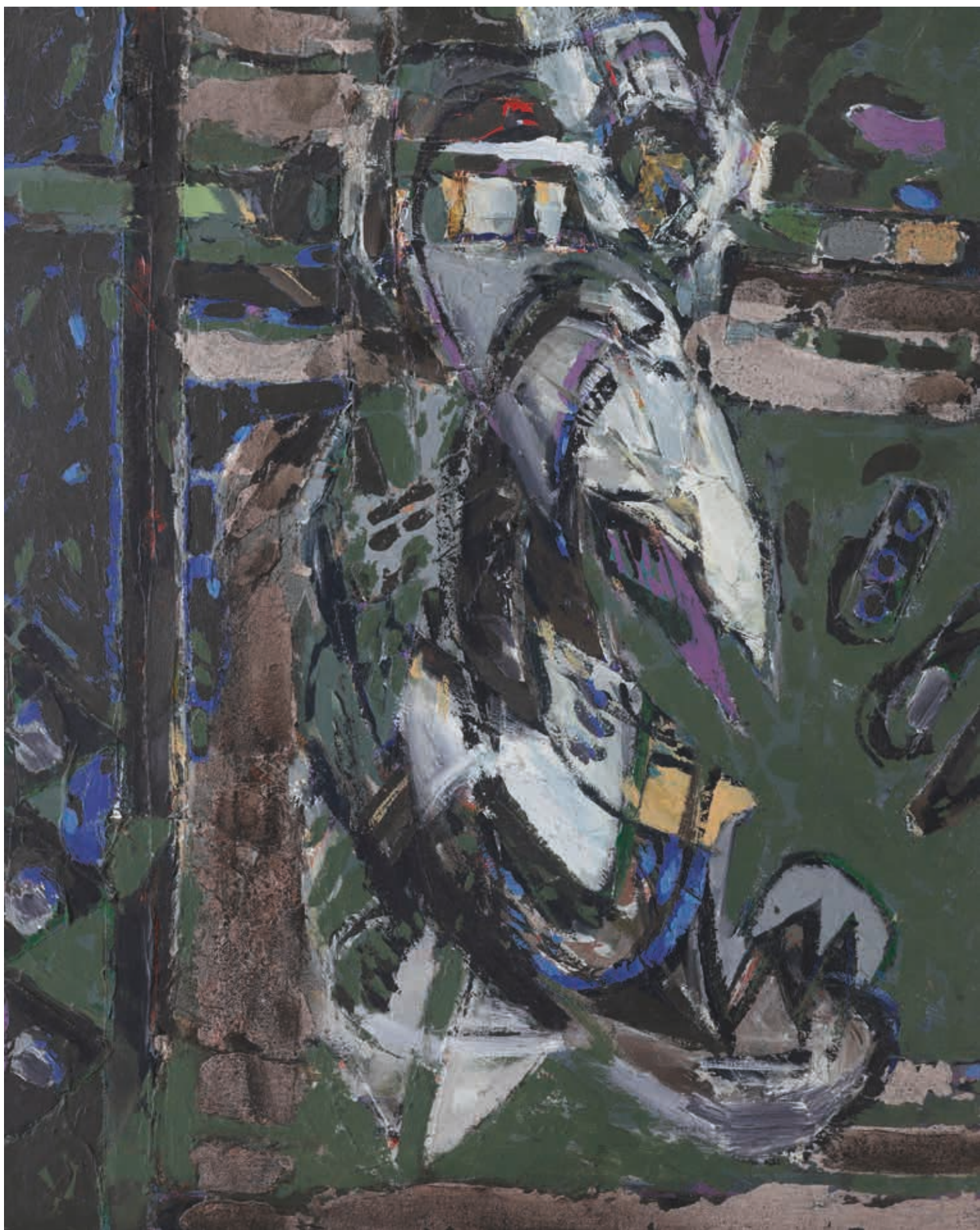
PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 75,000

In Awang Damit Ahmad's 'opaquely' encrusted *Essence Of Culture (E.O.C.) (Intipati Budaya)* palette of tawny brown and dirty spring green, *Sea Harvest* combines the resources of land and water. Centipedes known as pun pun are a source of baits for fishing either in the river or on the remote beach front of Kuala Penyu in Sabah. They can be found in damp areas like muddy estuaries but can turn pesky, though they feed on insects and roaches. As some centipedes are venomous, they are probably killed before being strung onto the hook, but is the caught fish which devour the centipede which has venom, safe? Should be, what with its preys like shrews, toads, badgers and birds, even chickens, none the worst from eating them. The seminal *E.O.C.*, which spanned 1985 to 1995, is Awang Damit's tome of the eternal struggle of Man and Nature, for nourishment and survival.

Awang Damit Ahmad is a phenomenon, a late starter in art who ascended to prominence with his earthy *E.O.C.* series. From farmer / fisherman to a Telekom technician, he studied Art at a relatively late age of 27, and then became an artist and art academician, at the Mara Institute of Technology. He followed up with his Masters at the Catholic University in Washington, and taught at his alma mater before retiring as Associate Professor at ITM in May 2011. His accolades included the prestigious Major Award in Salon Malaysia III, the Minor Award in Bakat Muda Sezaman, 2nd Prize in the Malaysian Bank Association art competition, and the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. His first major overseas exhibition was in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988.



AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C.)

"Sisa-sisa Jerami", 1994

signed and dated (lower right)

mixed media on canvas

91 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 90,000

This work stems from his early major series, the most sought after series, *Essence Of Culture (E.O.C.)*, representing his world view about Man and Nature. His abstraction is a symbolic language of the lives of farmers and fishermen, uniting all shapes and fragments of patterns arranged in a well-balanced composition. The symbolic shapes are derived from his thoughts, reflections and observations. People overcome daunting challenges with hard work, persistence, and steely determination, making an honest living.

Despite being a late-starter in art, Awang Damit Ahmad relentlessly made the grade right up to his winning the Major Award (and also a Consolation Prize) in Salon Malaysia III in 1991. He had also won the Minor Award in the Bakat Muda Sezaman Malaysia and the 2nd Prize in the Malaysian Bank Association art competition in 1988, and the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. He first had his art tutelage at the Mara Institute of Technology, later a university, at the age of 27, and taught there until May 2011 when he retired as Associate Professor, and then the Catholic University in Washington where he attained his Masters. His first big break was when he was chosen in the Malaysian delegation in the Contemporary Paintings of Malaysia exhibition in Pasadena, Los Angeles, in 1988. His artworks have been selected into Sotheby's auction for numerous times, and prices have been soaring high.



JOLLY KOH

b. Singapore, 1941

Palm Reflection, 2004

signed and dated (lower left)

oil on canvas

75 x 91cm

PROVENANCE

Private collection, Sabah

ILLUSTRATED

Jolly Koh (Maya Press), p. 172

RM 23,000 – 43,000

Jolly Koh, the supreme colourist, could transform even a mordant palm alcove into a landscape of wondrous beauty, with shimmers of reflection and under nocturnal glow. There is a great touch of romance from the luminescent play in the placid waters. Jolly Koh makes no apologies, in fact delights in, the orchestration of “achingly beautiful and moving pictures.” It ends up being a pageantry of Nature in all its complexities and colourful theatricality.

Jolly Koh is a rare conjunction of the Right Brain and the Left Brain, excelling as an artist par excellence and a sharp academic. His tutelage supports this: NDD (national diploma in design) at the Hornsey College of Art in London (1962); an art teacher’s certificate at the London University (1993); Doctor of Education (1975) and Master of Science (1973) at the Indiana University, the United States. He had been a teaching associate at Indiana University, and 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). He was one of the Magnificent 7 in the GRUP exhibition held at the AIA Building, Kuala Lumpur, in 1967. In 2017, he had a major survey exhibition called Jolly Koh @76 (organised by Henry Butcher Art Auctioneers), at White Box, Publika, Kuala Lumpur.



JOLLY KOH

b. Singapore, 1941

Malacca Morning III, 2003

signed and dated (lower right)

oil on canvas

72 x 49cm

PROVENANCE

Private collection, Sabah

ILLUSTRATED

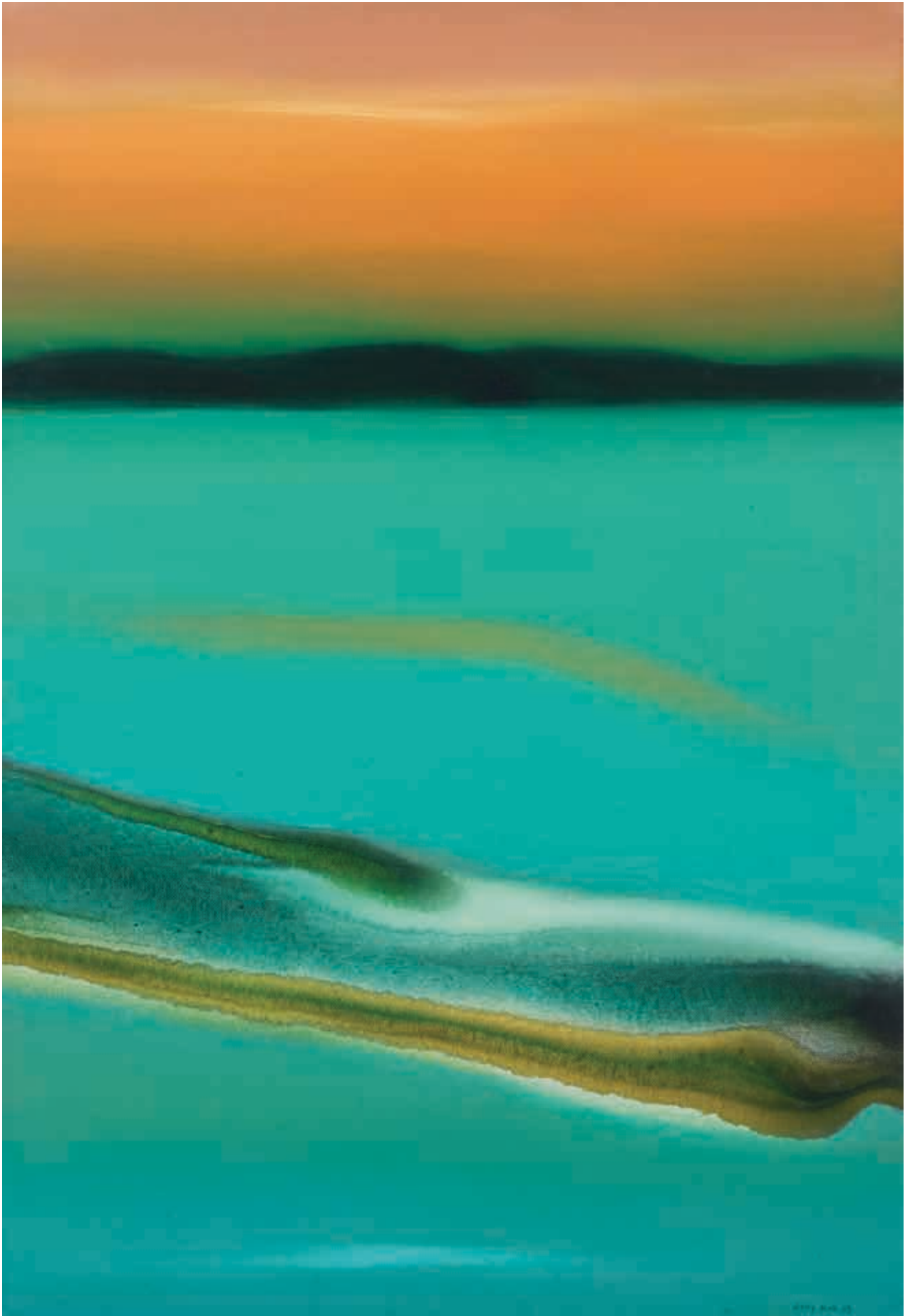
Jolly Koh: Recent Paintings,
Valentine Willie Fine Art,
Sept 11-27, 2003, p. 20;

Jolly Koh (Maya Press), p. 166

RM 12,000 – 20,000

In *Malacca Morning III*, Jolly Koh expands the horizon of The Picturesque as defined in the 18th Century by William Gilpin, “that kind of picture which is agreeable in a picture,” and reminiscent of the hypnotic Sunrise, Sunset song by Topol in *The Fiddler On The Roof*. Its subdued hues and tones exude an almost watercolour effect on the whole composition bereft of the foreground-midground-distance perspective, with a slightly slanted headland breaking the monotony of the horizontal. The colour play sluices to the melancholy. As Federico Garcia Lorca wrote: “At the heart of all great art is an essential melancholy.” Jolly Koh had in 2002 done themes of *Malacca Night*. This represents a re-familiarisation with the Malacca he grew up in as a teenager.

Jolly Koh is a rare conjunction of the Right Brain and the Left Brain, excelling as an artist par excellence and a sharp academic. His tutelage supports this: NDD (national diploma in design) at the Hornsey College of Art in London (1962); an art teacher’s certificate at the London University (1993); Doctor of Education (1975) and Master of Science (1973) at the Indiana University, the United States. He had been a teaching associate at Indiana University, and 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). He was one of the Magnificent 7 in the GRUP exhibition held at the AIA Building, Kuala Lumpur, in 1967. In 2017, he had a major survey exhibition called *Jolly Koh @76* (organised by Henry Butcher Art Auctioneers), at White Box, Publika, Kuala Lumpur.



TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Moon Shadow II, 2002

signed and dated (lower right)

acrylic on canvas

168 x 168cm

PROVENANCE

Private collection, Selangor

RM 35,000 – 68,000

With a title like *Moon Shadow*, one would expect a semblance of spherical orb with some kind of penumbra. Not painter-printmaker Dato' Tajuddin Ismail in this work from his riveting RED solo exhibition, where the darkened top strip of ambiguous floral buds (trees) is played against a nebulous geometric gridspace with an oblong red centre of controlled, constricted vistas. It is a dichotomy of the outward physical world against the inner space. The horizontal spaces stretch the eyes, slowing things down and forcing a glacial outlook, while the mind skirts on imponderables, to the point the effects of the moon: on time, light, space and the tides.

Dato' Tajuddin Ismail won the Minor Awards in the 1979 Salon Malaysia and the National Drawing Competition (1977). He also clinched the Minor Awards in the National Graphic Art competition (1978), and the National Design Council (1994). After the Mara Institute of Technology (ITM), he studied Graphic Design at the Art Centre College of Design, and then at Pratt Institute in New York Fulbright fellowship, where he apprenticed under Massimo Vignelli, for his Masters in Interior Architecture. He taught at ITM (associate professor) and Sunway University in Selangor.



Thj.
2/02

75

SYED THAJUDEEN

b. India, 1943

Kaabah, 2011

signed and dated (lower left)

mixed media on canvas

92 x 92cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 36,000

The Kaaba is represented through the artist's unique visual language. The Kaaba is a stone building at the center of Islam's most important mosque and holiest site, the Masjid al-Haram in Mecca, Saudi Arabia.

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



76

SHARIFAH FATIMAH
SYED ZUBIR, DATO'

b. Kedah, 1948

Wondering 4, 2006/2008

acrylic on canvas
137 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 65,000 – 100,000

One of the most prominent abstract expressionist artists in Malaysia, Dato' Sharifah Fatimah is known for her poetic and colourful works on canvas. She strove to create a distinctive style of painting through an insightful exploration of space influenced by her reflections on spirituality. *Wondering 4* contains rhythmic abstract forms derived from her intuitive perception carefully balanced across the pictorial surface.

Dato' Sharifah Fatimah had her later art tutelage on both sides of the Atlantic, first at Reading University in England (1973-1976) and then for her MFA at Pratt Institute in New York (1976-1978). She was from the pioneering batch of fine art students graduating from the Mara Institute of Technology (now a university), in 1971. Her major triumph was the Major Award in the 1979 Salon Malaysia, apart from the Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 1981 and the Malaysian Landscape competition in 1972. On the international stage, she won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. For her achievements and contributions to art, she was conferred a Dato'ship by the Sultan of Kedah in 2006.





77

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Untitled, 1990s

mixed media on canvas laid on board
46 x 60cm

PROVENANCE

Private collection, Selangor

RM 14,500 – 22,500

An assortment of lyrical shapes is created with expressive brushstrokes, reflecting Dato' Sharifah's interest in the delineation of inner spaces. A great sense of refinement in the composition is achieved through the arrangement of light and dark colours, and exploration of positive and negative space. The feeling of movement is enhanced with swift, forceful strokes applied onto the surface.

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

78

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Untitled, 1990s

mixed media on canvas laid on
foamboard
19 x 14.5cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000



Bold green hues were used in this composition, decorated with unique textures created by bold brushstrokes. Dato' Sharifah's interest in the treatment of space is expressed through elegant brushwork that traverse across the canvas.

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



79

RAFIEE GHANI

b. Kedah, 1962

Reading My Lips, 2007

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

PROVENANCE

Private collection, Selangor

RM 16,000 – 26,000

Rafiee delves into the interior of a room, with the presence of a lady reading by an open window leading towards the garden. Attention is drawn to the table, where an intricate porcelain vase decorated with floral motifs is illuminated with sunlight. He contrasts the light colours of the table and pastel shades of the porcelain with vivid dark reds and purples of the interior walls, adding depth to the composition. The atmosphere of a tranquil sunlit day is portrayed here in warm hues of colour.

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.



80

RAFIEE GHANI

b. Kedah, 1962

The Orange Tree, 2003

signed (lower right)
acrylic on canvas
144 x 144cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 40,000

A poetic scene which looks out into the distance at the orange tree and landscape, using warm and exotic hues of colour. The feeling of space is expressed through broad areas of colour, harmoniously conflated with dense rhythmic patterns consisting of lines and shapes. The effect of light and space with lavish hues gives this work a tranquil and romantic quality.

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.

81

RAFIEE GHANI

b. Kedah, 1962

When The Music Stopped, 2004

signed (upper left)

acrylic on canvas

167 x 167cm

PROVENANCE

Private collection, Kuala Lumpur

RM 43,000 – 73,000

It's a melange with many, many cell-like pictorial schisms either independent of or connecting to a wider scheme, but with a laidback subdued air, almost soporific. Yawn, the world goes round and round still. Inertia is nothing static, and death may not be the end-all after all, as new growth sprouts in multi-directions and profusions in the cycle of renewal. The uneasy balance of crowdedness is a perpetual strife in itself. For money, fame and for love. There is so so much resonance in the eternity of silence, and hope.

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.





82

RAFIEE GHANI

b. Kedah, 1962

The Red Beach, 2012

signed and dated (lower left)
watercolour on paper
150 x 102cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 14,000

The Red Beach portrays a captivating scene of nature composed of luxurious colours made of velvety reds, orange, green and blue colours. Vibrant patterns from the natural foliage leads the viewer to a rugged pathway of discovering a breathtaking coastal view. The bright tones of colours applied with a sense of immediacy through the lively medium of watercolours evoke the light and sunny atmosphere of the beach.

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.



83

RAFIEE GHANI

b. Kedah, 1962

Merapi Hijau, 2020

signed and dated (recto)
watercolour on paper
76 x 114cm

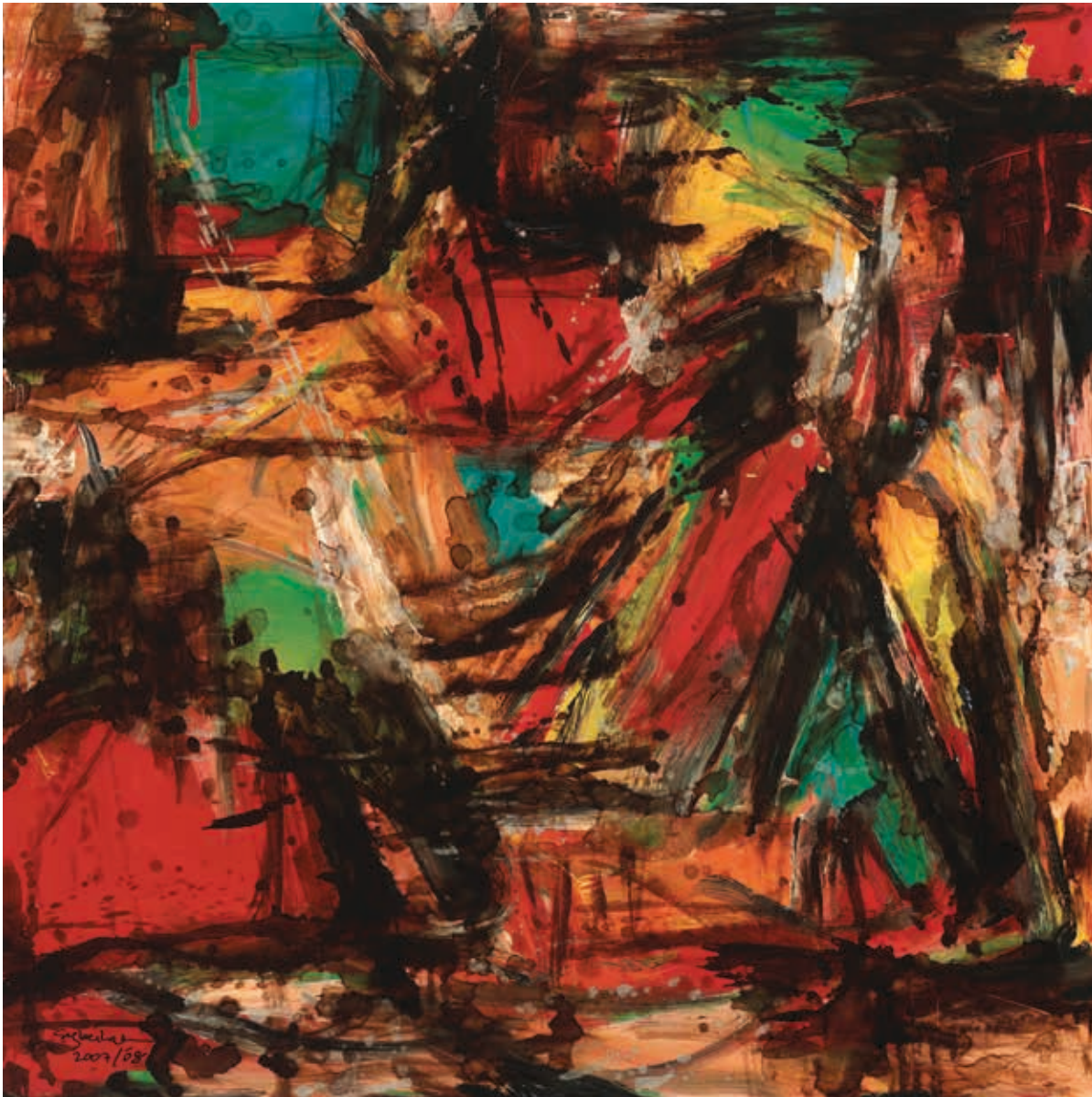
PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

Filled with bright and uplifting colours, Rafiee Ghani's watercolour creations record his internal thought process derived from his travels. Sensuous colours accompanied with fluid mark makings and gestures are richly worked across the surface of the paper. The overlapping of washed textural effects, and intriguing natural forms add to the atmosphere and sense of wonder to the piece.

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.



84

SUZLEE IBRAHIM

b. Terengganu, 1967

Ombak Series: Gelombang,
2007-2008

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

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

Composed in a lyrical pattern of overlapping forms and colour, the works from the *Ombak* series were derived from the artist's memories and experiences. The rhythmic balance of forms is well expressed using a palette of red, yellow, and green hues, intercepted with black strokes. His other series are *Monsoon*, *Wetlands*, *Cenang*, *Poem*, *Summer*, *Pulau Pangkor*, *Sahara*, *Belantara*, *Batik*, *Ombak*, *Sakura*, *Movement*, *Space*, *Turquoise*, *Meditation*, *Waterfalls* and *Gestures*. Suzlee Ibrahim graduated from the Mara Institute of Technology in 1987 but started lecturing in his alma-mater from 1993-2009 (part-time 1993-1996), after a stint in advertising. 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 in 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).



In *Siri Chenang 'Contrast II'*, gestural brushstrokes applied with force was used to express the beauty of nature. Overlapping expressive forms composed with layers of vivid colours enhance the feeling of space. Suzlee's paintings were influenced by the landscapes derived from his travel experiences.

85

SUZLEE IBRAHIM

b. Terengganu, 1967

Siri Chenang 'Contrast II', 2013

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 22,000

Artist-academician Suzlee Ibrahim is, without doubt, one of the most important abstract artists under 60 in Malaysia today, with 40 solos in countries including the United States, United Kingdom, Denmark, Finland, Japan, Macedonia, Taiwan, Tunisia, United Arab Emirates, Turkey, Hong Kong and Indonesia. He has never looked back since his first solo, *Movement*, at the Shah Alam Gallery in 1998, and he celebrated with a mini-retrospective called *30-Years Journey* in 2016. He holds the Malaysia Book of Records for the longest painting, for *The Poem* (2010-2015), measuring 5 feet x 60 feet. He is the dean of faculty of fine art at the National Academy of Arts and Culture (Aswara), Kuala Lumpur, after teaching at the Mara Institute of Technology for 16 years. His awards include the Tokoh Seni Anugerah Citra Kencana UKM (2011), the Japan-Malaysia Art Friendship Ambassador (2007), and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). He was also awarded 2nd Prize in the Monastir Festival in Tunisia in 2019 and the Zervas Art gold medal in the Paris Art Symposium in 2020.

SUZLEE IBRAHIM

b. Terengganu, 1967

Melody Series: Contrast II,
2009

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 22,000

Superstar Madonna put her thoughts and experiences into music in nearly 200 songs, and Suzlee Ibrahim was inspired by her songs to turn the rhythm, modulations and melody into his art series which he called *Melody*. So enamoured, Suzlee transformed the energy, character and aural landscape of the Queen of Pop into a visual tribute drawing on his own abstract repertoire. Red, blue, green, white and black forms were applied vigorously, conveying the dynamism of music through expressive movement.

Artist-academician Suzlee Ibrahim is, without doubt, one of the most important abstract artists under 60 in Malaysia today, with 40 solos in countries including the United States, United Kingdom, Denmark, Finland, Japan, Macedonia, Taiwan, Tunisia, United Arab Emirates, Turkey, Hong Kong and Indonesia. He has never looked back since his first solo, *Movement*, at the Shah Alam Gallery in 1998, and he celebrated with a mini-retrospective called *30-Years Journey* in 2016. He holds the Malaysia Book of Records for the longest painting, for *The Poem* (2010-2015), measuring 5 feet x 60 feet. He is the dean of faculty of fine art at the National Academy of Arts and Culture (Aswara), Kuala Lumpur, after teaching at the Mara Institute of Technology for 16 years. His awards include the Tokoh Seni Anugerah Citra Kencana UKM (2011), the Japan-Malaysia Art Friendship Ambassador (2007), and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). He was also awarded 2nd Prize in the Monastir Festival in Tunisia in 2019 and the Zervas Art gold medal in the Paris Art Symposium in 2020.



87

SUZLEE IBRAHIM

b. Terengganu, 1967

Summer Light, 1998

signed and dated (lower right)

acrylic on canvas

150 x 150cm

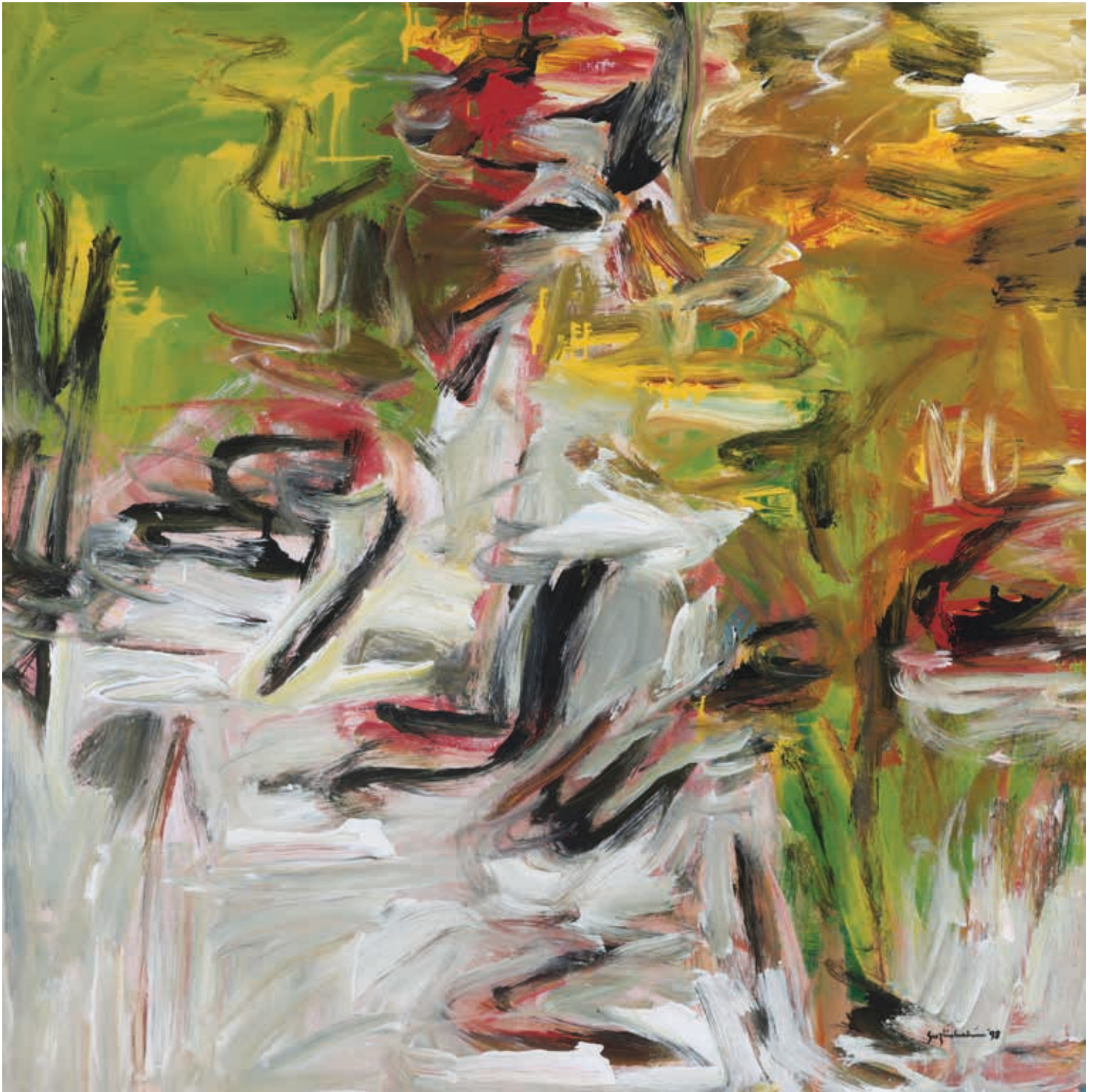
PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

In *Summer Light*, painterly brushstrokes applied with vitality, intercepted with calligraphic black streaks radiate across the canvas. Suzlee's iconic compositions are made of lyrical abstract forms and vibrant colour, to express his personal observations of terrains, landscapes, vegetations and weather. In his drive to replicate the visions of the natural landscape and emotions, Suzlee has devised techniques to incorporate the shapes and arrangement of space, while incorporating intuitive brushwork.

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 in 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500. Suzlee was awarded the Gold Medal of Zervas Art, The 5th Paris Art Symposium, Paris, France in 2020, and the Modern Masters Art Award, ArtFort India, Chandigarh, India in 2021.



RADUAN MAN

b. Pahang, 1978

Banjaran, 2014

signed and dated (verso)
woodblock print and oil on linen
245 x 122cm (each), triptych

PROVENANCE

Private collection, Selangor

RM 60,000 – 90,000

Using the medium of woodblock print and oil on linen, Raduan expressed the monumental power of the forest, reflecting the vigorous growth emanating from within. The natural forms and dense foliage in various green hues spread outwards in delicate motion, while the textured surface is portrayed vividly through a series of lines. The magnificent, dream-like forest interior exudes a sense of spirituality and peace.

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 fetched good prices.





89

RADUAN MAN

b. Pahang, 1978

Taman Puteri II, 2021

signed and dated (top left)

oil on canvas

92 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

A series of fluid lines and swirls are arranged intuitively across the canvas, revealing the artist's admiration of nature. Using a warm colour palette of earthy hues, energy and movement is conveyed through the assemblage of expressive abstract forms.

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 fetched good prices.



90

ISMAIL LATIFF

b. Malacca, 1955

Magical Landscape...

Rain Mountain No. V, 2001

signed and dated (lower right)

acrylic on canvas

65 x 65cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Magical Landscape... Rain Mountain No. V exemplifies the artist's pursuit in expressing the lyrical movement of the natural world. By using a variety of rich colours and fluid forms radiating across the canvas, Ismail created a fantastical realm suggestive of a colourful mountain landscape. Created with confident, overlapping brushstrokes, the poetic artwork evokes the delicate motion of raindrops.

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.



91

ISMAIL LATIFF

b. Malacca, 1955

Bluemoon...

Magical Mountain – No. 1, 2003

signed and dated (lower right)
acrylic on canvas
65 x 65cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Known for his personal style characterised by a dreamlike ambience and vigorous brushstrokes, Ismail Latiff sought to express the beauty and harmony of the natural world. A circular moon shape is portrayed at the centre, surrounded by elegant waves of confetti like swirls radiating across the canvas. Vibrant colours evoke a magical atmosphere created by the artist's imagination.

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.

92

AHMAD KHALID
YUSOF

b. Kuala Lumpur, 1934 - d. Selangor, 1997

Surat Cinta, 1982

signed and dated (verso)

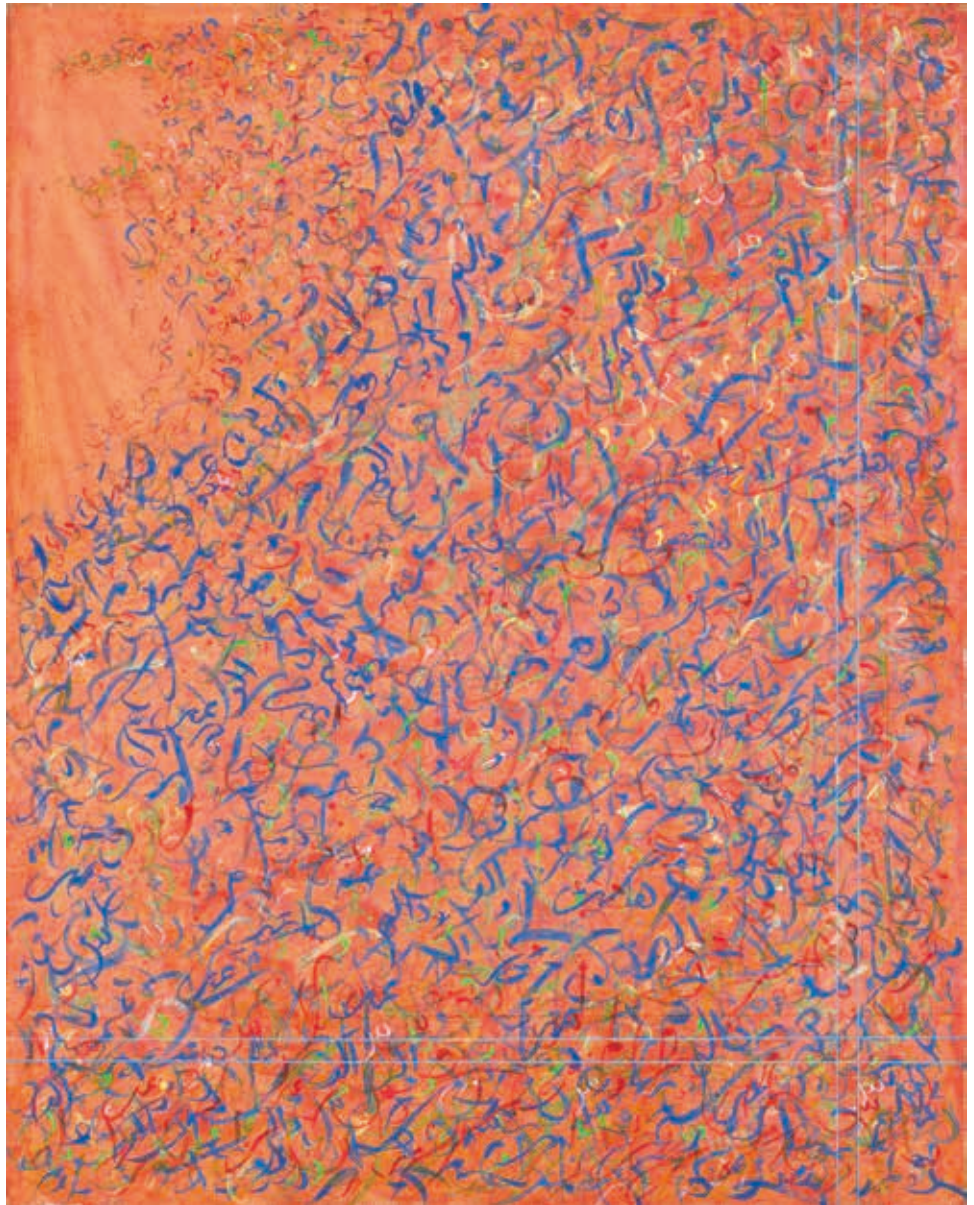
acrylic on canvas

89 x 71cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000



Ahmad Khalid Yusof reconfigures traditional calligraphy forms that evokes emotion, applied through fluent movements of the hand. His signature works are characterised by script-like calligraphic forms influenced by Islamic art, imbued with spirituality and contemplation. *Surat Cinta* consists of intricate calligraphic expressions of rhythm and motion thoughtfully painted across the surface, creating a strong and lively effect.

Ahmad Khalid Yusof is one of the very few Malay artists who somehow eluded the 'mandatory' Mara Institute of Technology (ITM) treadmill, having been educated at the Malayan Teachers College in Kirby, Liverpool, before continuing at the Specialist Teachers Training Institute in Kuala Lumpur. He was fortified by further studies at the High Wycombe and Winchester Art School (1965-1969) in the United States, before doing his Masters at the Ohio University in 1976. On his first return, he taught at ITM, from 1970 and was there until 1989, when he retired as deputy dean of Academic Affairs. He had served as director of the Shah Alam Art Gallery between 1991-1997, and was founder-president of the Malaysian Artists Association, which when under his helm organised painting trips to Vietnam and Tasik Cini.



93

NICHOLAS CHOONG

b. Kuala Lumpur, 1977

Inferno, 2020

signed and dated (verso)

acrylic on canvas

152 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,800 – 6,800

Expressive gestural strokes of vivid red colours in varying hues are applied across the canvas. Nicholas Choong studied watercolour painting from a mentor at the age of 13. At 16, he learnt graphic design and photography working as a Production Assistant in the film industry. In 2014, he helped develop and was the first artist in residence for the Sembilan Art Residency Programme in Seremban. He was a resident artist at Rimbun Dahan for the Southeast Asian Art Residency programme from February to April 2018. His solo exhibitions included *Twilight* (2022), and *Particolare* (2019) at Art WeMe Contemporary Gallery, Pavilion KL; *Retrospektiv* at Port Commune, Selangor in 2016. In 2018, he is one of the two artists featured in the exhibition *Liku-Liku* (organised by Pelita Hati) held at National Art Gallery Malaysia. He is no stranger to the visual arts and design world, servicing a list of reputable clientele such as MRT Gamuda, Uber Malaysia, Tiger Beer, as well as accounting and public relation firms and the food and beverage industry in Malaysia as a conceptual artist.



94

JOLLY KOH

b. Singapore, 1941

Untitled, 2008

signed and dated (lower left)
ink on paper
40 x 70cm

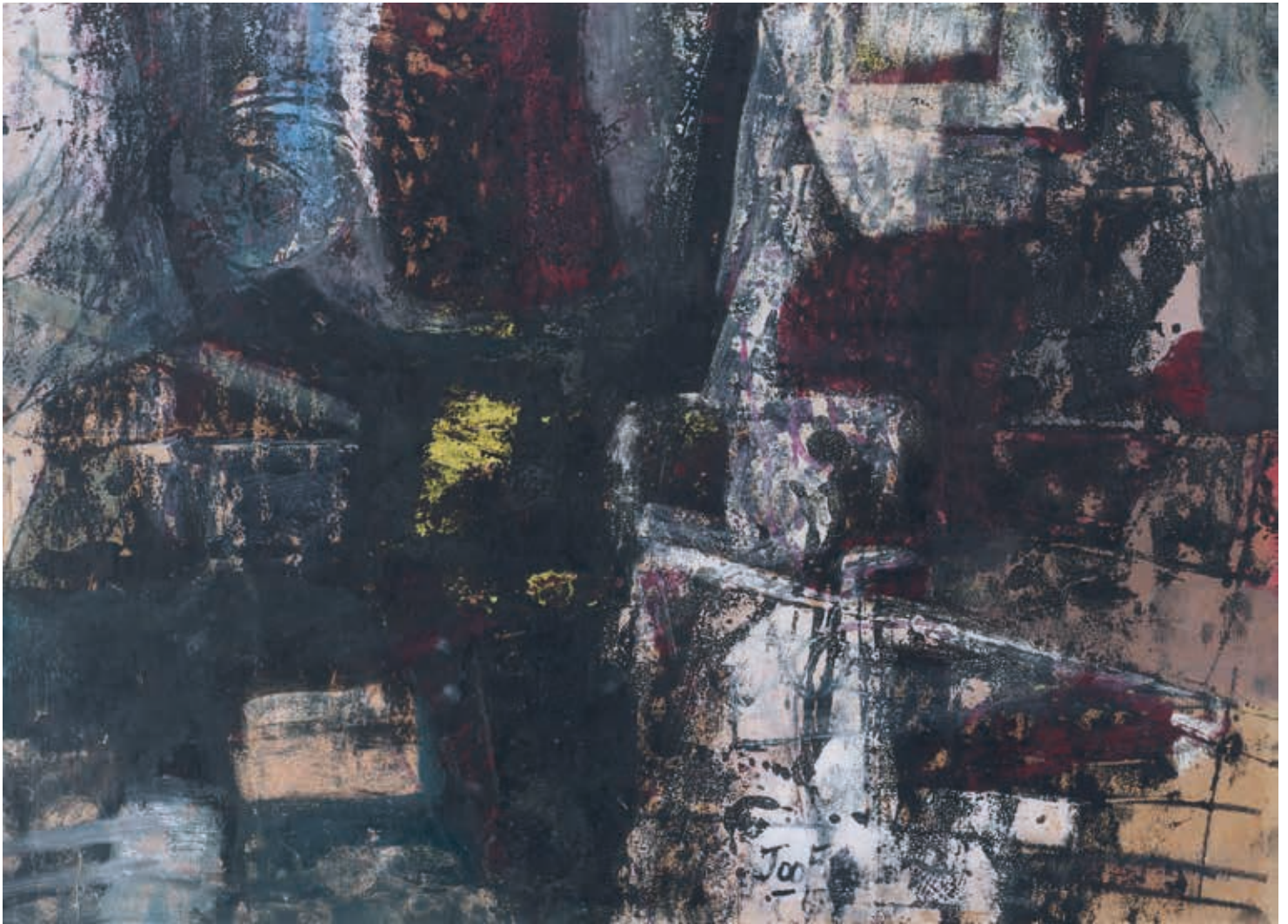
PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000

Jolly Koh is a prime mover of modern art in Malaysia. His refined brushwork imbues the surface with a sense of movement and volume. Executed with swift dark strokes against a white background, this exquisite composition reveals a delicate balance between lines, space, depth and texture.

Artist, art academician and intellectual-theorist, Jolly Koh has transcended his GRUP Magnificent Seven persona of 1967 as an alchemist of colours. Born in Singapore, grew up in Malacca, studied in England and the United States, taught in Malaysia and Australia, he had several solo exhibitions since his first in 1957 culminating in his major survey show Jolly Koh@76 (organised by Henry Butcher Art Auctioneers) at White Box, Publika, Kuala Lumpur, in 2017, accompanied by a 350-page retrospective book. His academic credentials: National Diploma in Design at the Hornsey College of Art in London; Art Teacher's certificate at the Institute of Education in London University; Doctor of Education and Master of Science at the Indiana University in the United States.



95

LEE JOO FOR, JOHN

b. Penang, 1929 – d. 2017

Abstract, 1965

signed (lower center)
mixed media on paper
37 x 52cm

PROVENANCE

Private collection, Selangor

RM 800 – 3,000

With a combination of rustic shades, the vigorous lines and expressive use of colours give this work a brilliant sense of energy. Lee Joo For was awarded a Malayan Government scholarship to study at the Brighton College of Art, England in 1959. He furthered his studies at the Camberwell School of Art, London in 1962, and at the Royal College of Art, London in 1963 where his fellow students included David Hockney. On his return, he taught at the St. Xavier's Institution in 1948. He is famous for original plays such as *The Flood*, *Son Of Zen*, and his best-known play in Australia is *The Call Of Guadalupe*. He was given a Retrospective by The Art Gallery, Penang in 1995. In 2008, the Penang State Art Gallery honoured him with a major Retrospective. He also won the Best Playwright of the Year (Malaysian Drama Festival) titles from 1969 to 1971, and Best Radio Playwright (Singapore) in 1969.



96

NG BEE

b. Selangor, 1952

Untitled, 1993

signed and dated (lower right)
oil on canvas
56 x 71cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Ng Bee's vivid composition is made up of abstract shapes appearing on the canvas, assembled in a colourful backdrop. The organic shapes are arranged in a harmonious visual pattern, evoking a gentle breeze in the air, and the swaying motion of leaves against a landscape of billowing clouds.

Ng Bee is better known as Mr. Sasaran for the Sasaran International Art Festival that he founded in 2008 with 35 artists from nine countries taking part. Believing in the mantra, 'Art Belongs to Everyone', he has put Sasaran, a sleepy fishing village in Selangor on the world map, but its unique quality is that it has the support of the whole village – fishermen, farmers, traders, schools... It now boasts of its own museum and a sculpture park besides murals and artworks all over town. Ng Bee's early education was in the Pik Hwa School in Klang, known for producing artists. Good in art but not in studies, he enrolled at the Nanyang Academy of Fine Arts in Singapore, graduating in 1976. He pursued further education at the Ecole Nationale Supérieure des Beaux Arts in Paris, graduating after five years in 1979. Since his first solo at the New Straits Times' Balai Berita called 'Intensity, Emotion and Enigma' in 2001, he has had several other solos including one at the Blue Space Art Centre in Ho Chi Minh City, Vietnam, in 2006.



97

T:ZI

b. Singapore, 1979

Scratching The Sky 030619
(*Cakar Langit 030619*), 2019

signed and dated (lower left)

oil on canvas

50 x 40cm

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,500

As a child, Ahmad Tarmizi, better known as T:zi, would often raise his hands to reach out into the sky and attempted to “scratch” it. *Cakar Langit* could be interpreted as an inner state of mind, to touch and reach into the skies, poised to streak across the sky towards something bright and marvellous. In *Cakar Langit 030619*, the rhythmic movement of clouds and contrast of light brings out the layers of textures on the canvas.

Singer songwriter Ahmad Tarmizi produced albums and had written songs for more than a decade. A self-taught painter, he has always seen his paintings and songwriting as a vehicle for expressing his thoughts, resulting in works that offer multiple readings and interpretation. Influenced by his own reflections on spirituality, his captivating works narrate our relationship with man and nature.



98

SANIP LASMAN

b. Johor, 1937

Hujung Tanah, 1998

signed and dated (lower left)
acrylic on jute
153 x 153cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Using earthy tones of browns and purples hues, this atmospheric piece reflects the abundance and richness of the earth. Expressive forms and patterns were created with varying brushstrokes, creating an effect of movement. It is a hallmark of the veteran artist painting for 60 years that he is still working on his canvas. Sanip was one of the early 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.



99

SANIP LASMAN

b. Johor, 1937

Endau Rompin, 2002

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

PROVENANCE

Private collection, Selangor

RM 1,500 – 3,000

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

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



100

WAN ZAKREEN

b. 1977

Mind Is Yours, 2021

signed and dated (lower right)

acrylic on canvas

90 x 90cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

Translucent swirling forms resembling the connection of pathways in the mind are expanded across the surface in rhythmic motion. Experimenting with overlapping curving forms, what is interesting is that the artist depicts the likeness of the brain juxtaposed with an image of a red flourishing rose with delicate petals. Combined with brilliant light effects and finely modulated colours, it reflects the artists ability to synthesize emotion, memories, and response to places.

YUSOF GHANI

b. Johor, 1950

Siri Tari V, 1991

signed and dated (verso)

oil on canvas

152 x 122cm

PROVENANCE

Private collection, Selangor

RM 150,000 – 250,000

The *Tari Series* is, without doubt, the most celebrated and sought-after in Yusof Ghani's repertoire. This work comes from his second tranche of his iconic series. There is more conviviality with the amorphous forms more enmeshed and interlocked with one another: hands, limbs, heads, torsos, all in rhythmic motion. He had recovered from a mild stroke in 1990, and there doesn't seem to be any let-up in the vigorous brush-strokes depicting dance. In Yusof Ghani's first tranche of *Siri Tari* of 1985-1989, he said of his works on 'the dance' and 'figure in motion': "The colour, light, texture and brushworks help to enhance and to transmit the qualities of kinetic energy. The act of painting becomes the tension between the artist and the canvas. The canvas becomes an arena where my abstract desires are executed." The great collector Zain Azahari presciently enthused about Yusof Ghani's "form, inner structure, rhythm, composition, and constituent colours."

Yusof Ghani is a late-bloomer in art. After 10 years dabbling in art-related jobs, his biggest break came when 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). He taught at the Mara Institute of Technology though he was one Malay artist who had not graduated there. He organised Shah Alam Biennale starting 2016, and in 2017, he made his London debut at the Asia House. Working by series, he hit it with *Tari*, *Topeng*, *Wayang*, *Hijau*, *Biring*, *Wajah*, *Ombak*, *Segerak* and *Kuda*.





102

YUSOF GHANI

b. Johor, 1950

Siri Tari, 1989

signed and dated (lower right)
mixed media on paper
25 x 35cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Through the captivating gestures of dance movements, Yusof Ghani sought in the portrayal of human forms to express the universal aspects of life and humanitarian issues. In this work, three figures are composed of dynamic forms, refined treatment of lines and hints of colour. Yusof Ghani's *Tari Series* were first exhibited in 1989, in an exhibition at Galeri Citra.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain 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 he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received.

103

YUSOF GHANI

b. Johor, 1950

Siri Tari, 1988

signed and dated (lower right)

pastel on paper

28 x 38cm (sheet) each, set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000



Yusof Ghani's *Tari Series* were first exhibited in 1989, in an exhibition at Galeri Citra, and is one of the artist's most popular series to date. The artwork captures the beauty of the movement of dance portrayed exquisitely through rhythmic lines and marks. In Yusof Ghani's *Siri Tari*, the motion of dance and gestures of figures was used to underlie humanitarian issues, concerning events that were happening in the world.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain 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 he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received.



104

YUSOF GHANI

b. Johor, 1950

Siri Topeng, 1997

signed (lower right)
mixed media on canvas
18 x 12.5cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

Topeng (Mask) series was influenced by the masks of the Kayan and Kenyah groups of Sarawak. The idea to delve into the mystical and mysterious world of masks first transpired upon the artist's frequent visits to the National Museum in Kuala Lumpur. Intuitive and expressive brushwork were used to form the shape of the mask, giving the work a timeless and meditative quality.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain 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 he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received. 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.

105

YUSOF GHANI

b. Johor, 1950

Siri Topeng, 1995

signed and dated (lower right)
mixed media on paper
41 x 29cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000



The masks of the Kayan and Kenyah groups of Sarawak were used for sacred rituals. Masks are associated with religious and social rituals, to establish a connection to ancestors of the past. The elongated structure of the masks and associated colours could be seen as a reflection on the traditions and culture of ethnic tribes.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain 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 he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.



106

YUSOF GHANI

b. Johor, 1950

Topeng, 1993

signed and dated (lower right)
pen and ink on paper
28 x 17cm (image) each, set of 2

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

In the *Topeng Series*, Yusof Ghani captures the dynamic forms of masks through intricate strokes. A variety of lines and shading effects were used to create the sketches of the distinctive carved masks that were influenced by the Kayan and Kenyah groups of Sarawak.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain 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 he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received. 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.

107

YUSOF GHANI

b. Johor, 1950

Siri Topeng, 1995

signed and dated (lower right)
charcoal and pastel on paper
36 x 24cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



Influenced by the masks of the Kayan and Kenyah ethnic groups of Sarawak, Yusof Ghani's sketches are comprised of vivid geometric shapes and structured lines. These exquisite sketches reveal the poetic beauty and craftsmanship representing our local heritage. Several tribal masks created with strong lines and subtle shading effects highlight the faceted shapes viewed from various angles.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain 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 he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received. 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.



108

YUSOF GHANI

b. Johor, 1950

Segerak, 2018

signed and dated (lower right)
marker on paper
31 x 21cm each, set of 2

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

In these sketches, Yusof Ghani expresses the movement and gestures of the human figure (a male and a female) using expressive lines. The artist's observation and immediate perceptions of his surroundings, including the graceful, free-flowing movements of the human figure are translated into the sketches.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain 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 he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received. 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.

109

YUSOF GHANI

b. Johor, 1950

Hijau Series – Serkat, 1998

signed and dated (lower right)
mixed media on canvas
122 x 91cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000



Embodied with life force, the artist focused on a tall and sturdy tree with vertical extending branches that fills the composition. The work reflects Yusof's deep interest in nature and is an exquisite piece contemplating trees expressed through distinctive colours, rhythmic lines, and swift brushstrokes, enveloped with a golden glow. His landscapes reflect the poetic experience of nature, imbued with a peaceful aura.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain 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 he is better known for his series of paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, and the show was well received. 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.



110

RAPHAEL SCOTT

AHBENG

b. Sarawak, 1939 – d. 2019

Old Fort, Kuching, 2010

signed and dated (lower right)

oil on canvas

59 x 89cm

PROVENANCE

Private collection, Selangor

♦ Pinkguy Conservation Framing for this lot

RM 3,000 – 5,500

The view of an Old Fort from across the river is surrounded by green trees and peak mountains. Resembling the appearance of an English castle, the fort was built on a hill to protect Kuching from pirate attacks. The nostalgic ambience of the past was reflected through the handling of paint and the shimmering reflections across the river.

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 showcased the complete oeuvre of Raphael's 60 years of work.

111

**NIRMALA DUTT
SHANMUGHALINGAM,
DATIN**

b. Penang, 1941 - d. 2016

Still Life, 1972

signed and dated (verso)

acrylic on board

75 x 60cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 30,000



Trust Datin Nirmala Dutt Shanmughalingam to come up with such an unorthodox still-life, unusually replete with bright colours of yellow, orange and green in contrast to a dull palette of stark realism in black and brown with socio-political and environmental concerns. This was a phase of a more art-sophisticated Nim, as the artist is better known, had undergone art studies in the United States – Corcoran School of Art, Washington (1966-1967), Art History at Fogg Museum of Art, Harvard University (1970-1971), and Drawing at Boston College of Art and Cambridge Education Centre, Massachusetts. The profusion of green on the top left contrasts sharply with the half orb in yellow (tablecloth?) with a sheet of white paper with something scrawled, forcing attention to the foreground and subverting optical convention. Art-writer Chu Li dubbed her “an exceptionally sensitive artist whose psyche is in total attunement with the temper of her time and the struggle of a people.”

Datin Nirmala Dutt Shanmughalingam was the only woman among 17 artists in the Second Generation Artists exhibition held at Galeri Petronas, Kuala Lumpur, in 1995. A major posthumous exhibition called Statements was held at Ilham Gallery, Kuala Lumpur, from July 18-Dec 24, 2023. Nim first caught the nation’s attention when her work, *Statements*, was adjudged the joint winner of the Major Award in the Man And His World competition at the National Art Gallery in 1973, together with Sulaiman Esa’s *Manusia Dalam Alamnya*. She did not restrict herself to only paintings, but also used Found materials, installation, photomontage and documentary photography. She was a Chevening Award scholar (London, 1993). She got her BSc in History of Art and Psychology BSc at the Oxford Polytechnic, England, followed by post-graduate studies. She was selected for national travelling exhibitions like the Contemporary Paintings of Malaysia at the Pacific Asia Museum in Pasadena (1988), the 3rd Asian Art Show, Fukuoka, Japan (1989), Contemporary Art from Islamic Countries at the Barbican Centre in London (1989), and the Modernity and Beyond: Themes in Southeast Asia at the Singapore Art Museum (1996), the 5th India Triennale (1982). She was also selected for the ARX ’89 Metromania in Perth, Australia. She sparked controversy with her work, *Friend In Need*, in the Side By Side: Contemporary British and Malaysian Art in 1986.

**NIRMALA DUTT
SHANMUGHALINGAM,
DATIN**

b. Penang, 1941 - d. 2016

*Membalak Jangan Seberangan;
Nanti Ditimpa Balak – Rumbia,*
1990

signed and dated (verso)
acrylic and silkscreen on canvas
122 x 92cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 50,000

This was a series of works on indiscriminate logging in Sarawak which caused the displacement of the itinerant Penans' habitats and inspired by the South American environmentalist Chico Mendez. Datin Nirmala Dutt Shanmughalingam had latched onto the rusty red dye of mengkudu (*morinda citrifolia*) which she used as decorative panels as well as negative-positive Pop highlights in the central panel of the indigenous family. Nim, as the artist is fondly called, was one who stridently pursued socio-political themes throughout her career: pollution, squatters squalor (Kampung Polo), Memali Incident, famine in Ethiopia, refugee children and boat people (Vietnam), ravages of war in Vietnam, Palestine, Hiroshima, Libya, Bosnia and Beirut (Sabra and Chatilla massacre)...

Datin Nirmala Dutt Shanmughalingam was the only woman among 17 artists in the Second Generation Artists exhibition held at Galeri Petronas, Kuala Lumpur, in 1995. A major posthumous exhibition called *Statements* was held at Ilham Gallery, Kuala Lumpur, from July 18-Dec 24, 2023. Nim first caught the nation's attention when her work, *Statements*, was adjudged the joint winner of the Major Award in the Man And His World competition at the National Art Gallery in 1973, together with Sulaiman Esa's *Manusia Dalam Alamnya*. She did not restrict herself to only paintings, but also used Found materials, installation, photomontage and documentary photography. She was a Chevening Award scholar (London, 1993). She got her BSc in History of Art and Psychology BSc at the Oxford Polytechnic, England, followed by post-graduate studies. She was selected for national travelling exhibitions like the Contemporary Paintings of Malaysia at the Pacific Asia Museum in Pasadena (1988), the 3rd Asian Art Show, Fukuoka, Japan (1989), Contemporary Art from Islamic Countries at the Barbican Centre in London (1989), and the Modernity and Beyond: Themes in Southeast Asia at the Singapore Art Museum (1996), the 5th India Triennale (1982). She was also selected for the ARX '89 Metromania in Perth, Australia. She sparked controversy with her work, *Friend In Need*, in the Side By Side: Contemporary British and Malaysian Art in 1986.



REDZA PIYADASA

b. Pahang, 1939 - d. Kuala Lumpur, 2007

Sinhalese Family,

1999

signed and dated (middle right)

mixed media collage on paper

100 x 77cm

PROVENANCE

Private collection, Selangor

RM 55,000 – 80,000

Redza Piyadasa used silkscreen collage to intervene into time cultures of peoples of various ethnicities and hybrid architecture related to time, and to comment on tradition and change. This is a rare masterpiece featuring a portrait of a Sinhalese family in western attire with brilliant colour-matching. It recalls precious histories, customs, and memories, forming a link between generations. Pre-second world war, the Sinhalese immigrant community were a vital workforce of the private sector and colonial government machinery. Layered with rich, jewel toned colours, this work highlights the contributions of the Sinhalese community of Malaya towards nation building.

Artist, art-critic and historian Redza Piyadasa won the Major Prize in the Malaysian Landscape competition in 1974, and the Minor Award (jointly with Lee Kian Seng) in the 1979 Salon Malaysia. In 1998, he was awarded the Prince Claus Award, and in 2001, the National Art Gallery, honoured him with a Retrospective. He also won the Australian Cultural Award in 1987 and the Japan Foundation travel grant in 1992. He was also a co-founder of the Five Arts Centre in 1983. In 1991, he was artist-in-residence at the Canberra Institute of Art. Piyadasa graduated with a MFA from the University of Hawaii, Honolulu (1977) and a BFA from the Hornsey College of Art, London (1967). He graduated from the Malayan Teachers College, Brinsford Lodge, Wolverhampton, Britain in 1959, and the Specialist Teachers Training College, Kuala Lumpur, in 1962.



TAN WEI KHENG

b. Sarawak, 1970

Untitled, 2006

signed and dated (lower right)

oil on canvas

84 x 62cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 35,000

Tan Wei Kheng, the intrepid artist-guest warrior of indigenous tribes in Sarawak, met his elderly Kayan warrior in a Kayan longhouse (long liam) in the upper Baram River. He was in full tribal regalia, doing a ritual dance of ngajat with the carved totem. Long knife in hand and with a decorated shield in defence, the wizened warrior is poised for any eventuality, or incursion by rival tribes or animals. A Norma Desmond, perhaps, reliving the glory of a head-hunting past long gone? In the harsh survival of the jungle, the hunter can become the hunted, and they live life on tenterhooks. The minority Kayan, who are part of the larger Dayak group, are concentrated in the middle reaches of the Baram, Bintulu and Rajang rivers, and especially in Sungai Asap in Belaga, and much displaced by the construction of the Bakun Dam. They were previous head-hunters and had learnt to live and let live with the others like the Ibans. It is estimated that they are some 43,000 Kayan left in Sarawak. Some have embraced Christianity, but they still observe their festivals like the Do Ledoh harvest festival honouring their deity Bungan in May.

Tan Wei Kheng, in his regular expeditions into the interiors of Sarawak, put the faces of indigenous tribes with their itinerant lifestyles and old-world charm on to the world stage. It all started from a hugely successful exhibition, *Nostalgia of Tribal Borneo*, at the Gallery Avanthay Contemporary in Zurich, Switzerland, in 2009, followed by solo exhibitions in Brunei, Sarawak and Kuala Lumpur, and through Richard Koh Fine Art, art fairs in the region, making for extraordinary anthropological and fine art studies.



AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled, 1994

signed and dated (lower right)

acrylic on canvas

100 x 75cm

PROVENANCE

Private collection, Negeri Sembilan

RM 25,000 – 45,000

Dressed in traditional woven textiles, the lady exudes a timeless and elegant beauty. Set against a warm and dark background which gives a relaxed charm, the artist depicts a young woman with long dark hair falling over her soft, luminous skin. The calm and soft mood in this work is achieved by delicate brushwork, elegant harmonies of colours, and the refined treatment of the figure.

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



AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled, 1994

signed and dated (lower right)

acrylic on canvas

100 x 75cm

PROVENANCE

Private collection, Negeri Sembilan

RM 25,000 – 45,000

A study on the interplay of light, a young woman seated in a quiet space is depicted in a graceful, realistic style. The elaborate ornamental patterns and fabric of the woman's clothes is rendered in great detail. Painted with a light sense of touch, the calm atmosphere in this work is achieved by elegant harmonies of colours, and skill in portraying the luminous tones of the skin.

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





117

ANTHONIE CHONG

b. Perak, 1971

Morning, 1998

signed and dated (verso)

oil on canvas

127 x 103cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 23,000

A new day beckons to a pubescent girl, half-naked with a big bed all to herself. With hands outstretched as if yawning, and a song in her heart, she rejoices at her physical development. You can imagine, say, Will.i.am crooning, It's A New Day, in the background. She is on the cusp of exciting times, and the world is her oyster. But in classic Anthonie Chong fashion of building up tensions in innocuous situations, is everything really that hunky-dory? Or is it just some voyeur binge for the viewers?

Anthonie Chong first elicited attention in his second solo at Valentine Willie Fine Art, Kuala Lumpur, in July 1997 (his first was at a pub in Penang). He became a major figurative artist of 'strangers' in awkward situations, just after graduating with a Diploma in Graphic Design from the Perak Institute of Art in Ipoh. In 1998, he won one of the Malaysian awards in the Philip Morris Asean Art Awards. He switched to cartoon iconography called e-monk in 2000.

118

ANTHONIE CHONG

b. Perak, 1971

Monumental – Agony

122 x 91cm
oil on canvas

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000



Executed in a subdued palette, *Monumental – Agony* depicts a seated man on a bench with his head lowered downwards against a stark background, therefore achieving an elusive quality. The contrast of dark umber colours and the light colours of the flesh convey a sense of fragility. A sense of stillness is evoked in the composition, made up of the placement of the human form in a deserted space using thick strokes of oil paint, which forms a unique matt texture.

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



119

ANTHONIE CHONG

b. Perak, 1971

E-monk Portrait Series:

Chinese Lady, 2000

signed and dated (lower left)

acrylic on canvas

56 x 41cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500

In *E-Monk*, a pair of figures are being presented in an idealised form, painted in a bold palette of blue and red hues. Drawing inspiration from eastern culture, the figures are carefully modelled with smooth, refined strokes against a blue colour backdrop. The red coloured collar of the lady's dress adds a touch of vitality to the composition.

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

120

LYE YAU FATT

b. Kedah, 1950

Mother And Child, 1975

signed and dated
(on the underside of the base)
cement and granite, edition 2 of 5
30 x 15 x 15cm

PROVENANCE

Private collection, Selangor

RM 3,800 – 6,800



Sculpted using cement and granite, the sculpture that represents mother and child seems pleasingly lovely. Wrapped up like a bubble the two figures exhibit the warmth and love that they have for one another. The child feels safe and protected by the mother that surely loves him with all her heart.

Lye Yau Fatt is one of the most inventive artists in printmaking, paint and sculpture, holding his first solo at the Sum Art Gallery in 1979. He won the 2nd Prize in Sculpture category in the PMAG Open Art Competition, the Permodalan Nasional Berhad Watercolour Landscape Award in 1985, and the Malaysian Watercolour Society Award in 1985.



121

**RAJA SHAHRIMAN
RAJA AZIDDIN**

b. Perak, 1967

Gerak Tempur 25, 1996

metal
107 x 88 x 68cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 38,000

Raja Shahrman is among the few Malaysian artists who have risen to attain high-level mastery in the field of contemporary sculpture. His works cover the spectrum of Nature, Religion and Culture, and are all rooted in Malayness, first captured the imagination with his *Killing Tools* (1994) in the Killing Tools, Lalang and Warbox exhibition. He used metal scraps for linear anatomical constructs. He had his first solo, *Gerak Tempur*, in 1996. He enrolled as a Painting major at the Mara Institute of Technology but switched to Sculpture in the fifth semester, graduating in 1990. In 1994, after three years of teaching at the Malaysian Institute of Art, he returned to his hometown Kuala Kangsar. He was honoured with a solo show at the prestigious Galeri Petronas.

122

SABIHIS MD PANDI

b. Pahang, 1988

Wrestler, 2013

signed and dated (lower right)

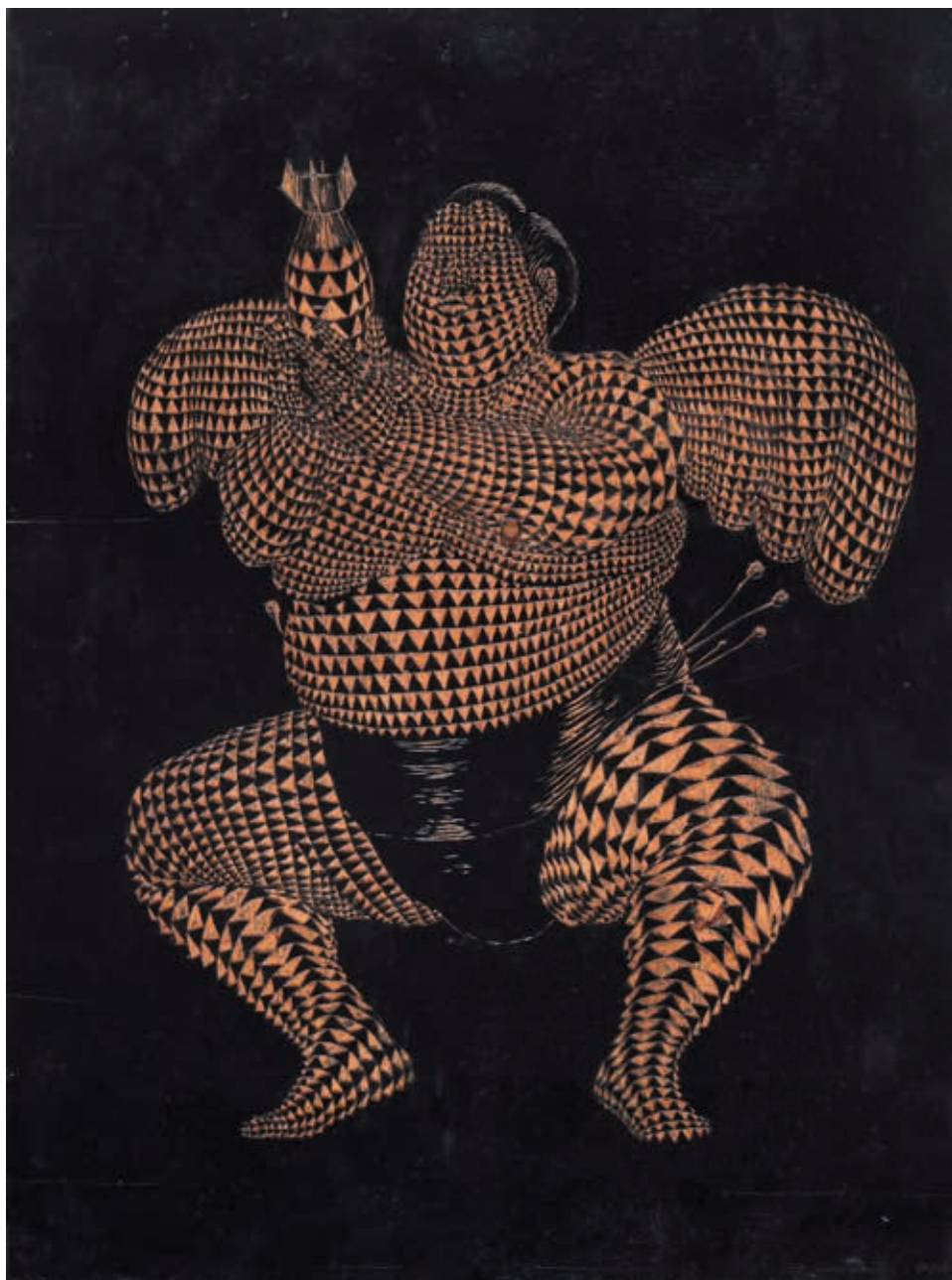
woodcut block

122 x 92cm

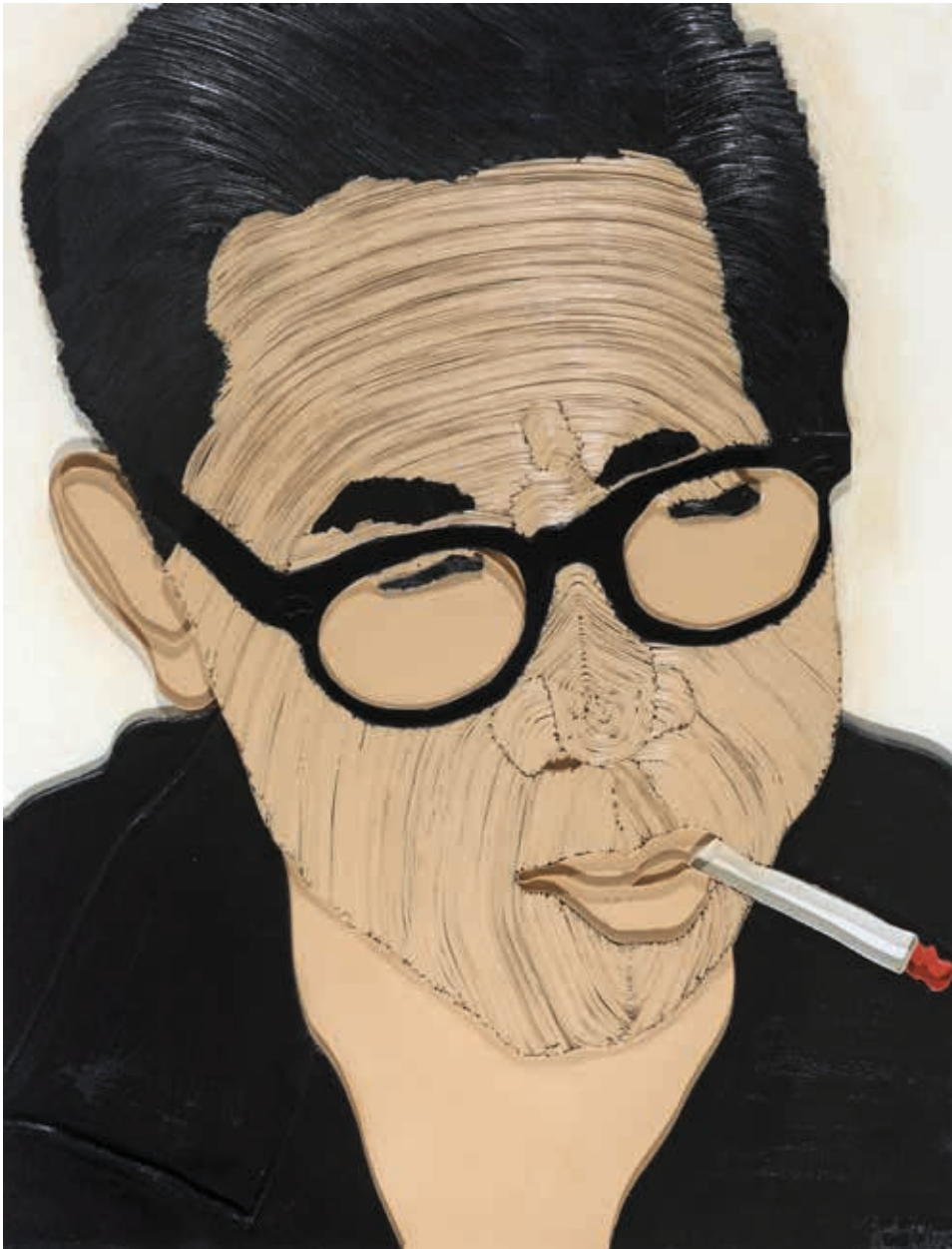
PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



The sumo wrestler is poised to face any challenges in front of him, an important reminder of Life. Sabihis expresses his concerns and feelings towards the current state of affairs around him. Sabihis has been a fulltime 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 Young Guns Award in 2017. With 3 Awards under his belt, he still remains humble, being the 'Award Collector'.



123

AZIZI LATIF

b. Selangor, 1988

Dato' Chuah Thean Teng, 2017

signed and dated (verso)

acrylic, spray paint and

collage on canvas

101 x 78cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Azizi produced a series of prominent figures from the art world with the technique of paper quilling. This portrait of Dato' Chuah Thean Teng, widely known as the Father of Batik Art, is made from a meticulous arrangement of densely rolled and coloured paper strips. The curves that define the subject's facial planes resemble shifting waves. Presented in a minimal colour palette, the portrait is visually stimulating upon closer inspection. A promising young artist, Azizi Latif won the Silver Award (Established Category) at the UOB Painting Of The Year 2015. He obtained his Bachelor of Fine Arts from UiTM. His works have been exhibited in Malaysia, China, and Singapore.



124

AZIZI LATIF

b. Selangor, 1988

Do, Re, Mi, 2015

signed and dated (verso)
mixed media on canvas
107 x 183cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

An appreciation of friendship, this work features a close knit of friends who are also talented fine artists. From the left are the artists Sabihis Md Pandi, Hisyamuddin Abdullah and Shafiq Nordin, finely executed using a meticulous paper quilling technique. A promising young artist, Azizi Latif won the Silver Award (Established Category) at the UOB Painting Of The Year 2015. He obtained his Bachelor of Fine Arts from UiTM. His works have been exhibited in Malaysia, China, and Singapore.



125

**MOHAIDA AINI
MOHAMED**

b. 1973

Untitled, 2011

signed and dated (lower center)
mixed media on canvas
141 x 141cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

The experimental use of mixed medium gives the work an element of spontaneity and fun. It takes the viewer down the aesthetic realm of the 1970s through the arrangement of a female figure occupying the space, surrounded by a shiny disco ball, vinyl records, and compact discs simulating the flashy lighting in a dance hall. A new style of free form dancing that could be performed solo was invented during this era.



126

RADUAN MAN

b. Pahang, 1978

Pink Lady, 2015

signed and dated (lower center)

oil on linen

152 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

Rich pink and red tones dominate this painterly composition, showcasing an interplay of forceful brushstrokes and colour boldly applied across the canvas. The rich variety of shapes and colour draws the eye towards the female figure. Fragmented numeral and alphabetical texts were interspersed throughout the canvas, adding to the rich texture of the surface.

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 fetched good prices.



The canvas shows an assemblage of rooster, with fascinating yet familiar biomorphic forms. Dark, moody colours create an atmosphere of mystery across the canvas. The connection between the internal subconscious and reality through the organic forms is suggested through the image.

127

BAYU UTOMO RADJIKIN

b. Sabah, 1969

Cock, 2005

acrylic on canvas
80 x 81cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

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



The canvas shows an assemblage of rooster, with fascinating yet familiar biomorphic forms. Dark, moody colours create an atmosphere of mystery across the canvas. The connection between the internal subconscious and reality through the organic forms is suggested through the image.

128

BAYU UTOMO RADJIKIN

b. Sabah, 1969

The Cock, 2005

signed and dated (on the right side)
acrylic on canvas
80 x 80cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

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

129

AHMAD ZAKII ANWAR

b. Johor, 1955

Still Life, 2000

signed (lower right)

oil on canvas

68 x 68cm

PROVENANCE

Private collection, Selangor

RM 27,000 – 40,000

Ahmad Zakii Anwar's still-life painting is aimed at a polished finish with a harmony of vegetables and fruit, arranged on a table against a smooth umber wall. Executed on a square canvas, the work adheres to the classical principles of still life, yet laden with symbolic representations. Filled with sensual emotion, atmospheric effects of light and shadow, the works of this series are both evocative and timeless.

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





130

CHIA HOY SAI

b. Selangor, 1948

Pomegranate, 2022

signed and dated (lower left)
oil on canvas
12.5 x 18cm

PROVENANCE

Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 1,500 – 2,500

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 uses light and dark effects to bring out the masses of the pomegranate fruits. The use of light from the right side of the painting makes the colour of the fruit more striking.

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 Southeast 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 in March 2022, featuring his early works of tropical fruits and works of portraits of men and women in traditional attires.

131

GOH LYE HOCK

b. Kedah, 1963

Alone, 2001

signed and dated (top left)

acrylic on canvas

152 x 110cm, diptych

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 12,000



This aerial view reveals Goh Lye Hock's interest in perspective and still life, featuring guavas in a plastic bag. The crumpled texture on the plastic bag is almost realistic looking, coupled with its transparency, is proof to the artist's impeccable skill in portraying his subject matter. A leap of faith and liberation is expressed through the guava's break away from the plastic bag.

Goh Lye Hock graduated from the Kuala Lumpur College of Art. He has won several awards in competitions such as Saksi at the National Art Gallery in 2003, and Pemandangan Malaysia in 1994. His first four of six solos were held at the City Art Gallery in 2005 (Kuala Lumpur and Malacca), 2008 and 2011 in Kuala Lumpur. The others were at the New Straits Times' Balai Berita in 2002 and the Sentosa Department Store in 2000. Goh was included in the Malaysian art exhibition in Beijing in 1996, and took part in Art Expo Malaysia from 2012 to 2016, besides the Asian International Art Exhibition all over Asia from 1997 to 2013.



132

YAP CHIN HOE

b. Selangor, 1970

Day In Day Out I, 2021

signed (lower right)
acrylic on canvas
41 x 76cm

PROVENANCE

Private collection, Selangor

RM 4,800 – 7,800

Day In Day Out I is an impressive portrayal of still life featuring signature elements. Painted using delicate earth tones, Yap Chin Hoe's skill and attention to detail can be seen in the textures of the orchid flower, dragonflies, and blossom motif bowl placed on top of an embroidered lace. 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. With a double major in oil painting and printmaking, Yap puts a spin on the Western still life, employing Oriental porcelain and creatures as his theme.



133

DANI OMAR

b. 1996

Ikatan Kaseh, 2021

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

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

In *Ikatan Kaseh*, Dani Omar portrays the folded structures of intricately weaved songket textile with meticulous detail. Through his keen sense of colour and form, Dani's paintings replicate the effect of metallic weave patterns formed by gold colour threads made through a unique weft technique. Wrapped in two close knots, the luxurious and colourful fabric with a subtle sheen is well defined on canvas.

Dani Omar graduated from UiTM with a bachelor's degree in fine arts. He won first place at the Heritage Art Competition in the Oil and Acrylic category in 2019. Dani had his first solo exhibition, *A Single Thread Affair*, at Taksu Kuala Lumpur in 2023.

134

TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

Beauty Of Malaysia #6, 2016

signed and dated (lower right)

acrylic on canvas

152 x 137cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 25,000

Beauty Of Malaysia #6, with its dynamic arrangement of intricate batik fabrics and bright colours, is mesmerizing. Several natural elements were integrated into the composition, including three flying pigeons, a birdcage, wood carvings, and banana trees, while suggesting the gentle folds on the fabric. The abundance of the tropics is reflected in the succulent leaves of the banana tree and sunny weather.

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.





135

HENDRICK NICHOLAS

b. Sarawak, 1974

Welcome Series:

Welcoming Evening, 1998

signed and dated (lower left)

mixed media on canvas

91 x 137cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Filled with bright colours, Hendrick Nicholas focuses on an interior of a living room featuring a lush landscape seen through the windows. Evoking the inviting ambience of home with flowers, fruits, and still life, this early work from the *Welcome Series* dated 1998 also features local handicraft such as a weaved basket and vessels. Hendrick Nicholas received his education in fine art at UiTM. His solo exhibitions were held at Kelab Shell Lutong, Miri, 2003, Kelab Penaga, Kuala Belait, Brunei Darussalam, 2004 and Hotel Empire, Brunei Darussalam, 2005.



136

KENNY CHUA KOK HOOI

b. Perak, 1977

Red Dawn, 2012

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

A mesmerising still life composition of flowers in an elegant arrangement, the focus is placed on the soft textures of the pink bouquet and fruit. Kenny Chua captures the essence and subtle elements of the nature. He lets the freedom of movement take shape, with soft edges and rhythmic brushstrokes.

Kenny Chua has participated in various exhibitions, with the Pameran Seni Lukis dan Fotografi Promosi Pelancongan Perak at Orient Star Hotel Lumut in 1993 being his first art show participation at age 17. The recent participation was a Group Art Exhibition at the Copper Mansion, Brilliant Night Event in January, 2023.



137

KENNY CHUA KOK HOOI

b. Perak, 1977

Glorious Bloom, 2021

signed and dated (lower right)
mixed media on canvas
60 x 45cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

A picturesque view of a meadow filled with elegant red flowers surrounded by mountains evokes an atmosphere of serenity. Focusing on the play of rich colours, the beauty and abundance of the landscape is reflected through a palette of red, purple, green, and blue hues. The artist let the freedom of movement take shape, with soft edges and rhythmic brushstrokes.

Kenny Chua has participated in various exhibitions, with the Pameran Seni Lukis dan Fotografi Promosi Pelancongan Perak at Orient Star Hotel Lumut in 1993 being his first art show participation at age 17. The recent participation was a Group Art Exhibition at the Copper Mansion, Brilliant Night Event in January, 2023.

138

MAY LAING

Still Life 2

signed (lower right)

oil on canvas

48 x 40cm

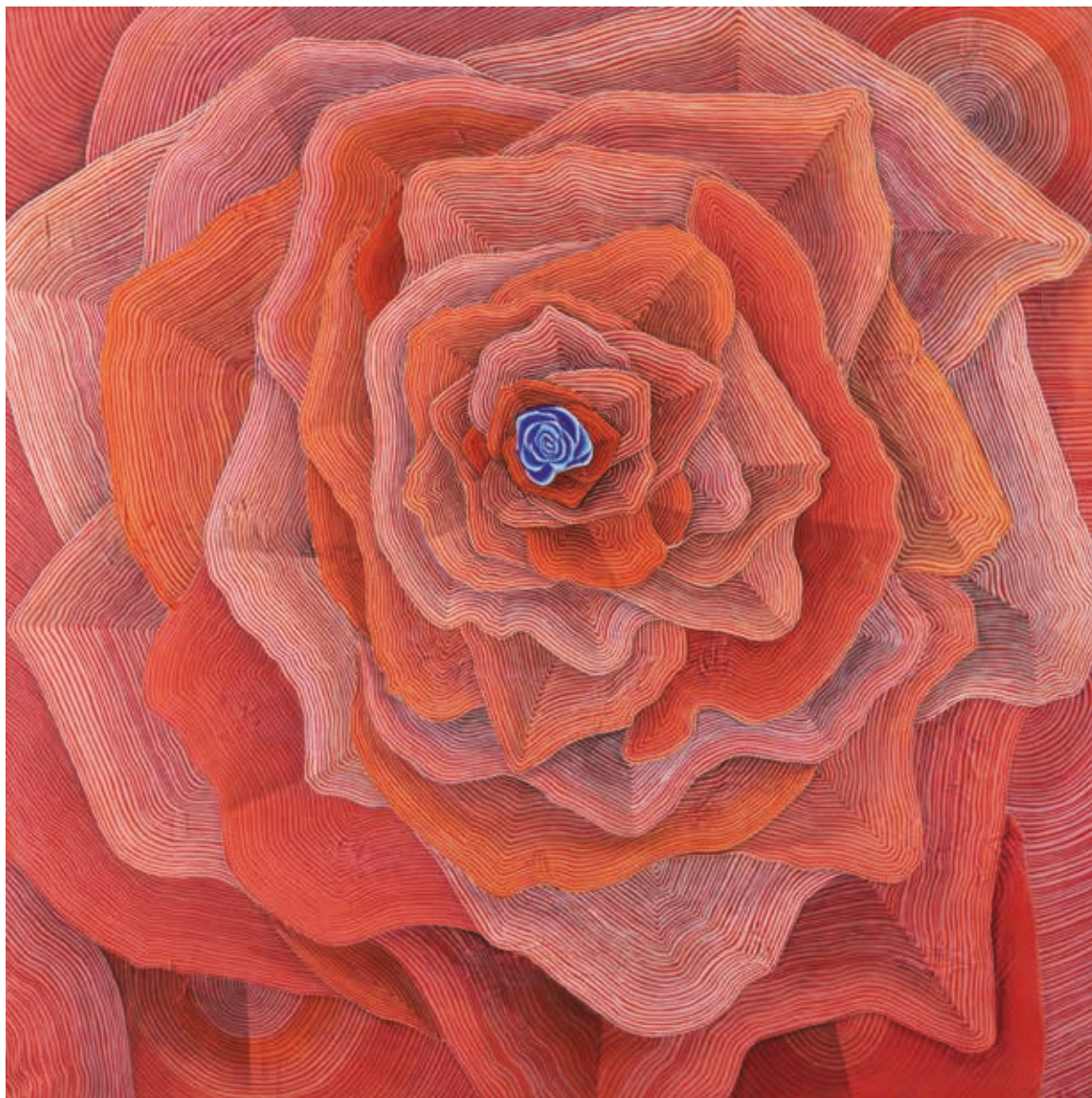
PROVENANCE

Private collection, Selangor

RM 1,000 – 3,000



A delightful scene of a bouquet of flowers in a vase is expressed here. The use of suffused light creates a dynamic composition, and the translucency of the glass is rendered exquisitely. The still life arrangement, placed at the corner of a table, creates the impression of space and depth. Penang State Art Gallery has May Laing's batik artwork in its collection.



139

MOHAIDA AINI

MOHAMED

b. 1973

Roses Series 1

(The Beginning Series), 2007

signed and dated (lower right)

acrylic on canvas

122 x 122cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

Roses Series 1 (The Beginning Series) portrays the connection between the petals of roses with the multifaceted shape of a diamond arranged densely within a square. Symbolising love and beauty, the delicate rose is painted in red hues with the edges of the petals reflecting light. A tiny blue colour rose is embedded within the centre.

140

MOHAIDA AINI

MOHAMED

b. 1973

Rose Garden I & II, 2009

signed and dated (lower right)

mixed media on canvas

92 x 92cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



The artist used semi abstract forms and floral shapes to depict the idea of a rose garden. Neatly arranged within a geometrical square shape, the composition of the garden is an experimentation on textures and painting techniques. Soft, pastel hues were used to create the colours of the roses, expressing tender moments.

FAUZAN OMAR

b. Kelantan, 1951

Untitled (Luminosity Series), 1990s

mixed media on canvas

244 x 51cm (each), set of 3 panels

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 80,000

Fauzan Omar's work is characterised by experimentation and transformation. Working in mixed media, many of his works use strips of torn canvas heavily saturated with paint to create incredibly textured and relief images that depict organic natural forms that are inspired by jungle vegetation. Fauzan creates impactful visuals 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, viewers are confronted by a multitude of delicate flowers with a background of tactile multi-hued leaves. It evokes the density and the texture of natural environment while also exhibiting a joyous celebration of tropical realms.

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 5th 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). He is now one of the board of directors in National Visual Arts Development Board.





142

THANH VAN

b. Vietnam, 1977

Winter 2, 2000s

signed (lower right)
oil on canvas
100 x 120cm

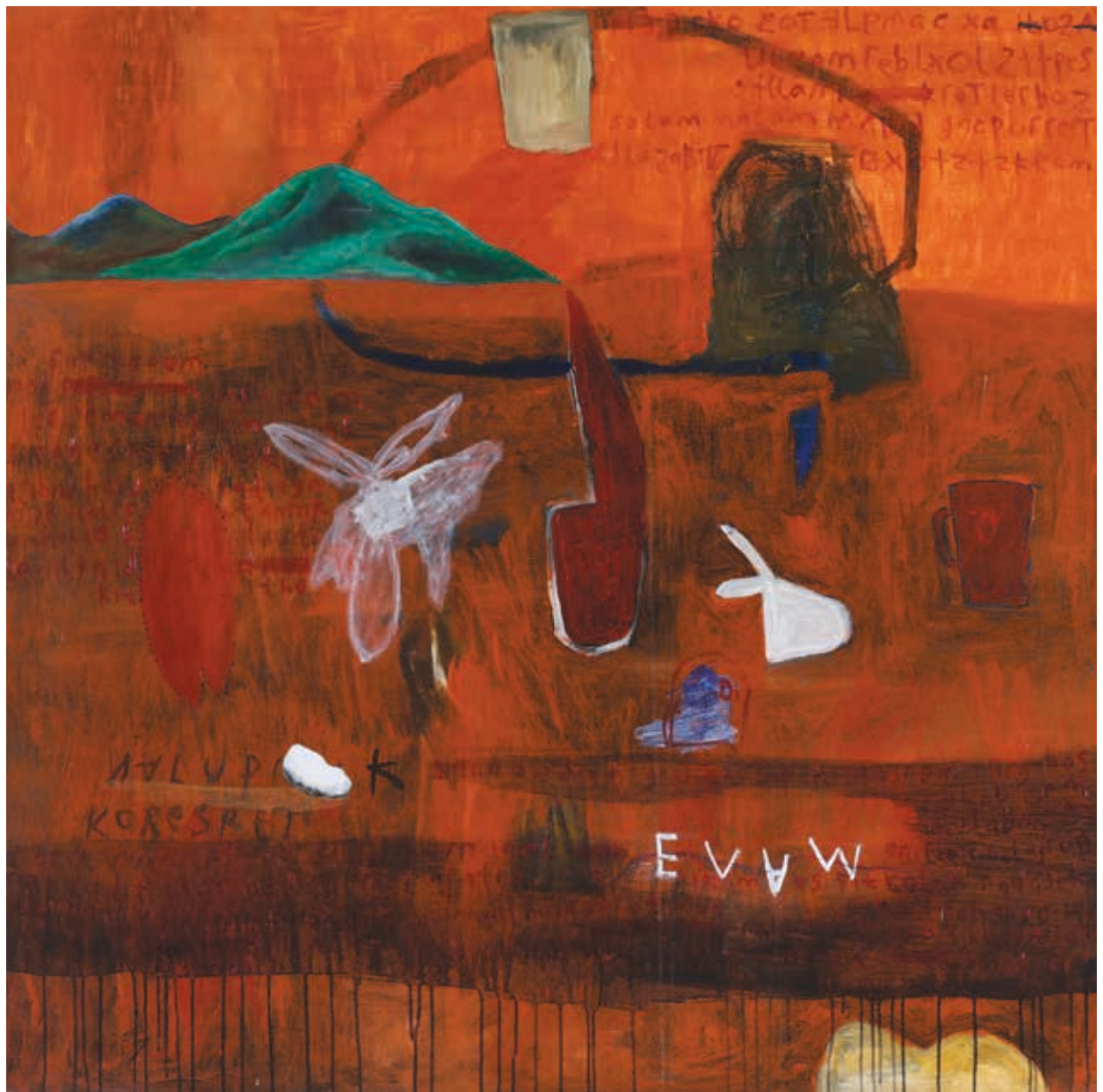
PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

Thanh Van's abstract landscape paintings are characterised by his unique design of simplified round trees with an airy cotton candy texture, complemented with a brightly coloured backdrop. The tranquil ambience of the night and cool air across the water surface is conveyed using emotive blue colours. Various elements including a wooden house and boat beneath the trees are carefully balanced to evoke a sense of calm.

Thanh Van graduated from Hanoi Fine Art University in 2000, specialising in oil paintings. A member of the Vietnam Fine Art Association, Thanh Van has held a solo exhibition at the Vietnam Fine Arts Museum in 2006.



143

HARLEN KURNIAWAN

b. Indonesia, 1980

Terbawa Angin, 2012

signed and dated (verso)
acrylic on canvas
130 x 130cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Vibrant colours, an assortment of semi abstract elements, text, and floating organic forms are spontaneously laid out across the surface of the canvas. A warm hue suffuses the image, complemented by the intriguing, floating shapes at the forefront of the imaginary landscape. Harlen Kurniawan's solo exhibitions include "Enigma & Realitas", organised by Langgeng Art Foundation and Equator Art Projects (2018), "(re)Birth" held at Rumah Seni Embun, Medan in 2011, "Journey" held at ViaVia Cafe, Yogyakarta in 2012 and "Fragmented Mirror" held at Garis Art Space, Yogyakarta in 2015. He has participated in various group shows including Japuk Tabao #2, Bentara Budaya, Bali (2018), Dolanan, Jogja Nasional Museum (2013) and Forest Project, Jogja Nasional Museum, Yogyakarta (2014).

144

TAY BAK KOI

b. Singapore, 1939 - d. 2005

Buffaloes Song, 2003

signed and dated (lower right)

oil on canvas

100 x 100cm

PROVENANCE

Private collection, Thailand

ILLUSTRATED

Artistic Dreams Altogether 2,

Prince of Songkla University, p.80

RM 45,000 – 75,000

Tay Bak Koi was best known for his paintings of buffaloes that are uniquely shaped like Minangkabau roofs. The topography is punctuated by the curved horns like little sickles. The sharp-angled hump forms with thinly etched outlines, subtle shading, and earthy colours in warm hues enhance the beauty of this piece. Chia Wai Hon wrote on his buffaloes: "... tightly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump..."

Tay Bak Koi, who studied at the Nanyang Academy of Fine Arts in 1957-1960, worked in the Nanyang Style. The son of a seafood wholesaler, he had his first solo of 40 works at the Singapore National Library in 1964. In October 1996, The Art Gallery Penang hosted a solo for him, *In Harmony With Nature*.



NGUYEN TU NGHIEM

b. Vietnam, 1922 - d. 2016

Thanh Giong, 1990

signed and dated (upper right)
pastel and ballpoint pen on paper
26 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

Folk heroes, often fictional and mythological, never die no matter how ridiculously endowed with gargantuan powers. Joan of Arc, Spartacus, Pocahontas, Ned Kelly... we have more than our fair share. In Vietnam, there's Thanh Giong, memorialized with an equestrian monument in Ho Chi Minh City and a bronze version in Hanoi's Soc Son Giong Temple perched on the Da Chong mountain, where an annual celebration lasting 12 days is held in his honour. Giong is sometimes referred to as Phu Dong Thien Vuong, the holy king of the sky. The legend stemmed from the tale of a three-year-old boy who almost overnight grew in physique and stature and armed with only a longsword, rode on an iron horse to Van Lang Kingdom to ward off the Han Chinese northern invaders, or in another version slayed the rival king of An. Another version has Thanh Giong as an incarnation of Vaisravana or Kubera. The deity and the festival are both recognised by Unesco as intangible cultural heritage. A modern Thanh Giong can be found in Vo Nguyen Gap and Ho Chi Min who led Vietnam to defeat first the French, at Dien Bien Phu, and then the Americans in the protracted Vietnam War, respectively.

Nguyen Tu Nghiem is revered as one of the Great Quartet of Vietnamese Art, the others in his generation being Bui Xuan Phai, Duong Bich Lien and Nguyen Sang. He was in the 15th intake of the Indo-China Fine Arts College between 1941-1946, then under Joseph Inguimberty. Like Phai, he won the highly coveted Ho Chi Minh Prize for art in 1996, after the 1st Prize in the Salon Unique in 1944. In his early years, he was inspired by Nguyen Do Cung and To Ngoc Van. He is remembered for his revolutionary zeal against the French invaders in the early 1950s, and even taught art at the Viet Bac revolution base. He also taught at his alma mater and the Hanoi Industrial Fine Arts University. As the last surviving of the quartet, he exerted greater influence with his art.





146

LIM AH CHENG

b. Selangor, 1968

Ancient Horses 08, 2006

signed and dated (lower left)
oil on canvas
73 x 116cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

The beauty of the motion of galloping horses is conveyed in an expressionist manner, filled with intense colours of red, yellow and brown hues. Lim Ah Cheng's paintings are characterised by the freeing brushstrokes, rhythmic lines, and intense colours. The overall effect is enchanting and full of grandeur.

Lim Ah Cheng graduated with a diploma in Graphic Design at the Malaysian Institute of Art in 1988-1991, with a simultaneous certificate in communications (storybook design and illustrations) from the Tatsun Studio in 1990-1991. He trained under master calligrapher Chung Chen Chuan. He won the Initiative Award in the Galeri Shah Alam Open in 1997, and the 3rd Prize in the National Open in 1998. He has participated in art fairs in England, Singapore and Malaysia. His first solo, of equestrian paintings, was at Elle Six gallery in 2002. He had two solos in Singapore, in 2004 and 2008. He held a solo in 2022 titled Pursue The Dream, organised by V'Art Space.



147

LIM AH CHENG

b. Selangor, 1968

Ancient Horses Series 5, 2001

signed and dated (lower right)
oil on canvas
145 x 190cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000

In *Ancient Horses Series 5*, Lim Ah Cheng vividly depicts the powerful movements of a herd of galloping horses rendered in unison. The rhythmic forms of roaming horses occupying the canvas were strengthened using dark colours, providing contrast with various hues of brown, yellow and white. The artist injects energy and power into his horses with bold brushwork and calligraphic lines, conflating art forms derived from Chinese ink painting and the expressive style of the Fauvists.

Lim Ah Cheng graduated with a diploma in Graphic Design at the Malaysian Institute of Art in 1988-1991, with a simultaneous certificate in communications (storybook design and illustrations) from the Tatsun Studio in 1990-1991. He trained under master calligrapher Chung Chen Chuan. He won the Initiative Award in the Galeri Shah Alam Open in 1997, and the 3rd Prize in the National Open in 1998. He has participated in art fairs in England, Singapore and Malaysia. His first solo, of equestrian paintings, was at Elle Six gallery in 2002. He had two solos in Singapore, in 2004 and 2008. He held a solo in 2022 titled *Pursue The Dream*, organised by V'Art Space.



148

YONG CHIEN CHIN

b. Selangor, 1952

Legend Of Stones

signed with one seal of the artist
(lower right)

ink and colour on paper

134 x 43cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

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

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



149

NIK RAFIN

b. Selangor, 1974

Polo, 2015

signed and dated (lower right)
acrylic on canvas
121 x 182cm

PROVENANCE

Private collection, Sabah

RM 3,500 – 6,500

The energetic and fast paced polo sport is captured by the artist, composed of a palette of deep brown and blue colours. Executed in an earthy palette, the agile movements of players hitting the ball are expressed in the artist's free flowing lines and gestural marks. It is a prestigious sport that requires teamwork, strategy, and co-ordination.

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.



150

JAAFAR TAIB

b. Malacca, 1952

Lesser Mouse-deers
(*Tragulus Javanicus*), 2011

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

PROVENANCE

Private collection, Selangor

RM 18,000 – 30,000

The lesser mouse-deers can be found in the tropical forests of Southeast Asia. In Asian folklore, the mouse deer is known as Sang Kancil and is described as an intelligent species. A famous Southeast Asian folktale narrates a fable about a mouse deer that outsmarts a crocodile. Jaafar Taib is deeply passionate about wildlife and nature. To the artist, local flora and fauna are treasures, and he hopes to highlight the importance of animal conservation. He paints his work in a realistic manner, to document these species for future generations, preserving the beauty of local animals.

Jaafar Taib is one of the founders of the legendary Creative Enterprise, which started the Golden Age of Comidom. It was established in 1976 together with Dato' Azman Yusof, Meow Shariman Meor Hassan a.k.a. Mishar and Zainal Buang Hussein, and the early publications were Murni and Bambino, and then the Gila Gila humour magazine. A noted cartoonist and illustrator, he is known for his paintings of animals and birds in their natural habitat, and have produced a book, *Birds Of Malaysia*, with more than 120 species. He created *Jungle Jokes* for Gila Gila in 1978. He started off with *Utusan Melayu* and *Kumpulan Varia Pop*. In 2015, he received the Anugerah Perdana Kampung Boy.



151

AJIS MOHAMAD

b. Selangor, 1964

Mystical Ocean, 2018

signed and dated (lower left)
oil on canvas
93 x 123cm

PROVENANCE

Private collection, Hong Kong

RM 12,000 – 20,000

Ajis Mohamad's powerful paintings are a homage to marine life beneath the surface of the water. The view from the bottom of the sea featuring magnificent corals, and deep-sea creatures is vividly captured by Ajis Mohamad. A celebration of sea life, the colourful and distinctive forms of corals resemble the appearance of gemstones.

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.



152

HARON MOKHTAR

b. Selangor, 1963

Siri Semporna, 2022

signed and dated (lower right)
acrylic on canvas
75 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The lives of the Bajau Laut community living on stilt houses are vividly captured in *Siri Semporna*. Here, the traditional structure of the wooden houses is concentrated on the upper half on the canvas, while the colourful patterned fabrics worn by the people are beautifully rendered at the bottom of the canvas. The Bajau Laut architecture featuring houses built on wooden stilts above the sea highlight the community's connection to the natural environment and adaptability.

Haron Mokhtar made a big splash on his graduation year (BA Fine Art in Painting and Printmaking), UiTM from 1983 to 1987 when he won the Major Award in the Young Contemporary Artists competition with his Melayu Pop mix of traditional architecture and culture. In 1988, he added his Art Teacher's Diploma. He had taught in schools in Selangor and Sarawak and since 1998, was a senior teacher on humanities at the SMK Ungku Aziz in Sabak Bernam. His other awards included Second Prize in Landscape Selangor competition (Shah Alam Art Gallery, 2002), Consolation Prize, Historical Incidents competition (National Art Gallery, Kuala Lumpur, 2005), Second Prize, Merdeka competition in 2010. Notable solo exhibitions include Warisan held at Pelita Hati Gallery of Art, Kuala Lumpur in 2011 and Haron Mokhtar Yesteryears, Interpr8 Art Space, KL in 2015. His 8th solo exhibition titled Haron Mokhtar: Kapsul Masa 1988-2018 (*Siri Perakam Waktu*) was held at Galeri Shah Alam in 2018.

153

HARON MOKHTAR

b. Selangor, 1963

Siri Semporna, Bajau Laut III, 2021

signed and dated (lower right)

acrylic on canvas

46 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800



Siri Semporna, Bajau Laut III reflects Haron Mokhtar's dedication in capturing the remarkable traditional buildings and culture of Malaysia. A defining characteristic of his works is the concentration of local architectural elements on the upper half on the canvas. The Bajau Laut architecture featuring houses built on wooden stilts above the sea highlight the community's connection to the natural environment and adaptability.

Haron Mokhtar made a big splash on his graduation year (BA Fine Art in Painting and Printmaking), UiTM from 1983 to 1987 when he won the Major Award in the Young Contemporary Artists competition with his Melayu Pop mix of traditional architecture and culture. In 1988, he added his Art Teacher's Diploma. He had taught in schools in Selangor and Sarawak and since 1998, was a senior teacher on humanities at the SMK Ungku Aziz in Sabak Bernam. His other awards included Second Prize in Landscape Selangor competition (Shah Alam Art Gallery, 2002), Consolation Prize, Historical Incidents competition (National Art Gallery, Kuala Lumpur, 2005), Second Prize, Merdeka competition in 2010. Notable solo exhibitions include Warisan held at Pelita Hati Gallery of Art, Kuala Lumpur in 2011 and Haron Mokhtar Yesteryears, Interpr8 Art Space, KL in 2015. His 8th solo exhibition titled Haron Mokhtar: Kapsul Masa 1988-2018 (Siri Perakam Waktu) was held at Galeri Shah Alam in 2018.



154

JALAINI ABU HASSAN

b. Selangor, 1963

*Siang Tadi Semangat Seperti Padi,
Siang Tadi Semarak Seperti Api,*
1998

signed and dated (lower right)
mixed media on paper
76 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000

The kukuran (coconut grater), a traditional kitchen instrument made of wood is placed prominently in the centre of the composition, among other still life objects. Uniquely shaped like an animal, the body of the kukuran has intricate carvings of vegetal motifs. Kukuran is a utensil used to scrape and grate the flesh of coconut. Here, intricate still life elements are unified through colour ranges of blue, orange, yellow, and brown shades, forming an intriguing composition. Engaging with the still life genre, Jai challenges traditional conventions, playfully weaving together motifs from everyday life and personal memories in bold hues with an interplay of shadows.

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.



155

JALAINI ABU HASSAN

b. Selangor, 1963

French Sopwith Strutters, 2002

signed and dated (middle right)

oil on canvas

77 x 77cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Combining an interplay of image and text, the artist draws attention to the design of the French Sopwith Strutters, an aircraft that was developed during the First World War. This piece demonstrates the artist's skills in compositional and spatial balance, as well as the use of different techniques.

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.

156

IVAN LAM

b. Kuala Lumpur, 1975

Untitled, 2000s

mixed media on canvas

122 x 183cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 38,000

Resembling overhanging wires, the end sprouts into dragonflies in flight, hovering menacingly like a drone attack, on what looks like the detritus of urbanisation, urban decay. Would any premeditated assault be rendered futile, since the rot has spread Ground Zero? Alphabets and random numbers may convey some semblance of literacy and by extension, progress, but lines of communication have become tangled in a crimson world of deceit and power-play, and Machines have overtaken Man. This *Untitled* work is from Ivan Lam's *911 Series* from his *After All These Years* exhibition at Wei-Ling Gallery, Kuala Lumpur, in 2007, looking at the ramifications of the shocking Twin Towers attack in New York, on Sept 11, 2001.

Ivan Lam was accorded a survey exhibition of his 20 years of creative explorations by Wei-Ling Gallery in 2015. This was after his one-month residency in Dusseldorf, Germany, in February 2012. He had featured in Art Stage Singapore and Art Basel Hong Kong in 2013, and was commissioned by Louis Vuitton to make a painting for their collection. He had won the national-level award of the Asean Art Award in 2003, and was chosen among 10 finalists in the Sovereign Art Prize in Hong Kong. After a Graphic Design certificate at the University LKW Institute of Technology, KL (1994), he got his BFA from the Maine College of Art, United States (1998) and MA from the University of East London (2006).





157

FAIZAL SUHIF

b. Johor, 1984

November Rain, 2017

signed and dated (lower right)
monotype, oil and acrylic on canvas
137 x 137cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

November Rain depicts a landscape of soft clouds moving along the wind and fall of raindrops from the sky. Having the same title as the greatest hit by famous rock band Guns N' Roses, did the painting inspiration come from that song?

Faizal Suhif obtained a Masters in Fine Art from UiTM, Shah Alam, Selangor in 2013. His solo exhibitions include *Microscopia* (2020), *Visual Poetry* (2017), *Hidden Treasures Of A Natural World* (2016), *Stories From The Soil* (2014) and *Silent Diary* (2012). He has won numerous awards such as the Excellent Master Award UiTM, an Honourable Mention for NBC International Silkscreen Print Biennial Exhibition (2007) and the 2015 UOB Painting of The Year (Bronze Award). Since 2004, Faizal has been participating in exhibitions in Malaysia, Bangladesh, Japan, Germany, Singapore, Indonesia, and Turkey.

158

ONG CAI BIN

b. Pahang, 1989

Trap, 2021

signed and dated (lower right)
graphite and charcoal on
acid-free paper
179 x 79cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 6,500

Trap narrates the solitary times collectively experienced during the Covid-19 pandemic, where social interactions, work, and travel were limited (MCO, Movement Control Order) to prevent the outbreak. During this period of widespread lockdowns, many individuals experienced alterations in the passage of time. Each figure is enclosed within a small circular unit, resembling a clock which hints at the passing of the day. Cai Bin expresses the sentiments of the period through this poignant composition rendered in monochrome hues.

Ong Cai Bin graduated from Dasein Academy of Art in 2015. Cai Bin's interest lies in the expression of self in spaces, environments, and relationships. Her list of accolades includes the Gold Award in the UOB Painting Of The Year (Emerging Artist Category) in 2017, Finalist in the Bakat Muda Sezaman '19, National Art Gallery Malaysia, and 1st Runner Up in Nando's Art Initiative, Fine Art Category in 2018. Her solo exhibition Importance Of Unimportance was held in 2019.





159

AZAD DANIEL HARIS

b. Kedah, 1982

Hustle & Bustle / Harian Metro,
2008

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

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

Forms, shapes, and a variety of symbols including animals blend together (naive style) in this work. Azad graduated with a Diploma in Multimedia from Massey University in Wellington, New Zealand, in 2003. He received a Diploma in Visual & Digital Arts, from the Limkokwing University, Malaysia. His first solo exhibition titled *Space Invaders* was held in 2016. He has also participated in many group exhibitions including Merdeka Awards, Galeri Petronas (2013), Young Malaysian Artist – New Objection, Galeri Petronas (2013), Singapore Arts Festival (2011), Imcas Art Exhibition (2009), Locals Only, Taksu Gallery (2009), and World Artist Festival, Seoul Korea (2008). His artworks are collected by National Art Gallery Malaysia, Galeri Petronas and various private collections.



160

H.H. LIM

b. Kedah, 1954

Image Project (双木光军华),
2015

signed and dated with
two seals of the artist (lower right)
ink on paper
70 x 93cm

PROVENANCE

Private collection, Penang

RM 12,000 – 20,000

Exhibiting power, courage, and strength through its majestic physical appearance, the lion is known as the King of Beasts. Living in groups known as a pride, the alpha lion exhibits supreme dominance over their own territories, preventing other carnivores from hunting in the same area. Created using sweeps of bold calligraphic strokes, the image of the lion reflects the artist's great skill in portraying animals.

H.H. Lim is one of Malaysia's high profiled contemporary artists based in Rome since 1976 when he studied at the Academy of Fine Arts and featured in major institutional exhibitions and scholarly books. His laurels include the Prague Biennale; Singapore Biennale; Tirana Biennale (2005); Venice Biennale (Cuban Pavilion, 2013; Architectural in 2010; and Malaysian Pavilion, 2019). Yet, little was known about him until he was invited by Datuk Ibrahim Hussein in his first Langkawi International Art Festival in 2000. His busy highlights include the John Cage Experiments and Its Context, NCCA, Moscow; Il Tesoro Nascosto, The Westin Excelsior in Rome (2012); Gone With The Wind (Ullens Centre, Beijing, 2010); Timezone (Vienna, Austria, 2016); Emotional Crisis (Rome, 2015); Daily Music (Izu Zone, Penang, 2012); The Beginning Of Something (Wei-Ling Contemporary, Kuala Lumpur, 2014); La Nuit Blanche (Paris, 2013); ConcentrAzione (Milan, 2011); Hidden Treasure (Tang Gallery, Bangkok, 2011); Wherever We Go (San Francisco, 2007); Super (Carquefou, France, 2006); Luoghi D'affezione (Brussels Belgium, 2003); Urban Flashes (Istanbul, 2003); Dream 2 (London, 2002); and Speechless, The Sky From The Well (Taipei, 2001). His solo exhibition The Gaze Of Sleepwalkers was held at Wei Ling Gallery in 2024.



161

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Survival Series 3, 2013

signed (lower right)
acrylic and oil on jute
153 x 183cm

PROVENANCE

Private collection, Selangor

RM 13,000 – 25,000

The Survival Series reflects the artist's continued interest and concern for wildlife animals. Various species of displaced animals could be seen moving into urban cities. Najib's paintings are created using stencilling techniques and mark making, to bring out a message on the effects of habitat loss. It is vital to conserve wildlife to protect animals from extinction. Painted in a monochrome colour scheme, a lion waits in front of a bus stop, en route to a new journey.

Najib graduated with a BFA (Hons), majoring in Painting, from the UiTM in 2010. He secured his Diploma from the Lendu, Malacca, campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nando's competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled *Pride & Prejudice* (2020), *Survival* (2015), and *Great Migration* (2012) were held at Taksu Galleries in Kuala Lumpur. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2017) and the Gwangju Biennale (2016), just to name a few. He was named Top 40 under 40 by Prestige Malaysia in 2023.



162

**NAJIB AHMAD
BAMADHAJ**

b. Johor, 1987

Butterfly, 2010s

mixed media
24 x 34cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,000

The enigmatic butterfly is associated with the ideas of freedom, transformation, metamorphosis, change and renewal. Najib graduated with a BFA (Hons), majoring in Painting, from the UiTM in 2010. He secured his Diploma from the Lendu, Malacca, campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nando's competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled *Pride & Prejudice* (2020), *Survival* (2015), and *Great Migration* (2012) were held at Taksu Galleries in Kuala Lumpur. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2017) and the Gwangju Biennale (2016), just to name a few. He was named Top 40 under 40 by Prestige Malaysia in 2023.



163

ZULKIFLI YUSOFF

b. Kedah, 1962

Voice 4, 2012

mixed media
67 x 120 x 51cm

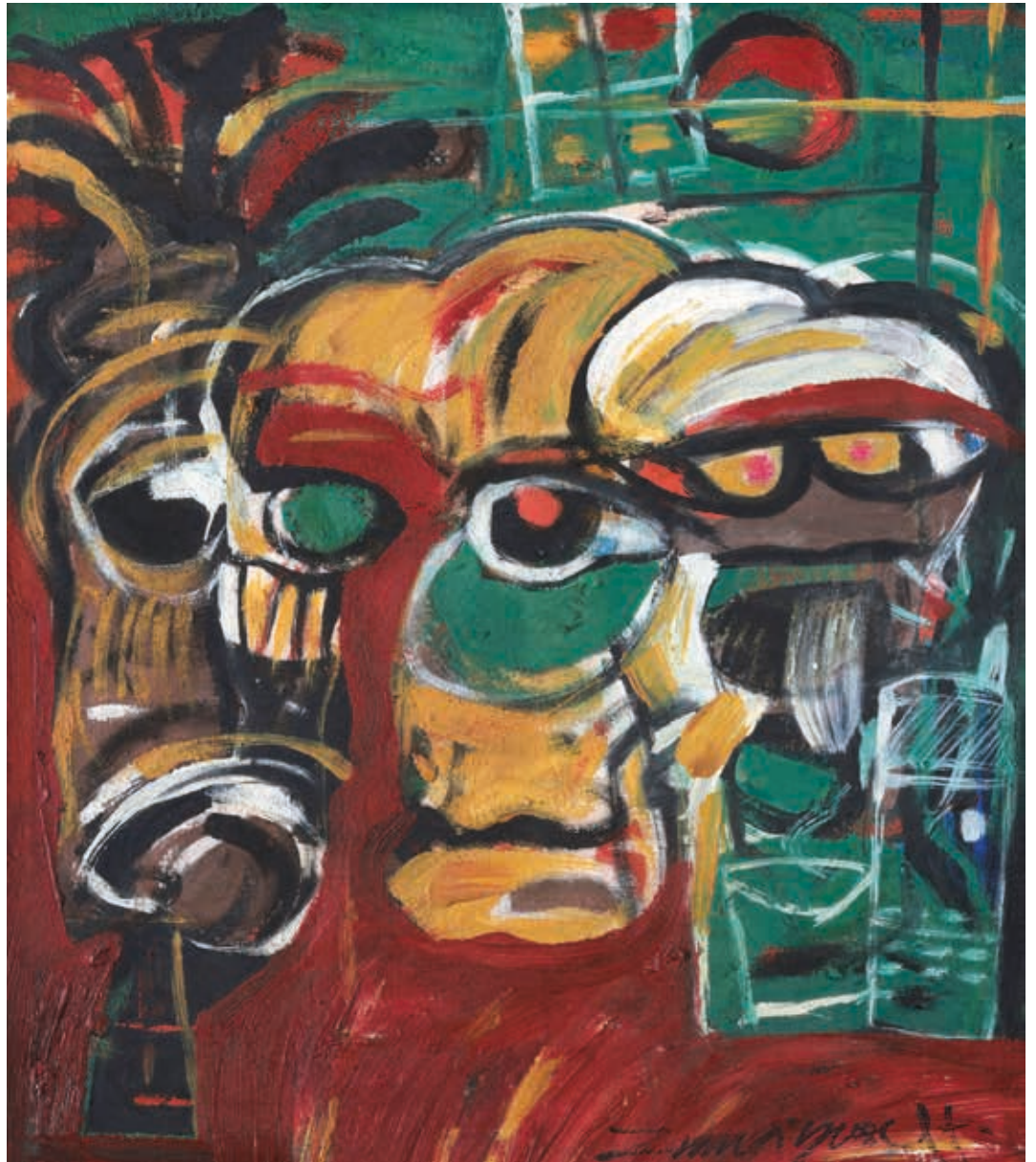
PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

Zulkifli Yusoff often delves into the politics, history and folklore of the tanah air, to edify his canvas. The Malay Annals, Hang Tuah, Hikayat Munshi Abdullah, Malay Sketches (referencing the assassination in Pasir Salak), and the national treatise, the Rukun Negara, as a purge of the bloody internecine racial strife of May 13, 1969. With the five tenets and the New Economic Policy as its cornerstone, the Rukun Negara aimed to redress economic disparities among the races for a just society. The sculpture is presented in an orbital form made up of a complex layering of black and white strips accented with colours. Small images of fish motifs were affixed to the layers. The artist's keen perception of scale, design, proportion, and skill in transforming materials are reflected in this work.

Zulkifli Yusoff had the distinction of having featured in two Venice Biennale appearances, the first in 1997, under Modernities And Memories: Recent Works From The Islamic World, and another in 2019. He won the hugely coveted Grand Minister's Prize and the Major Award for Sculpture at the 3rd Salon Malaysia in 1992, and the Major Award in the Bakat Muda Sezaman in 1988 and 1989 (jointly). He also won the National Academic Award (Visual Art) in 2007. He was selected for various prestigious exhibitions such as the Asia-Pacific Triennial in Brisbane, Australia (1993), the Singapore Biennale and Art Stage Singapore, both in 2013. After his diploma at the Mara Institute of Technology, he studied for his Masters at the Manchester Polytechnic (1991). He had taught both at UiTM and Universiti Pendidikan Sultan Idris in Tanjung Malim, where he was Associate Professor.



164

ZULKIFLI YUSOFF

b. Kedah, 1962

Zul, Fauzi Dan Fuad

signed (lower right)
oil on canvas
40 x 35cm

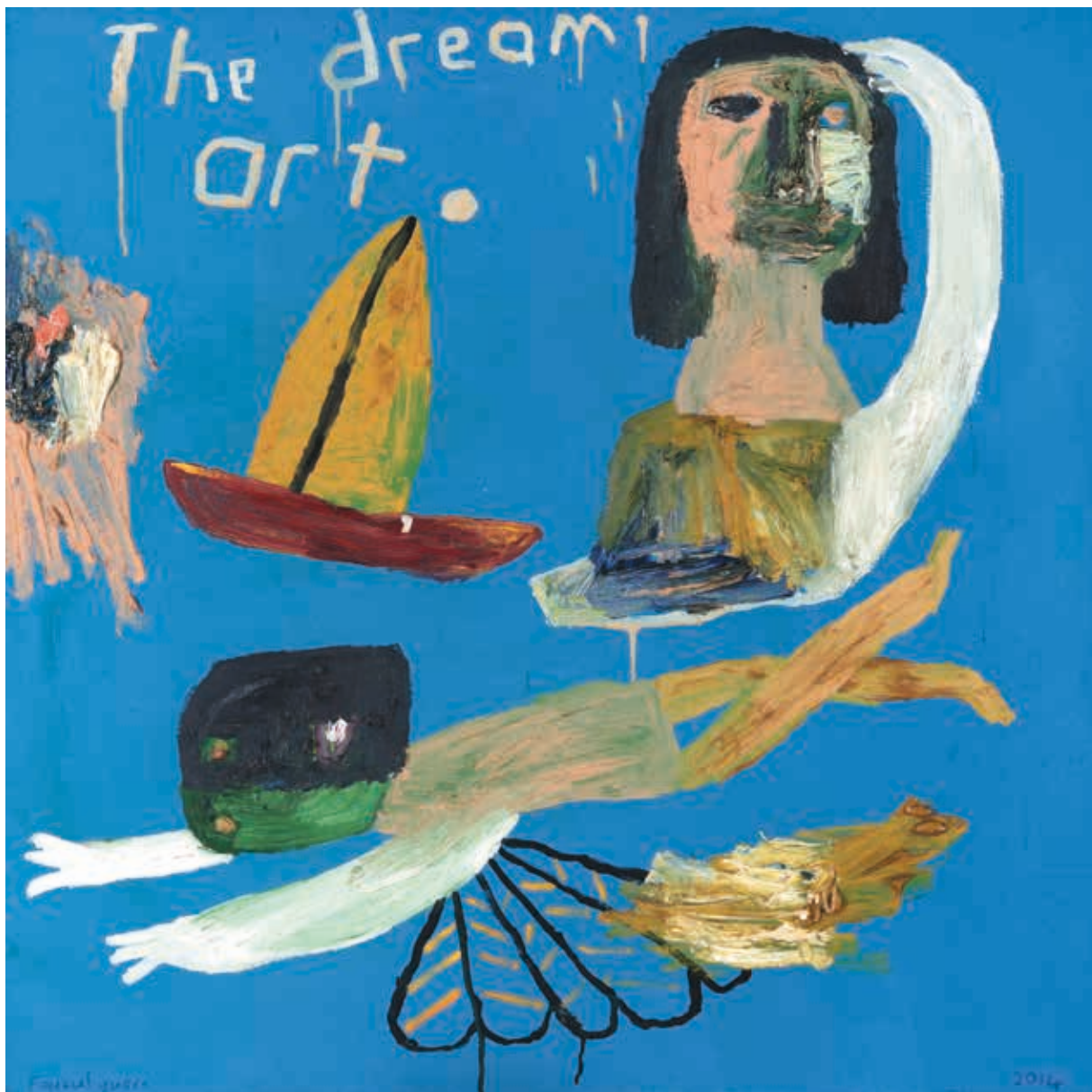
PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Zulkifli Yusoff is one of Malaysia's most established contemporary artists. A versatile artist, Zulkifli has worked in various mediums that encompasses painting as well as sculptures and installation. Influenced by events of the period, Zulkifli's multi coloured forms are painted in red, yellow, and green, accentuated with black lines.

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



165

FAUZUL YUSRI

b. Kedah, 1974

Dream, 2014

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

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

The elusiveness and mystery of the dream has ignited the imagination and creative force of the mind. Artists throughout history have been recording channelled visions of a dream in their artworks. In *Dream*, the realm of the subconscious mind is expressed in a direct manner through an arrangement of symbols, forms, and text, in naive style.

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 and Guris at such as Elm Quay Fine Arts, Galeri Izu and Taksu, all in Kuala Lumpur. He received the Incentive Award in Galeri Shah Alam's Open Show in 2000, and Special Mentions in the Young Contemporary Artists (BMS) and Kijang Awards competitions in 2002 and 2004 respectively. His solo exhibition titled Batu was held at Taksu Kuala Lumpur in 2023.



166

FAUZUL YUSRI

b. Kedah, 1974

Helai 5, 2013

signed and dated (lower right)
oil and digital print on canvas
130 x 130cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Helai 5 is composed through a palette of vibrant and warm colours, fused with spontaneous scribbles, marks, familiar shapes, and visual forms. The numerous drawings of people, animals, and shapes across the canvas were created freely with lines, in naive style. Experimenting with various media, his unique semi abstract compositions were influenced by his daily surroundings and observations of life.

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 and Guris at such as Elm Quay Fine Arts, Galeri Izu and Taksu, all in Kuala Lumpur. He received the Incentive Award in Galeri Shah Alam's Open Show in 2000, and Special Mentions in the Young Contemporary Artists (BMS) and Kijang Awards competitions in 2002 and 2004 respectively. His solo exhibition titled Batu was held at Taksu Kuala Lumpur in 2023.



In *Together We Reconcile*, Jayanthi captures as many facial expressions as possible through her colourful canvas. Movement is achieved through the overlapping of faces in various angles, and the expressive use of lines and shapes. A harmonious colour palette of blues, orange and yellow hues give this work a luminous quality. The world is very divided now, it's important for us to put aside differences in opinions, to seek courage in reconciling rather than to perpetuate mutual destruction.

167

JAYANTHI MENON

Together We Reconcile, 2022

signed (lower right)
acrylic on canvas
60 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,000

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.



168

DONALD ABRAHAM

b. Sabah, 1981

Untitled, 2015

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

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

Drawing influences from the style of graffiti, a gathering of unique figures and creatures are arranged compactly within the canvas. The various figures are carefully balanced within the frame, complemented with clean outlines and bold colours.

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



169

DONALD ABRAHAM

b. Sabah, 1981

Cartoon And Stuff, 2013

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

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

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

170

FAWWAZ SUKRI

b. Selangor, 1987

Monkey Business, 2016

signed and dated (lower center)

acrylic on canvas

213 x 134cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000



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 visually striking ensemble of a beautiful lady and monkeys are vividly expressed in *Monkey Business*. The artist's experiences were re-imagined through a playful combination of distinctive figures, landscape, 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.



171

FAWWAZ SUKRI

b. Selangor, 1987

My First Kiss Wonderland, 2015

signed and dated (lower right)

acrylic on paper

108 x 78cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Fawwaz Sukri mines Pop culture in comicdom, especially those depicting romance and heartthrobs, in his Tragicomedy collage series, using the painted and decayed posters or paper clippings. Here, in a parody to Lewis Carroll's *Alice in Wonderland*, he shifts the focus to 'Alice' wondering about her first kiss, which is a big deal among those in love, and immortalized in Disney classics such as *Sleeping Beauty*. As in Carroll's *Alice*, animated in Tim Burton's film, the two flanking rabbits, or March hares, look like potential suitors, one pompous in a waistcoat and a pocketwatch, and the other in the role of a court jester.

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.



172

YUKI THAM

b. Johor, 1992

Sweet Indulge, 2020

signed and dated (lower left)
oil on canvas
100 x 136cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Sweet Indulge portrays the nuanced expressions of human emotions through the gestures of the figure, combined with metaphors. The dreamlike composition evokes the atmosphere of a scene from a movie. A decadent piece of rainbow coloured cake is being savoured by a youthful girl.

Yuki Tham graduated from Dasein Academy of Art in Kuala Lumpur. Her solo exhibitions include *Beauty Behind The Madness* (2017), *Heart and Mind, Realigned* (2020). She has participated in many international art fairs including Art Expo Malaysia, Art Kaohsiung in Taiwan, etc. She also joined group exhibitions such as *Figure it Out*, Segaris Art Center (2019), and *Human Being* by F Klub at Ken Gallery (2019).



173

HAZIQ SYAWAL

b. 1993

Wilful Reminiscence (The Mask),
2017

signed and dated (lower right)
acrylic and collage on canvas
200 x 160cm

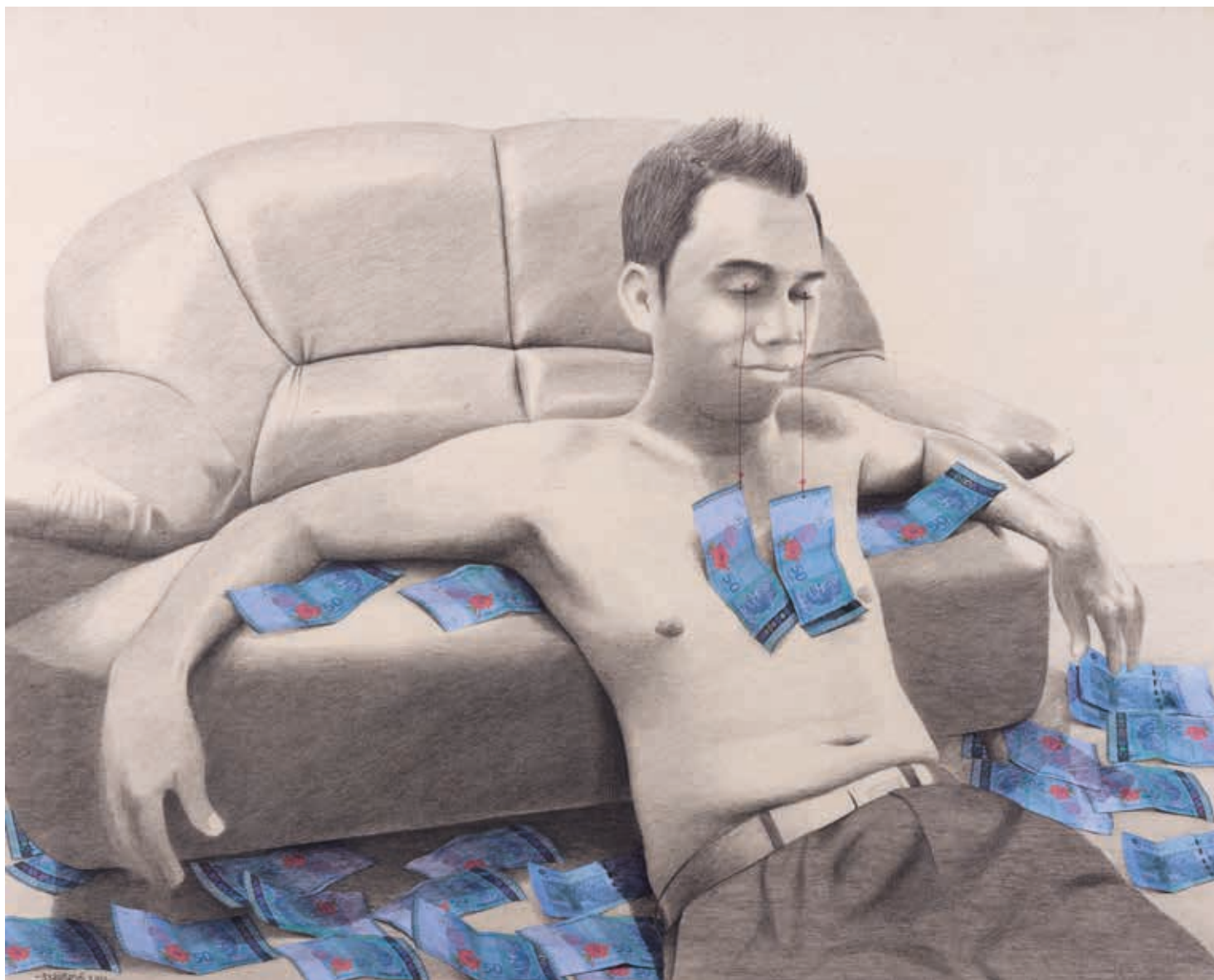
PROVENANCE

Private collection, Selangor

RM 9,000 – 15,000

Wilful Reminiscence (The Mask) captures the memories of childhood through play. Executed on a monumental scale, the painting features two young children dominating the entire canvas using a bold palette of complementary colours. The background is devised through an experimental layout comprised of vibrant geometric layers which intercept the composition.

Haziq Syawal received his bachelor's in fine art from 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), and *Kawan*, *Segaris Art Centre* (2022).



174

SYAHBANDI SAMAT

b. Sarawak, 1992

Mata Duitan, 2013

signed and dated (lower left)

ballpoint pen and collage on canvas
92 x 114cm

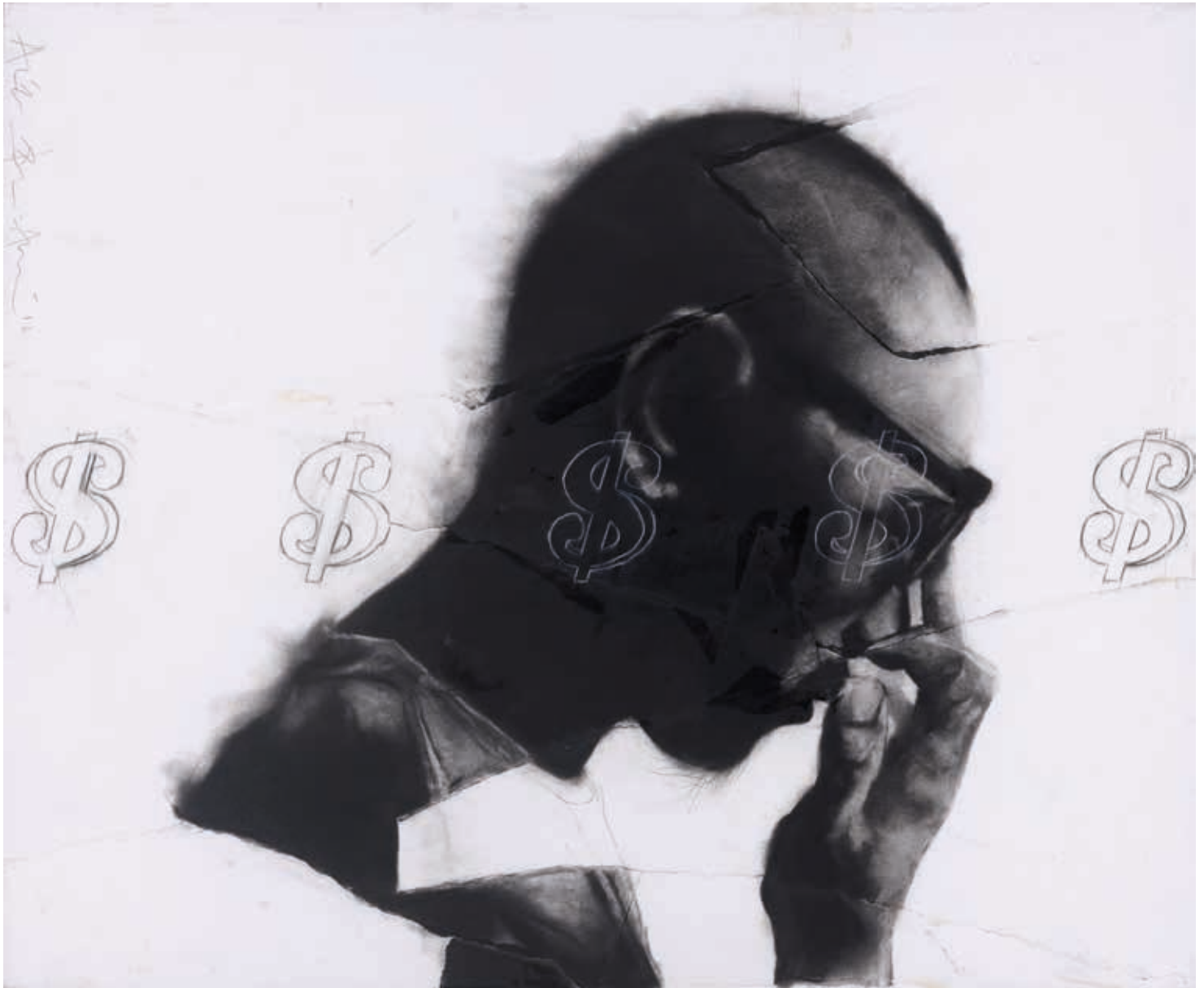
PROVENANCE

Private collection, Selangor

RM 7,000 – 11,000

The detailed surrealistic compositions of Syahbandi Samat are drawn from his personal observations and experiences. A shirtless youth is portrayed in a quiet living area by a small couch, bathed in 50-ringgit notes. Filled with suspense in the air, the youth is seen reclining against the sofa with his arms stretched out. His eye lids are closed, weighed down by the dollar bills. Syahbandi is known for his intricate and mysterious artworks created through the medium of ballpoint pen.

His solo exhibition, *The Road Less Travelled* was held at Harta Gallery in collaboration with Artemis Art in 2023. Syahbandi was one of the five winners in the 2011 Malaysia Emerging Artist Award (MEAA). He was a recipient of the Young Guns Award 2016, by Hom Art Trans, Kuala Lumpur. He has participated in many group exhibitions including Art Fair Philippines 2024, Art Fair Asia Fukuoka 2023, Art Taichung 2023, and Volta Basel 2023 with Artemis Art.



175

ARIKWIBOWO AMRIL

b. Kuala Lumpur, 1988

Gold Digger, 2016

signed and dated (upper left)
charcoal and paper collage on canvas
76 x 90cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Gold Digger with its dramatic ray of light from the side across the forehead, and the inclusion of symbols, is an arresting piece by Arikwibowo. It is striking for the artist's ability to render atmosphere and mood through the medium of charcoal. It's all about money.

Arikwibowo Amril received his BA of Fine Arts (Hons), at UiTM Shah Alam, Selangor (2012). Awards include NAFAS Residency, Galeri Chandan, Yogyakarta, Indonesia (2014), Residency, Morne Art Gallery, Kuala Lumpur (2013). His exhibitions include Melukis Puisi: Sebuah Pencitraan Puisi-puisi Pyanhabib, Whitebox @Publika, Kuala Lumpur (2015), Extreme Portrait, Galeri Chandan, Kuala Lumpur (2015), Malaysia Eye, Matrade, London (2013), Local Only, Taksu Gallery, Kuala Lumpur (2013). His first solo exhibition Hukum Alam was held at Hom Art Trans in 2018.

176

HUSIN OTHMAN

b. Perak, 1987

Rehat Dulu, 2014

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

PROVENANCE

Private collection, Selangor

RM 6,000 – 9,000



Well known for his skill in figuration, Husin excels in depicting the natural and fluid gestures of the body. Rendered in a muted palette of colours, Husin captures the snapshots of simple, everyday life. Here is a scene at a tea stall where one could take a rest and pause to reflect on the moments of the day. Sometimes, it's good to slow down in this fast-paced society.

Husin Othman is the winner of the UOB Painting Of The Year Malaysia 2014 as the Most Promising Artist of the Year (Emerging Artist Category). He is also the recipient of the Highly Commended award (Established Artist category) at the UOB Painting Of The Year Malaysia 2018. He graduated in 2013 with a bachelor's degree in Fine Art from UiTM. His two man show *The Frames Of Two Cultures* held by Core Design Gallery in 2018 was well received. His works have also been exhibited in Shanghai, Bangkok and Taiwan. Group exhibitions include *East Look East II*, Hotel Art Fair Bangkok, Core Design Gallery, W Bangkok, Thailand (2019), *XIX: Nineteen Exhibition* Segaris Art Center, Kuala Lumpur (2019), *Morphosis Galeri Prima*, Kuala Lumpur (2018), *Bintang 5 Finale Exhibition* Segaris Art Center, Kuala Lumpur (2018), *Much Ado About Drawing*, Core Design Gallery (2017). *Nostalgia Timur: A Solo Exhibition* by Husin Othman was presented by Maya Gallery Singapore and Core Design Gallery in 2019.



177

ISMAIL AWI

b. Terengganu, 1987

Pencinta Ideologi, 2020

signed and dated (verso)

acrylic on canvas

165 x 128cm

PROVENANCE

Private collection, Selangor

RM 11,000 – 18,000

Ismail Awi often observes and unravels concepts behind current affairs and this work presents a phantasmagorical scenario depicting contrasting opinions. *Pencinta Ideologi* narrates issues highlighted on social media through a multitude of entertainers attending a celebration, replete with lavish treats and presents. Each character is depicted in separate poses and emotions as if keeping a valuable secret. Various small grey colored masks in different expressions are also illustrated around the banquet table. Two of the masks held in the center have long noses, producing a sense of disconnect, or lies. The thick permeating fog and hurls of smoke suggest a vibrant but unsettling dystopian universe – a display of smoke and mirrors.

Ismail Awi is a rising star who was among 12 artists featured in the Tanah Air Ku showcase at the Malaysian Embassy in Phnom Penh, Cambodia. It was organised by Galeri Chandan and all the works belong to the Embassy. Group exhibitions include *The Collective Young: From Southeast Asia*, presented by Mizuma gallery, Singapore in 2015 and *Aftermath*, Segaris Art Center, Art Expo Malaysia 2019. In July-August 2016, his work made it to the Curate Henry Butcher exhibition called *A Raya Celebration Of Generations In Art*, and in January 2018, *The Young Contempo Showcase II* (organised by Curate Henry Butcher) held at Galeri Prima. His first debut in Sotheby's Hong Kong auction sale in April 2018 saw his pricing skyrocketed, and in the October 2018 edition, soared almost five times higher!

178

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

Fragile, 2016

signed and dated (middle right)

acrylic on canvas

60 x 50cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



Shafiq Nordin's compositions are sourced from a myriad of influences including street art, comic culture, and graffiti. Utilising multiple symbols and forms within an oval format, *Fragile* highlights the agile movements of an octopus and an eel within an imaginary landscape.

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the UiTM, 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. 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 with Segaris Art Center (2018). His solo titled It's A Beautiful Life was held at Secret Fresh Gallery, Manila in 2022. In 2023, his solo Familiar Faces was held at Lei Xiang Gallery, Taipei.



179

HIRZAQ HARRIS

b. Negeri Sembilan, 1987

Underworld III, 2011

mixed media on canvas
122 x 92cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Hirzaq presents a majestic rendering of a dragon, a legendary symbol of imperial power and prosperity. Rendered meticulously against a backdrop of vivid red hues, the dragon is shown playing with a flaming pearl, a representation of admiration for the sun. It also signifies the meeting of two powerful symbols of the East. In Chinese culture, dragons were believed to be lucky, benevolent, and noble creatures who resided in ocean and lakes. It's year of the dragon, best timing to acquire this work.

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

180

ISMAIL EMBONG

b. Terengganu, 1948

Untitled, 1993

signed and dated (lower right)

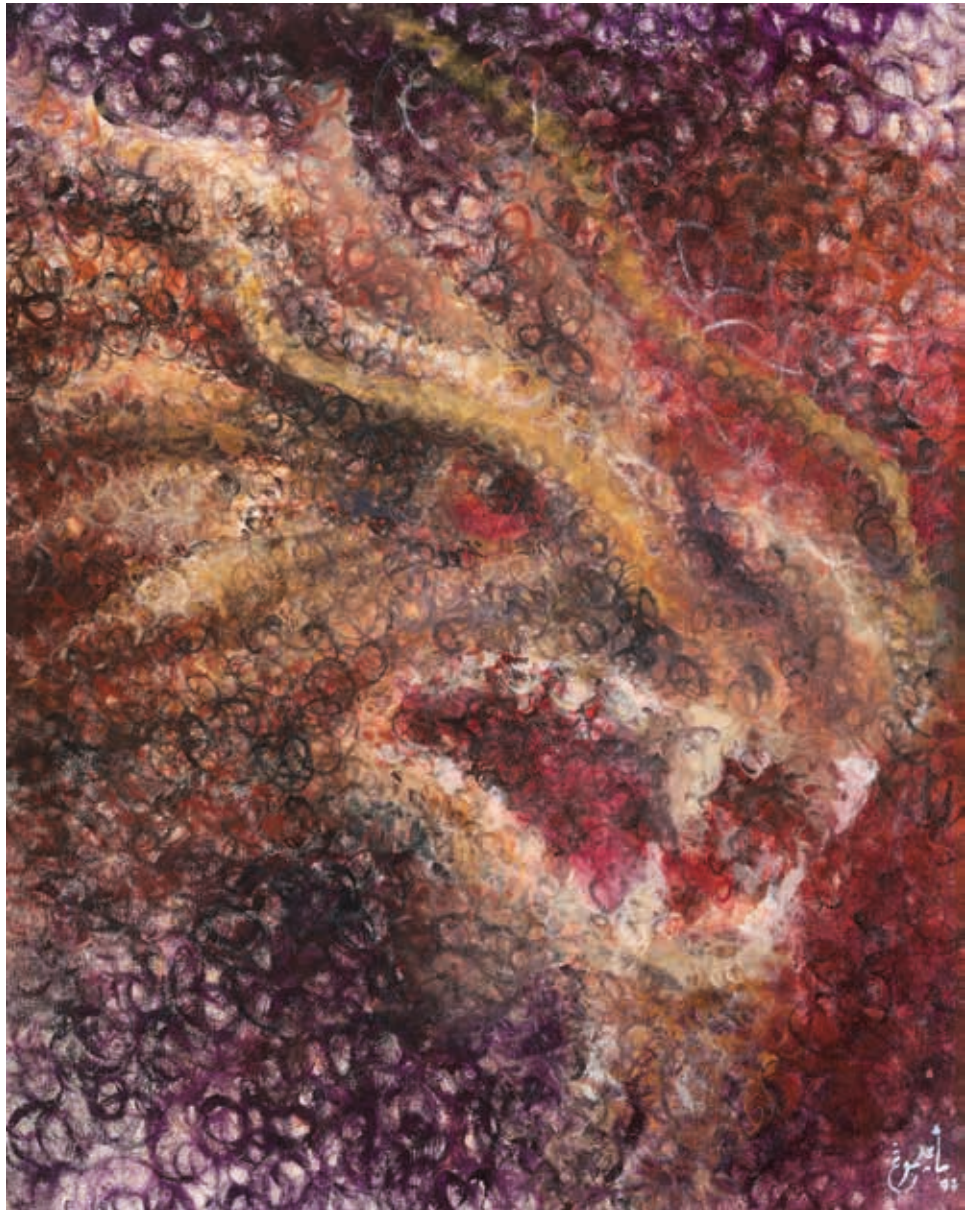
oil on canvas

60 x 47cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



Executed in an earthy palette, this glowing image of a dragon is expressed with the artist's free brushwork. The artist brings the dragon to life in a dreamy atmosphere with a unique texture to the surface. 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 in 2018.



181

HASLIN ISMAIL

b. Johor, 1984

The Exterminators, 2012

signed and dated (lower center)
oil pastel & acrylic on canvas
122 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Executed in 2012, *The Exterminators* is loaded with an assemblage of mechanical inventions expressing the rhythmic shapes of machine devices, albeit with hints of humanity prevalent within. The imaginative works of Haslin Ismail signal how the advancement of technology plays a role in shaping our industrial landscape and environment. His works have always been visually stimulating composed of intricate drawings including human elements, machine objects of metal and steel, architecture, and symbols positioned in a kaleidoscopic world.

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

182

AJIM JUXTA

b. Kuala Lumpur, 1983

Katakmati:

Distopia Jerit Dan Bisik, 2014

signed and dated (lower left)

acrylic on canvas

183 x 152cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000



Drawing interest from dystopic universes and architecture, Ajim expressed a cascade of interlocking tree branches created from nuanced layers of brushstrokes. A network of twisting structures and delicate lines extending across the canvas contributes to the expression of movement. The structures of the branches are highlighted with accents of yellow colour giving the work a lively and energetic atmosphere.

Ajim Juxta, or his real name Raja Azeem Idzham, is a graduate of Bachelor of Science in Architecture, Universiti Teknologi Mara Shah Alam. After having briefly worked as an architect for three years upon graduation, Ajim then turned to his true calling in art. As an artist, Ajim is not afraid to explore new media types. He draws upon ideas of dystopian realities while in pursuit of personal utopias. Ajim views the lives of individuals as being neither here nor there, constantly in a state of discontent, yet lost as to what fulfilment truly entails. His works were described as akin to organic blueprints created to make sense of a world observed from a current perspective. Ajim's solo exhibitions include Lamantara, Core Design Gallery in collaboration with Artemis Art (2022), Dystopians +, Artemis Art, Publika (2020), TuguUgut held at PAM Centre, Kuala Lumpur (2018). He was awarded the Khazanah National Associate Artist Residency, Acme Studios, London, UK in 2017.



183

SYED FAKARUDDIN

b. Terengganu, 1989

Forest Secret, 2015

signed and dated (lower right)
mixed media on canvas
122 x 244cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

The forest is a world by itself. It nourishes itself as well as the numerous life forms depending and regenerating the whole eco-system. Animals, insects, birds, trees, flowers, plants, water areas... It is a spiritual space, too, unknown, mysterious, full of secrets, sacred even. Syed Fakaruddin's painting theme so far revolves unerringly around the natural landscape, which can heal itself through regeneration. The textural play in this work is so dense and delicate to extol its beauty. Even in other works which sing of the open terrain, there is no visible life-forms like Man or animals. Syed Fakaruddin's raised profile can be seen in his participation in group exhibitions organised by Hom Art Trans, Taksu and Segaris Art Center. He was also featured in Art Expo Malaysia from 2014 to 2016, and in Singapore Contemporary. He is now based in Kuala Lumpur. He obtained his BFA from the UiTM in Shah Alam (2010-2012) after his Diploma at its Lendu, Malacca campus in 2007-2010. Syed Fakaruddin was named as one of the grand winners of the Malaysia Emerging Artist Award 2019 (MEAA). He was also selected as the finalist for the Bakat Muda Sezaman contest organised by the National Art Gallery Malaysia in 2021. His solo exhibition Asas, was held at Hom Art Trans in 2022.



184

SYUKUR RANI

b. 1994

All Night Long, 2018

signed and dated (lower left)
acrylic and charcoal on canvas
158 x 156cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500

Drawing influences from stories from childhood and daily news, Syukur's compositions are reflections on his thoughts about the environment. Executed in monochrome colours, this work illustrates the interior of a private space with the absence of figures. The image of a skull is placed on top of a wooden table. It reflects the artist's skill in generating depth, rendering a variety of textures, including wood, and bricks.

Syukur Rani received a Bachelor of Fine Art from UiTM Malaysia in 2017. He won the Jury's Selection in the MIDF Art Awards in Malaysia (2017). His first solo exhibition *We Need No Superheroes*, was held at Suma Orientalis in 2021. His group exhibitions include *Positive*, Segaris Art Centre, Kuala Lumpur (2021), *Journey II (Young and Bold)*, Artas Gallery, Selangor (2020), and *Oeuvre*, Galeri Prima, Kuala Lumpur, (2020).



185

YAU BEE LING

b. Selangor, 1972

Home Kitchen, 1997

signed and dated (lower left)
oil on canvas
64 x 67cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Rendered using multiple perspectives, this festive scene depicts the nostalgic interior layout of a family home. Several views of the rooms were neatly assembled, filled with interesting details of household objects. A lavish meal is presented on the circular table, anticipating a reunion with the return of the household members. Using a warm colour palette accented with red hues, family life is well represented through the arrangement of subjects and furniture in the living spaces.

Yau Bee Ling graduated from the Malaysian Institute of Art in 1995 with a Diploma in Fine Art (Major in Painting). She was awarded Kuandu Artist in Residence, Kuandu Museum of Fine Arts, Taipei, Taiwan in 2016. Bee Ling's first big break was when she was selected for the 9th Asian Art Biennale in Dhaka, Bangladesh in 1999. The recognition followed when she was selected for prestigious exhibitions such as the Singapore Sculpture Square (2000), the 2nd Fukuoka Triennial, Fukuoka Art Museum, Japan (2002) and the Soul of Asia: Fukuoka Asian Art Museum Collection exhibition in Hokkaido, Japan (2004). Her solo exhibitions *Interwoven Terrains* (2019), *By Hands* (2016), *The Women* (2013), *Portraits Of Paradox* (2008), were held at Wei-Ling Gallery, Kuala Lumpur. Public collection includes Fukuoka Asian Art Museum, Kuandu Museum of Fine Arts, Taipei National University of The Arts, Taiwan, National Art Gallery Malaysia, and Galeri Petronas.

186

GAN SZE HOOI

b. Kuala Lumpur, 1977

*The Politicians And
Sheraton Hotel, 2020*

signed and dated (lower right)

oil on canvas

153 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



The Sheraton Move in 2020 was a crisis marked by the joined forces of members from BN, Bersatu, PAS and a faction of PKR, which toppled the Pakatan Harapan (PH) government. This period of political instability and turmoil was highlighted through the looming dark clouds over a dystopic cityscape devoid of the presence of light.

Gan Sze Hooi was a finalist of the Asia-Pacific Nokia Art Awards in 1999 and 2000. He took part in international art camps in Aiud, Romania, in 2015 and Athwajan, India, in 2016. He was also featured in the Fusion exhibition involving artists from Malaysia, Bangladesh, India and Nepal at Galeri Seni Mutiara, Penang, in 2015, and the M50: Selamat Hari Malaysia showcase at White Box, MAP Publika, KL. He also took part in the 2018 Art Stage Singapore. In 2014, he held a solo, Revelation Of Jalan Sultan, at Lost Gens space, KL. Gan graduated from the Central Academy of Art, KL, in 2001.



187

GAN SZE HOOI

b. Kuala Lumpur, 1977

The Deluge III, 2014

signed and dated (lower left)
oil on canvas and mixed media
(acrylic, wood, metal plate and magnet)
21 x 61cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,500

Rows of buildings are highlighted through buttery yellow hues, juxtaposed with the construction vehicles in the foreground. Distilled into blocks of geometric forms, a row of colonial heritage houses was depicted on the left, in contrast with modern commercial buildings on the right. These excavation vehicles imply the destruction and lack of interest in the preservation of local heritage buildings. The demolition of these traditional architectural buildings will result in a loss of sense of place and memories.

Gan Sze Hooi was a finalist of the Asia-Pacific Nokia Art Awards in 1999 and 2000. He took part in international art camps in Aiud, Romania, in 2015 and Athwajan, India, in 2016. He was also featured in the Fusion exhibition involving artists from Malaysia, Bangladesh, India and Nepal at Galeri Seni Mutiara, Penang, in 2015, and the M50: Selamat Hari Malaysia showcase at White Box, MAP Publika, KL. He also took part in the 2018 Art Stage Singapore. In 2014, he held a solo, *Revelation Of Jalan Sultan*, at Lost Gens space, KL. Gan graduated from the Central Academy of Art, KL, in 2001.



188

CHEONG TUCK WAI

b. Pahang, 1979

We Are Waiting

For The Next Hello, 2017

signed and dated (lower left)
mixed media on canvas
60 x 84 cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Cheong Tuck Wai is well known for his innovative mixed media paintings of human figures and the environment. Experimenting with various mix mediums such as image transfer, the artist creates a nostalgic image of a building, filled with childhood memories.

Cheong had a Diploma in Illustration (2001) and Fine Art (2004) from the Dasein Academy of Art, Kuala Lumpur. In 2003, he won the Malaysia Nokia Arts Award and 10 years later, his biggest, of US\$10,000, for winning the Gold Award (Established Artist category) of the UOB Painting Of The Year, with his work titled *Homes*. His solo exhibition *Linger*, was held at Hom Art Trans, Selangor (2016). Group exhibitions include Matrade Shanghai with the Gallery, Art Expo Malaysia 2016 and 2017. His solo exhibition *Transition* was held in 2021.



189

KHAIRUDIN ZAINUDIN

b. Kelantan, 1987

Tranquility In The Big City, 2016

signed (lower right)
oil on canvas
and sticker on acrylic sheet
101 x 123cm

PROVENANCE

Private collection, Penang

RM 4,500 – 8,000

With the fusion of bold sticker symbols, dynamic interplay of texts, and overlapping figures, the artist unravels his travel observations onto the pictorial space. A journey to Hong Kong inspired Khairudin to revitalize his impressions of the various logos and symbols reflecting underground subculture, graffiti art, wireless networks, people, and food (through mandarin words derived from menus). The red colour words translates to local dishes such as 芝士炸鲜墨鱼 (cheesy fried fresh squid), 椒盐鲜鱿拼 (salt and pepper fresh squid), 香喷喷 (fragrance), 脆皮 (crispy skin), and 全蒜 (full garlic). In this work, art and design merge into one another, as it reflects on the process of learning foreign cultures through text and graphic visuals from the surrounding neighbourhood. It also presents a delicate portrayal of figures accompanied by local stickers encountered during his stay. *Tranquility In The Big City* is a contemplation materialised on canvas, tracing the exchange of ideas and goods within the city.

Khairudin Zainudin has had many solo exhibitions up to date. Besides actively participating in various group exhibitions locally, his works have been exhibited at numerous art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Taipei, Art Kaohsiung, and Bazaar Art Jakarta. His complex figurative composition with lines often captivates the audiences. His solo exhibition *Cerita Orang* was held in 2023.

190

SUHAIDI RAZI

b. Sarawak, 1977

The Hamburger, 2016

signed and dated (lower right)

mixed media on canvas

153 x 122cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



Suhaidi's individuality is expressed through a surreal, fantastical world. The work contemplates the hamburger as a universal fast food. In this fast rapid changing society, the environment is always destroyed in the name of development for a better future. The presence of industrial waste could be observed within the layers of the hamburger. His use of forms and bright colours give the work a dynamic effect.

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



191

NIK MOHD SHAHFIZ

b. Kelantan, 1993

*A Moments In The Red Things
Of Circle Of Life, 2017*

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

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

One of the famous art Trio from the Nik brothers, Nik Mohd Shahfiz has his own distinctive style in projecting his ideas on canvas. His artworks are concerned with issues of humanity and how the world revolves around it. A red coloured sofa dominates a vast landscape in an open space, surrounded by cloud filled skies. A bustling city scene is depicted at the bottom.

Nik Mohd Shahfiz has a Diploma in Fine Art from the Faculty of Art & Design of Universiti Teknologi Mara. He received a Bachelor (Hons) in Fine Art from the same university. He has held two person show exhibition titled Unparalleled Eye Beyond Sight (2017) and participated in group exhibitions in Malaysia and abroad. In 2016, he won First Runner Up Winner of Nando's Perify Your Art-Alive in 2014 and Second Runner Up of Nando's Art Initiative - Your Art Your Story in 2016.



192

NIK MOHD SHAZMIE

b. Kelantan, 1991

Going Insane To Stay Sane, 2021

signed and dated (lower center)
mixed media on canvas
152 x 137cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Going Insane To Stay Sane draws a parallel contrast between the aesthetics of figurative realism and the spontaneity of line drawing. Partial views of the face were dissected and re-arranged to achieve a unified image. An imaginative realm emerged through the exploration of facial forms, integrated with the experience from everyday life. The composition richly conveys an element of fantasy in vibrant colours.

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 Philippines. His recent solo exhibition *The Rojak Wormhole* was held at Secret Fresh Gallery, Philippines in 2022.



193

RUZZEKI HARRIS

b. Penang, 1984

Servant, 2011

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Servant is rendered in a Pop art aesthetic, using the image of a striking red robot combined with the use of text as a reflection on current issues (blindly following the leaders?). In 2007, Ruzzeki Harris completed his Bachelor (Hons.) Fine Arts, Majoring in Painting, in UiTM Shah Alam, Malaysia. His solo exhibitions include *Possessed*, Art Taipei, Taiwan (2016) with Artemis Art, *Gone Viral*, Wei-Ling Gallery, Kuala Lumpur (2015), *Point Blank* by Ruzzeki Harris, Chan Hampe galleries, Singapore (2014), *Dictum* by Ruzzeki Harris, RA Fine Art, Kuala Lumpur (2011), *Gravitate* by Ruzzeki Harris, Hom, Kuala Lumpur (2008). Group exhibitions include *18@8 Right Here! Right Now!*, Wei-Ling Contemporary, Kuala Lumpur (2017), *Art Kaohsiung 2015*, The Pier-2 Art Center, Kaohsiung, Taiwan (2015), *Young Guns Award* group exhibition, Singapore (2014), *Art Basel, KL-Miami*, Miami Florida, USA (2013). Ruzzeki Harris won the Gold award in the 2018 UOB Painting of the Year (Malaysia).



194

AHMAD SHUKRI ELIAS

b. Kedah, 1960

Gua II, 2002

signed and dated (lower left)

oil on canvas

114 x 99cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Ahmad Shukri Elias' canvases are characterised by an assortment of shapes, rhythmic lines, and bright colours that convey a sense of energy. *Gua II* is an arresting composition made up of spontaneous gestural marks with traces of the human figure and facial shapes with layers of overlapping forms. Painted with instinct, his works could be read as a form of visual poetry on the reflections of life.

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



195

MAT ALI MAT SOM

b. Selangor, 1975

Untitled, 2012

signed and dated (lower right)

acrylic on canvas

96 x 77cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 4,000

Mat Ali Mat Som's artworks show his passion for the study of human figures, reflecting his response through fluid movements of Silat. Narratives about revered warriors are reflected through the figures. The multitude of characters that occupy the canvas in a circular motion portrays movement which evoke a strong and fearless fighting spirit.

Mat Ali obtained a BA (Hons) in Fine Art at Universiti Teknologi Mara in 1997. His recognition includes winning 3rd Prize in the Kuala Lumpur Sculpture Contest and an Honourable Mention in the Philip Morris Malaysia Art Awards, Kuala Lumpur. Since 2009, Mat Ali had a number of shows at prominent galleries in Malaysia. He participated in Young And New at House of Matahati in 2009 and later that year had his solo show Dendam Tak Sudah at Metro Fine Art Gallery. Other exhibitions included Artriangle at National Art Gallery Malaysia in 2010, while 2012 has been Ali's busiest, showing his works at A Meter Diameter at House of Matahati, Lineage at Art Accent, Pameran Pelukis Selangor at Galeri Shah Alam as well as at the grand opening of Rosella Gallery in Singapore.

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.

I.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

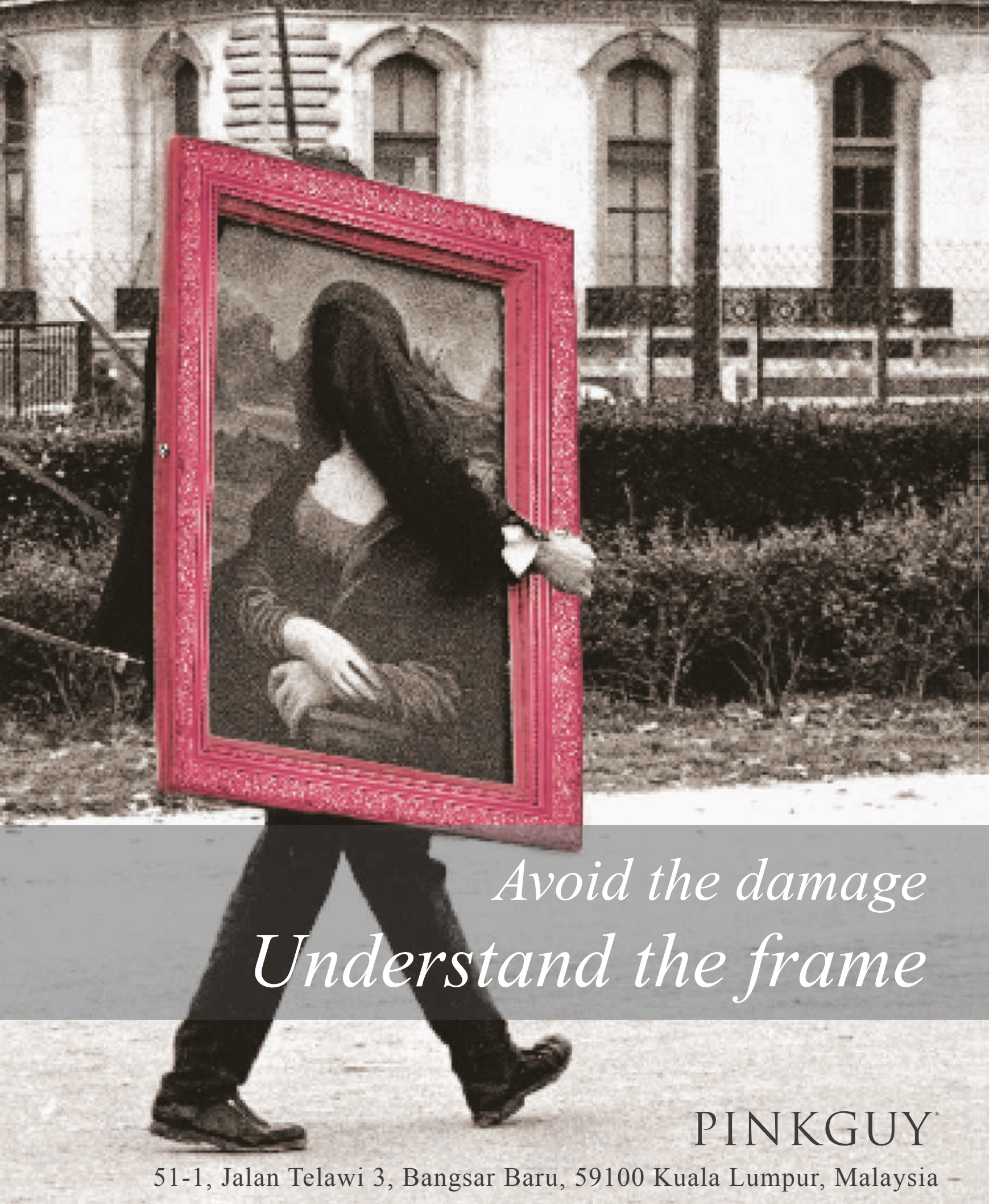
(a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.

(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



pinkguygallery.com



[pinkguygallery](https://www.instagram.com/pinkguygallery)



+6018 2888 868



pinkguymalaysia@gmail.com



PINKGUY



PINKGUY



+603 21662166

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

19 MAY 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

19 MAY 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) _____

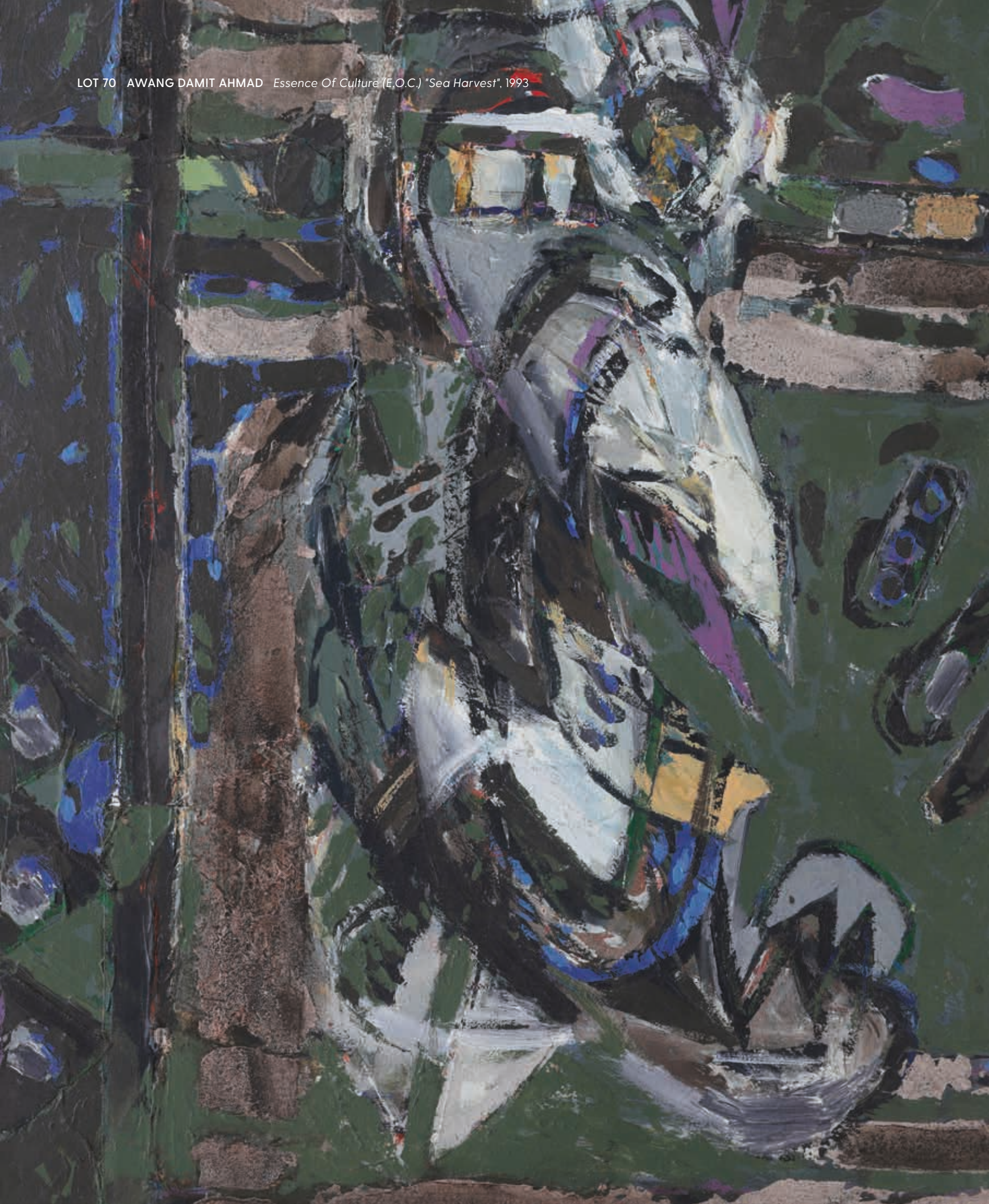
Please attach a copy of Identification: Identity Card / Passport / Driving License / Company Registration AND
Proof of Address: Utility Bill and Bank Statement (issued within the last 6 months)

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).

INDEX OF ARTISTS

A.B. Ibrahim	1, 2, 3	Ismail Embong	180	Raja Azhar Idris	43
A.J. Rahman	4, 5	Ismail Latiff	90, 91	Raja Shahrman Raja Aziddin	121
Ahmad Khalid Yusof	92	Ismail Mat Hussin	46, 47	Raphael Scott Ahbeng	*110
Ahmad Shukri Elias	194	Ivan Lam	156	Redza Piyadasa	113
Ahmad Zakii Anwar	115, 116, 129	Jaafar Taib	150	Rohaizad Shaari	25, 26
Ajim Juxta	182	Jalaini Abu Hassan	154, 155	Ruzzeki Harris	193
Ajis Mohamad	151	James Sum	18, 19	Sabihis Md Pandi	122
Alex Leong	24	Jayanthi Menon	167	Samsudin Wahab	59
Anthonie Chong	117, 118, 119	Jehan Chan	20	Sanip Lasman	98, 99
Anthony Chan Sai Weng	17	Jolly Koh	72, 73, 94	Shafiq Nordin	178
Anurendra Jegadeva	42	Joseph Tan Chan Jin	55	Sharifah Fatimah	76, 77, 78
Arikwibowo Amril	175	Kenny Chua Kok Hooi	136, 137	Syed Zubir, Dato'	
Arp Raph	*44	Khairudin Zainudin	189	Suhaidi Razi	190
Awang Damit Ahmad	70, 71	Khalil Ibrahim	7, 8, 9, 10	Suzlee Ibrahim	84, 85, 86, 87
Azad Daniel Haris	159	Khoo Sui Hoe	56	Syahbandi Samat	174
Azizi Latif	123, 124	Kok Yew Puah	60	Syed Fakaruddin	183
Bayu Utomo Radjikin	127, 128	Lee Joo For, John	95	Syed Thajudeen	75
Cheong Lai Tong	68, 69	Lim Ah Cheng	146, 147	Syukur Rani	184
Cheong Tuck Wai	188	Lui Cheng Thak	*27, 28, *29, *30	T:zi	97
Cheung Pooi Yip	21	Lye Yau Fatt	120	Tajuddin Ismail, Dato'	74
Chia Hoy Sai	*130	Maamor Jantan	6	Tan Choon Ghee	22, 23
Chuah Thean Teng, Dato'	48, 49	Mat Ali Mat Som	195	Tan Gaik Hoon	45
Dani Omar	133	May Laing	138	Tan Wei Kheng	114
Donald Abraham	168, 169	Mazli Mat Som	40	Tay Bak Koi	144
Eng Tay	57, 58	Mohaida Aini Mohamed	125, 139, 140	Tay Hooi Keat, Dato'	53
Faizal Suhif	157	Mohammed Zaki Zakaria	12, 13	Tay Mo Leong, Dato'	50
Fauzan Omar	141	Mohd Hoessein Enas, Dato'	37, 38, 39	Tew Nai Tong	33, 34, 35, 36
Fauzul Yusri	165, 166	Mohd Zain Idris	11, 41	Thanh Van	142
Fawwaz Sukri	170, 171	Najib Ahmad Bamadhaj	161, 162	Tony Ng Chit Keong	134
Fung Yow Chork	14	Ng Bee	96	Wan Zakreen	100
Gan Sze Hooi	186, 187	Nguyen Tu Nghiem	145	Wong Perng Fey	32
Goh Lye Hock	131	Nicholas Choong	93	Yap Chin Hoe	132
H.H. Lim	160	Nik Mohd Shahfiz	191	Yau Bee Ling	185
Harlen Kurniawan	143	Nik Mohd Shazmie	192	Yeoh Jin Leng	54
Haron Mokhtar	152, 153	Nik Rafin	149	Yong Chien Chin	148
Haslin Ismail	181	Nik Zainal Abidin	51, 52	Yuki Tham	172
Haziq Syawal	173	Nirmala Dutt	111, 112	Yusof Ghani	101, 102, 103,
Hendrick Nicholas	135	Shanmughalingam, Datin			104, 105, 106,
Hirzaq Harris	179	Ong Cai Bin	158		107, 108, 109
Husin Othman	176	Peter Liew	15, 16	Zulkifli Yusoff	163, 164
Ibrahim Hussein, Datuk	61, 62, 63, 64,	Raduan Man	88, 89, 126		
Ismail Awi	65, 66, 67	Rafiee Ghani	79, 80, 81,		
	177		82, 83		

LOT 70 AWANG DAMIT AHMAD *Essence Of Culture (E.O.C.) "Sea Harvest", 1993*





HENRY BUTCHER
ART AUCTIONEERS

ibrahim hussein '76