MALAYSIAN & SOUTHEAST ASIAN ART

14 JANUARY 2024



HENRY BUTCHER

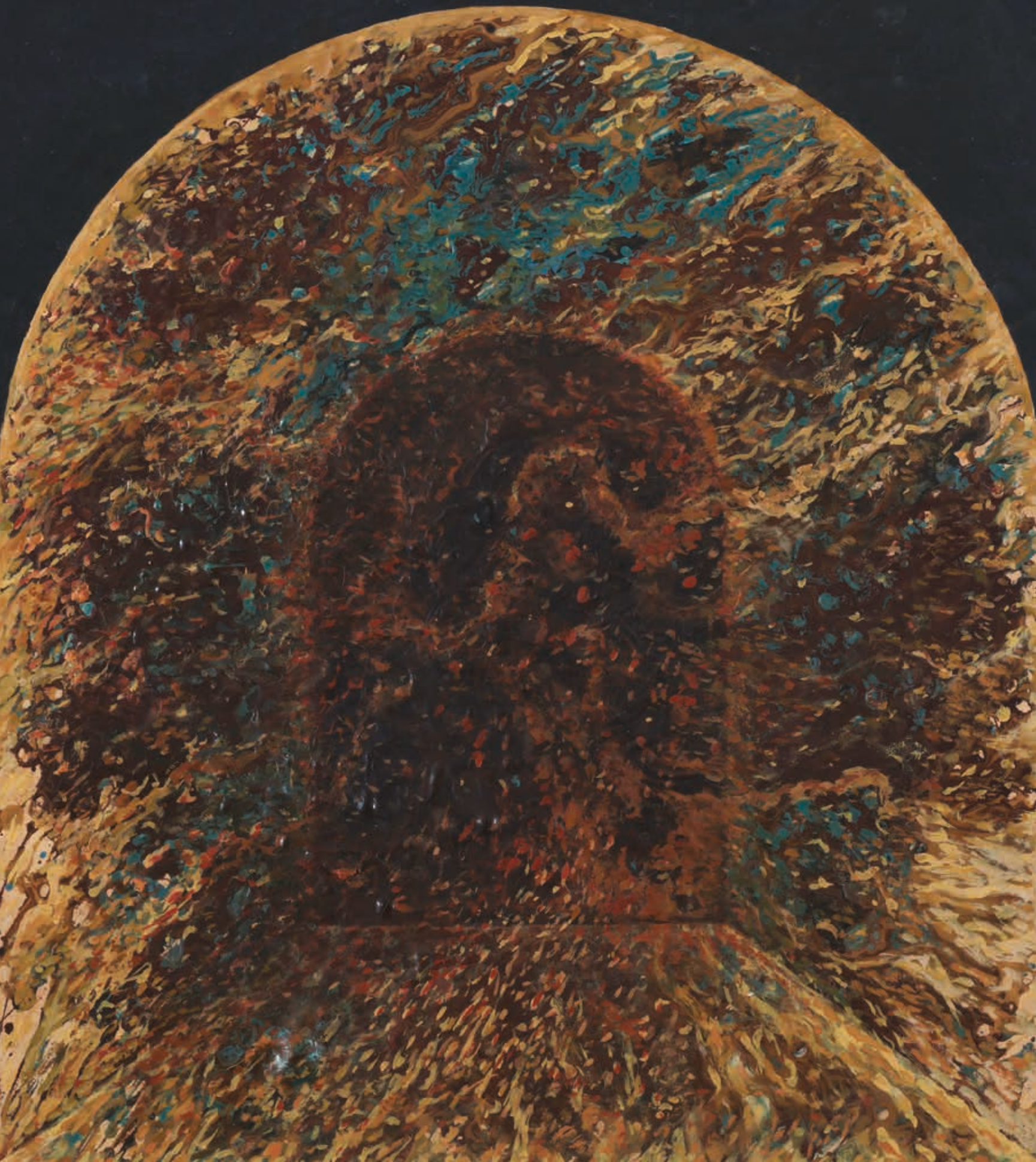
ART AUCTIONEERS

LOT 58 **IBRAHIM HUSSEIN, DATUK** *Untitled*, 1969





LOT 56 ABDUL LATIFF MOHIDIN *Mindscape*, 1980s



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
+6016 273 3628
polenn@hbart.com.my

Elizabeth Wong
+6013 355 6578
elizabeth@hbart.com.my

Sion Chang
+6017 777 0035
sion@hbart.com.my

General
info@hbart.com.my

MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 14 January 2024, 1pm

VIEWING

5 – 13 January, 2024

10am – 6pm daily

Hall 1, Level M, Menara KEN TTDI

37, Jalan Burhanuddin Helmi, Taman Tun Dr Ismail,

60000 Kuala Lumpur, Malaysia

LIVE

HENRY BUTCHER

ART AUCTIONEERS



LOT 59 IBRAHIM HUSSEIN, DATUK *Window Cleaner*, 1964



LOT 60 IBRAHIM HUSSEIN, DATUK *Two Figures*, 1972



LOT 64 **JOLLY KOH** *Wild Flowers*, 2008


Jolly Koh 08



LOT 63 SHARIFAH FATIMAH SYED ZUBIR, DATO' *Song Of Eucalyptus 23*, 2017



LOT 139 **YUSOF GHANI** *Biring Series – Study #7*, 2007



LOT 46 CHUAH THEAN TENG, DATO' *Mother And Child*



LOT 89 **CHONG SIEW YING** *The Enchanted, Urban Life Series*, 1997-2000

LOT 155 AGUS SUWAGE *Kissing The Death*, 2010





LOT 92 FADILAH KARIM *A Day At The Studio*, 2020



LOT 86 AHMAD SHUKRI MOHAMED *939495969798*, 1998

CONTENTS

002
CONTACT INFORMATION & IMPORTANT NOTICE

003
AUCTION INFORMATION

016 - 023
LOT DIRECTORY

024 - 250
LOT 1 - LOT 184

251 - 259
BUYING AT HBAA & CONDITIONS OF BUSINESS

262
BIDDER REGISTRATION FORM

263
TELEPHONE / ABSENTEE BID FORM

264
INDEX OF ARTISTS

LOT DIRECTORY



1

A.B. IBRAHIM

Fishermen At Work



2

A.B. IBRAHIM

At Work



3

A.J. RAHMAN

Fishing Village



4

A.J. RAHMAN

Fishing Village



5

M NOR

At Work



6

KHALIL IBRAHIM

The Spirit Of
The East Coast
1995



7

KHALIL IBRAHIM

East Coast Series
1990



8

KHALIL IBRAHIM

East Coast Series
1992



9

KHALIL IBRAHIM

East Coast Series
1996



10

CHANG FEE MING

Untitled
2005



11

CHANG FEE MING

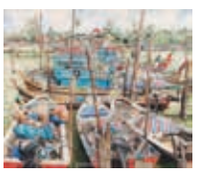
Farewell To My Dear
Friend I, II and III



12

MOHAMMED ZAKI ZAKARIA

Serikandi 2 (Kota Bharu)
2003



13

MOHAMMED ZAKI ZAKARIA

Pengkalan Nelayan,
Kuala Muda, Kedah
2003



14

TEW NAI TONG

Countryside
1968



15

TAN CHOON GHEE

Merlion Place, Singapore
1962



16

YONG MUN SEN

Untitled



17

YONG MUN SEN

Untitled
1947



18

TEW NAI TONG

Untitled



19

KHAW SIA

Untitled



20

CHOW CHIN CHUAN

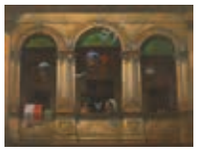
Untitled



21

LUI CHENG THAK

Petaling Street
2017



22

LUI CHENG THAK

Memory Of Life 1
1998



23

LUI CHENG THAK

Masjid Jamek, Kuala Lumpur
2019



24

LUI CHENG THAK

Flood At Sultan Abdul Samad Building
2021



25

LUI CHENG THAK

Flood At Jalan Medan Pasar, Kuala Lumpur
2021



26

LEE WENG FATT

Malayhouse - Bagan Serai
2001



27

JEHAN CHAN

Untitled



28

ZHONG PAI MU

Untitled
1954



29

FUNG YOW CHORK

Untitled
1991



30

SAMJIS MAT JAN

Morning Scene
2004



31

SANIP LASMAN

Pantai Cinta Berahi PCB
1960



32

MOHD ZAIN IDRIS

Fishing Village



33

TEW NAI TONG

By The Beach



34

TEW NAI TONG

She Likes Flowers
1999



35

TAN GAIK HOON

Good Morning, Sarawak
2006



36

TAN GAIK HOON

Pounding Small Onion (Her Daily Life Series)
2016



37

MOHD. HOESSEIN ENAS, DATO'

Untitled
1973



38

MOHD. HOESSEIN ENAS, DATO'

Untitled
1962



39

MAZLI MAT SOM

Untitled
1963



40

ROBERT L.Y. LOU

Spinster In Long House
1963



41

ENG TAY

Untitled



42

KHOO SUI HOE

Posing By The Beach
1977



43

JOSEPH TAN CHAN JIN

Untitled
1968



44

CHUAH THEAN TENG, DATO'

Shepherd



45

CHUAH THEAN TENG, DATO'

Mother And Child



46

CHUAH THEAN TENG, DATO'

Mother And Child



47

CHUAH THEAN TENG, DATO'

Mother And Child



48

ISMAIL MAT HUSSIN

Mother's Love
2011



49

ISMAIL MAT HUSSIN

Kampung
2009



50

HO HEE KHIM

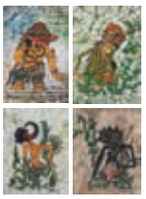
Water Buffaloes



51

HO HEE KHIM

Fishing Village



52

NG KIM HOCK

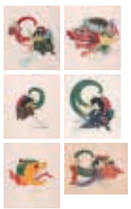
Untitled



53

NIK ZAINAL ABIDIN

Untitled
1963



54

NIK ZAINAL ABIDIN

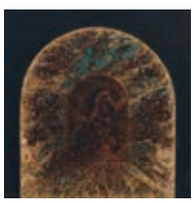
Untitled
1981-1982



55

YUSOFF ABDULLAH

Wayang Kulit
1981



56

ABDUL LATIFF MOHIDIN

Mindscape
1980s



57

IBRAHIM HUSSEIN, DATUK

Mindscape
1996



58

IBRAHIM HUSSEIN, DATUK

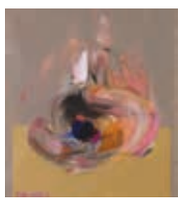
Untitled
1969



59

IBRAHIM HUSSEIN, DATUK

Window Cleaner
1964



60

IBRAHIM HUSSEIN, DATUK

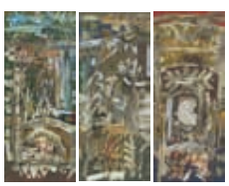
Two Figures
1972



61

IBRAHIM HUSSEIN, DATUK

Untitled



62

AWANG DAMIT AHMAD

Essence Of Culture (E.O.C.) Series "Approaching The Season", 1994



63

SHARIFAH FATIMAH SYED ZUBIR, DATO'

Song Of Eucalyptus 23
2017



64

JOLLY KOH

Wild Flowers
2008



65

JOLLY KOH

Sunrise In Titiwangsa
2004



66

TAJUDDIN ISMAIL, DATO'

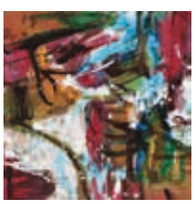
Innerspace - Greenfield II
1992



67

SUZLEE IBRAHIM

Monsoon Series: The Impact II
2008



68

SUZLEE IBRAHIM

Untitled
2013



69

SUZLEE IBRAHIM

Sakura Series: Pink Lady
2006



70

SUZLEE IBRAHIM

Batik Series: Batik II
2007



71

RAFIEE GHANI

Dusun Raja 1
2000



72

AHMAD KHALID YUSOF

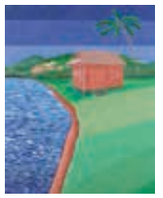
Alif Ba Ta Series
1978



73

YEOH CHOO KUAN

Baby, You're Gonna Miss That Plane
2014



74

FAKHRIQ ZULKIFLI

Asam Di Darat
2019



75

RADUAN MAN

Mindscape
2014



76

RADUAN MAN

1970
2011



77

RADUAN MAN

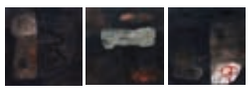
Barricade
2010



78

RADUAN MAN

Machine II
2012



79

FAUZUL YUSRI

Raw Series
2010



80

FAUZUL YUSRI

The Pilot
2014



81

LIEW KWAI FEI

Hands
2010



82

MINSTREL KUIK

A Star Cannot Make A Constellation #5
2020



83

ZULKIFLI YUSOFF

Study: Rancangan Bumi Hijau
2012



84

ZULKIFLI YUSOFF

Malaya Series (Nona Singapura)
2009



85

ZULKIFLI YUSOFF

Itik Pulang Petang III
2009



86

AHMAD SHUKRI MOHAMED

939495969798
1998



87

AHMAD SHUKRI MOHAMED

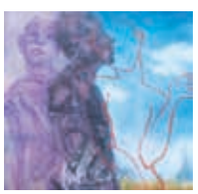
The Great Wallpapers Series: Salesman Are Not Allowed In This Area, 2009



88

CHONG SIEW YING

Untitled
2010



89

CHONG SIEW YING

The Enchanted,
Urban Life Series
1997-2000



90

ANTHONIE CHONG

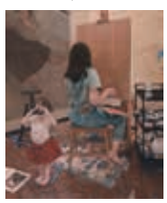
Siblings 1
1997



91

ANTHONIE CHONG

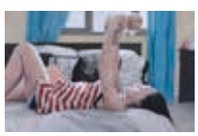
Untitled
1995



92

FADILAH KARIM

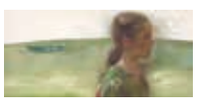
A Day At The Studio
2020



93

CHONG AI LEI

Fascination II
2014



94

KOW LEONG KIANG

Boat
2007



95

NOOR MAHNUN MOHAMED

Pital
2004



96

PHUAN THAI MENG

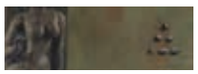
I SEE - Oops!
2013



97

PHUAN THAI MENG

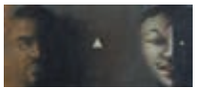
Seats
2006



98

AHMAD ZAKII ANWAR

Untitled
2004



99

AHMAD ZAKII ANWAR

Affirmation And Denial
1999-2002



100

AHMAD ZAKII ANWAR

Nasirun
2016



101

WONG MING HAO

Don't Let It Down III
2020



102

LATIF MAULAN

The Ribs
2010



103

RAIMI SANI

Afternoon Delight
2016



104

YUKI THAM

Girl With Apple
2020



105

WAN AMY NAZIRA

The Sweet Wish
2018



106

WAN AMY NAZIRA

Gadis Berselendang Merah
2016



107

IZWA AHMAD

Taman Izati Soiree
2020



108

SARAH RADZI

Head's In The Cloud, But I Can't Seem To Reach It
2020



109

YUSOF MAJID

Penang Food For Thought (Peninsular Series)
2013



110

HIRZAQ HARRIS

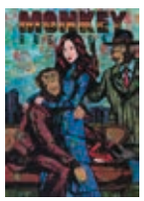
Craving
2021



111

SHAFIQ NORDIN

"Best" Burger In Art Scene!!!
2019



112

FAWWAZ SUKRI

Monkey Business II
2017



113

FAWWAZ SUKRI

The Sacred Garden
2016



114

NAJIB AHMAD BAMADHAJ

Polo
2011



115

NAJIB AHMAD BAMADHAJ

Black Butterfly
2015



116

NAJIB AHMAD BAMADHAJ

Damien Hirst
2015



117

NAJIB AHMAD BAMADHAJ

LV (Lost Virginity)



118

SYED FAKARUDDIN

The Colour Of Banana 6
2013



119

ABDUL MULTHALIB MUSA

Untitled



120

BIBICHUN

Whatever Plunged Down The Steps Was To Be My Portion, 2020



121

MOHD AL-KHUZAIRIE ALI

Animale
2014



122

MOHAIDA AINI MOHAMED

Prosperity
2012



123

MOHAIDA AINI MOHAMED

Rose Garden (Diamond)
2008



124

FAUZAN OMAR

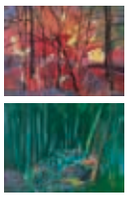
Untitled (Layer Series)
1990s



125

SANIP LASMAN

Endau Rompin
2002



126

RAPHAEL SCOTT AHBENG

Morning;
Peace In The Forest



127

RAPHAEL SCOTT AHBENG

Untitled
2013



128

RAPHAEL SCOTT AHBENG

Rainforest Music Night;
Bidi At Dusk, 2010



129

FOO YONG KONG, DR.

Waterfall Landscape
2016



130

ROBERT POWELL

Jaisalmer



131

WENCHI LUCAS

Bluebell Forest
2014



132

SYED AHMAD JAMAL, DATUK

Jalur Di Tebing (Dugout On The Bank), 2004



133

SHARIFAH FATIMAH SYED ZUBIR, DATO'

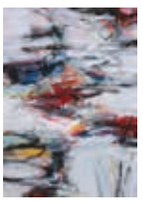
Untitled



134

TAJUDDIN ISMAIL, DATO'

Green Landscape
1988



135

SUZLEE IBRAHIM

Untitled
2012



136

RAFIEE GHANI

The Pink Fostress
2016



137

YUSOF GHANI

Hijau Series - Machang
2000



138

YUSOF GHANI

Hijau Series - Permai
2000



139

YUSOF GHANI

Biring Series - Study #7
2007



140

YUSOF GHANI

Biring



141

YUSOF GHANI

Segerak Series
2017



142

YUSOF GHANI

Siri Tari
1990s



143

YUSOF GHANI

Segerak
2012



144

NIK RAFIN

Dance
2016



145

LIM AH CHENG

Symphony Orchestra I
2009



146

LIM AH CHENG

Challenging Horses
1999



147

LIM AH CHENG

Flying With The Wind 33
2006



148

NG BEE

Untitled
2011



149

LEE JOO FOR, JOHN

Untitled



150

LEE JOO FOR, JOHN

Galloping Horse
1992



151

DANG XUAN HOA

Human Objects
1999



152

TAJUDDIN ISMAIL, DATO'

May Mindscape II
2015



153

TAY CHEE TOH

Sarawakian Woman



154

TAY CHEE TOH

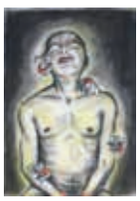
Untitled



155

AGUS SUWAGE

Kissing The Death
2010



156

AGUS SUWAGE

Untitled
1996



157

R.B. SETIAWANTA

Zebra
2007



158

WAHYU GUNAWAN

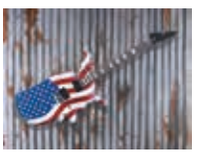
Sirkus Gajah
2004



159

ANAK AGUNG GEDE
OKA SUDARSANA

Burung Hantu
2005



160

HERU DODOT WIDODO

Song For Peace
2008



161

DEDDY PAW

Lets Talk About Apple
2007



162

HASAN DJAAFAR

Untitled



163

RUSLI

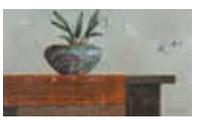
Landscape
1980



164

REDY RAHADIAN

Ambition
2007



165

YAP CHIN HOE

Evergreen I
2023



166

TONY NG CHIT KEONG

Match With Batik 5#
2016



167

TANG HONG LEE

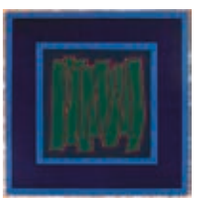
Day & Night
2009



168

WAN ZAKREEN

Good Catch
2020



169

KOK YEW PUAH

Untitled
1972



170

TAJUDDIN ISMAIL, DATO'

Jalan Petaling; Jalan Bandar;
Malacca Shophouse I; II



171

ISMAIL HASHIM

Untitled



172

ISMAIL HASHIM

From The Barber Chair Series
1980s



173

ERIC PERIS

Form, Design, Colour
2008



174

JUHARI SAID

Baju Kurung Raya
1993



175

JUHARI SAID

Menarik Kerbau
2005



176

JUHARI SAID

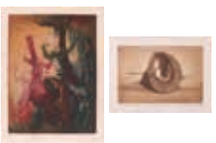
Dalmatian Celebrate
2012



177

SAMSUDIN WAHAB

The Two Patriots
2008



178

ILSE NOOR

Garden Of Happiness; Pendengar
1999



179

ENG TAY

Kiaraville
2005



180

CHIA YU CHIAN

Untitled



181

JEHAN CHAN

Fishing Village
1988



182

SHARIFAH ZURIAH AL-JEFFRI

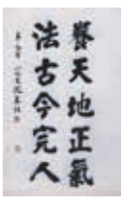
Untitled
1990s



183

CHENG HAW CHIEN

Machhapuchhre, Pokhara, The Himalayas, Nepal
1992



184

SIM MOW YU, DATUK

养天地正气，法古今完人
2001



1

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

Fishermen At Work

signed (lower left)
watercolour on paper
27 x 38cm

PROVENANCE
Private collection, Kuala Lumpur

RM 1,200 – 2,200

A.B. Ibrahim's enigmatic riverscape demonstrates the livelihood and transportation of people by boats, offering a glimpse into the routines of daily life. 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.



2

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

At Work

signed (lower left)
watercolour on paper
27 x 38cm

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 2,000 – 3,800

A romantic depiction of a village by the sea, this panoramic vista demonstrates the artist's perception of the natural world. 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.



3

A.J. RAHMAN

b. Kedah, 1922 - d. 1995

Fishing Village

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

PROVENANCE
Private collection, Selangor

RM 1,000 – 1,800

A peaceful fishing village scene is evoked using serene hues of green colours, reflecting a content lifestyle of the past. The thatched wooden structures, and forms of swaying coconut trees contribute to the ideal image of village life by the beach. A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, formed a group named Tiga Serangkai which was the start of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio, located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman was also a school teacher.



4

A.J. RAHMAN

b. Kedah, 1922 - d. 1995

Fishing Village

signed (lower left)
watercolour on paper
27 x 36cm

PROVENANCE
Private collection, Selangor

RM 1,000 – 1,800

A romantic depiction of village life, this painting offers a panoramic view of a fishing settlement along with a congregation of wooden houses on stilts. It reflects the artist's deep sentiment towards the local landscape, recorded with intricate observations of nature. A.J. Rahman, together with A.B. Ibrahim and Saidin Yahaya, formed a group named Tiga Serangkai which was the start of the art history in Kedah. In 1946, the trio opened up their art studio called Warna Art Studio, located in Pekan Rabu, Alor Setar. Besides being an artist, A.J. Rahman was also a school teacher.





5

M NOR

At Work

signed (lower left)
watercolour on paper
27 x 38 cm (each), set of 2

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 2,000 – 3,500

M Nor's paintings are distinguished by their clean shapes and pure colour. This intimate set of paintings capture fishermen at work by the ocean and shows the action of casting nets widely into the sea. Working as a team of two people, one oversees locating and finding the fish, while the other controls the direction of the boat. Clouds drift over the sky, as a fine line between sky and earth is distinguished by the horizon.



6

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

The Spirit Of The East Coast,
1995

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

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

In a rich array of colours, *The Spirit Of The East Coast* features a unique perspective of fisherfolk at work by the shoreline, with a majestic view of the open seas. Khalil Ibrahim was skilled in painting the human figure, and this composition shows a unique configuration of postures and gestures of the people from the East Coast communities. His most well-loved themes are the people of the East Coast in the fishing village, or the Bali scene. His watercolours are just as delightful and detailed as his full-blown paintings, exhibiting a fascination for the human figures.

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







7

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

East Coast Series, 1990

signed and dated (lower right)
watercolour on paper
13 x 19cm (each), set of 3

PROVENANCE
Private collection, Kuala Lumpur

RM 12,000 – 18,000

Khalil observes the livelihood of fishermen and their daily tasks with his intricate drawings and paintings. This set of watercolour paintings in a colourful palette depicts a scene of fishermen and women at work on the beach, highlighting the lives of the local community. Visual depth is indicated with the use of the horizon line separating the blue skies and the wet coastal grounds.

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 was already 30 when he graduated. 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 turn full time, and he has been painting 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, 1992

signed and dated (lower right)
watercolour on paper
29 x 38cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

Khalil demonstrates his skill at capturing the beauty of the beaches that line the East Coast, dominated by local fishermen. A group of fishermen are working together as a team to lift the nets. This scene evokes the feelings of communal life, showing the fishermen dressed in kain pelikat and headdress working diligently. The variations of subtle colours build up to form an arresting scene of the shore.

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



9

KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

East Coast Series, 1996

signed and dated (lower right)
ink on paper
31 x 40cm

PROVENANCE
Private collection, Selangor

RM 12,000 – 20,000

Khalil explored a unique interpretation of the East Coast communities, through a congregation of human interactions in swift, agile movements. He observed the everyday lives of the people through his drawings and translated their carefree and gentle spirit onto his compositions, juxtaposed with geometric rectangle shapes at the top of the canvas. The figures are rendered exquisitely in light and shadow and reflects Khalil's skilful western art training in London.

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 was already 30 when he graduated. 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 turn full time, and he has been painting 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.



10

CHANG FEE MING

b. Terengganu, 1959

Untitled, 2005

signed and dated (upper left)
pen and watercolour on paper
13 x 18cm

PROVENANCE
Private collection, Selangor

RM 6,000 – 10,000

In this painting there is a strong sense of reflection, meditation, and respect. Focusing on two figures in an open space, this intimate watercolour on paper has a feeling of a meditative stillness and gratitude surrounding the daily lives of the people.

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and cultures. He goes deep into the interiors, to the heart of isolated, marginalised traditional communities, to the off-the-beaten track areas in Indonesia, Africa, Myanmar, Cambodia, Nepal and even tracing the mighty Mekong right up to its source in Tibet - with the zeal of an anthropologist, the insight of a social scientist and above all, the great spirit of an artist. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali.

11

CHANG FEE MING

b. Terengganu, 1959

Farewell To My Dear Friend I, II, III

signed, with the artist's monogram (recto)
watercolour on paper
20 x 12.5cm (each), set of 3

PROVENANCE
Private collection, Kuala Lumpur

RM 22,000 – 36,000

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and their cultures and the often exotic, remote places he visited in Indonesia, Nepal, Africa, the Indo-Chinese communities along the Mekong right up to its source in Tibet. His impeccable skill is shown in the details of these works.

Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali. His array of awards includes the Malaysian Watercolour Society award (1984 and 1985), the Sime Darby Art Asia gold award (1985) and the PNB Malaysian art award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won distinction awards in the Rockport Publishers USA in 1997 and the Dom Perignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999. In 2009, he was selected for the Singapore Tyler Print Institute project in 2009, which resulted in his solo exhibition Imprinted Thoughts. Fee Ming was honoured with a solo at Bank Negara Malaysia Museum & Art Gallery, and at Christie's Hong Kong for 2 months in 2015, titled Chang Fee Ming: Weaving The World In Watercolour.









12

MOHAMMED ZAKI ZAKARIA

b. Terengganu, 1963

Serikandi 2 (Kota Bharu), 2003

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

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

This exceptional view of a morning market features diligent female vegetable sellers and a fine selection of delectable fruits arranged neatly across the table. The artist brings the viewer in by conveying a sense of spatial depth with the use of linear perspective. The details on the ornate patterned garments of the ladies, and of the gentle hands in labour are painted with great precision, displaying the artist's impeccable skill in the medium of watercolour.

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 of Malaysia and Universiti Malaya. Among private institutions who have bought his paintings are Universiti Islam Al Madinah, EKA IPR Agency, Citibank, Bank Rakyat, Southern Bank Berhad and Bank Pembangunan.



13

MOHAMMED ZAKI ZAKARIA

b. Terengganu, 1963

Pengkalan Nelayan, Kuala Muda, Kedah, 2003

signed and dated (lower center)
watercolour on paper
54 x 64cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,500

This colourful depiction of a fishing harbour is executed with refine detail. It suggests a calm and restful period, where the fishermen are taking some time off to relax on the boat, and doing some chores. He captures the atmosphere and mood of the day, filled with the bright colours of the fishing boats, and the gentle waves of the water.

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 of Malaysia and Universiti Malaya. Among private institutions who have bought his paintings are Universiti Islam Al Madinah, EKA IPR Agency, Citibank, Bank Rakyat, Southern Bank Berhad and Bank Pembangunan.



14

TEW NAI TONG

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

Countryside, 1968

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

PROVENANCE
Private collection, Kuala Lumpur

RM 1,200 – 2,000

Integrating Chinese ink painting techniques with subtle washes of watercolours, Tew Nai Tong recreates an immersive impression of the countryside. Soft washes of deep green tones allude to the verdant open spaces, while the expansive mid-ground is gently implied using negative space.

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



15

TAN CHOON GHEE

b. Penang, 1930 – d. 2010

Merlion Place, Singapore, 1962

signed and dated, with one seal of the artist (lower right)
ink and colour on paper
14 x 31cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

Tan Choon Ghee paints the original site of the Merlion (lion head, fish body), designed by Fraser Brunner and built in cement fondue near the mouth of the Singapore River, across from Elizabeth Walk. He displays his technique in painting the landscape and water reflections through refined hues of watercolour.

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



16

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Untitled

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

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000

Viewed from a distance, pioneer artist Yong Mun Sen records images of boats across the reflective surface of the ocean, giving insight into the weather conditions. Located near a fishing village, the calm surroundings of distant mountains, sea and cloud filled skies are executed with delicate, earthy hues. The subtle colour tones convey a sense of tranquillity, producing an atmospheric composition.

The legendary Yong Mun Sen is one of the earliest watercolorists, but one with profound influence and high visibility. He was referred to as the Father of Malaysian Painting by dealer-gallerist-artist-writer-publisher Dato' Dr. Tan Chee Khuan in several of his books on pioneer artists. Born Yong Yen Lang, Mun Sen (the name he adopted in 1922) returned to China briefly (1914) before picking up art on his return to his hometown Sarawak. He had stints in Singapore before settling in Penang (1922), where he set up a photography studio cum gallery. He co-founded the Penang Chinese Art Club and the Singapore Society of Chinese Artists. He was accorded posthumous memorials by Singapore (1966), the National Art Gallery (Kuala Lumpur) and the Penang State Art Gallery in 1972, and the PSAG followed it up with a retrospective in 1999. The exhibition Yong Mun Sen In Nanyang was held at the Ngee Ann Kongsi Galleries, NAFA Campus 1, Singapore, from February to May 2023.



17

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Untitled, 1947

signed and dated (lower left)
watercolour on paper
27 x 36cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

Executed in 1947, this work by pioneer artist Yong Mun Sen encapsulates the tenacity and resilience of our forebearers through their diligent spirit. It features a farmer and water buffalo tirelessly ploughing across the paddy fields, loosening the soil for nutrients to be brought to the surface, in preparation for the seeds to grow and develop well. The silhouette of the figure and animal are finely modelled using deft strokes. His impeccable skill is shown in this work.

The legendary Yong Mun Sen is one of the earliest watercolorists, but one with profound influence and high visibility. He was referred to as the Father of Malaysian Painting by dealer-gallerist-artist-writer-publisher Dato' Dr. Tan Chee Khuan in several of his books on pioneer artists. Born Yong Yen Lang, Mun Sen (the name he adopted in 1922) returned to China briefly (1914) before picking up art on his return to his hometown Sarawak. He had stints in Singapore before settling in Penang (1922), where he set up a photography studio cum gallery. He co-founded the Penang Chinese Art Club and the Singapore Society of Chinese Artists. He was accorded posthumous memorials by Singapore (1966), the National Art Gallery (Kuala Lumpur) and the Penang State Art Gallery in 1972, and the PSAG followed it up with a retrospective in 1999. The exhibition Yong Mun Sen In Nanyang was held at the Ngee Ann Kongsi Galleries, NAFA Campus 1, Singapore, from February to May 2023.



18

TEW NAI TONG

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

Untitled

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

PROVENANCE
Private collection, Kuala Lumpur

RM 1,500 – 2,800

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

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

19

KHAW SIA

b. China, 1913 - d. Penang, 1984

Untitled

signed (lower right)
ink and watercolour on paper
50 x 34cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,500 – 11,000



Balinese women have inspired painters around the world and are revered for their timeless beauty and grace. A charming lady at work is wonderfully captured with subtle colours and intricate details. Khaw Sia captures the essence and culture of Balinese people using flowing lines and watercolours.

Khaw Sia is perhaps the best trained among the pioneers, with tutelage at Liu Haisu's Sin Hwa Art Academy in Shanghai (1925-1932) and informal private lessons under British-Scottish watercolourist Sir William Russel Flint (1880-1969) in London (1933). Khaw Sia settled in Penang in 1937 and briefly in Hong Kong. He held his first solo in Penang in 1955 and was given a posthumous Retrospective by the Penang State Art Gallery in 1998. His standard was impeccable, as his works were accepted by reputable exhibitions such as the Le Salon Paris in 1956, the Royal Institute Galleries Summer Salon in London in 1957, and the 25th National Society Exhibition in London in 1958.



20

CHOW CHIN CHUAN

b. Selangor, 1961

Untitled

signed (lower right)
watercolour on paper
74 x 55cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

A watercolourist with a great eye for detail, Chow Chin Chuan's deep interest in the bicycle is apparent in his works. His paintings often bring nostalgic memories of how the bicycle was a common vehicle back in those days. This work captures a bonding movement of friendship between two men. Although it may be a casual meeting by the roadside, all one needs in life is a good friend to share the highlights of the day.

Chow Chin Chuan obtained Diploma in Fine Art and Figure Design from Kuala Lumpur College of Art (1982-1983). He has held more than eleven solo exhibitions to date which included his first titled Tribute To The Bicycle in 2002 and Flavor at The One Gallery in 2018. He has participated in group exhibitions abroad in Indonesia, India, China, Japan, Korea, Taiwan and Sweden. He was the recipient of Consolation Prize for the Sin Chew Press Cartoon Contest in 1989 and Minor Award at the Young Contemporaries, National Art Gallery, Kuala Lumpur in 1990.



21

LUI CHENG THAK

b. Negeri Sembilan, 1967

Petaling Street, 2017

signed and dated (lower left)
ink and wash on paper
29 x 45cm

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 3,000 – 5,000

Using the medium of ink and wash, Cheng Thak spontaneously captures the visual effects of light and shadows in this view of a market in Petaling Street. The feeling of three-dimensional space and depth is executed with refinement with 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.

22

LUI CHENG THAK

b. Negeri Sembilan, 1967

Memory Of Life 1, 1998

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

PROVENANCE
Private collection, UK

RM 20,000 – 38,000

Memory Of Life 1 is the artist's captivating rendition of a three-story shop house building located in Central Market, Kuala Lumpur. It features the architectural style of colonial architecture that contains many classical principles. The romantic view of the balcony is also turned into a display window of bonsai flowers, old bird cages, sarong hung out to dry, and with pigeons perched or flying all over. "I used light and shadows to imply the passing of time," the artist said. Time stands still, yet the present is very real. The depiction of birds flying happily symbolise peace and harmony and adds to the relaxed atmosphere of the setting.

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.



23

LUI CHENG THAK

b. Negeri Sembilan, 1967

Masjid Jamek, Kuala Lumpur,
2019

signed and dated (lower left)
oil on canvas
75cm (diameter)

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 22,000 – 30,000

A sense of nostalgia pervades the canvases of Lui Cheng Thak, who specialises in breathtaking images of colonial buildings. One of the nation's oldest mosques, the Masjid Jamek Mosque was the first large mosque to be constructed in Kuala Lumpur. Executed in a circular composition, the mosque's exquisite Moorish style architecture is observed, with emphasis on the multifoil arches. The artist's signature compositions often feature heritage buildings of British Malaya that have a timeless appeal.

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.





24

LUI CHENG THAK

b. Negeri Sembilan, 1967

Flood At Sultan Abdul Samad Building, 2021

signed and dated (lower left)
oil on canvas
22.5 x 31cm

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 3,000 – 5,000

Cheng Thak records the flooding incident at the Sultan Abdul Samad building, a key landmark in Kuala Lumpur caused by heavy rains resulting in the overflow of water from Sg Gombak. The weather conditions of rain and dark skies are observed most closely revealing the artist's affinity to the site. In front of the historical building, several workers are diligently carrying out the cleaning tasks.

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.



25

LUI CHENG THAK

b. Negeri Sembilan, 1967

Flood At Jalan Medan Pasar, Kuala Lumpur, 2021

signed and dated (lower left)
oil on canvas
23 x 31.5cm

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 3,000 – 5,000

In Lui's paintings, he combines visual elements that feature detailed backdrops of the city. Executed meticulously on canvas, *Flood At Jalan Medan Pasar, Kuala Lumpur* records the flooding incident back in 2021. 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.



26

LEE WENG FATT

b. Kuala Lumpur, 1967

Malayhouse - Bagan Serai, 2001

signed and dated (lower left)
oil on canvas
83 x 135cm

PROVENANCE
Private collection, Selangor

RM 7,000 – 12,000

The artist, Lee Weng Fatt is known for his works of heritage building facades and monuments. The architectural details are intricately rendered, which displays the splendour of traditional buildings. Lee Weng Fatt graduated with a Diploma in Art & Design at the Kuala Lumpur College of Art in 1989. He started painting watercolours before switching to oil in 1995. His first solo was at the Art Salon, Kuala Lumpur, called Harng Kai / Jalan Jalan in 1994, then at other venues in Kuala Lumpur like Joshua Fine Art Gallery (2000), Art House (2004) and TJ Fine Art (2010).



27

JEHAN CHAN

b.Melacca, 1937 - d. 2011

Untitled

signed (lower left)
acrylic on board
24 x 36cm

PROVENANCE
Private collection

RM 2,000 – 4,000

Jehan engaged with the subject matter of traditional Malaysian scenery, featuring wooden houses with his distinctive style in his celebrated *Melaka River* series. Under a warm and radiant sky, a sense of community and peace is portrayed in this depiction of a neighbourhood. 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 fulltime into art in 1983.



28

ZHONG PAI MU

b. Perak, 1911 - 2004

Untitled, 1954

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

PROVENANCE
Private collection, Selangor

RM 6,000 – 10,000

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

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



29

FUNG YOW CHORK

b. China, 1918 - d. 2013

Untitled, 1991

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

PROVENANCE
Private collection

RM 3,500 – 7,000

Fung Yow Chork captures the experience of a peaceful landscape along a curved pathway within the forest interior, expressed through a lush green palette. Rays of light radiate through the trees and branches, executed with refined brush strokes that adds texture resulting in subtle tonalities. Vertical trees and horizontals of the ground create visual interest and depth in the composition, showing a fine appreciation for nature.

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).

30

SAMJIS MAT JAN

b. Malacca, 1952

Morning Scene, 2004

signed and dated (lower right)
oil on canvas
71 x 99cm

PROVENANCE
Private collection, Selangor

RM 25,000 – 45,000

The journey travelling to the peaks of the mountain is a most rewarding experience, as it allows one to observe the full breadth of the sky and valley below. Samjis emphasised the spatial depth of the landscape by gently articulating the undulating shapes of the hills and terrain viewed from a distance, enveloped by the cooling mists of the morning. It is a poetic impression of the region, along with the naturalistic treatment of landscape.

Samjis Mat Jan differs from his APS predecessors like Dato' Hoessein Enas and Mazli Mat Som in the way he chooses and treats his subjects, while he still paints portraits of Malay women, mostly primly dressed. While Dato' Hoessein and Mazli preferred landscapes, Samjis turns his brushes to urban life, focusing on restless Malay youths in jeans 'lepak-ing' (loitering), which he started in the 1980s in iconic works such as *Rendezvous* (1984) and *Missing Link*. He is also sought-after for portraits, and has done portraits of Dr. Mahathir Mohamed (Tun), Musa Hitam (Tun), the 1st Yang di-Pertuan Agong Tuanku Abdul Rahman, the 8th Yang di-Pertuan Agong Sultan Iskandar Ismail and Raja Permaisuri Agong Sultanah Zanariah, the royal families of Selangor, Kedah and Perlis. He has also done socio-historical works like *Merdeka Declaration Of Independence*. Samjis studied at the Mara Institute of Technology, failing in Architecture (School of Building) but with a diploma in Fine Art (1981). He had his primary education in Malacca and secondary education in Terengganu.





31

SANIP LASMAN

b. Johor, 1937

Pantai Cinta Berahi PCB, 1960

oil on board
63 x 115cm

PROVENANCE
Private collection, Selangor

ILLUSTRATED
Gelorasa by Sanip Lasman, 2017, p.34

RM 3,500 – 6,000

Located in the East Coast of Kelantan, Pantai Cinta Berahi or PCB has changed its name three times. It was firstly known as Pantai Semut Api then later was changed to Pantai Cinta Berahi and now is known as Pantai Cahaya Bulan. It has a magnificent view of the village and sea. Back in the days, the famous P. Ramlee movie titled Penarik Beca was filmed there. The artist manages to capture the most serene view of the seascape in his own perspective.

It is hallmark of the veteran artist painting for 60 years that at age 86, 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 landscapes with series such as *Sri Mersing, Endau-Rompin, Gunung Ledang* and more recently, *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



32

MOHD ZAIN IDRIS

b. Terengganu, 1939 - d. 2000

Fishing Village

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

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,500

The artist focused on the fishing harbour and its surrounding coast lines, highlighting the livelihood of the fishermen at sea. Dense, intricate strokes brought out the structure of the jetty, surrounded by thatched wooden houses. Fishing boats are anchored along the harbour. 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 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.



33

TEW NAI TONG

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

By The Beach

signed (lower right)
acrylic on canvas
70 x 80cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000

Adept in various mediums, Tew Nai Tong explores with watercolour in this tranquil picturesque landscape of the seashore. Washes of blue and turquoise effortlessly spread across the plane with a space to separate the sea with the land. This scenic piece manifests Nai Tong's skilful handling of the medium and reflects his interest in the study of nature and wildlife such as the sea turtle.

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



34

TEW NAI TONG

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

She Likes Flowers, 1999

signed (lower left)
oil on canvas
70 x 70cm

PROVENANCE
Private collection, Selangor

RM 6,000 – 10,000

Known for his stylistic depiction of women, *She Likes Flowers* presents a lady with a delighted expression posed with a flower in her hand. The work gives a dreamy atmosphere filled with light, behind her in the background is a vivid frame of sail boats on the ocean conveying an air of freedom. A grand bouquet of anthurium and lilies dominate the composition, accompanied with fresh oranges and pear. The graceful curves of the female form and flowers, in a brightly coloured palette demonstrate the artist's influence from the Nanyang style. Executed with refined brushstrokes and colours composed in a delicate palette, the painting radiates grace and tranquillity.

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



35

TAN GAIK HOON

b. Perak, 1970

Good Morning, Sarawak, 2006

signed and dated (lower left)
watercolour on paper
73 x 50cm

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

An enticing array of fruits such the rambutan are offered by the hard-working fruit seller. The artist observes the realities of daily life in a market in Sarawak with delicate detail. 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.



36

TAN GAIK HOON

b. Perak, 1970

Pounding Small Onion (Her Daily Life Series), 2016

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

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 8,000

Set in an intimate corner of a kitchen, a young Nyonya girl is depicted preparing onions through the traditional method of pounding using a pestle and mortar made of stone. Nyonya cuisine is one of the finest in the region, conflating flavourful tastes from Chinese, Malay, Indian and Eurasian cultures.

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.



37

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924 - d. 1995

Untitled, 1973

signed and dated (lower right)
pastel on paper
62 x 47cm

PROVENANCE
Private collection, Kuala Lumpur

RM 15,000 – 28,000

Dato' Hoessein Enas liked to do portraits of women: Javanese beauties with their diet of Jamu herbal concoction as well as nubile Malay women, Iban and Korean. His roots were in the Indonesian portrait tradition in the vein of Dullah (1919-1996) and his mentor Basuki Abdullah (1915-1993), which he brought over first to Singapore, and then Malaya, when he escaped Dutch persecution in December 1947. Hoessein also liked to paint his family members, from small until adulthood, dressed in fine traditional clothes, and with the evident endearing touches there. He was able to capture the beauty in all its innocence and sophistication, and in the lively eyes.

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, 1962

signed and dated (lower right)
pastel on paper
58 x 42cm

PROVENANCE
Private collection, Kuala Lumpur

RM 12,000 – 20,000



Dato' Hoessein Enas had painted a plethora of women, mostly of Austronesian stock, around this region – Malay, Indonesian (mainly Javanese) and Filipinas, and the odd passing exotica from Burma and South Korea, in ritual cultural dresses and ornaments. Unless commissioned, like the one he painted of Caucasian women when on his England trip in 1960, he preferred young nubile girls from the rural areas, with a halo of innocence and unblemished natural complexion. Locally he had done the tribal Sarawak (like Iban and the Muruts (Lun Bawang), Selangor, Kedah and Kelantan. He also preferred the full studio concentration, instead of alfresco sketches. This portrait looks a bit more 'modern' from his bevy of the portraited, with an angle that allowed her long tresses to flow naturally to the shoulders and chest. The pink dress also harmonizes with her rosy cheeks and lips. Before him, there were Peter Harris' itinerant pastel portrait sketches.

Indonesian-born Dato' Hoessein Enas became a Malaysian citizen in 1956, and the National Art Gallery accorded him a Retrospective in 1966. He was bestowed the title of 'royal painter' by the Sultan of Selangor, who also awarded him the Dato' title. His awards included the Unesco and United States fellowships. He was also a two-time Colombo Plan scholar and was also given an Asia Foundation grant. He founded the Angkatan Pelukis SeMalaysia (1956) based on a similar association he founded in Medan, Indonesia (1944).



39

MAZLI MAT SOM

b. Kuala Lumpur, 1938 - d. 1990

Untitled, 1963

signed and dated (lower left)
pastel on paper
54 x 44cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

Celebrating the art of figurative drawing, Mazli Mat Som is masterful in capturing the essence of his live models. Dressed in a blue colour baju kebaya, the common daily attire worn by Malay women in that era, the gentle and kind expression of a demure young woman captures the imagination of the viewer. The artist succeeds in bringing out nuances of the human expression, using soft strokes which contrasts with the lighting and rich shadows that evoke depth and movement.

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.



40

ROBERT L.Y. LOU

Spinster In Long House, 1963

signed and dated (upper left)
oil on canvas
38 x 58cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000

The scene of domestic life featuring women is sensitively captured with painterly brushstrokes in earthy umber tones, bringing out a nostalgic atmosphere. It features two women who are wearing the traditional attire and seated within the interior. At the centre, the lady with her hair worn in a bun is engaged with daily activities, while the lady at the right is carrying an infant. The figures of the ladies and surroundings are skilfully rendered with light and shadow.

41

ENG TAY

b. Kedah, 1947

Untitled

oil on canvas
31 x 31cm

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 22,000 – 35,000

Eng Tay's works revolve around the theme of relationships – between husband and wife, mother and child, brothers and sisters; and even in Post-911, communal togetherness as in his Columbus Park (New York) paintings. These endearing subject matters – whether executed in etchings, paintings or sculptures – are played out in exaggerated shapes, whimsical features, simple costumes and changing backdrops in soothing, melancholic colours. Much travelled and his heart drawn towards mostly traditional communities, Eng Tay harps on the essential things that define us, despite having lived away from home in New York for 44 years. He seems to be telling us through every pore of pigment in his painting that love indeed is what makes the world go round. A handheld fan as a symbol of romance, hands held together celebrating the good life, and most of all, the precious moments of togetherness are all symbols of affection in Eng Tay's works.

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



42

KHOO SUI HOE

b. Kedah, 1939

Posing By The Beach, 1977

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

PROVENANCE
Private collection, Kuala Lumpur

RM 35,000 – 55,000

Gravity-defying feats are performed with the mind in a state of blissful ecstasy in solitude amidst the salubrious surroundings of Nature. Curvilinear blobs help soothe a transition to tranquillity while a sinuosity suggests smooth movements. When in this exalted state, there is a weightlessness about as the mind soars unfettered, to achieving a new equilibrium. Even the clouds, creamy yellow and like puff balls, assume curvaceous body. Such dreamy seances from the pale lime green of the figures, male and female, floating as if levitated, eyes closed seemingly disparate, yet bound by the intimacy of telepathy. The surreal landscapes of the mind is like no other landscapes known to man. This work was painted in Penang, where Khoo Sui Hoe had his first solo at the British Council in 1965, and where he had set up temporary base since 2004, in between his time in Jacksonville in the United States.

Khoo Sui Hoe is the spiritual leader of the Utara Group, formed in 1977. He was a fulltime artist since graduating from the Nanyang Academy of Fine Arts in Singapore, in 1961. He was awarded the John D Rockefeller III Fund to study at the Pratt Graphic Centre in New York in 1974. He was accorded a Retrospective, The Painted World of Khoo Sui Hoe, by the Penang State Art Gallery in 2007, and later another by Wisma Kebudayaan Soka Gakkai, Kuala Lumpur. There were mini retros of sorts, given by the Penang Museum Board, in 1978 (works from 1963-1973) and The Art Gallery Penang in 2013 (works from 1967-2013). In 2015, Khoo held a two-part An Overview exhibition, in Singapore. He won Honorable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (Oil) in the Malaysian Art & Craft competition in 1965. He was in charge of the Alpha Gallery Singapore in 1972, which he revived in Penang in 2004 as the Alpha Utara Gallery. He was included in the Contemporary Paintings of Malaysia exhibition at the Pacific Museum in Pasadena, California, in 1988.



43

JOSEPH TAN CHAN JIN

b. Penang, 1941 - d. Pahang, 2001

Untitled, 1968

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

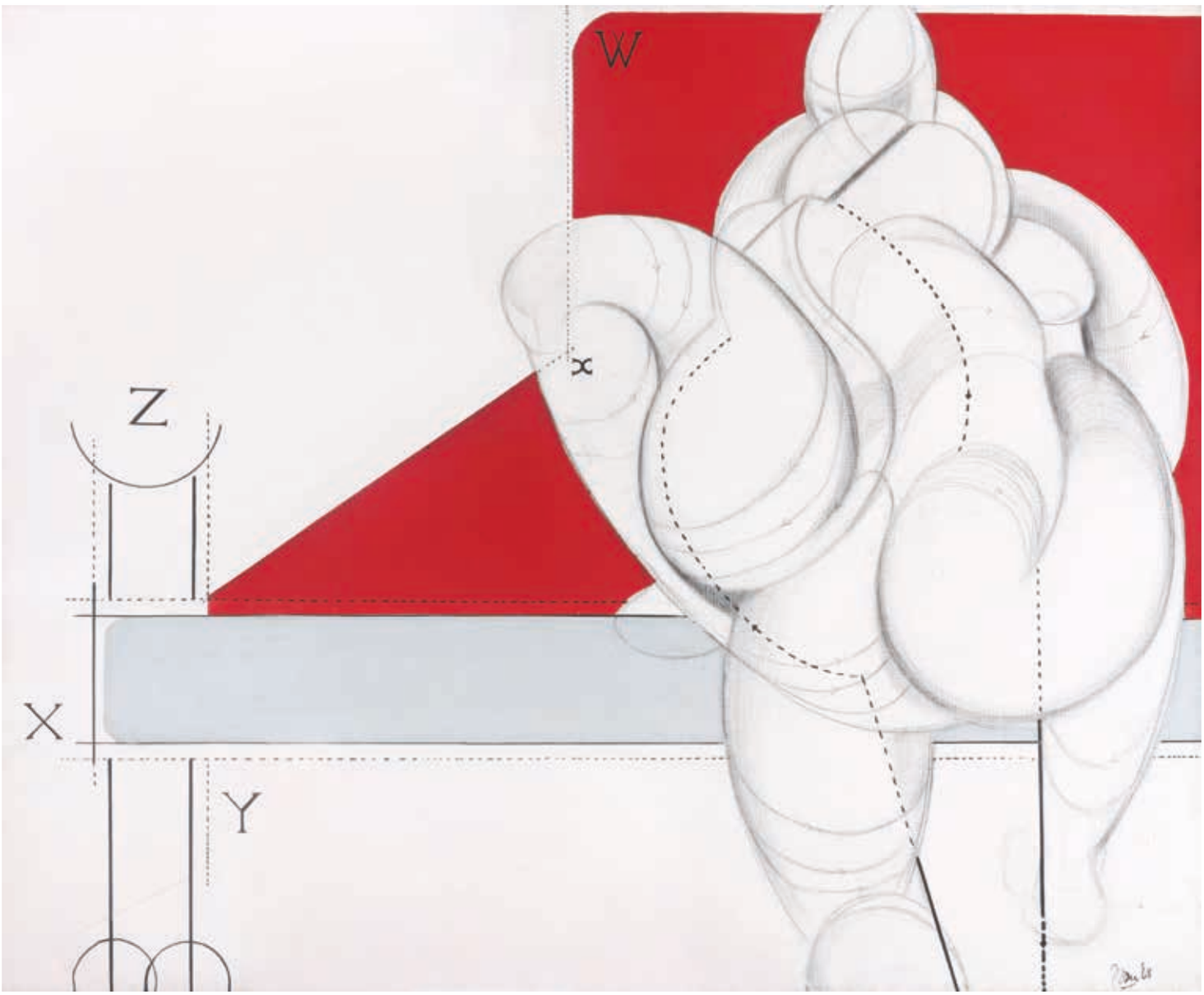
PROVENANCE
Private collection, Kuala Lumpur

Christie's Contemporary Art Asia: Hong Kong Edition,
27 November 2018, Lot 727

RM 40,000 – 60,000

This early 1968 work by Joseph Tan Chan Jin from his Pop Graffiti phase exemplified by the iconic *Love Me In My Batik* (in the National Art Gallery collection) dispels the erroneous assertion by an art historian that none of the works in this series survived! The figures, rendered in tubular wrap-around form with stitched markings, elicit a whorl of interpretations, with the letters x, y and z adding to the teaser. The same vermilion vertical column framing the sexy half-clothed figure in the collaged *Love Me In My Batik* also couches the bandaged configuration(s) in a right-angled bevel in this work. *Love Me In My Batik* frontlines a seminal comprehensive exhibition on the development of batik art in Malaysia at Ilham Gallery, Kuala Lumpur, on Feb 28-June 20, 2016. This work was not shown in Joseph Tan's Retrospective at the National Art Gallery in Kuala Lumpur, in 2006. This work seems associated to the thematic thrust of *Love Me In My Batik*.

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). Still, 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.


W
x
Z
X
Y

44

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Shepherd

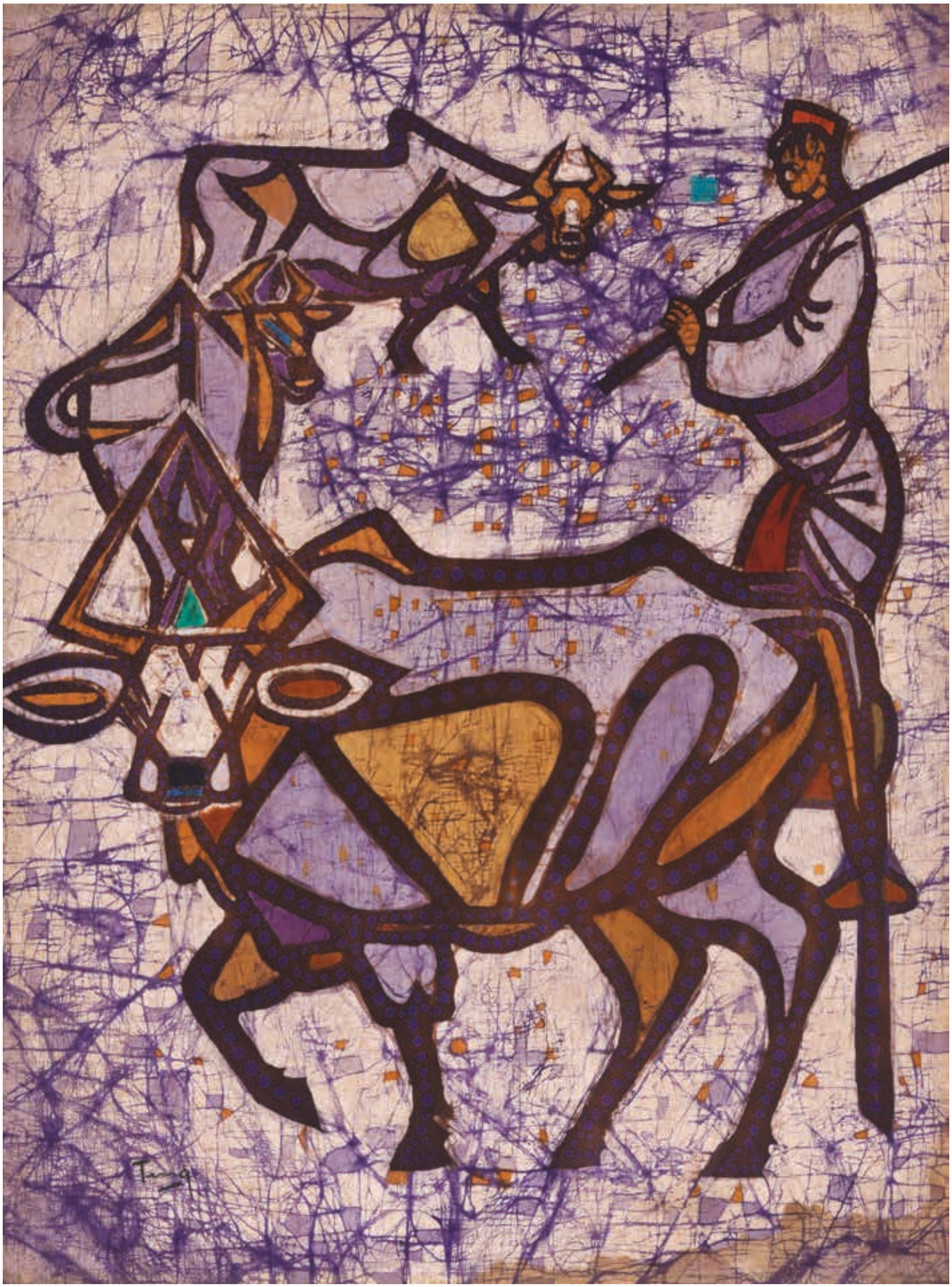
signed (lower left)
batik
55 x 40cm

PROVENANCE
Private collection, Kuala Lumpur

RM 12,000 – 22,000

The theme of the herd boy and the water buffalo is popular in Chinese folklore and art since the Song-Yuan period of China. During Malayan Independence days before the onset of automaton, the buffaloes diligently worked with Man to plough the padi-fields, and the trinity of Man-Animal-Land is like a pastoral song. The theme also abounds in the batik-art of Dato' Chuah Thean Teng, who was one most attuned to the rural community and Nature and had lived during the time of the bullock carts. Here, Teng experiments with the graceful forms of three water buffaloes, suggesting volume through fluid and salient lines using a harmonious palette of yellow and lavender hues.

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, 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).



45

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Mother And Child

signed (lower right)
batik
90 x 57cm

PROVENANCE
Private collection, Sarawak

RM 35,000 – 60,000

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

Dato' Chuah Thean Teng was hailed the 'Father of Batik Painting' (Chinese Art in the 20th Century, 1959) by Professor Michael Sullivan, thus starting a world art genre, Batik Painting. In 1977, he was selected among the world's art elite in the Commonwealth Artists of Fame exhibition celebrating Queen Elizabeth II's Silver Jubilee. The Penang State Government honoured him with a Dato' title in 1998 and accorded him Living Heritage status in 2005. He was given a Retrospective by the Penang State Art Gallery in 1994, and by the National Art Gallery in 1965 besides a momentous Tribute exhibition in 2008. His works are shown in his Yahong Art Museum in Batu Ferringhi, which include the iconic *Two Of A Kind* (1968) and *Tell You A Secret* (1987) and a self-portrait sculpture bust.



46

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Mother And Child

signed (lower left)
batik
58 x 44cm

PROVENANCE
Private collection, Kuala Lumpur

RM 22,000 – 38,000

Children who are loved and cared for by their mother are like a treasure that shines and flourish. In this batik work, tender affection is well expressed through the gesture of the mother, who is spending time with her children, a boy and a girl, who are sitting close within reach. Rooted in the indigenous culture of the region, the composition shows elements such as the intricate patterns on the sarong fabric, bamboo stilts, weaved baskets, umbrella, and an abundance of local fruits.

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, 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).



47

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Mother And Child

signed (lower left)
batik
60 x 42cm

PROVENANCE
Private collection, Kuala Lumpur

RM 25,000 – 45,000

Teng was known for his batik compositions influenced by the indigenous traditions found in the region. He had also explored new ways of representing the figure through the freeing of proportions, accompanied with intricate outlines around the shapes. A pair of mother and child figures are portrayed in harmony, forming a symmetrical arrangement. They are surrounded by an abundance of local fruits, resting along a structure made of bamboo. Using rich, jewel like colours of green, blue, and purple across the surface, this batik painting offers a glimpse into the simple ways of life.

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, 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).





48

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Mother's Love, 2011

signed and dated (lower right)
batik
96 x 100cm

PROVENANCE
Private collection, Kelantan

RM 20,000 – 32,000

Ismail Mat Hussin had created tranquil expressions of motherhood and family life. In this scene, a mother and her young children are interlocked in each other's arms, forming an inseparable bond. Glimmering shades evoke the natural light peering through the interior of a traditional Malay home. The ingenious use of ornamental patterns from the batik sarong to the fabrics of the curtains unite the composition. A truly serene atmosphere is suggested with the balcony which extends out to overlook the neighbourhood and garden.

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).



49

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Kampung, 2009

signed and dated (lower right)
batik
72 x 78cm

PROVENANCE
Private collection, Selangor

RM 12,000 – 20,000

One of the most profound and intimate scenes of the village produced by Ismail Mat Hussin, the Malaysian landscape is encapsulated through the beauty of the fertile land. The calming light of the morning envelops the soft grass and terrain, with a few cows grazing serenely across the fields. A peaceful wooden abode is surrounded by the dazzling views of the mountain region. Home is where the heart is.

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).



50

HO HEE KHIM

b. 1948 - 2005

Water Buffaloes

signed (lower left)
batik
60 x 89cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,500 – 6,000

An important possession in the field of agriculture, water buffaloes were essential in the ploughing of rice fields in Asia. Ho Hee Khim portrays a scene of magical grandeur, as he depicts a herd of buffaloes emerging from the calm waters. The artist pays attention to the buffalo's graceful crescent shaped horns which curve backwards. Ho Hee Khim was also renowned for his delicate still life paintings of orchids.

51

HO HEE KHIM

b. 1948 - 2005

Fishing Village

signed (lower left)
batik
75 x 49cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,500



Rendered in delicate brown tones, this intricate batik painting by Ho Hee Khim celebrates the nostalgic and peaceful lifestyle of a traditional fishing village. Stilt houses were built closely hinting at a sense of community, with surrounding congregations of fishing boats and palms. The artist captures the movement of water using the crackle effects of batik, which adds interest to the entire composition. Ho Hee Khim was also renowned for his delicate still life paintings of orchids.









52

NG KIM HOCK

Untitled

signed (lower right)
batik
32 x 21cm; 31 x 21cm;
27 x 20cm; 27 x 21cm

PROVENANCE
Private collection, Selangor

RM 1,000 – 1,800

Using the batik medium, Ng Kim Hock created a series of wayang kulit characters that are combined with a variety of crackled effects of batik in the background. Here, the intricate designs of the wayang kulit characters are adorned with the soft tendril motifs inspired by nature. Bright colours were used to bring out the magical charm and personality of the beloved wayang kulit characters.



53

NIK ZAINAL ABIDIN

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

Untitled, 1963

signed and dated (lower center)
mixed media on paper
34 x 48.5cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Nik Zainal Abidin was one of the first local artists to highlight the enigmatic quality and traditional heritage of Wayang Kulit. 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. This work is an intricate study of stylised shadow puppets painted in delicate hues and rendered with sensitive lines.

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."

54

NIK ZAINAL ABIDIN

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

Untitled, 1981-1982

signed and dated (recto)
watercolour on paper
32 x 26cm (image) and similar size, set of 6

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

Nik Zainal Abidin draws from various sources of wayang kulit styles and stories and in varying forms through his own interpretations and those adapted and assimilated according to the host society's mores and peculiarities. Though his core sources are the Ramayana, whether it be the Malay adaptation or from the Thai version, he also includes the tales of the Mahabharata and the Hikayat Panji into his repertoire. He generalises the storyline as it is impossible to have one pictorial scene representing the whole gamut of the overly long epics. It's more a mish-mash of characters – whether they be the Ghatotkacha 'Bald Pot' against the debonair Arjuna of the Pandawas in the Mahabharata or the Rama-Rawana battle of the Ramayana, or the Hikayat Panji (Wayang Purwa of Java) – picked up at certain stages of the story.

Nik Zainal Abidin, who followed his dalang (puppeteer) father across Kelantan in wayang kulit performances when he was young, was arguably the first to adapt the wayang kulit myths and folklore into fine art. It's interesting that fellow artist Patrick Ng Kah Onn (1932-1989), in his thesis for the Hammersmith College of Art & Design in London, had classified Nik Zainal Abidin in the "primitive mould" together with Australia's Albert Namatjira and France's La Dounier Rousseau. His repertoire also included tales from the Mahabharata and the Hikayat Panji. He worked as a set designer for RTM in the 1960s until his retirement in 1988. He is known for his design of the Kunci Ibu Kota, the cokmar (royal mace) and the royal throne for the Yang di-Pertuan Agong in 1960. And who could forget his mosaic glass mural done in 1962 for the West Wing of Muzium Negara. He was a member of the Wednesday Art Group and showed promise when he won the 1st Prize in the Joy of Living exhibition in 1964. In 1970, he was selected for a German cultural tour and took part in the World Expo in Osaka, Japan.













55

YUSOFF ABDULLAH

b. Kelantan, 1928 - 2006

Wayang Kulit, 1981

signed and dated (lower left)
acrylic on canvas
122 x 157cm

PROVENANCE
Private collection, Selangor

RM 15,000 – 20,000

The merging of the figurative and abstract is evident in this rare painting by Yusoff Abdullah. It depicts the art of shadow puppet, a traditional form of theatre practised in the East Coast states of Peninsular Malaysia, including Kelantan and Terengganu. Stories from the ancient epics of Mahabharata and Ramayana are presented to the audience, reenacted through the lifting of puppets created by artful movements of the hand, accompanied with the rhythm of music instruments. As the puppeteer swiftly carries out the movement of the puppets, the illumination of light is suggested through an assortment of intertwined shapes and colour in the centre of the composition.

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



56

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Mindscape, 1980s

mixed media on canvas
50 x 50cm

PROVENANCE
Private collection, Selangor

RM 120,000 – 240,000

A world within worlds, within worlds … ad infinitum. Latiff Mohidin's *Mindscape* is a meditative portal into self-discovery and introspection sluicing in-and-out of time zones of memories: faces, muted voices, glacial movements and respite, in phlegmatic calm. They seem to be boxed in architectural forms like arches and domes. The human mind, a fundamental resource, protean and real, makes for a catalyst of art. Latiff was lulled into two ***Mindscapes***, with the sculptural (assemblage) *Langkawi* slipped in between. As Albert Einstein had intoned: "The whole of science is nothing more than a refinement of everyday thinking."

Painter-printmaker-poet-sculptor Latiff Mohidin hit the world stage when his landmark *Pago-Pago Series* (1960-1969) was chosen to kick-start Southeast Asian art foray into the West, at the Centre Pompidou in Paris on Feb 28-May 28, 2018. Latiff was awarded a major Retrospective at the National Art Gallery in December 2012 to June 2013. His art studies were at the Hochschule fur Bildende Kunst in West Berlin. He was also awarded the John D. Rockefeller III Fellowship to study at Pratt Institute in New York, and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris. He also won 2nd Prize (Graphics) in the 1968 Salon Malaysia. In literature, he won the SEA Write Award twice (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976, and he was also appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988.



57

IBRAHIM HUSSEIN, DATUK

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

Mindscape, 1996

signed and dated (lower right)
acrylic on canvas
83 x 67cm

PROVENANCE
Private collection, Kuala Lumpur

RM 160,000 – 300,000

Mindscape is a popular opening gambit of several senior artists. Datuk Ibrahim Hussein here, Latiff Mohidin and Dato' Sharifah Fatimah Syed Zubir, to name a few. Ib, as Ibrahim Hussein is more popularly known, had captivated with his ribbons of lines, mostly running parallel and curvilinear for some two decades now, with a horizontal orientation and meeting in the central region, not centrifugally, but still in rhythmic flows. What is distracting is the long sepia-tone tape-like line running down slightly slanted near the right edge, like an obstacle but not affecting the composition, and a broad but truncated 'X' in grey at the bottom, which looks pivotal. It has a blue veneer throughout. Wassily Kandinsky once intoned: "Almost without exception, blue refers to the domain of abstraction and immateriality."

Datuk Ibrahim Hussein is world-class based on three major accolades. 1) He was given the global Crystal Award by the World Economic Forum in 1997; 2) He was the first Malaysian to have taken part in the Venice Biennale under the Smithsonian Institute Workshop programme in 1970; 3) He was chosen together with Andy Warhol and Salvador Dali in a best-of-the-world tripartite exhibition in Kuwait in 1977. Other international awards 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 wife, Datin Sim, he organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting and the 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.



58

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1969

signed and dated (lower left)
mixed media on canvas
183 x 76cm

PROVENANCE
Private collection, Kuala Lumpur

RM 200,000 – 350,000

It's fortuitous that Ibrahim Hussein, later a Datuk, was in London and New York City at a time of great socio-cultural ferment. It's a great zeitgeist with the counter-culture, anti-conformist stirrings of the Jamaican Rastafari, Pop and Beatniks of Jack Kerouac and Allen Ginsberg. The Rastafari introduced the reggae sounds of the legendary Bob Marley and Marcia Griffiths. Or the CND (Campaign for Nuclear Disarmament) in London, especially Trafalgar Square. The image of a Rasta woman in an orb with the braided dreadlocks could have been appropriated from commercial posters in NYC, which he juxtaposed next to a cylindrical two-tiered with images in red on a green background in the top panel. There's something Cleopatra-ish about the female head with the heavily sickle eyebrows and enunciated eyelids, as if emerging from nowhere out of a black beyond. This rare work of absolute quality is done in 1969, which means derived from one of the most fecund and incipient periods of Datuk Ibrahim Hussein's multi-faceted artistic developments. At this time, he had developed a technique called printage which initially imprinted in works such as *Why You Are The Way You Are*; *Adakah Seorang Diri Disana*; and *Tumult*.

Datuk Ibrahim Hussein has an impeccable international profile with the accolades of the World Economic Forum's Crystal Award (1997), Venezuela's Order of Andres Bello (1993), Chile's Order of Bernardo O. Higgins (1996), the Japan Foundation Cultural Award (1988), and the Monte Carlo Contemporary Art Award (1984). He was the first Malaysian taking part in the Venice Biennale under the Smithsonian Institute Workshop programme in 1970. In 1977, he was chosen to exhibit with Andy Warhol and Salvador Dali in the tripartite masters exhibition in Kuwait. He was accorded a Retrospective by the National Art Gallery in 1986. In 2007, he was awarded the Anugerah Tokoh Melayu Terbilang, apart from the Datuk titles three times. His art tutelage was at the Byam Shaw School (1959-1963) and the Royal Academy in London (1963-1966). He is also remembered for setting up the Ibrahim Museum and Cultural Foundation (Langkawi), which ran his museum, now defunct, and the first Langkawi International Festival of Arts (LIFA). Ib, as the artist is popularly known, was also the prime-mover behind the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.



59

IBRAHIM HUSSEIN, DATUK

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

Window Cleaner, 1964

signed and dated (recto)
mixed media on paper
26 x 25cm

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 22,000 – 40,000

What's with a window cleaner that Ibrahim Hussein, later a Datuk, was so gobsmacked by it that he painted at least two versions under the title, *Window Cleaner*? A bigger work, an oil on canvas measuring 127 x 101.6cm, was shown at Galerie Internationale, New York. The work which can be regarded as an early abstract comes with provenance of having been auctioned at Doyle and Design in New York. When in New York, Ib, as Ibrahim Hussein is popularly known as, was greeted by a phalanx of skyscrapers, something Malaysia did not have until 1978-80, even then few and far in between. So, when staying in one of the glass facades, he marvelled at the window cleaners precariously suspended outside. In 1974, there was even a sex-comedy movie, Confessions Of A Window Cleaner, done very much in the vein of the 'Carry On' film franchise that carried on for 31 films, between 1958 and 1992. It's been said, even now, that some of Ibrahim Hussein's best works were produced during the 1960s, when he stumbled onto the Pop and Beatnik zeitgeist with the Flower People, the anti-this and anti-that revolution, in London and New York.

Datuk Ibrahim Hussein is the epitome genius of Malaysian Art, celebrated internationally by five prominent accolades: 1) Being awarded the world-class Crystal Award (World Economic Forum); 2) Selected with Andy Warhol and Salvador Dali in the Best-of-the-World tripartite exhibition in Kuwait in 1977; 3) First Malaysian taking part in the Venice Biennale (1970); 4) Winning an award in the XVIII Prix International D'Art Contemporain de Monte Carlo (1984); 5) Honoured with the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), and the Japan Foundation Cultural Award (1988). At home, he was given a Retrospective at the National Art Gallery, Kuala Lumpur (1986), and bestowed the Anugerah Tokoh Melayu Terbilang (2007) besides being conferred the Datuk title three times. He organised the inaugural Langkawi International Festival of Arts (2000), after setting up his museum and foundation, and organised, with the help of his wife, Datin Sim, the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting, and the Royal Academy in London, and received the double scholarships of Fulbright and John D. Rockefeller II Fund.


ibrahim hussein 64

60

IBRAHIM HUSSEIN, DATUK

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

Two Figures, 1972

signed and dated (lower left)
mixed media on paper
33 x 31cm

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 45,000 – 80,000

In abstract art, it is often the title that guides, orientates and telescopes the viewer towards an understanding, however ambiguous, from the forms, geometry or brushstrokes and colours (emotions). Ditto, a title like *Two Figures*, when the viewer imagines two entities, either in coalescence or as antithesis. This is also contingent to the emotional state of viewer on contact with work. Often, an artist uses a set of techniques or composition to suggest his original intent, which may or may not be clear in the final product. The figures could be hugging (harmony) or fighting (tension). In abstract art, it is up to the viewer to interpret. This work combines the gestural with collages and even an image transfer Ib dubbed his "printage" (developed in 1967).

Datuk Ibrahim Hussein is the epitome genius of Malaysian Art, celebrated internationally by five prominent accolades: 1) Being awarded the world-class Crystal Award (World Economic Forum); 2) Selected with Andy Warhol and Salvador Dali in the Best-of-the-World tripartite exhibition in Kuwait in 1977; 3) First Malaysian taking part in the Venice Biennale (1970); 4) Winning an award in the XVIII Prix International D'Art Contemporain de Monte Carlo (1984); 5) Honoured with the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), and the Japan Foundation Cultural Award (1988). At home, he was given a Retrospective at the National Art Gallery, Kuala Lumpur (1986), and bestowed the Anugerah Tokoh Melayu Terbilang (2007) besides being conferred the Datuk title three times. He organised the inaugural Langkawi International Festival of Arts (2000), after setting up his museum and foundation, and organised, with the help of his wife, Datin Sim, the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting, and the Royal Academy in London, and received the double scholarships of Fulbright and John D. Rockefeller II Fund.


ibrahim hussein 72

61

IBRAHIM HUSSEIN, DATUK

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

Untitled

mixed media on paper
32 x 47cm

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 28,000 – 45,000

This work with the tell-tale rhythmic lines as enunciation of forms or ornamental fluff is definitely post-1975 when Ibrahim Hussein, later made a Datuk, was given graphic pens by Sim, later his wife, during his art residency at Universiti Malaya. Here, the cacing (worm) lines looks tentative and less as a whiplash parallel spirals, against splotches and blotches that bewilder perspectival space, and bunched in an irregular organic oval.

Datuk Ibrahim Hussein is the epitome genius of Malaysian Art, celebrated internationally by five prominent accolades: 1) Being awarded the world-class Crystal Award (World Economic Forum); 2) Selected with Andy Warhol and Salvador Dali in the Best-of-the-World tripartite exhibition in Kuwait in 1977; 3) First Malaysian taking part in the Venice Biennale (1970); 4) Winning an award in the XVIII Prix International D'Art Contemporain de Monte Carlo (1984); 5) Honoured with the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), and the Japan Foundation Cultural Award (1988). At home, he was given a Retrospective at the National Art Gallery, Kuala Lumpur (1986), and bestowed the Anugerah Tokoh Melayu Terbilang (2007) besides being conferred the Datuk title three times. He organised the inaugural Langkawi International Festival of Arts (2000), after setting up his museum and foundation, and organised, with the help of his wife, Datin Sim, the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting, and the Royal Academy in London, and received the double scholarships of Fulbright and John D. Rockefeller II Fund.



62

AWANG DAMIT AHMAD

b. Sabah, 1956

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

"Approaching The Season", 1994

signed and dated (lower right)
mixed media on canvas
182 x 76cm (each), triptych
182 x 228cm (overall)

PROVENANCE
Private collection, Singapore

RM 180,000 – 320,000

Not much thought is spared on how paddy is grown and how it gets from the sawah padi right up to cooked rice on the dining table. The process is laborious, even technical. First there are repairing and firming the dykes, the tillage procedures with proper ploughing and harrowing rituals, besides proper soil aeration and keeping the right pH values. Other tasks include creating compost and clearing pests. Oftentimes, the new season is anticipated with great expectations and spirit. The transplanting period is in March and September, while in January and December, the semi-aquatic crop is deemed ripe for harvesting. There are also factors like upland and lowland, and the vagaries of weather. Still, Malaysia has to import more than a million metric tons of rice since 2020. The artist, Awang Damit Ahmad, had experienced being a farmer and a fisherman when young, growing up in his Kuala Penyu village in Sabah. His travails were captured in his first painting series, *Essence Of Culture (Intipati Budaya)*, from 1985 to 1995. The series often touches on struggle between Mankind and Nature. With hard work, persistence, determination, courage and positivity, we overcome obstacles and challenges, making an honest living. The work on offer is truly a rare masterpiece of absolute quality.

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 DC 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.



63

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Song Of Eucalyptus 23, 2017

mixed media on canvas
100 x 90cm

PROVENANCE
Private collection, Selangor

EXHIBITED
Song Of Eucalyptus, Segaris Art Center, 2017

RM 36,000 – 50,000

Dato' Sharifah Fatimah's solo exhibition, Song Of Eucalyptus was held at Segaris Art Centre, Kuala Lumpur in 2017. *Song Of Eucalyptus* series is one of the artist's most distinct representations consisting of elegant patterns in luminous and pulsating colours. The lyrical orchestration of freeing shapes and seamless integration of the eucalyptus bark enhances the visual perception of forms.

Dato' Sharifah Fatimah had her 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.





64

JOLLY KOH

b. Singapore, 1941

Wild Flowers, 2008

signed and dated (recto)
oil and acrylic on canvas
60 x 300cm (diptych)

PROVENANCE
Private collection, Kuala Lumpur

RM 55,000 – 100,000

This must have been one of the most panoramic of Jolly Koh's exuberant flourishes of wild flowers, not in thick bulbous efflorescence, but in solitary skirmish spaced out over 300cm of expansive space, the voids a soothing backdrop as well as breather as the marauding eye jaunts merrily from one wild flower to another. Every little station is like an outburst celebrating life, vivacity and the alchemy of drip and guided paints with spores of coloured dots. A frolic of summer after a winter of discontent and brooding. Like the spirit of the Skylark, as in Percy Shelley's To The Skylark:

Hail to thee, blithe Spirit!
Bird thou never wert,
Thou from Heaven, or near it,
Pourest thy full heart
In profuse strains of
Unpremeditated art.

Dr Jolly Koh, the quintessential colourist, pontificates on art, specifically the alchemy of colours, in print and in paint. An 8th generation Baba, he was born in Singapore, grew up in Malacca, educated in Britain and the United States up to his Doctor of Education and Master of Science at the Indiana University in the United States, under a Fulbright scholarship. He had taught in Shah Alam, Sabah, Australia (Melbourne and Adelaide) and back in Malaysia, before devoting fulltime to painting. A high point of his then 60-year art career was celebrated in 2017 in a major survey exhibition (organised by Henry Butcher Art Auctioneers), with a presentable 350-page book to boot.





65

JOLLY KOH

b. Singapore, 1941

Sunrise In Titiwangsa, 2004

signed and dated (lower left)
oil and acrylic on canvas
76 x 56cm

PROVENANCE
Private collection, Kuala Lumpur

RM 18,000 – 32,000

Such a luminous scene depicting the light and atmosphere of the morning. Dr. Jolly Koh, the supreme colourist, has let the beautiful scene congealed by itself, retaining the main forms but swathed in his inimitable palette. The lower section is comprised of confident and agile overlapping brushstrokes in contrasting colours that evokes spatial distance. A sumptuous feast. As he had intoned with unabashed candour: "My aim is to produce achingly beautiful and moving pictures." The evocative sunrise was magically transformed by his brush and vivid imagination.

It's incredible that the cosmopolitan Dr. Jolly Koh, at 82, is still spooling his beauteous landscapes since his first solo in 1958, though he gained fame as one of the Magnificent 7. Born in Singapore, grew up in Malacca, educated in the finest traditions of art in Britain and the United States, and teaching in Kuala Lumpur, Sabah and Australia. Jolly Koh graduated with a NDD (national diploma in design) at the Hornsey College of Art in London in 1962, followed up with an art teacher's certificate at the London University (Institute of Education) in 1993. He won a Fulbright scholarship to study at the Indian University in the United States, completing his Doctor of Education in 1975 and Master of Science in 1973 (he was also a teaching associate from 1973-1975. He 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 in 1967. In 2017, he held a retrospective of sorts at White Box, Publika (Kuala Lumpur) which was marked by a sumptuous 350-page coffee-table book called Jolly Koh @ 76. It was organised by Henry Butcher Art Auctioneers.



66

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Innerspace - Greenfield II, 1992

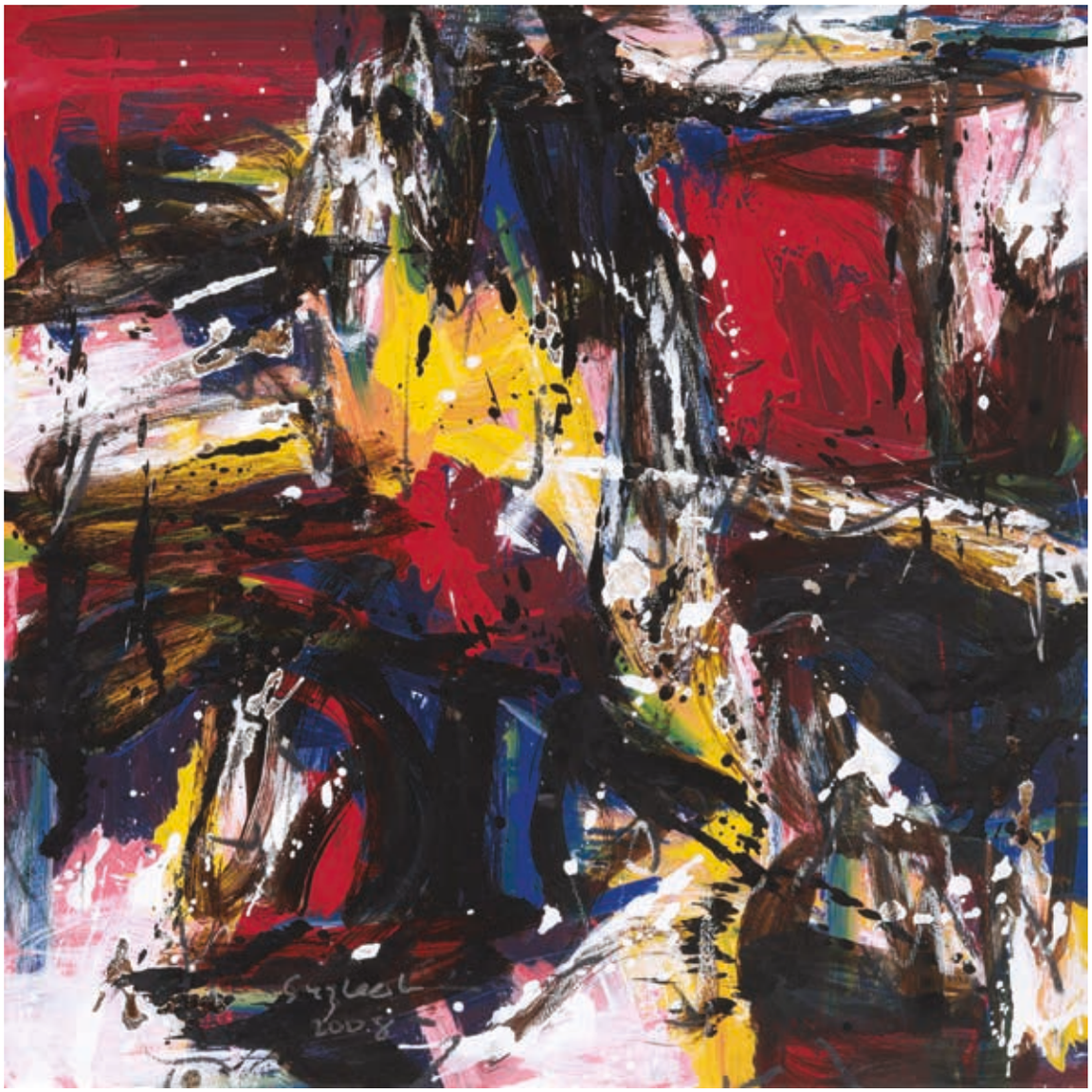
signed and dated (lower right)
acrylic on canvas
91 x 91cm

PROVENANCE
Private collection, Selangor

RM 17,000 – 30,000

A place in time, or a time in place... vistas of open natural landscape, real and / or unreal or abstracted, mediated or composite. A contemplative journey as well as a contemplated arrival, not necessarily an idealised world but one from fragments of memories and touch-points, coaxing moods of lulling quality. Dato' Tajuddin Ismail creates or allows to be created, these universal notions of a space binding Man and Nature, the Real and the Void, the within and the without.

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



67

SUZLEE IBRAHIM

b. Terengganu, 1967

Monsoon Series: The Impact II,
2008

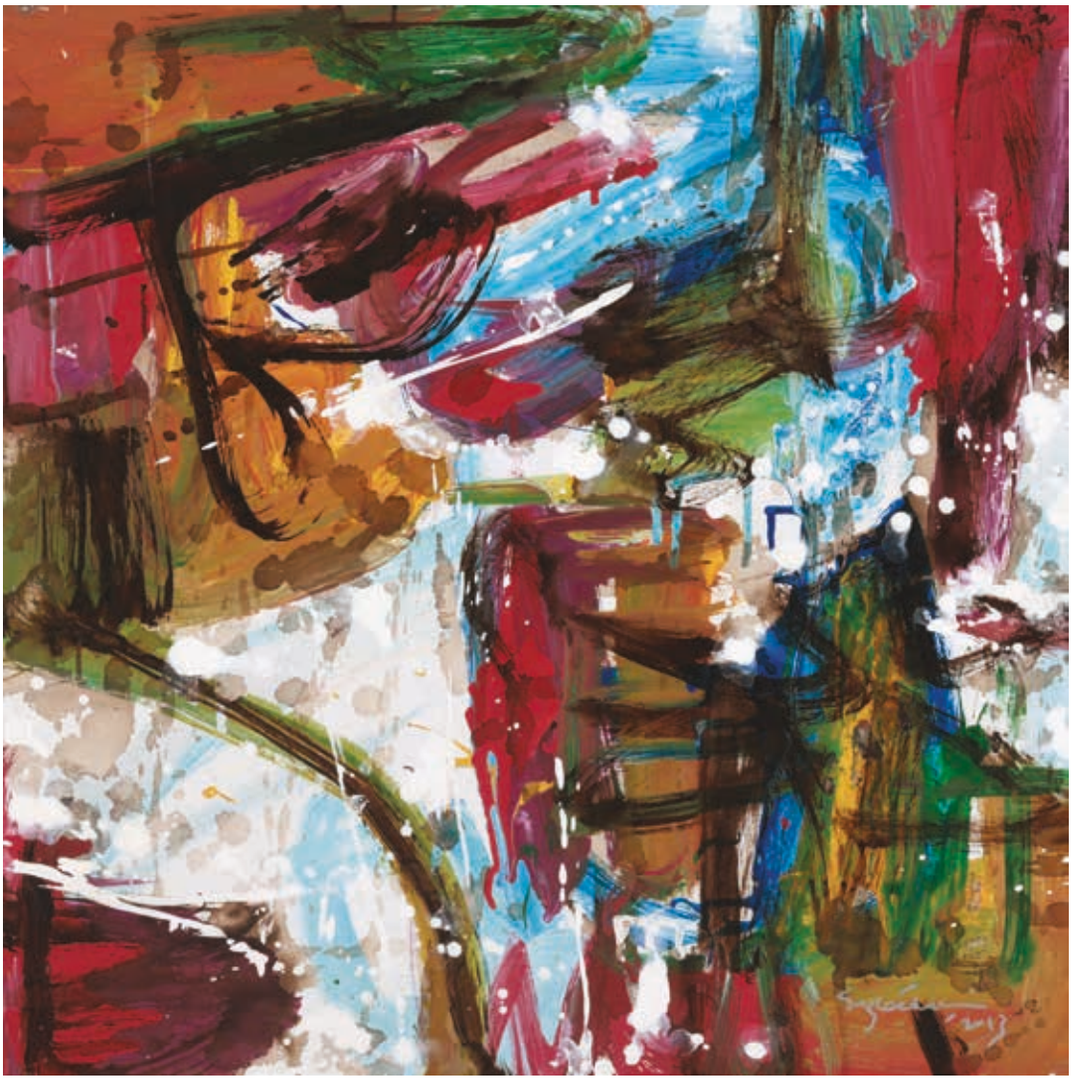
signed and dated (lower left)
mixed media on canvas
61 x 61cm

PROVENANCE
Private collection, Kuala Lumpur

♦ Pinkguy Conservation Framing for this lot

RM 4,000 – 7,000

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



68

SUZLEE IBRAHIM

b. Terengganu, 1967

Untitled, 2013

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

PROVENANCE
Private collection

RM 4,000 – 7,000

Suzlee highlights the nuanced expressions and emotions through radiant colours using his signature technique. Influenced by nature, Suzlee overlays different textures boldly applied across the surface in a spontaneous manner, resulting in a painterly effect that has become the defining characteristic of his artwork. A sumptuous palette containing red, orange, green and white, with minimal hints of blue were used throughout the canvas in perfect harmony.

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



69

SUZLEE IBRAHIM

b. Terengganu, 1967

Sakura Series: Pink Lady, 2006

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

PROVENANCE
Private collection

RM 5,000 – 9,000

Suzlee Ibrahim has done several memorable series but his *Sakura Series* seems to capture the imagination most. It was done in his studio on his return from Japan, where he watched the Sakura Festival at Ueno Park in Tokyo where there are often more than 1,000 cherry trees. There were many people with great expectations, some even picnicking. It was a mesmerising spring, the sakura blooms, but Suzlee interprets it as a great beauty of Nature – a hanami (viewing and smelling flowers) ritual, and a sign of life and vivacity. And the impermanence, how everything will evanesce, until next spring. The cherry blossoms spectacle are different all over Japan – January in Okinawa and peaking in late March or April in Honshu.

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

70

SUZLEE IBRAHIM

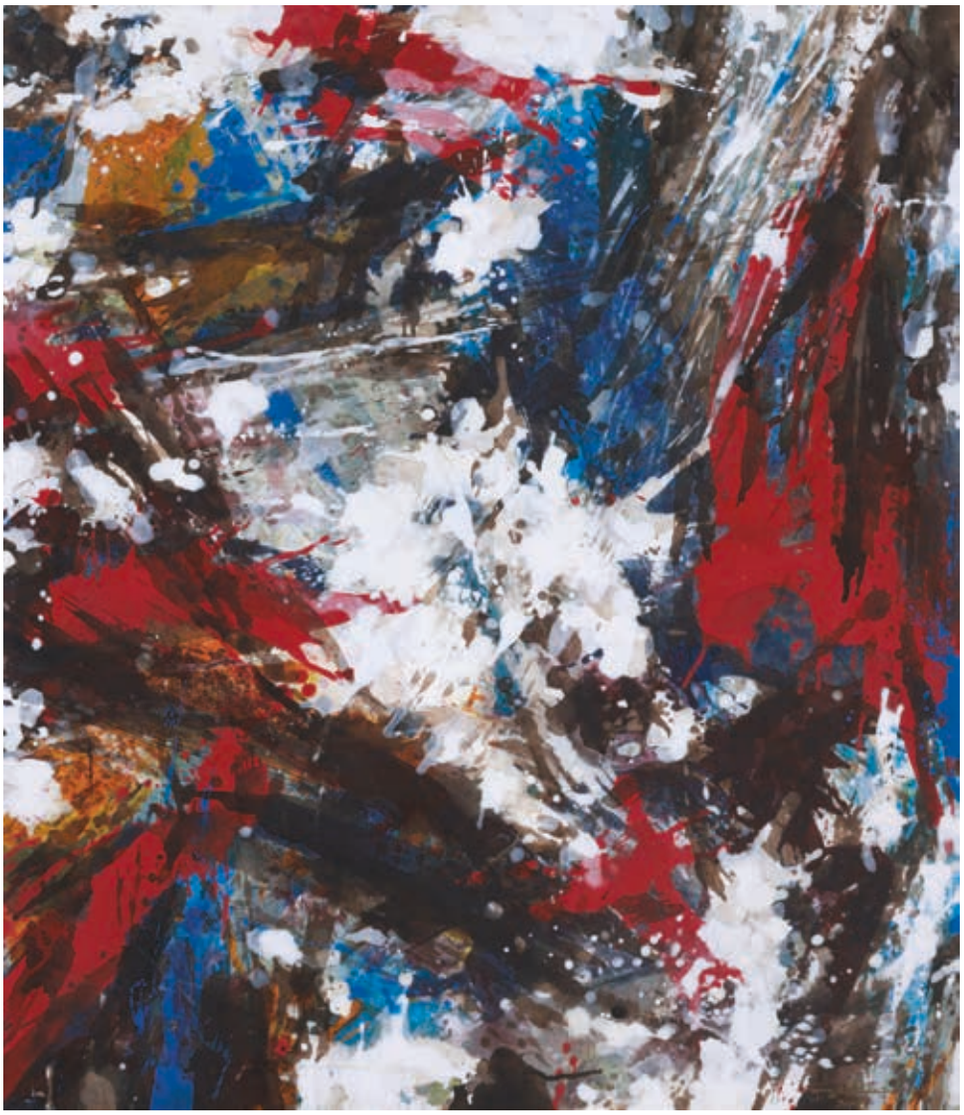
b. Terengganu, 1967

Batik Series: Batik II, 2007

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

PROVENANCE
Private collection, Selangor

RM 6,500 – 11,000



Suzlee Ibrahim works in series which are easily identifiable by the place or subject, in this case the *Batik Series*. His other series in his painting career include *Belantara, Ombak, Sakura, Melody, Movement, Sahara, Space, Summer, Turquoise, Monsoon, Meditation, Waterfalls* and *Gestures*. He 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 is now lecturing at the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, Suzlee Ibrahim: 30 Years Journey, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.

71

RAFIEE GHANI

b. Kedah, 1962

Dusun Raja I, 2000

signed (lower right)
mixed media on canvas
173 x 173cm

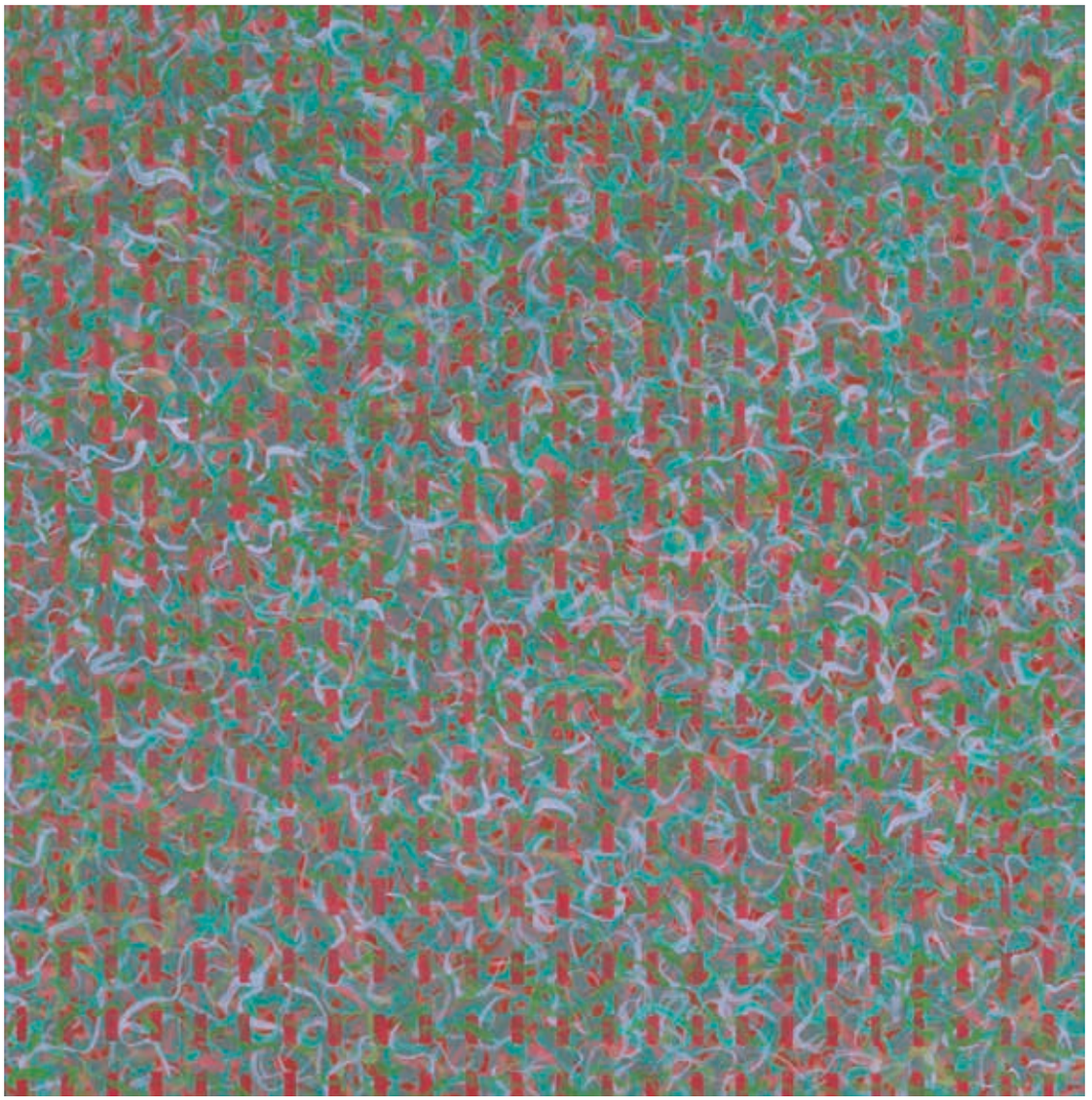
PROVENANCE
Private collection, Selangor

RM 30,000 – 55,000

The travels to far and distant places, the uncharted and little known, across in hospitable terrain and secluded communities are what informed Rafiee Ghani's art. Whether it is about the Interiors or the Great Outdoors, the grand and the colourful are celebrated and in Dusun Raja, with a Matisse-an flamboyance. Dusun Raja is a suburb of Kota Baru and to him, is a reminder of a lost legacy.

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 1991-1993. In January 2022, he held a solo exhibition, Overland, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.





72

AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 – Selangor, 1997

Alif Ba Ta Series, 1978

acrylic on canvas
61 x 61cm

PROVENANCE
Private collection, Kuala Lumpur

RM 13,000 – 23,000

Ahmad Khalid Yusof combines traditional calligraphy forms in sublime colours, 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. Ahmad Khalid Yusof's contemplative brush marks consist of intricate calligraphic expressions of rhythm and motion thoughtfully painted across the surface, creating a strong and lively effect.

Ahmad Khalid Yusof, like Yusof Ghani, 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 Wycome and Wincester 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.

73

YEOH CHOO KUAN

b. 1988

Baby, You're Gonna Miss That Plane, 2014

signed and dated (verso)
oil and lacquer on canvas
120 x 100cm

PROVENANCE
Private collection, Kuala Lumpur

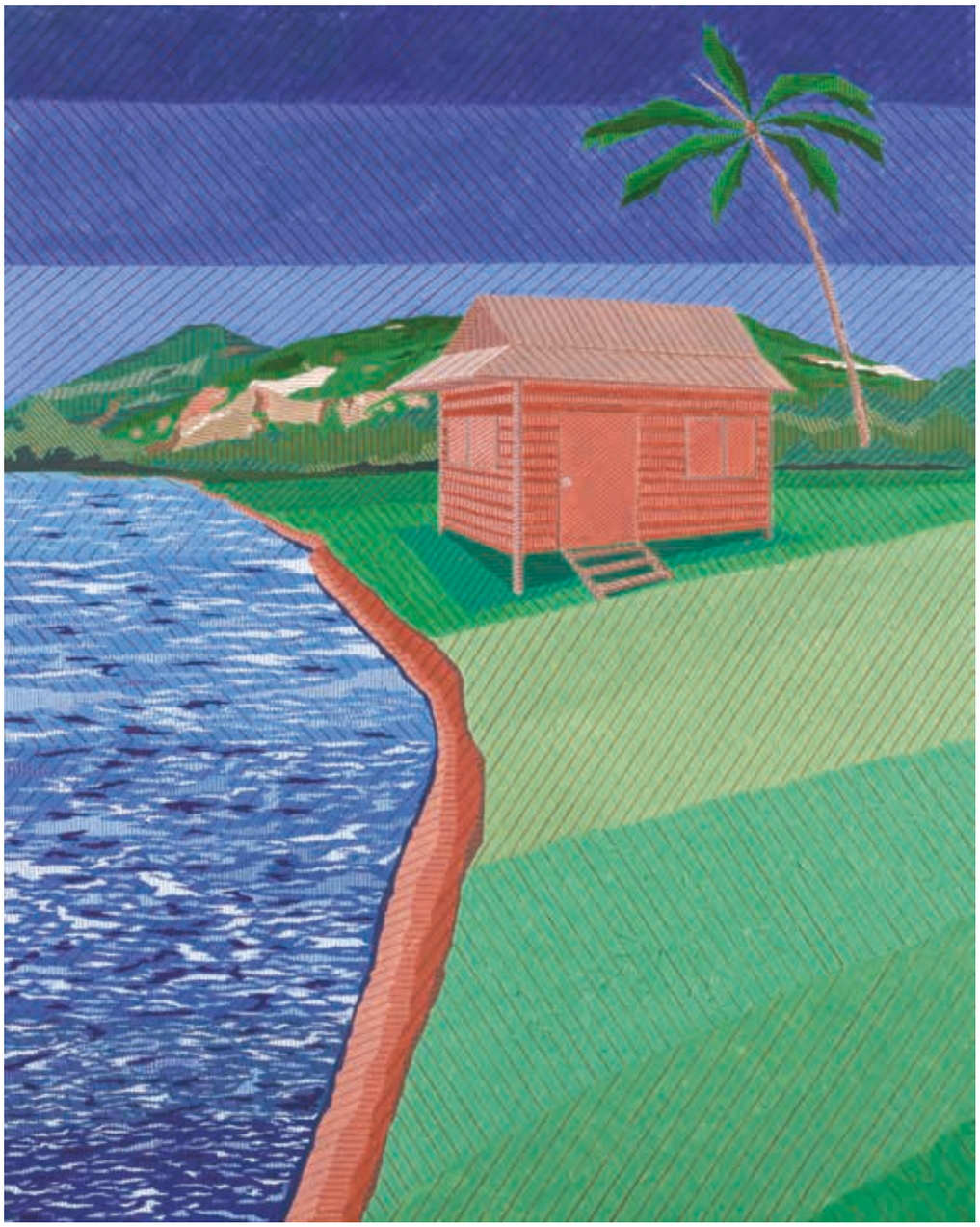
ILLUSTRATED
This Is How It Is - Yeoh Choo Kuan, 2011, page 96

RM 20,000 – 35,000



Yeoh Choo Kuan lives and works in Kuala Lumpur. His work is an exploration of the possibilities through mark-marking. He has explored a variety of themes including domesticity, sexuality, the human body, as well as death and the subconscious. His early autobiographical works illustrate the purging of unrest and hidden emotions left by traumatic experiences through mark-making on painted imageries. His approach had since shifted toward gestural abstraction with highly textured strokes, which is referred to as his self-coined "Fleshing Abstraction" — a synthesis of disintegration set in contrast as the tension and forces are weighted on the oil surfaces.

Informed by distinctive visual languages accumulated over the course, he is currently drawing inspiration from nature to discover the potential of landscaping and pictorial means. His solo exhibitions include What Makes A Mountain (2023), Today's Special, Richard Koh Fine Art, Gillman Barracks, Singapore (2020), Streaming Mountain (2019) held at Richard Koh Fine Art, A Day And Forever, Art Basel Online Viewing Room, Richard Koh Fine Art, Hong Kong (2020). Group exhibitions include Art Basel Hong Kong 2023, Hong Kong Convention & Exhibition Centre (HKCEC), Hong Kong, China (with Richard Koh Fine Art), Gestures of Landscape, Richard Koh Fine Art, Gilman Barracks, Singapore (2022), In Our Own Frame: 15th Year Celebration, Richard Koh Fine Art, Kuala Lumpur (2020), Malaysia, VOLTA 14, Basel, Switzerland, (2018), and Art Central 2018, Richard Koh Fine Art, Hong Kong (2018), The Unreal Deal - Six Decades of Malaysian Abstract Art, Bank Negara Malaysia Museum and Art Gallery (2017).



74

FAKHRIQ ZULKIFLI

b. 1993

Asam Di Darat, 2019

oil on canvas
137 x 106cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,000

The lyrical line, *Asam Di Darat* is drawn from a Malay Proverb revolving around the notion of fate. The idea is that if a relationship is meant to be, the couple shall unite again. Fakhriq Zulkifli is known for his refreshing take on landscape and still life, as he engages with traditional themes in his own unique language. Fakhriq Zulkifli had participated in many group exhibitions in Malaysia since graduating from an art school in Malaysia, in 2016. He is also known for his works that explore beach destinations.

75

RADUAN MAN

b. Pahang, 1978

Mindscape, 2014

signed and dated (lower right)
woodcut print and oil on canvas
75 x 61cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,500



In *Mindscape,* Raduan allows the brushstrokes and marks to move graciously across the surface in a freeing manner. It demonstrates the artist's intuitive expression of the relationships of gestures. The colours are reminiscence of a summer's day. 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. His solo exhibition Post-Contemporary Woodcut: Lines Of Labour was held in 2022. He was represented in Art Jakarta 2023.



76

RADUAN MAN

b. Pahang, 1978

1970, 2011

signed and dated (lower right)
oil on linen
152 x 152cm

PROVENANCE
Private collection, Sabah

RM 12,000 – 22,000

Fascinated by the mechanics of vehicles, the artist has translated that obsession into his artworks. Raduan Man's distinct and colourful renderings of vehicles are engaging and contemplative. Various forms were created on the surface of the canvas through several techniques, which include an arrangement of vehicle models, geometric and abstract forms. His works are a statement of his dreams, memories, strength and self-belief, and he projects an imaginative approach in making art.

Raduan Man is one of the few artists with a double Masters: University of Wolverhampton (Painting, 2003) and Camberwell School of Art (Printmaking, 2006). He graduated with a BFA from the Universiti ITM in 2000. His awards include the Juror's Award in the Tanjung Heritage competition in 2002. He had several solos since his first at the NN Gallery called Fresh Markings in 2003. His artworks had been selected for Sotheby's Hong Kong auction sale for few times. His solo exhibition Post-Contemporary Woodcut: Lines Of Labour was held in 2022. He was represented in Art Jakarta 2023.



77

RADUAN MAN

b. Pahang, 1978

Barricade, 2010

signed and dated (lower right)
oil on canvas
102 x 102cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

Fascinated by the mechanics of vehicles, the artist has translated that obsession into his artworks. Raduan Man's distinct and colourful renderings of war tanks reflect his interest in the designs of a wide range of machine models. Various forms were created on the surface of the canvas, which include an arrangement of vehicle models, gestural strokes, and 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.

78

RADUAN MAN

b. Pahang, 1978

Machine II, 2012

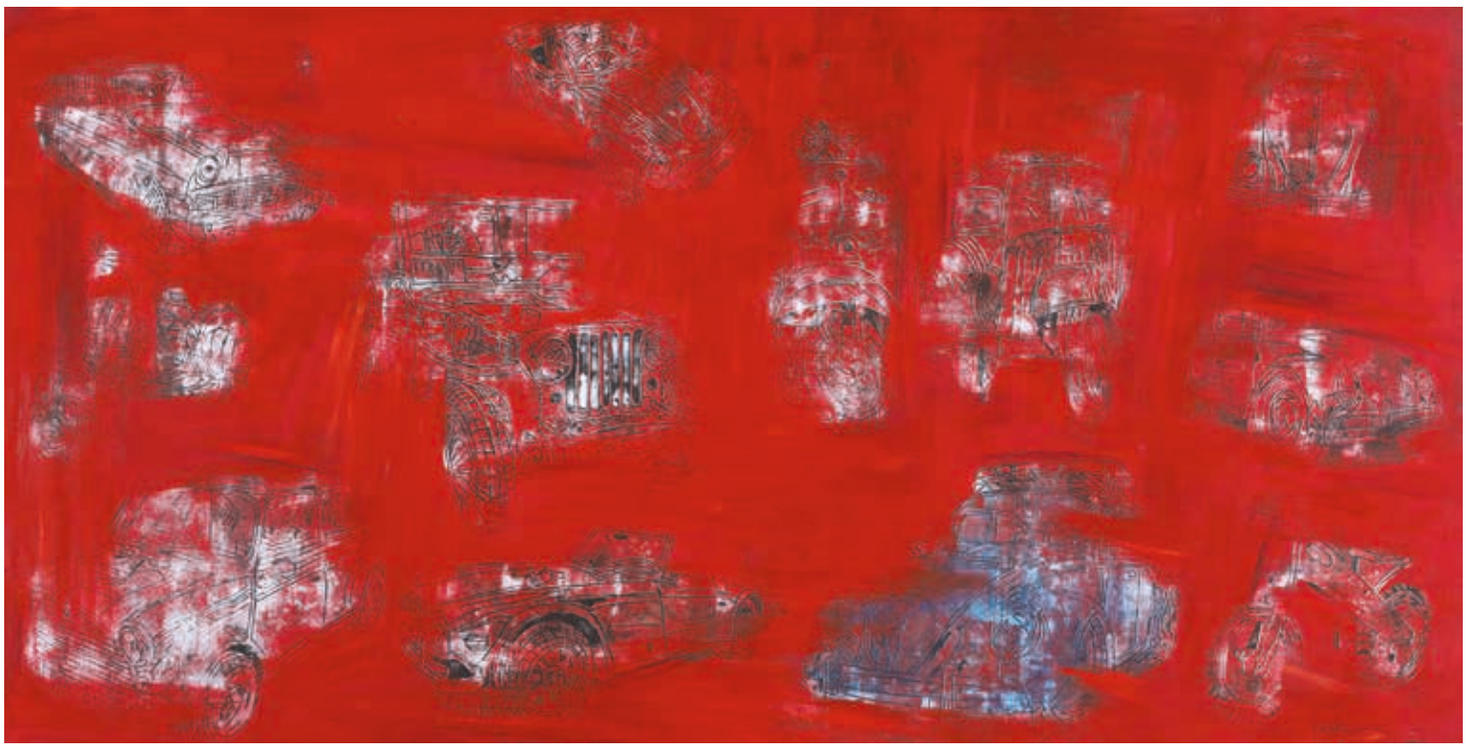
signed and dated (lower right)
mixed media on canvas
122 x 244cm

PROVENANCE
Private collection, Selangor

RM 16,000 – 30,000

Machine II presents an embellishment of classic car models, heightened by a background of opulent red colours. Raduan Man favours a combination of media to project his imaginative approach in making art - printmaking and painting using a multitude of materials such as wood, aluminium and canvas - adapting skilful printmaking techniques onto canvas.

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. His solo exhibition Post-Contemporary Woodcut: Lines Of Labour was held in 2022. He was represented in Art Jakarta 2023.









79

FAUZUL YUSRI

b. Kedah, 1974

Raw Series, 2010

signed and dated (verso)
mixed media on canvas
46 x 46cm (each), set of 3

PROVENANCE
Private collection, Selangor

RM 1,500 – 4,500

In the *Raw* series, intuitive drawings and organic forms are layered across the surface, executed with a contrasting play of light and shadows. The forms, arranged in many variations seem to be emerging from the dark, evoking spatial distance. 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. 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.



80

FAUZUL YUSRI

b. Kedah, 1974

The Pilot, 2014

signed and dated (lower left)
mixed media on canvas
71 x 71cm

PROVENANCE
Private collection, Selangor

RM 2,000 – 3,800

The Pilot is evocative of a childlike world filled with spontaneous drawings of an airplane, sun, and chicken, arranged with organic forms and muted colours to create a playful atmosphere. Fauzul Yusri produces lyrical abstract compositions consisting of gestures, and vivid colours, emphasising with vigour the composition of elements and surface effects. Beneath the raw layers of expression, the artist conveys narratives composed of drawings and markings of subconscious meanings.

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



81

LIEW KWAI FEI

b. Pahang, 1979

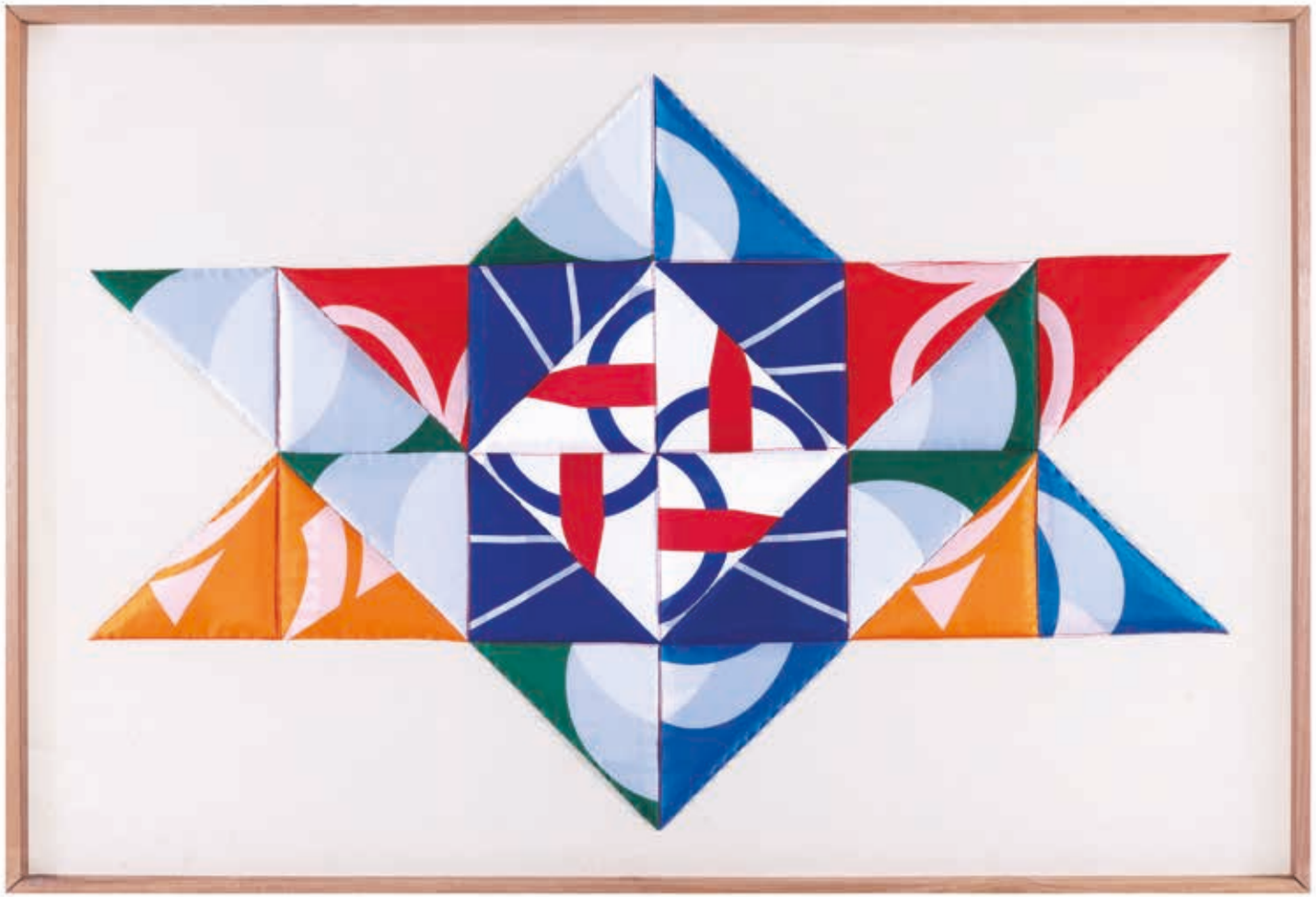
Hands, 2010

acrylic on paper
76 x 56cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,000

Liew Kwai Fei works with images, text, and installation to navigate issues such as nationalism. Liew Kwai Fei has held eleven solo exhibitions including: In Order to Play (2021), Fish In Pure Water (2020), and From M to M (2019), all at The Back Room, Kuala Lumpur. He has also participated in numerous group showcases, including the Ilham Contemporary Forum, Ilham Gallery, Kuala Lumpur (2017) and ArtStage Singapore 2016. His work has been collected by institutions such as the National Art Gallery Malaysia and the Singapore Art Museum.



82

MINSTREL KUIK

b. Perak, 1976

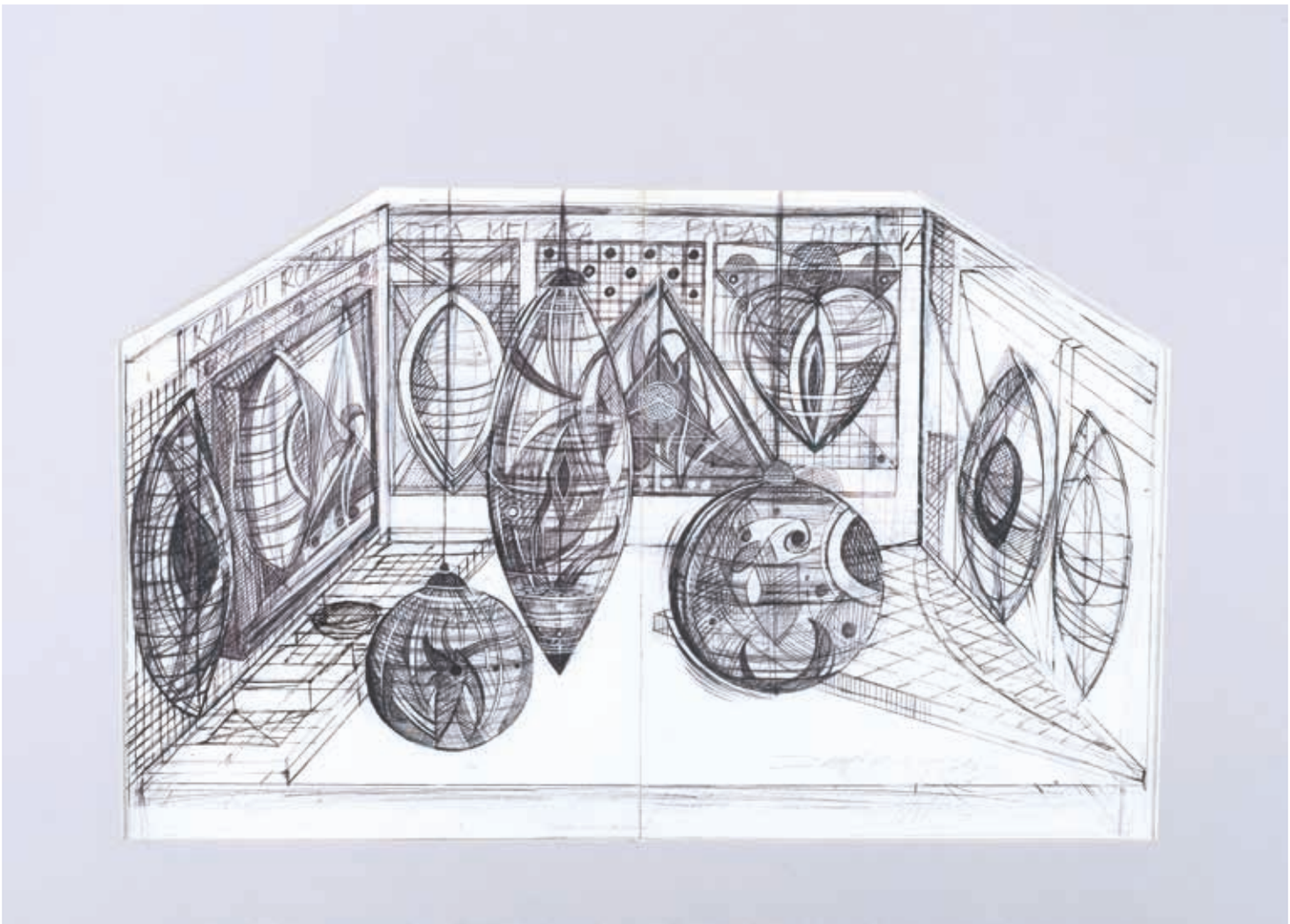
A Star Cannot Make A Constellation #5, 2020

mixed media
115 x 168cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 8,000

Minstrel Kuik, is a Chinese Malaysian born in Pantai Remis in 1976. After earning a Bachelor of Fine Art degree in Taiwan, she obtained her master's degree in photography in Arles, France. As a social actor, Kuik continues to undergo tensions coming from different ideologies, social bounds, identities and interests. Not only these daily experiences help position herself between the political society and the authorities, they also shape her artistic practice. With a belief that the private space is the major battlefield of ideological, political and economic interests, she explores art as a historical trajectory where the personal mutation through the process of reading, thinking, making and revisiting is traceable and reflective, and hopefully, transformative.



83

ZULKIFLI YUSOFF

b. Kedah, 1962

Study: Rancangan Bumi Hijau,
2012

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

PROVENANCE
Private collection, Selangor

RM 7,500 – 12,000

This study is for an installation called *Rancangan Bumi Hijau* (Green Book Plan) from Zulkifli Yusoff's 2014 *Razak Series*. The Green Book Plan was the brainchild of Malaysia's second prime minister, Tun Abdul Razak Hussein, in 1974, to combat inflationary pressures. Basically, it was to encourage the people to carry out backyard or garden farming, hydrophonics planting and organic farming, besides promoting eating-greens lifestyle. The work encompasses five main components of landscapes, social interaction, beliefs, abstract and inheritance / independence, and extols the rich natural heritage of the country. The actual three-sided installation is a mixture of painted layered canvas strips and also for the sculptural forms, resin-encased concoctions either round or spearhead-shaped. Zulkifli showed his installation, *Don't Play During Maghrib* (1997) at the Venice Biennale under Modernities And Memories: Recent Works From The Islamic World in 1998. He won the Major Award in the Young Contemporary Artists in 1988 and 1989 (jointly), but his biggest triumph was the Grand Minister's Prize in the Salon Malaysia III in 1992. He also won the National Academic Award (Visual Art) in 2007. He made the selections for the Asia-Pacific Triennial in Brisbane, Australia, in 1993, the Singapore Biennale and Art Stage Singapore, both in 2013. Trained at the Mara Institute of Technology, Zulkifli graduated with a Masters at the Manchester Polytechnic in 1991. Zulkifli Yusoff is among the four Malaysian artists featured at the national pavilion in the 58th International Art Exhibition of La Biennale in Venice, Italy. Zulkifli masterpieces were showcased in Art Expo Malaysia 2018 & 2019, and received good remarks.

84

ZULKIFLI YUSOFF

b. Kedah, 1962

Malaya Series (Nona Singapura),
2009

acrylic on canvas
121 x 91.5cm

PROVENANCE
Private collection, Selangor

RM 13,000 – 26,000



Zulkifli Yusoff is one of Malaysia's most established contemporary artists. Notions of feminine elegance is expressed through the highly unique black and white motifs on the canvas, which is accompanied with the use of duck motifs at the top. Recollecting memories of the days when the peninsular was under colonial rule and assimilating the use of silkscreen painting combined with mixed media, Zulkifli developed a distinctive style, characterised by a layered format incorporating various symbols. *Malaya Series (Nona Singapura),* is a distinctive example featuring sophisticated colours and freeing use of black lines that enhance the vividness of the image.

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

85

ZULKIFLI YUSOFF

b. Kedah, 1962

Itik Pulang Petang III, 2009

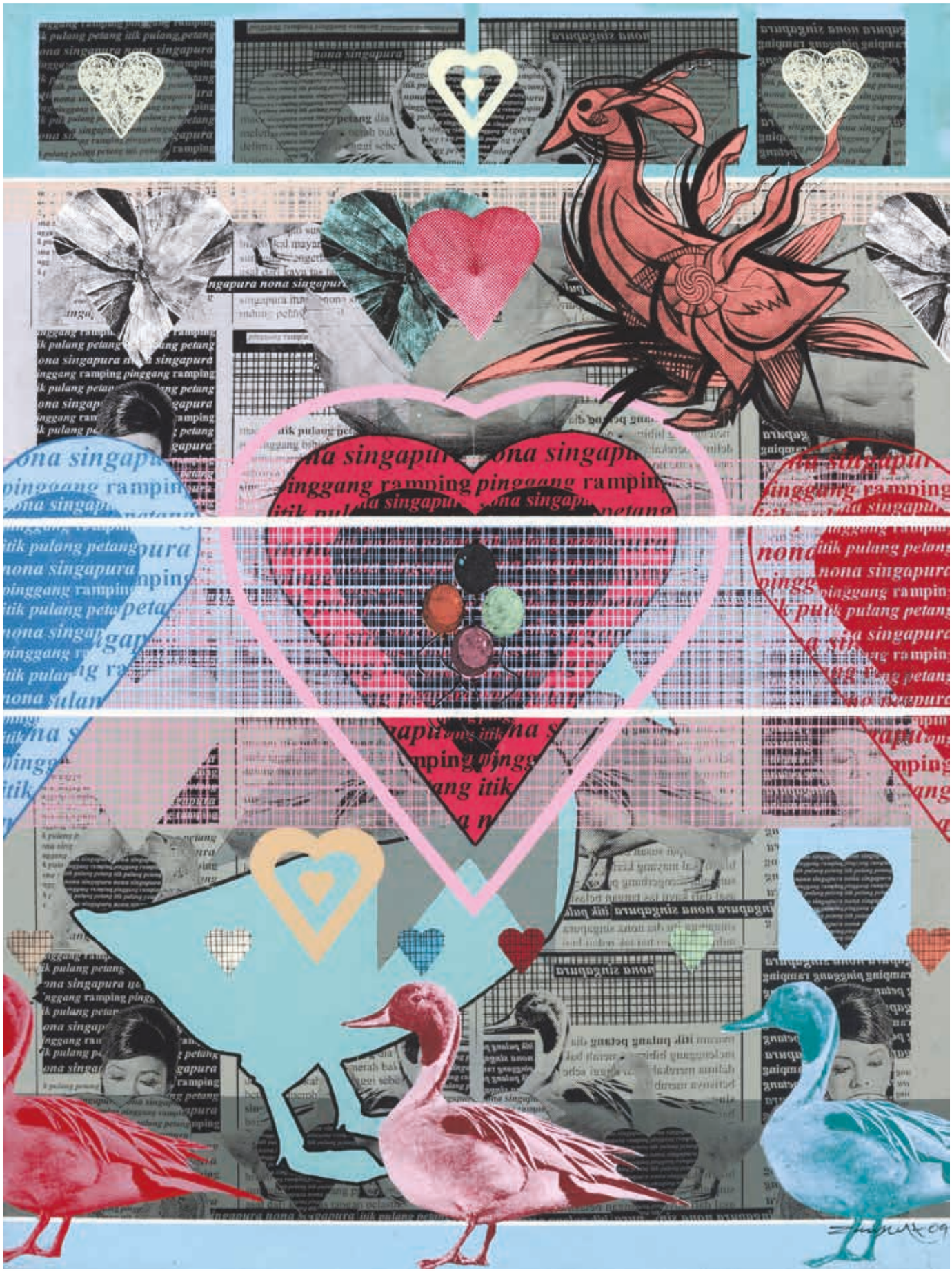
signed and dated (lower right)
acrylic on canvas
123 x 92cm

PROVENANCE
Private collection, Selangor

RM 12,000 – 22,000

The swagger and waggle of the itik (ducks) are used by Zulkifli Yusoff to comment on the lenggang-lenggok (seductive sway) of the gait of nubile Malay woman. During the Melayu Pop era of the 1960s, Malay woman wore tight figure-hugging kebayas. For all the irony, a feeling of nostalgia comes through strongly. Imprints of duck motifs in different pastel hues are plentiful and the one on the top right leaves its footprints all over. Psychedelic array of love symbols are featured, some of which have morphed into diamonds. Images vie with text excerpted from the song and arranged randomly, while the head of a typical Malay female entertainer is replicated and hidden, either in parts or behind a curtain of crossed lines.

Zulkifli won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. In 1992, he landed Malaysia's biggest art award when won the Grand Minister's Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. There was a time when he concentrated on his educator's role at the Universiti Pendidikan Sultan Idris in Tanjung Malim, and his educational credentials and his artist's accomplishments won him the National Academy Award (Visual Art) in 2007. He did his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology, Shah Alam (1989), and then studied at the Manchester Polytechnic in England for his Masters (1991).



86

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

939495969798, 1998

signed and dated (recto)
mixed media on canvas
183 x 243cm

PROVENANCE
Private collection, Selangor

RM 35,000 – 60,000

The 1990s were heady days for Ahmad Shukri Mohamed with a work using butterfly motifs clinching the Major Prize in the one-off Malaysian Art Open (MAO) in 1994, while *Insect Diskette*, also with images of the papillon, won the Juror's Choice Award in the Philip Morris Asean Art Awards finals in 1997 (he won again in the same competition in 1999). Using chloroformed butterflies as an analogy of extinction, Shukri set them about in his *Target Series*, *Bar Code Series* and *Diskette Series*. This work, *939495969798*, was highlighted on the cover of the eponymous exhibition, his first solo, at Art Salon, Kuala Lumpur, in 1998, and also on Page 29 of the catalogue. Apart from being chloroformed specimens like trophies in hobbies, the butterfly, one of Nature's most colourful creatures, could also end up as only images stored in computer diskettes.

Besides the above accolades, Ahmad Shukri Mohamed, a founding member of the cult Matahati art collective, hit big time when he won the hugely coveted Major Award in the Young Contemporary Artists (BMS) competition in 1997 with his *Cabinet Series*, and the group went international in the landmark Matahati Ke Mata Dunia exhibition in Los Angeles, the United States in 2009. Apart from art-residencies in Rimbun Dahan (2003) and the Netherland's Exchange (2013), he was also invited for the Sharjah Biennial (2003), the Emaar art symposium in Dubai, United Arab Emirates (2004), the Asian Biennale (Bangladesh, 2001), the Asian contemporary workshop in Gazipur, Bangladesh (2002) and the Brande Workshop (Denmark, 2002). Late 2019, he had his 9th solo called Monuments at Segaris Art Centre, Kuala Lumpur.


939495969798

87

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

The Great Wallpapers Series :
Salesman Are Not Allowed In This Area, 2009

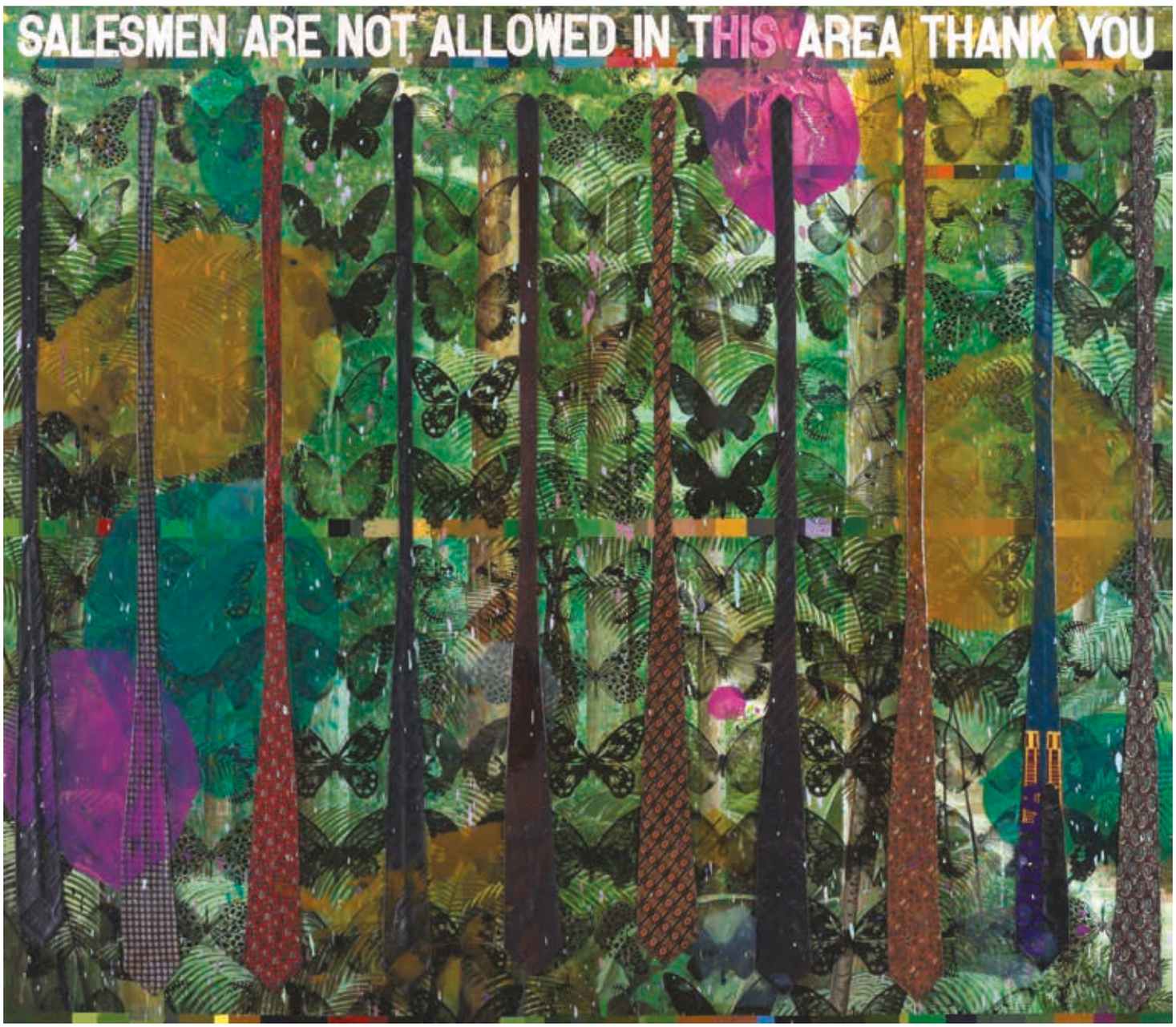
mixed media on canvas
170 x 196cm

PROVENANCE
Private collection, Selangor

RM 29,000 – 45,000

Inspired by nature, Ahmad Shukri Mohamed's paintings convey a meaningful message that is for the preservation of the rainforest. The butterflies in Shukri's paintings also symbolise nature's beauty that have become his trademark. A mixed media extraordinaire, Shukri works with an array of medium such as acrylic, oil, collages and silk screen on fabric. In this work, ties (often worn by salesmen) are incorporated into the work, with a clear message at the top: Salesmen Are Not Allowed In This Area Thank You.

Ahmad Shukri Mohamed obtained a Bachelor of Degree in Fine Arts, Mara Institute of Technology (UiTM) in 1992. He had a stint lecturing at his alma mater before becoming a full-time artist. Among his solo exhibitions included Made In Malaysia: Works By Ahmad Shukri Mohamed From 2010 To 2017 at The Edge Galerie, Kuala Lumpur (2017); Golden Gate at Pace Gallery, Petaling Jaya (2012); Virus at Art Seasons, Singapore (2003); and 939495969798 at Art Salon, Kuala Lumpur (1998). Husband to ceramic artist Umibaizurah Mahir @ Ismail, the couple established Patisatu Studio in Puncak Alam in 2007. In conjunction with the studio's grand opening, Shukri held a joint exhibition titled Warning! Tapir Crossing with his wife.


SALESMEN ARE NOT ALLOWED IN THIS AREA THANK YOU

88

CHONG SIEW YING

b. Kuala Lumpur, 1969

Untitled, 2010

signed and dated (upper right)
charcoal and acrylic medium on paper mounted canvas
133 x 183cm

PROVENANCE
Private collection, Kuala Lumpur

RM 35,000 – 60,000

Chong Siew Ying's dreamy monochrome of an evocative landscape is expressed with an aura of passing time and memory. The silhouette of distant mountains and trees seemingly swaying in the wind seem couched between Chinese landscape painting and Western pictorialism of depth and space. The artist's forte lies in the adroit play of the myriad shades of grey for atmospherics and a contemplative mood.

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



89

CHONG SIEW YING

b. Kuala Lumpur, 1969

The Enchanted, Urban Life Series, 1997-2000

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

PROVENANCE
Private collection, Kuala Lumpur

RM 25,000 – 40,000

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

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





90

ANTHONIE CHONG

b. Perak, 1971

Siblings 1, 1997

oil on canvas
127 x 96cm

PROVENANCE
Private collection, Kuala Lumpur

RM 15,000 – 28,000

The composition focuses on a pair of isolated figures in a worn-out state rendered in the artist's distinct imagery. The sumptuous colour palette of red, yellow, and blue is characteristic of Anthonie's style. By painting human forms in fluid brushstrokes, his art offers a sense of realistic depth and solid volume. Drawing inspiration from social realism, Anthonie Chong is revered for surreal scenes focusing on the human experience. The carefully constructed figures are Anthonie's experimentation of composition, medium and colour.

Anthonie Chong graduated with a Diploma, majoring in Graphic Design, at the Perak Institute of Art in Ipoh in 1990. He had worked for short spells as an art teacher, graphic designer and illustrator, but thrives mainly as a practicing artist who likes to work in series. He held his first of six solos at the X Pub and Gallery in Penang in 1994, and was even given a solo at the Singapore National Museum in 2002, called Naked Perfection. He won the Malaysian level award in the Philip Morris Asean Art Awards in 1998.



91

ANTHONIE CHONG

b. Perak, 1971

Untitled, 1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

A naked man on a rattan settee with his right leg bent and raised onto the seat, his eyes transfixed rightwards. Something there, or someone? His bored dour expression suggests a mundane everyday ritual, maybe watching TV with its usual insipid fare. The reclusive Anthonie Chong has developed a Hitchcockian effect of psychological dramas in his figures of distracting ghoulish splatters even just after graduating from the Perak Institute of Art. Here, the lone figure is too cleanly defined for comfort, though the coarse dry pigment grates a tension. This, perhaps, is to emphasise the drab domestic life, the ennui, especially for starting-out low-income bachelors. Whatever the spartan setting, nothing beats one's own place, never mind dullness about: the wane yellow walls and the cheap blue seat covers. Prison or palace, maybe a bit of both.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1990, and had his first solo at X Pub and Gallery in Penang, in 1994. He had a modicum of success when in 1998, he won the Malaysian-level of the Philip Morris Asean Art Award. But such Baconesque figures took an emotional toll on him, and he decided to abandon them in 2000, for animated characters morphing into e-monk based on the Ne-Zha legend. The Singapore Art Museum gave him a solo, Naked Perfection, in 2002. His last solo, e-monky, was at Artfolio Gallery in Kuala Lumpur.

92

FADILAH KARIM

b. Johor, 1987

A Day At The Studio, 2020

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

PROVENANCE
Private collection, Kuala Lumpur

RM 40,000 – 55,000

It's difficult juggling motherhood and work, so Fadilah Karim decided to combine the two life duties, showing her cute daughter Aira, then two, as a muse and lightning rod in her painting studio. Aira was at an age when she was full of curiosity and mischief. She was focusing on a pair of binoculars instead of her mother, the fulltime artist garbed in corduroy pinafore pants, back turned to viewer. Both were barefooted, and there was an air of mystery, too, as neither showed their face in full. Though both were distracted, the bond and love are most palpable, what more the humour is also not lost. This can be inspiring to new mothers, who find themselves like a Superwoman, taking the roles of wife and home-maker, mother, daughter, in-law. Previous mother-artists lamented how they had to keep their easel in the storeroom as they lavished all their love exclusively on raising children.

Fadilah Karim made heads turn when she was given a rare mini-survey exhibition by Segaris Art Centre, at White Box at Publika, Kuala Lumpur, in 2020. Called A Decade 2010-2020, it was also a preliminary retrospective with several works on show borrowed from her legion of well-known collectors. She was only 33 then! She graduated with a Diploma in Fine Art (2006), then her BFA (2010) and MFA (2013). Her slew of prizes started in 2007: 1st Prize, Malacca TYT Action Portrait and 2nd Prize in the Tanjung Heritage competition (3rd Prize in 2009). Other awards included the Incentive Award (Shah Alam Open) and HOM Art Trans Young Guns Award. Her selection for the Art Stage Singapore (2015, 2016), Art Taipei (2015), Art Gwangju (2015), Art Bazaar Berlin (2014), Art Basel Hong Kong (2017), and Art Expo Malaysia (2013-2015) helped boost her international stature. For two months in 2010, she was mentored by the 'Pertarungan' icon Amron Omar. Her solos were Vague; Secret Lies and Folds & Creases, her first Singapore foray, at Gajah Gallery no less.



93

CHONG AI LEI

b. Johor, 1985

Fascination II, 2014

signed and dated (lower left)
oil on canvas
140 x 220cm

PROVENANCE
Private collection, Kuala Lumpur

RM 20,000 – 32,000

Welcome to a woman's inner space, a safe space which afford glimpses of her personality, character and habits, like the popular realtime social-media roomview popular among the young, and a new form of exhibitionism. Though this is a static one-clip voyeuristic view, it affords some touch points with the personified: a young woman laying on her bed having an intimate distraction with her fav teddy-bear. It offers a glimpse into a period when a young girl transitions into womanhood. Outside, it's sunny but maybe, it's time to snuggle up with the cushion, or maybe, even give her beau a call or play hard-to-get and let him call instead. Such voyeuristic snaps of private moments of solitary woman wrapped in her own space are reminiscent of the works of Edward Hopper.

Chong Ai Lei started the trend of self-voyeurism, first using herself like a Cindy Sherman coquette play and later, a model. After graduating from the Dasein Academy of Art in 2005, she worked freelance as a graphic designer and then briefly, as a gallery assistant before going fulltime in 2010. She had her first three solos overseas – PINK at Yogyakarta's leading Sangkring Art Space (2013), then In The Room at Galerie Canna in Jakarta (2016) and in Hong Kong in 2017, before her first Malaysian solo, When I See You Again, at The Edge Galerie in January 2018. She won the Malaysian Emerging Artists award in 2011 after being a finalist in 2009, and won Honorable Mentions in the Freeman Fellowship Asian Artists Programme in the United States in 2010 and 2011. Her international profile is astounding – Art Stage in Singapore (2015) and Jakarta (2016), START Art Fair in London (2014), Art Busan and Art Taipei (both in 2016), Affordable Art Fair Singapore (2013), Kembara Jiwa (Bandung and Yogyakarta, 2012), Young Guns Singapore (2014) and Concurrence (Manila, 2014). Her auction record of the equivalent of RM34,843, was set at Christie's Hong Kong in November 2013, for *True Romances II*.





94

KOW LEONG KIANG

b. Selangor, 1970

Boat, 2007

signed and dated (lower left)
oil on canvas
46 x 99cm

PROVENANCE
Private collection, Kuala Lumpur

RM 20,000 – 35,000

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

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



95

NOOR MAHNUN MOHAMED

b. Kelantan, 1964

Pital, 2004

signed and dated (verso)
oil on canvas
43 x 43cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

One of Noor Mahnun's finest portraits, the work is distinguished using light and subtle shading, which gives definition to the face. Portrayed in a rather relaxed manner, the sitter looks towards the viewer with his dark brown eyes and reflects a thoughtful gaze. The use of bold, earthy hues in depicting the contrasts of light increases the freshness of the portrait. Noor Mahnun Mohamed, also known as Anum, participated in a yearlong Malaysia-Australia Visual Arts Residency in 2000 and produced works which were then exhibited at Rimbun Dahan the following year. Besides making art, she held the position of Visual Arts Residency Manager at Rimbun Dahan for a few years. The artist returned to Malaysia at the end of 1997 having spent seven years studying for her Bachelor's and Master's degrees in Fine Arts at the Hochschule für Bildende Künste, Braunschweig, Germany (1989–1996), and exhibiting broadly in Europe. She was also awarded the Italian Government Scholarship to study printmaking at the International School of Print and Graphic II Bisonte, Florence in 2003. Her solo exhibition titled Disco Lombok Still Life was held at The Edge Galerie in 2017. Her works transcend the conventions of still life, figurative and landscape painting, inspired by the Old Masters of the European tradition.



96

PHUAN THAI MENG

b. Johor, 1974

I SEE - Oops!, 2013

black wooden frame and oil on canvas
30.5 x 33.5 x 4cm

PROVENANCE
Private collection, Selangor

RM 3,500 – 6,000

Phuan Thai Meng frequently imbues his works with personal reflections of land, migration, and country. *I SEE - Oops!* portrays blurry imageries and associations concerning identity. The infiltration of fake Identity Card (IC) owners into the electoral rolls may affect the election results.

Phuan Thai Meng, a founding member of the artist's cooperative Rumah Air Panas, is a multi-media artist working on paintings, installations and performance, on contemporary issues of modern social conditions and infrastructure, rapid urbanisation complete with neglect, mildew and structural decay. He was selected for the 7th Asia-Pacific Triennial of Contemporary Art in Brisbane, Australia in 2012-2013, together with Roslisham Ismail, and his works are in the collection of the Singapore Art Museum, The Queensland Art Gallery and the Gallery of Modern Art Australia. He was one of the Malaysian winners of the 2000 Philip Morris Asean Art Awards, and won the Silver Award in the UOB Painting of the Year in 2018. His solo shows were Home (land), Our ArtProjects (2018), Hey Malaysia, Something You ( ) Leave Behind!, Our Art Projects 2017; Mapping Homeland: We Are Proud Of You (? ?), VWFA Singapore 2011; The WE Project, RKFA, KL 2010; Made In Malaysia, VWFA, KL 2009; and PTM0001020304 (RAP, KL, 2004). He was educated at the Malaysian Institute of Art (1993-1996). Thai Meng's auction record was set at Christie's November 2011 Hong Kong Auction when his *Road To...* (2009) registered a premium of US$20,946 (approx. RM86,491). In Malaysia, his *Solution* sold for RM24,640 at the Henry Butcher November 2014 Auction.



97

PHUAN THAI MENG

b. Johor, 1974

Seats, 2006

newspaper collage and charcoal on rice paper glued on canvas
76.5 x 122.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

It's unclear if what looks like a cluster of people on the left in presumably an automated people mover (APM) are instead a train coach or viewed from a casement of a passing APM on the opposite side of commuters standing in wait. This transit system is viewed by the artist Phuan Thai Meng as a habitat by itself, with all the socio-economic ethos, whether the commuters are white-collared or blue-collared employees going to and from work or those venturing forth seeking entertainment or food. Focus is on the putative glass cage with the people's backs turned for anonymity and from different backgrounds and economic status. The whole composition is awash in sepia tones accentuated with deep shadows in places, while the collage of armadillo-like 'scales' could simulate a sense of movement from the light breeze or sequential placements. While nano-nanoo teleporting is still a fantasy, mass movement of peoples across vast city terrain has become a de rigueur way of life.

Phuan Thai Meng, a founding member of the artist's cooperative Rumah Air Panas, is a multi-media artist working on paintings, installations and performance, on contemporary issues of modern social conditions and infrastructure, rapid urbanisation complete with neglect, mildew and structural decay. He was selected for the 7th Asia-Pacific Triennial of Contemporary Art in Brisbane, Australia in 2012-2013, together with Roslisham Ismail, and his works are in the collection of the Singapore Art Museum, The Queensland Art Gallery and the Gallery of Modern Art Australia. He was one of the Malaysian winners of the 2000 Philip Morris Asean Art Awards, and won the Silver Award in the UOB Painting of the Year in 2018. His solo shows were Hey Malaysia, Something You ( ) Leave Behind!, OUR Art Projects 2017; Mapping Homeland: We Are Proud Of You (? ?), VWFA Singapore 2011; The WE Project, RKFA, KL 2010; Made In Malaysia VWFA KL 2009; and PTM0001020304 (RAP, KL 2004). He was educated at the Malaysian Institute of Art (1993-1996). Thai Meng's auction record was set at Christie's November 2011 Hong Kong Auction when his *Road To* ... (2009) registered a premium of US$20,946 (approx. RM86,491). In Malaysia, his *Solution* sold for RM24,640 at the Henry Butcher November 2014 Auction.

98

AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled, 2004

signed and dated (lower right)
acrylic on canvas
68 x 206cm

PROVENANCE
Private collection, Selangor

RM 40,000 – 70,000

From ancient Greek mythology of Aphrodite and Venus de Milo to the Japanese ukiyo-e erotica and the voluptuary of the Chinese Yang Kwei-fei to the apsara dancers and statuary of ancient India, the Female Figure, nude or half nude, has dominated Art, Culture and History. Or are the ancient kings debauchers? Sometimes, the female nude is edified as the Mother Earth goddess or deified as a pantheon to be worshipped for specific purposes in life, like for fertility. In modern art like that of a Modigliani, it has become a symbol of the spiritual communion between artist and model. Why are there statues mostly of nude females, most probably because the sculptors were men, or the Male Gaze as it were, but these male sculptors had also done numerous male nudes for example, Michelangelo and in Photography, Robert Mapplethorpe. Ahmad Zakii Anwar's painting of a statue of a semi-nude female is couched in some form of ritual or religiosity. And is the placement of stones a Zen conundrum?

Ahmad Zakii Ahmad made a fairytale switch from a lucrative Advertising career to Fine Art, and hit it big with his early *Smokers Series* (1997), and following up with a list of stupendous series leading to his mid-career survey exhibition, Disclosure, at Galeri Petronas, Kuala Lumpur, in 2008. He was invited for solos in the United States, South Korea, Indonesia, Hong Kong and Singapore (Tyler Print), Zakii graduated with a Graphic Design diploma from the Mara Institute of Technology (1977).



99

AHMAD ZAKII ANWAR

b. Johor, 1955

Affirmation And Denial,
1999-2002

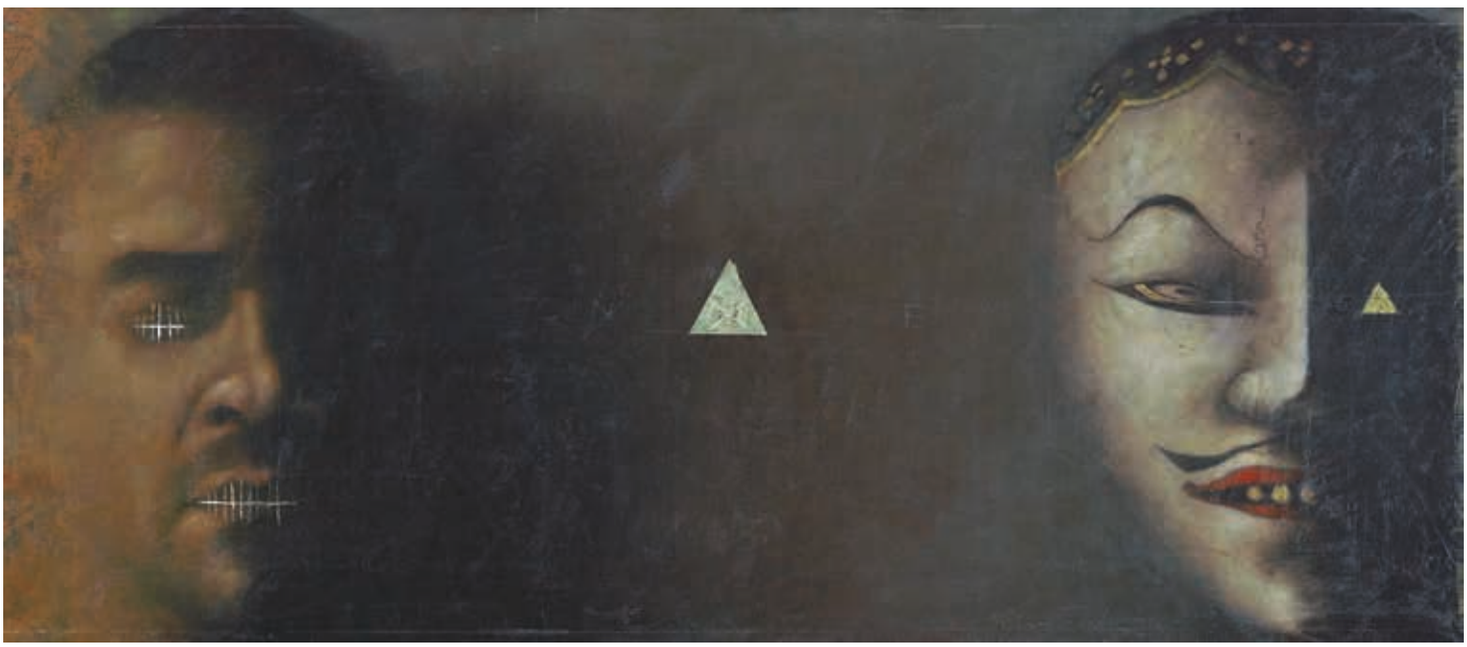
signed and dated (lower right)
acrylic on canvas
68cm x 160cm

PROVENANCE
Private collection, Kuala Lumpur

RM 35,000 – 60,000

Executed on canvas, *Affirmation And Denial* displays Zakii's strong command of representing the human form. Zakii's portraits are reflections of the human condition as much as they are extensive explorations of the artist's spiritual and cosmological inquiries of the mind and body.

Ahmad Zakii Ahmad made a fairytale switch from a lucrative Advertising career to Fine Art, and hit it big with his early *Smokers Series* (1997), and following up with a list of stupendous series leading to his mid-career survey exhibition, Disclosure, at Galeri Petronas, Kuala Lumpur, in 2008. He was invited for solos in the United States, South Korea, Indonesia, Hong Kong and Singapore (Tyler Print), Zakii graduated with a Graphic Design diploma from the Mara Institute of Technology (1977).



100

AHMAD ZAKII ANWAR

b. Johor, 1955

Nasirun, 2016

signed and dated (lower left)
acrylic on jute
42 x 60cm

PROVENANCE
Private collection, Selangor

RM 26,000 – 36,000

Executed in raw earthy colours that exude warmth, this portrait of famous Indonesian artist Nasirun focuses on the physiognomy viewed from a side profile. The subtle contrast of light and dark on the face are carefully observed by the artist and succeeds to convey the character of the sitter. It's a deeply psychological 'portrait', serious at once, and contemplative too, typical of Ahmad Zakii's innate brand of dark Urban Realism.

Ahmad Zakii composes works that delve into the darker fringes of society and one's inner psyche and the mystical aura. He has created his own brand of New Urban Realism of Figures, and is also adept at creating layers of meaning in his still-life, interiors and large animal depictions. A graduate in Graphic Design from the Mara Institute of Technology in 1977, he gave up a lucrative career in Advertising to become a fulltime painter and was an instant hit with his *Smokers Series* in 1997. His solo, Disclosure, at Galeri Petronas, Kuala Lumpur, in 2008, established him as a major figurative artist. His notable foreign solos include Presence (New York, 1999); Shadowland (Hong Kong, 2001); Sublimal (The Philippines and also Thailand, 2006); Batik Art (South Korea, 2013); in Indonesia – Borobudur, Amanjiwa, Arangbali (2004), Kota Sunyi (2007), Nafsu (2010); and in Singapore – Paintings Drawings and Prints 1991-2007 (Singapore Tyler, 2007), Bones & Sinews (2011), Being (2009), Primordial Dream (2005) and Distant Gamelan. His Kuala Lumpur solos include Kota Sepi (VWFA, 2012), Interpreter of Desires (Taksu, 2003) and Icons (RKFA, 2005).


N AS I RU N



101

WONG MING HAO

b. Pahang, 1988

Don't Let It Down III, 2020

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

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,500

Creating a new sense of structure conceived from layers of acrylic paint and gloss gel, Wong Ming Hao explores current events taking place by utilising the structure of the face. *Don't Let It Down III* depicts a portrait constructed with dynamic forms, intercepted with flowing strips of color that connect to the realm of emotions. His mixed media works allow for the audience to contemplate and reflect on issues beyond the crafted images and personas presented in the media.

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



102

LATIF MAULAN

b. Pahang, 1974

The Ribs, 2010

mixed media on canvas
126 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

A dreamlike scene, *The Ribs,* is a surreal composition which explores the anatomy of the upper body. Mixing several elements such as the half of a rib cage, and the slender body of a woman with her head turned away from the viewer, a mysterious atmosphere is evoked through the piece. Self-taught Latif Maulan's art career reads like a fairy-tale. Somewhat a drifter having worked as a dishwasher, waiter, advertising designer, shopping-complex display artist, he was given a resident's artist stint in Kuala Lumpur, and a full time artist in 1992. He decided to venture abroad. To the Big Apple where he sold two large works in the Soloat Collector's Party at Excel Gallery, New York (2000), Australia (2001), a year in East Sussex in Britain as a graphic designer (2002), and six months in Plymouth (2013), where he showed at the Barbican Gallery there. First solo, Parallel Universe, was held at the Art Case Galleries, Kuala Lumpur, 2006. In 2006, he had already moved into Photo-Realism figuratives from his Nature and still-life themes. A finalist in the 2009 MEAA competition, he won big in the Red Bull ehwaubulan showcase in 2016. His solo exhibition, Tales Of Apocalypse, was held at Galeri TitikMerah in 2018. His works are included in the collection of the House Of Parliament Malaysia, SaatchiArt Collection, Los Angeles, California, USA, Mead Johnson Art Collection, New York, USA, National Art Gallery Malaysia and Bank Negara Malaysia.



103

RAIMI SANI

b. 1992

Afternoon Delight, 2016

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

PROVENANCE
Private collection, Selangor

RM 5,000 – 8,000

An emerging young artist, Raimi Sani is known for her talent in portraying figures and light reflection on white fabrics. The interior space is illuminated with a warm glow in Afternoon Delight, which highlights the pleasure of the olfactory senses. It depicts a young woman dressed in an elegant white dress, surrounded by delicate pink flowers. Raimi Sani's skilled brush shows a range of different textures, from the treatment of drapery, shadow effects, soft luminous skin, to soft, flowing hair.

Raimi Sani received her Bachelor of Fine Art (Painting), at Mara University of Technology (Uitm) Shah Alam, Selangor. She had two solo exhibitions: White Knight (2017) and Prominence (2021). She has exhibited in Art Expo Malaysia 2018, and Art Kaohsiung 2017. Notable group exhibitions include Art Show Publika (2018), White Box Publika; Filling the Void: A Conversation between Man and Space with G13 Gallery; Bintang 5, Volume II with Segaris Art Center (2018); Figure in a Room with The F Klub (2017) and Locals Only with Taksu Gallery, Kuala Lumpur (2016). Her solo exhibition Unspoken Wor(l)ds was held at Segaris Art Center in November 2023.



104

YUKI THAM

b. Johor, 1992

Girl With Apple, 2020

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

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000

Girl With Apple 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 girl with a youthful appeal is cradling a blue coloured apple in her hand, almost biting into it.

Yuki Tham graduated from Dasein Academy of Art in Kuala Lumpur. She had two solo exhibitions: 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 namely Figure It Out at Segaris Art Center (2019), Victress Niche with G13 Gallery (2019), and Human Being by F Klub at Ken Gallery (2019).



105

WAN AMY NAZIRA

b. Selangor, 1989

The Sweet Wish, 2018

signed and dated (recto)
oil and charcoal on canvas
80 x 80cm

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

Amy Nazira's imaginative paintings recreate universal experiences that reveals the inner life of her iconic female characters. Executed in a candy-coloured palette, *The Sweet Wish* is a blissful depiction of a young girl's birthday celebration, as she is making a wish. Filled with dreams and hope, the scene is accompanied with a birthday cake, plate and utensils, and a present. The artist has developed a distinctive visual vocabulary, filled with nostalgia and references to cartoons and personal memories.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has participated in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park, Melaka (2012), Muda Mudi at Segaris Art Centre, KL (2016), Art Expo Malaysia 2017, Enthrall exhibition at TAPG (The Art People Gallery), Klang. Her recent group exhibitions include Women Unbounded, HOM Art Trans, KL (2021), Sensation, Segaris Art Centre, KL (2017), and the Locals Only exhibition at Taksu, KL (2017). The artist won the Bronze Award, Emerging Artist Category in UOB Painting of The Year (2016).

106

WAN AMY NAZIRA

b. Selangor, 1989

Gadis Berselendang Merah, 2016

signed and dated (recto)
mixed media on canvas
183 x 153cm

PROVENANCE
Private collection, Selangor

RM 5,000 – 8,000



Set within a beautifully decorated home filled with tasteful décor, plants, and furniture, *Gadis Berselendang Merah* features an adorable lady dressed in traditional attire, near her dressing table. Her serene expression is enhanced with the red kain selendang shawl draped over her head. The artist's paintings are associated with contemplations of the modern world, interpreted through a child-like playfulness and humour.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has participated in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park, Melaka (2012), Muda Mudi at Segaris Art Centre, KL (2016), Art Expo Malaysia 2017, Enthrall exhibition at TAPG (The Art People Gallery), Klang. Her recent group exhibitions include Women Unbounded, HOM Art Trans, KL (2021), Sensation, Segaris Art Centre, KL (2017), and the Locals Only exhibition at Taksu, KL (2017). The artist won the Bronze Award, Emerging Artist Category in UOB Painting of The Year (2016).



107

IZWA AHMAD

b. Perak, 1997

Taman Izati Soiree, 2020

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

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 8,000

Young and upcoming artist Izwa Ahmad's paintings invite us into a fun filled world of childhood memories. Her colourful and highly detailed canvases influenced by Japanese animation prompt us to contemplate narratives of our childhood, and relationships with the companions around us. Under close observation, beloved anime characters could be found among the action-packed scenes. Her solo exhibition in 2023 was titled Anything, Anywhere All At Once.

108

SARAH RADZI

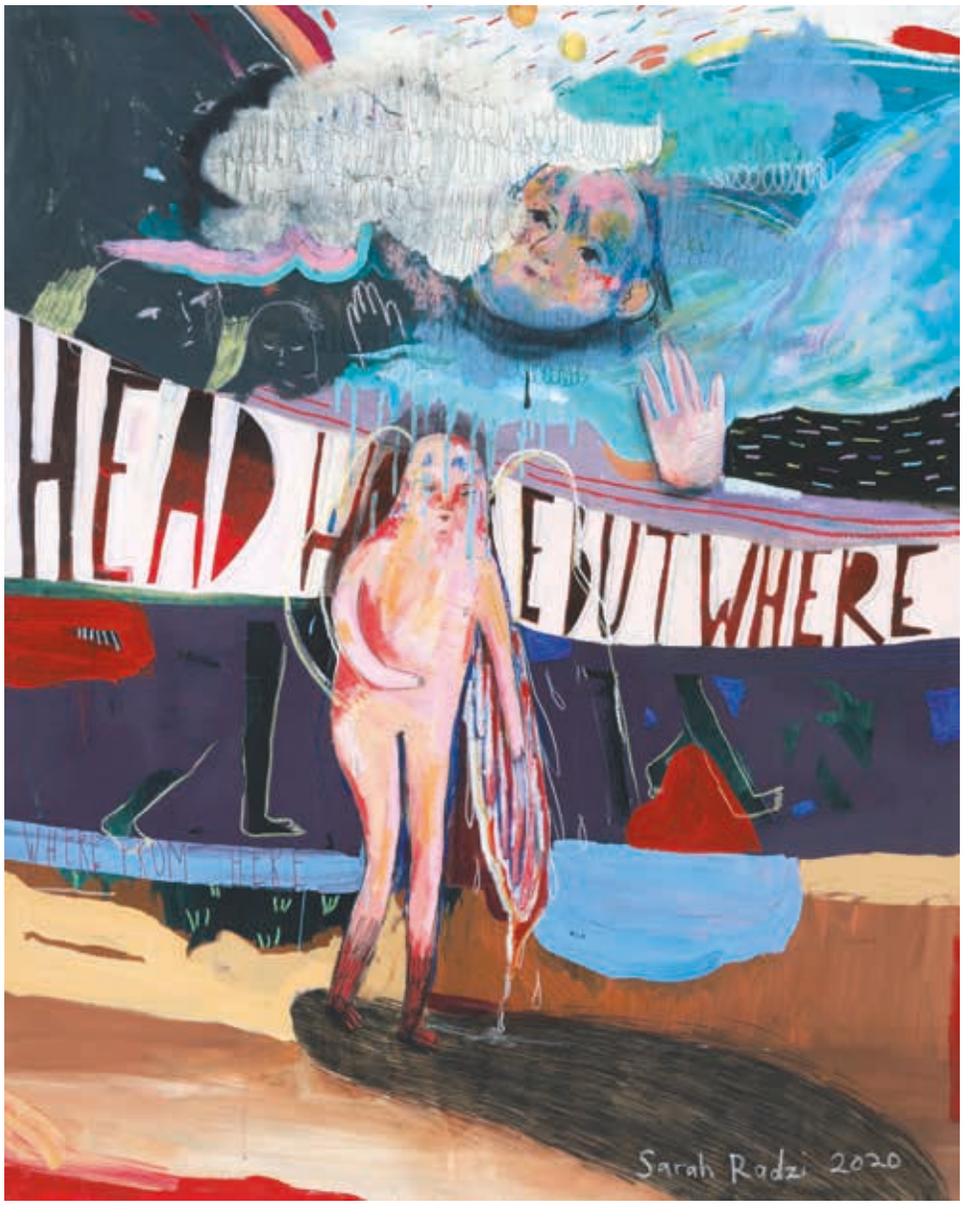
b. Penang, 1995

Head's In The Cloud, But I Can't Seem To Reach It, 2020

signed and dated (lower right)
acrylic, oil pastel and
charcoal on canvas
153 x 122cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 6,000



Sarah Radzi's imaginative paintings and drawings explore her identity through ambiguous figures immersed in colourful landscapes. Sarah Radzi received her BFA in painting from MARA University of Technology (UiTM) in 2019. Her group exhibitions include peepholes, Temu House, Petaling Jaya, Selangor (2023), The Labyrinths of Touch: Maybank's Emerging Women Artist Exhibition, Balai Seni Maybank, Kuala Lumpur (2023), Bread Crumbs (Two person exhibition), Richard Koh Fine Art, Gillman Barracks, Singapore (2022), and Turun Tanah, Galeri Puteh, KL Eco City Mall (2022).



109

YUSOF MAJID

b. England, 1970

Penang Food For Thought (Peninsular Series), 2013

signed and dated (lower right)
oil on canvas
131 x 152cm

PROVENANCE
Private collection, Kuala Lumpur

RM 15,000 – 25,000

Amusing and quirky scenes like this are not a rare sight in Yusof Majid's style of painting. In fact, the series alone features giants still living scattered throughout famous Peninsula Malaysia like the Cameron Highlands, Kelantan River, and many more. As in the scene, we see a giant wok and saucepan floating in the sea. Meanwhile, Penang is well associated with the Paradise of Food which includes all types of cuisines. The painter hypnotised us with a mystical journey that we often thought, "what if this was real?"...

The work is from Yusof Majid's solo, Paper Trails, held at his own Pace Gallery (now Nadine Fine Art) in 2011. Yusof spent most of his first 27 years in Britain where he graduated with a BA in Art in 1991, and Master's in 1993. He returned to Malaysia for good in 1995, and set up his gallery business which he first named Darling Muse. His first solo was in France, at the Municipal Hall in Bergerac.



110

HIRZAQ HARRIS

b. Negeri Sembilan, 1987

Craving, 2021

signed with one seal of the artist (verso)
mixed media on canvas
107 x 223cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,500 – 10,000

Craving is a prominent display of Hirzaq Harris' skilful technique in drawing and image making. Based on personal experiences, the work illustrates an image of a Goliath Grouper, one the largest species from the sea bass family that can grow up to 8 feet. Its spotted body interspersed with brown tones allows them to blend seamlessly with the rocks and corals. The fine precision of lines illustrating detailed mechanical components are major attributes of his works, incorporating the creative use of various drawing methods.

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.

111

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

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

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

PROVENANCE
Private collection, Kuala Lumpur

RM 13,000 – 20,000

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

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (he did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. In 2020, he won the Highly Commended, Established Artist Category at the 2020 UOB Painting of the Year (Malaysia). He was a finalist of Bakat Muda Sezaman (BMS), National Art Gallery Malaysia in 2019. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His second solo exhibition Aletheia was held in 2018. Recent international art shows include Brain Invasion, Two Man Showcase with Shafiq Nordin, Block 17 Bacolod City, Philippines (2020) and Asia Art Connection with Eugene Gallery, Korea (2019). His group exhibitions include XIX Nineteen with Segaris Art Center (2019), and Bintang 5 Volume III with Segaris Art Center (2018). His solo titled It's A Beautiful Life was held at Secret Fresh Gallery, Manilla in 2022, followed by another solo in Taiwan in 2023.





112

FAWWAZ SUKRI

b. Selangor, 1987

Monkey Business II, 2017

signed and dated (verso)
mixed media on canvas
214 x 154cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

Taking inspiration from the art of comics and pop culture, Fawwaz Sukri combines striking visual images and playful texts to create works that are rich in visual metaphor. Reminiscent of a modern action film, the iconic suited monkeys in his works indicate the lengths a man would go to attain true love. Looking fresh and dapper, the well-dressed characters allude to the importance of style in the game of seduction.

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.



113

FAWWAZ SUKRI

b. Selangor, 1987

The Sacred Garden, 2016

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

PROVENANCE
Private collection, Kuala Lumpur

RM 8,000 – 14,000

Influenced by his deep interest in comics and cinematic films, Fawwaz Sukri is well loved for his bold, animated paintings. *The Sacred Garden* borrows elements and symbols derived from Japanese and Western culture. Several tarot cards layered with fish patterns are shown in the background, alluding to how human beings often wonder about their own fate, and considering methods in dealing with the cards being handed. Ultimately destiny is a secret book only we can write for ourselves, through sheer determination and perseverance. A pair of Asian beauties are portrayed in the foreground, accompanied by a large moving octopus, a symbol of adaptability.

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.



114

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Polo, 2011

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

PROVENANCE
Private collection, Selangor

RM 8,000 – 12,000

Played on horseback, the game of polo is beautifully captured by the artist in this intriguing composition. An ancient game dating back to the 6th century BC, it is known as the sports of kings, and is one of the world's oldest team sports. The artist only painted a few pieces on this theme. Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM 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 Nandos 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.



115

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

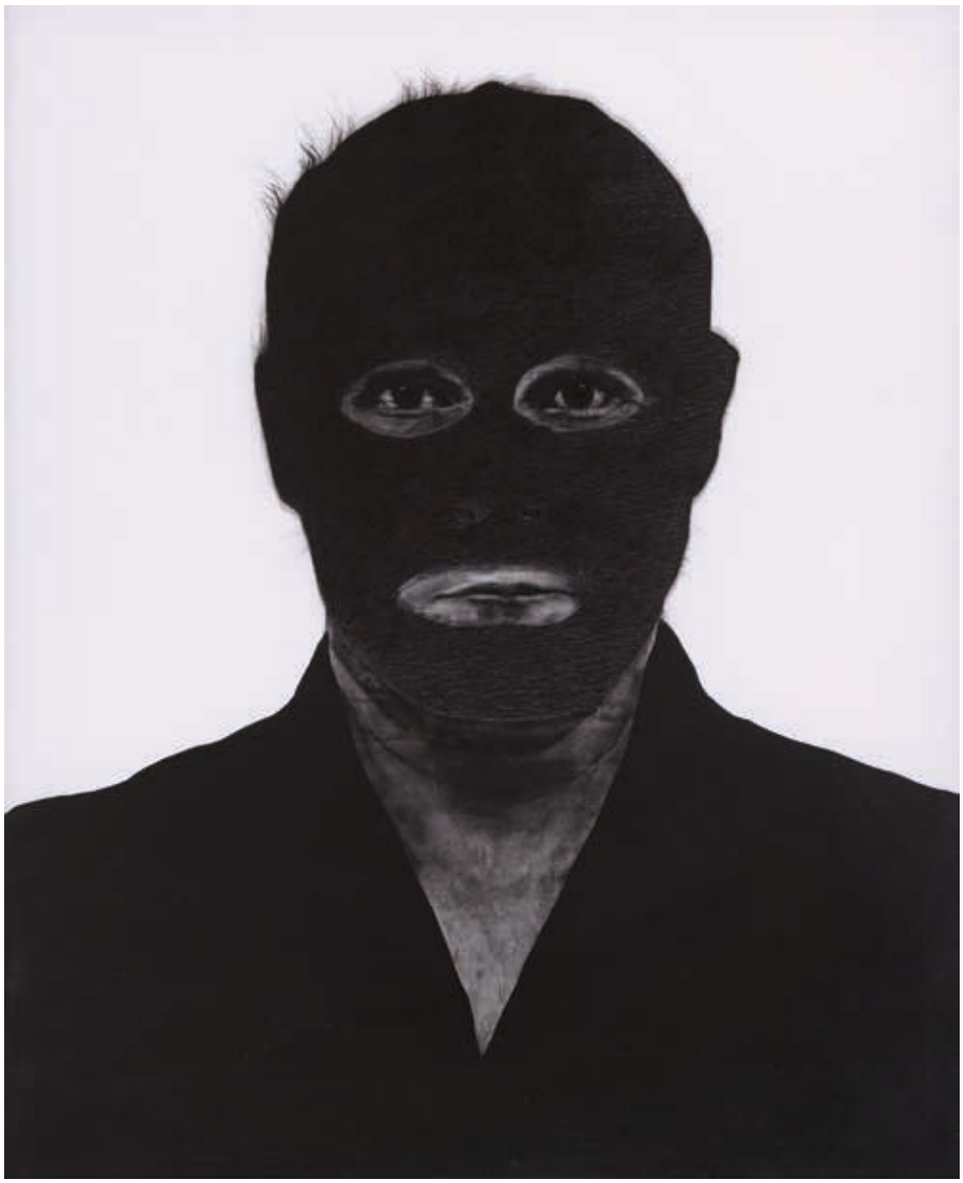
Black Butterfly, 2015

signed (lower right)
acrylic on paper
37 x 37cm

PROVENANCE
Private collection, Selangor

RM 2,000 – 3,000

The enigmatic *Black Butterfly* is associated with the ideas of freedom, transformation, and renewal. Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM 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 Nandos 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.



116

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Damien Hirst, 2015

signed and dated on backing board
charcoal, acrylic, cow skin and thread on canvas
76 x 61cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,500

Experimenting with new materials and textures, this charcoal portrait of contemporary artist Damien Hirst is layered with fur from a cow's head. Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM 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 Nandos 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.

117

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

LV (Lost Virginity)

mixed media
76 x 56 x 52cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,500



A new type of connection between different elements is generated through the play of symbols and household objects, exploring on lost virginity matter. Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM 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 Nandos 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.



118

SYED FAKARUDDIN

b. Terengganu, 1989

The Color of Banana 6, 2013

mixed media
111 x 22.5 x 22.5cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,000

In 2013, Syed Fakaruddin participated in 4ward, an exhibition organised by Segaris Art Center, Kuala Lumpur. Made from papier mache, the vibrant banana sculptures were one of the earliest works created upon Syed Fakaruddin's graduation. 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. Terengganu-born Syed Fakaruddin is now based in Kuala Lumpur. He obtained his BFA from the University ITM in Shah Alam (2010-2012) after his Diploma at its Lendu, Malacca campus in 2007-2010. Syed Fakaruddin was named as one of the grand winners of the Malaysia Emerging Artist Award 2019. He was also selected as the finalist for the 'Bakat Muda Sezaman' contest organised by the National Art Gallery Malaysia in 2021. His solo exhibition Asas, was held at HOM Art Trans in 2022.

119

ABDUL MULTHALIB MUSA

b. Penang, 1976

Untitled

mild steel
153 x 128 x 80cm

PROVENANCE
Private collection, Selangor

RM 15,000 – 25,000



The sculptures of Abdul Multhalib Musa are informed by natural surroundings and the built environment. His dynamic sculptures seek to highlight the interlinked relationship between art and architecture. Geometrical elements are transformed into three dimensional structures that convey the feeling of movement. Focusing on the continuous flow of designs, the geometrical shapes were carefully arranged to form an outstretched position which bears resemblance to a pair of wings.

Abdul Multhalib Musa graduated with a Bachelor of Architecture (Hons) from Mara University of Technology, Shah Alam, Selangor. His sculptures have earned him several awards, residencies and commissions, notable among them the Rimbun Dahan Residency in 2001 and the Australian High Commission Residency in 2004. In 2002, Multhalib won the Award of Excellence at the 6th Oita Asian Sculpture Open Competition in Japan, the Juror's Choice Award at the National Art Gallery Malaysia in 2002 before going on to be selected for the Ordos 11th Asia Arts Festival, Inner Mongolia Autonomous Region, China, as well as the Urumqi International Urban Sculpture Symposium in Xinjiang, China in 2009. Multhalib won a competition to design a major outdoor sculpture for the 2008 Beijing Olympics in China.



120

BIBICHUN

b. Penang, 1983

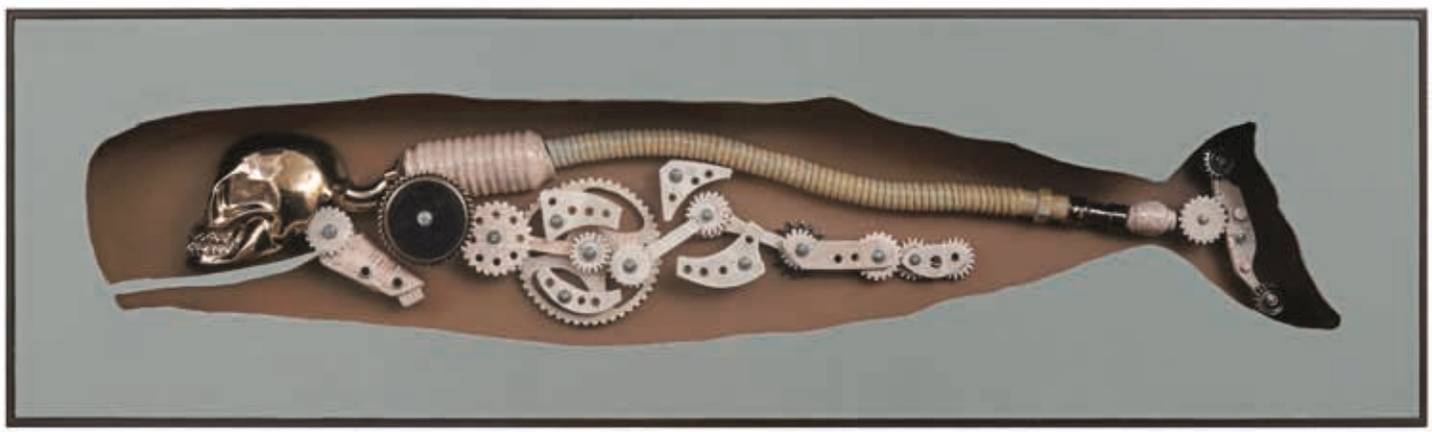
Whatever Plunged Down The Steps Was To Be My Portion, 2020

signed and dated (verso)
mixed media on wood
96 x 83 x 5cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 6,000

Drawing concerns for the endangered Malayan Tiger in the Malay Peninsula, this captivating mixed media artwork was displayed in the Belang exhibition in conjunction with the campaign "Save Our Malayan Tiger 2020", in collaboration with the Department of Wildlife and National Park (Perhilitan) of Peninsular Malaysia and the Penang State Art Gallery. Bibichun received his Diploma in Mass Comm, Major in Graphic Design, College Tunku Abdul Rahman, Kuala Lumpur in 2003. His group exhibitions include Art For All, GMBB, KL (with Artemis Art) (2022), Letter To Basquiat, Artemis Art, Publika, KL (2020), What Are You Afraid Of? The BackRoom, KL (2019), ReimagineKL, Urbanscapes House, KL (2018). His artworks are in the collection of National Art Gallery Malaysia.



121

MOHD AL-KHUZAIRIE ALI

b. Pahang, 1984

Animale, 2014

signed and dated
(on the backing board)
mixed media
37 x 127 x 9cm

PROVENANCE
Private collection, Selangor

RM 3,500 – 6,500

Deeply passionate about the environment, Mohd Al-Khuzairie Ali has captured the imagination of viewers with themes of modern science, technology and wildlife. Featuring a detailed ceramic animal skeleton, the artwork seems to express personal interpretations of the artist's surroundings concerning the impact of animals in the ecosystem challenged by the exploitation of Nature.

Mohd Al-Khuzairie Ali received his B.A (Hons) Art and Design (Ceramic), in Universiti Teknologi Mara, Shah Alam, Selangor. During his career, he has actively participated in numerous exhibitions in Malaysia and has held exhibitions in Korea, Japan, The Netherlands and Singapore. He is a recipient of various awards, including Honorable Mention, International Competition, Gyeonggi International Ceramix Biennale 2011, Icheon World Ceramic Center, Republic of Korea, and he was also one of the winners of the Malaysia Emerging Artist Award in 2009. His works are collected by various institutions and private collectors including National Art Gallery Malaysia, Universiti Teknologi Mara, Muzium & Galeri Tuanku Fauziah, Universiti Sains Malaysia.



122

MOHAIDA AINI MOHAMED

b. 1973

Prosperity, 2012

signed and dated (lower right)
mixed media
153 x 153cm (frame)

PROVENANCE
Private collection, Selangor

RM 5,000 – 8,000

A series of different textures were used to create this work depicting a group of fish, surrounded by a white lotus flower and lush leaves, in a lotus pond. The use of monochromatic colours enhances the sleek form of the fish, allowing us to appreciate the freeing movements of the fish's bodies in unison. Fish is also a symbol of fortune and prosperity in Asian culture.



123

MOHAIDA AINI MOHAMED

b. 1973

Rose Garden (Diamond), 2008

signed and dated (recto)
acrylic on canvas
107 x 107cm (overall)

PROVENANCE
Private collection, Selangor

RM 2,000 – 3,800

Rose Garden (Diamond) demonstrates the connection between the petals of roses with the multifaceted shape of a diamond within concentrated squares. Each rose is composed of a different colour, with the edges of the petals reflecting light. The painting demonstrates her pursuit in creating a new pictorial language, by using vibrant colours to create a sense of energy and movement. Resembling a patchwork, the work is carefully balanced with elements of geometrical forms, patterns, and tonal values.



124

FAUZAN OMAR

b. Kelantan, 1951

Untitled (Layer Series), 1990s

mixed media on canvas
51 x 61cm

PROVENANCE
Private collection, Selangor

RM 18,000 – 25,000

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. Through this process and the visible product of it, Fauzan invites viewers to re-construct their idea of nature and how we react to it. On a deeper level his work puts forward questions of sustainability, human consumption and the depletion of natural resources. In this work, viewers are confronted by a multitude of delicate pink flowers with a background of tactile multi-hued green 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, mentoring many successful young artists. From early on in his career he was selected to represent Malaysia in Contemporary Asian Art Show at the Fukuoka Art Museum, Japan (1980); Asean Exhibition, Kuala Lumpur (1981); and India Fifth Triennial, New Delhi, India (1982). He has also participated in significant exhibitions such as Modernity and Beyond, Themes in Southeast Asian Art, Singapore Art Museum (1996) and at the second Asia-Pacific Triennial, Queensland Art Gallery, Australia (1996). His solo exhibitions include Rejuvenation (2005), Resonance (2007), and Come July till October: Aftermath of Fury (2013).



125

SANIP LASMAN

b. Johor, 1937

Endau Rompin, 2002

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

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

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

Composed in varying energetic strokes of rich hues of blue, green, and red, the artist expresses the effect of wind in the glimmering forest. 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.





126

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Morning;
Peace In The Forest

signed (lower right)
acrylic on board
43 x 58cm (each), set of 2

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

Raphael Scott Ahbeng's canvases reflect his interest in the natural environment with interesting flora, thick vegetation and the frontier on the undulating landscape. Painted in the artist's unique blend of colours, these landscapes are Raphael's personal expression of the beauty found within the Malaysian forests. Radiant glowing colours, in freeing brushstrokes were used to reflect the time of the day.

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, was an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition Legend: A Borneo Artist at Pinkguy Gallery, showcased the complete oeuvre of Raphael's 60 years of work.



127

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Untitled, 2013

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

PROVENANCE
Private collection, Kuala Lumpur

RM 3,500 – 5,500

An interplay of exuberant forms inspired by nature is presented here as Raphael depicts a magical landscape comprised of a dense mass resembling a sphere. Filled with emotion, layered gestural effects were seamlessly fused with broad strokes of luminous colours. One of Sarawak's most celebrated landscape painters, Raphael is known for his distinct representation of nature.

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





128

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Rainforest Music Night; Bidi At Dusk, 2010

signed and dated (lower right)
acrylic on canvas
40 x 50cm (each), set of 2

PROVENANCE
Private collection, Kuala Lumpur

RM 7,000 – 10,000

In this set of two works, the artist magnificently captures the colour and light of the rainforest using a variety of textures with intense contrasts of rich purple tones. He used a variety of strokes to capture the glowing light effects, which brings out the soothing atmosphere of the landscape.

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, was an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition Legend: A Borneo Artist at Pinkguy Gallery, showcased the complete oeuvre of Raphael's 60 years of work.



129

FOO YONG KONG, DR.

b. Negeri Sembilan, 1948

Waterfall Landscape, 2016

signed (lower left)
oil on canvas
55 x 82cm

PROVENANCE
Private collection

RM 4,500 – 8,500

Dr. Foo Yong Kong's artworks exhibit a strong life force, freedom, and an indomitable spirit. He stresses the saturation of colours and deftness within the brush strokes. His artistic practice is a conflation of Chinese calligraphy brushwork and Western abstract expressionism. Merging vigorous strokes of dark blue, sepia, and cream hues, the artist forms a personal expression of a peaceful waterfall landscape.

Dr. Foo Yong Kong graduated from the Malaysian Institute of Art (MIA) in 1970, and received the doctorate of Art Philosophy from the Interamerican University of Puerto Rico in 2003. He had acquired multiple awards while studying in the MIA, including the Grand Prize of All Malaysian Artists' Exhibition. Dr Foo is currently the President of the Malaysia Contemporary Paintings and Calligraphy Association; the Vice Chairman of the International Calligraphy Artists Association; the Visiting Professor of Nanjing Art Institute; the Visiting Professor of the Nanjing University of Aeronautics and Astronautics' Art Research Institute, and the Associate Dean of Jiangsu Contemporary Calligraphy Research Institute.



130

ROBERT POWELL

b. England

Jaisalmer

signed (lower right)
acrylic on canvas
60 x 90cm

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 8,000

Jaisalmer is a former medieval trading center and a princely state in the western Indian state of Rajasthan, in the heart of the Thar Desert. Known as the "Golden City", it's distinguished by its yellow sandstone architecture. Dominating the skyline is Jaisalmer Fort, a sprawling hilltop citadel buttressed by 99 bastions. Behind its massive walls stand the ornate Maharaja's Palace and intricately carved Jain temples.

The artist's reflection of the surrounding environment was created with layers of paint to form an approximation of Jaisalmer landscape. His paintings embody a dreamlike reality, with the canvas surface integrated with overlapping strokes to create an immersive sense of space. Robert Powell was Professor of Architecture at Taylor's University School of Architecture, Building and Design from 2016 to 2019. Prior to that he was Associate Professor (1984-2001) in the School of Architecture at the National University of Singapore. He is the author and editor of several books on architecture, mainly on Southeast Asia.



131

WENCHI LUCAS

b. Johor, 1960

Bluebell Forest, 2014

signed and dated (verso)
oil on canvas
100 x 100cm

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

Filled with the effects of light, Wenchi captures the abundance of flowering bluebells in the heart of the woodlands. Wenchi Lucas graduated with B.A (1st) from Camberwell College of Art. Her group exhibitions include SE 20 Group exhibition south London (2010), SLWA group exhibition Bankside Gallery London SE1 (2012), Hyde Gallery London SE1 (2013), South London Woman Artist group exhibition Brixton East London SW9 (2015), Pillow Talk exhibition (2018). Traveling exhibitions include BBC HQ London W1 and Austrian Cultural forum London SW1 (2020). Her works are sold internationally in Chicago, New York, Australia, UK and Malaysia. The artist is based in UK.

132

SYED AHMAD JAMAL, DATUK

b. Johor, 1929 - d. Kuala Lumpur, 2011

Jalur Di Tebing (Dugout On The Bank), 2004

signed and dated (lower right)
colour pencil, watercolour and acrylic on paper
41 x 29cm

PROVENANCE
Private collection, Kuala Lumpur

RM 25,000 – 40,000

Jalur Di Tebing (Dugout On The Bank) traces a life's journey and a fidelity to one's roots. An excerpt reads:

Kerana jalur juga menyimpan
Seumur perasaan
Yang dilahir atau dipendamkan,
Surat dalam hikayat kayuhnya.
Ke manakah
Pergi kita
Setelah kuala bertemu laut?

The drawing is arguably the first work put up for auction taken from the book, Meraih Ruang (Dewan Bahasa dan Pustaka). It was a collaboration between two giants in paint and print (literary), namely Seniman Negara Datuk Syed Ahmad Jamal and Sasterawan Negara Muhammad Salleh.

Datuk Syed Ahmad Jamal's substantive art education was at the Chelsea School of Art, the Institute of Education (London University), the Malay Teacher's Training College in Kirkby, and the School of the Art Institute Chicago and the University of Hawaii, Honolulu. He had taught, and was even principal, at the Specialist Teachers Training Institute in Kuala Lumpur, before becoming a director first of the Asian Cultural Centre (Universiti Malaya, KL), and then the National Art Gallery (NAG). He was given a Retrospective by the NAG in 1975, and a monster Retrospective called Syed Ahmad Jamal: Pelukis (2009), also at the NAG. These were preceded by a major Historical Overview at the Nanyang Gallery of Art, Kuala Lumpur (1994-1995). He was the only visual artist so far to be awarded the National Artist Award, in 1995, and in 1996, he was conferred the 'Datukship'. He was also honoured with country awards from India (1962), the United States (1963-1964), France (1970), and Australia (1984). He was also author of several art books, primarily Rupa Dan Jiwa and the autobiographical Kunang-Kunang. He was also a cartoonist, and a logo, décor cum designer, for the stage plays Desaria, z:oo-m, Tok Perak, Puteri Gunung Ledang and Keris. He is known for his two monumental public sculptures, one in Laman Asean in Lake Gardens, Kuala Lumpur, and the other, *Lunar Peaks*, which was torn down. He won a court case against the Kuala Lumpur City Hall for desecrating his sculpture.





133

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Untitled

mixed media on paper
37 x 29cm

PROVENANCE
Private collection, Selangor

RM 5,500 – 7,000

During Dato' Sharifah Fatimah's visit to the Petra ruins in Jordan in 1992, she came up with a tactile and subdued colour palette, incorporating the use of modelling paste. The artist used the technique not only as "majestic markings of antiquity" to interpret the location, but also as a vehicle to express her affinity with nature. Graceful, bold sweeps of palette knife executed in varied colours contrasts with a dark backdrop all boxed by thick bars on all four sides.

Dato' Sharifah Fatimah Syed Zubir graduated from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. In 1979, she won the coveted Major Award in the Salon Malaysia 1979. She also won 3rd Prize in the 2003 Biennial of Contemporary Painting of the Islamic World, Teheran. For her tremendous contributions, she was conferred a Dato'ship by the Sultan of Kedah in 2006.



134

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Green Landscape, 1988

signed and dated (lower right)
mixed media on paper
25.5 x 25.5cm (image)

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,500

A diaristic record of the journeys and memories in life, Dato' Tajuddin Ismail's creations are imbued with a sense of peace and stillness. The poetic arrangement consists of the exploration of gestural marks and poetic colours. It is no co-incidence that Dato' Tajuddin Ismail had won the Minor Awards in the National Drawing Competition in 1977, the National Graphic Art competition in 1978 and the Salon Malaysia in 1979, apart from the National Design Council in 1994. After being adjudged Best Student during his Mara Institute of Technology Art studies (1969-1973), he followed up his studies in Graphic Design at the Art Centre College of Design in Los Angeles (1974) and post-graduate Interior Architecture at the Pratt Institute in New York (1979-1981), where he was also apprenticed to Massimo Vignelli. In 1987, he was also awarded a Fulbright research fellow, by the American Council of Learned Societies, New York.



135

SUZLEE IBRAHIM

b. Terengganu, 1967

Untitled, 2012

signed and dated (lower center)
oil and acrylic on paper
83 x 58cm

PROVENANCE
Private collection, Selangor

RM 7,000 – 13,000

A poetic colour palette consisting of creamy shades with bursts of vivid colours such as red, blue, yellow, and orange accents expressively applied over the paper. Dynamic motion was produced through the exploration of mark making using spontaneous lines, gestures, and shapes. The relationship between textures and swift overlapping lines results in a harmonious expression.

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

136

RAFIEE GHANI

b. Kedah, 1962

The Pink Fostress, 2016

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

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000



Rafiee Ghani's fascinating watercolour creations records his internal thought process derived from his journeys to the most beautiful places on earth. Sensuous colours accompanied with fluid mark makings and gestures are richly worked across the surface of the paper. Partial views of the scenery, and intriguing natural forms add to the atmosphere and sense of wonder to the piece.

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 1991-1993. In January 2022, he held a solo exhibition, Overland, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.

137

YUSOF GHANI

b. Johor, 1950

Hijau Series - Machang, 2000

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

PROVENANCE
Private collection, Kuala Lumpur

ILLUSTRATED
Yusof Ghani, Hijau 1998 - 2002,
Petronas, 2002, page 35

RM 45,000 – 65,000

In 1998, a stylistic transition from figures to landscape could be observed in Yusof Ghani's work. This period saw Yusof Ghani directing his attention to the study of nature, emphasising its importance through the appreciation of its form. The energy and light felt in nature are conveyed through the artist's magnificent brushstrokes and colour, which records the artist's journey into the landscape. In *Machang*, a surge of energy was produced through the depiction of trees executed with refinement, translating glimpses of the scene into an internalised expression.

Yusof Ghani's art career started in 1981, when he got a scholarship to study for his BFA at the George Mason University, which he followed up with his MFA at the Catholic University (1983). Before, for 10 years and without formal art education, he had dabbled in various art-related jobs. America was a great eye-opener to him, and when he returned, he lectured at the Mara Institute of Technology. His career highlights include his London debut in 2017, in a solo called Segerak VI - Transcendant Figures, at the Asia House. His series include *Tari, Topeng, Wayang, Hijau, Biring, Wajah, Ombak, Segerak,* and *Kuda*. Yusof organised the Shah Alam Biennale in 2016.



138

YUSOF GHANI

b. Johor, 1950

Hijau Series - Permai, 2000

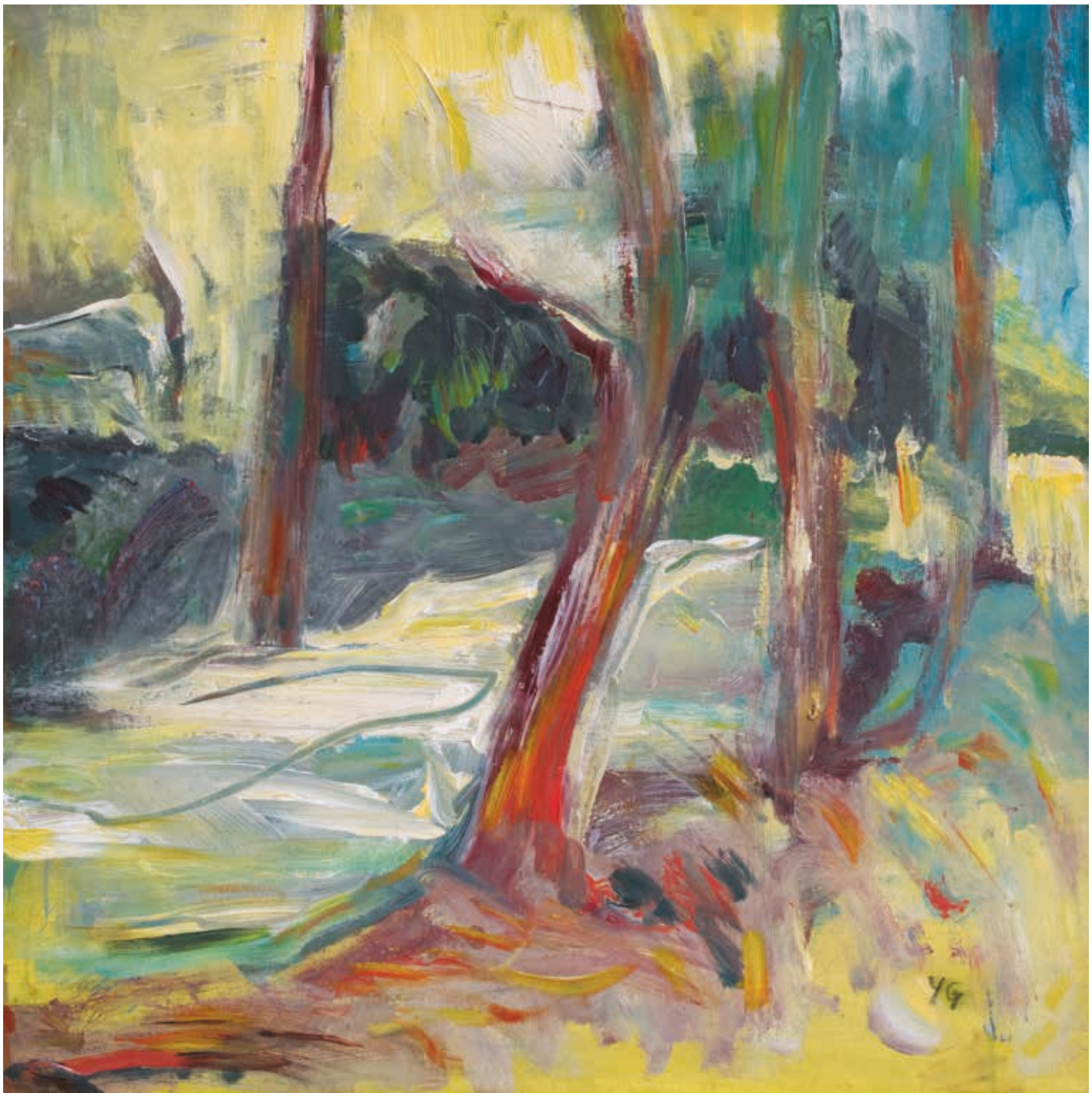
signed (lower right)
oil on canvas
76 x 76cm

PROVENANCE
Private collection, Kuala Lumpur

RM 25,000 – 40,000

Yusof Ghani's affinity for nature as an important component of life can be keenly felt in this composition. The effects of changing daylight, contours of trees, and wispy foliage are depicted with bold strokes in a sophisticated colour palette comprised of blue, green and yellow. The elements and symbols of nature and its sensations were continuously reshaped from the artist's mind, translated through the brush.

Yusof Ghani's art career started in 1981, when he got a scholarship to study for his BFA at the George Mason University, which he followed up with his MFA at the Catholic University (1983). Before, for 10 years and without formal art education, he had dabbled in various art-related jobs. America was a great eye-opener to him, and when he returned, he lectured at the Mara Institute of Technology. His career highlights include his London debut in 2017, in a solo called Segerak VI - Transcendant Figures, at the Asia House. His series include *Tari, Topeng, Wayang, Hijau, Biring, Wajah, Ombak, Segerak,* and *Kuda*. Yusof organised the Shah Alam Biennale in 2016.



139

YUSOF GHANI

b. Johor, 1950

Biring Series - Study #7, 2007

signed (lower right)
mixed media on canvas
100 x 50cm

PROVENANCE
Private collection, Kuala Lumpur

RM 45,000 – 65,000

Biring was first unleashed in March 2007, coming after the first phase of his *Segerak* series. It is arguably the most violent of Yusof Ghani's series, derived principally from the blood-sport of cock-fighting (berlaga ayam), popular in Southeast Asia until it was banned. But to Yusof Ghani, it symbolises human strife and beauty with its flurry of feathers, and even a dash of heroism, in a combative nature where the cockerels' spurs are laced with lethal poison. It is about power, might and agility. Artists like Indonesia's Affandi, the Philippines' Rivera, Cambodia's Sin Rithy and Singapore's performance artist Tang Da Wu have all flirted with the theme.

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



140

YUSOF GHANI

b. Johor, 1950

Biring

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

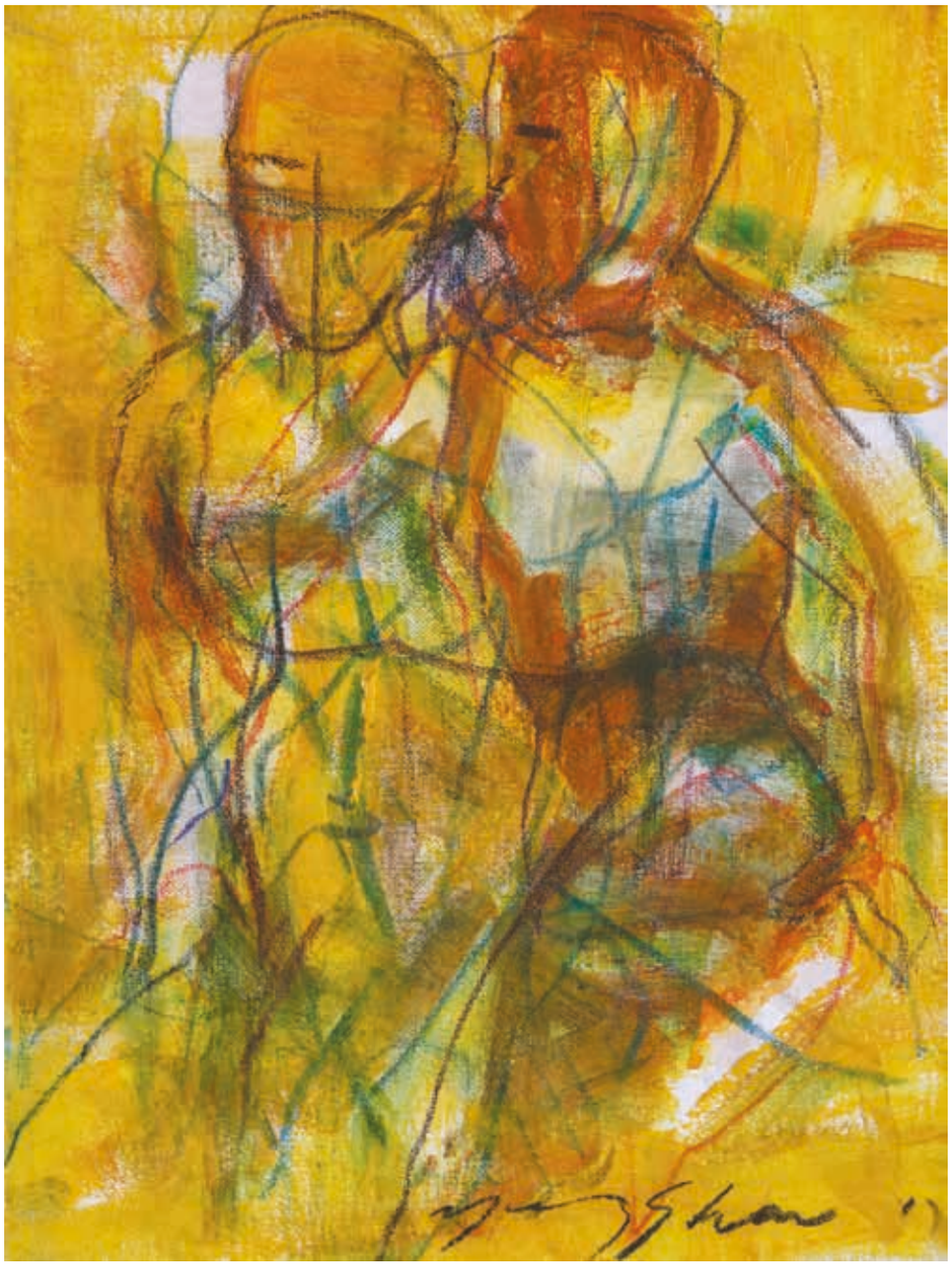
PROVENANCE
Private collection, Selangor

RM 21,000 – 30,000

On offer is an illustration of *Biring* – a series that originated as a departure from his *Segerak* series (2003-2006). While *Segerak* is focused on the human form, *Biring* is the artist's interpretation of a cock-fight. It symbolises the heroism and strife between mankind. Biring was first presented to the public at Wei-Ling Gallery, Kuala Lumpur in March 2007.

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





141

YUSOF GHANI

b. Johor, 1950

Segerak Series, 2017

oil on canvas
41 x 30cm

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 8,000

The use of form and light to depict positive movements and energy are characteristic of *Segerak*. The artist uses bold strokes to give focus to the human figure and to highlight the changes in mood and expression. He delves into progress, enlightenment, and focuses on what should always be the anchor of future developments — tradition and culture.

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



142

YUSOF GHANI

b. Johor, 1950

Siri Tari, 1990s

mixed media on paper
24 x 30cm

PROVENANCE
Private collection, Kuala Lumpur

RM 7,000 – 10,000

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. Placing emphasis on fluid lines, the artwork consists of human figures depicted in several dance postures and features a strong presentation of gestural movement and figure ground relationship.

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



143

YUSOF GHANI

b. Johor, 1950

Segerak, 2012

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

PROVENANCE
Private collection, Selangor

RM 4,000 – 6,000

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

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



144

NIK RAFIN

b. Selangor, 1974

Dance, 2016

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

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,500

This blue composition with accents of colour depicts a group of people on the dance floor, in the artist's free flowing lines and gestural marks. Nik Rafin creates an illustrative quality rather than painterly in this abstract rendition. The spontaneous use of lyrical shapes and colours unfold through the play of rhythmic lines.

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.



145

LIM AH CHENG

b. Selangor, 1968

Symphony Orchestra I, 2009

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

PROVENANCE
Private collection, Kuala Lumpur

RM 8,000 – 14,000

Influenced by the techniques of Chinese ink painting and calligraphy, Lim Ah Cheng's paintings are a vibrant interpretation of rhythm and movement of music and dance. The artist's emotional response to the art of music is expressed through sweeping lines and evocative colours of yellow and black hues. The overlapping gestures in fluid motion suggests the movement of the orchestra musicians and conductor in harmony.

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. His tenth solo exhibition Encore was held at Pinkguy Gallery, Kuala Lumpur in 2018. He had two solos in Singapore, in 2004 and 2008.



146

LIM AH CHENG

b. Selangor, 1968

Challenging Horses, 1999

signed and dated (lower center)
mixed media on canvas
85 x 142cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

An image of courage, nobleness, and freedom, the movement of a herd of galloping horses are rendered in powerful unison. Composed of expressive colours that move gracefully across the canvas, the artist injects energy and power into his horses. His works conflate a myriad of art forms derived from Chinese 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. His tenth solo exhibition Encore was held at Pinkguy Gallery, Kuala Lumpur in 2018. 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

Flying With The Wind 33, 2006

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

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 10,000

Artists over the ages and geographical divides love to paint horses, for the powerful imagery of strength and beauty, grace and power, and freedom and loyalty. The horse embodies the positive values of energy, spirit and speed. Equestrian works in Chinese ink painting are held up by Xu Beihong and Professor Xu Rong, while the Western models include Gericault, George Stubbs and Picasso. Locally, there are John Lee Joo For and Lim Ah Cheng. For more than 25 years, Ah Cheng has defined his horse paintings particularly those on a large scale of the rumbling of a 'thousand' hooves.

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. His tenth solo exhibition Encore was held at Pinkguy Gallery, Kuala Lumpur in 2018. 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

NG BEE

b. Selangor, 1952

Untitled, 2011

signed and dated (lower left)
mixed media on canvas
100 x 150cm

PROVENANCE
Private collection, Kuala Lumpur

RM 9,000 – 16,000

Ng Bee's dreamy composition features a group of hippos at rest, with their eyes closed. It is an imaginative piece that warms the heart, displaying the artist's skill in rendering different textures. 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 Superieure 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 had several other solos including one at the Blue Space Art Centre in Ho Chi Minh City, Vietnam, in 2006.



149

LEE JOO FOR, JOHN

b. Penang, 1929 – d. 2017

Untitled

signed, with one seal of the artist
(lower right)
ink and colour on paper
83 x 29cm

PROVENANCE
Private collection, Kuala Lumpur

RM 1,800 – 3,200

Rendered with agile calligraphy strokes on paper, the work features one of the artist's favourite subjects, the valiant horse. In understanding John Lee's "horselogy", it's pertinent to note an interview with Ooi Kok Chuen, in his Melbourne home, for his monograph, A Tumultous Struggle: The Life and Art and Times of John Lee Joo For, of his November 2008 Retrospective at the Penang State Art Gallery: "Mine (my horse) is rough jagged incisive, vested with human feelings of angst and anguish, of hope and frustration. My horse is more spiritual than realistic, more symbolic than photogenic... My horse is humanity. I try to transcend the horse as a symbol." A "sentient horse, feeling pain and frustration", as he explained in his book, My Name Is Fire. Virile, restless and unpredictable.

John Lee Joo For is extraordinarily gifted in paint, printmaking and letters especially in playwrighting with a producer's choreography to boot. In art, his training pedigree was in England's Brighton, then Camberwell and the prestigious Royal College of Art. As a playwright (he had also been director, producer and stage actor), he pencilled the first few chapters of Malaysian drama in English. He was an academician in art, media studies and theatre, and was also a novelist. In Australia, where he migrated to in 1973, he had spectacular success in his Christian musical, Call Of Guadalupe, and he fought off the pain of his thyroid cancer to see the fruition of his last play, Mary Magdalene: Wanton Saint (2017). His Son Of Zen made it to Broadway. He co-founded the Thursday Art Group and the Penang Teachers Art Circle, and in London, the Malayan Art Circle. In 2008, the Penang State Art Gallery honoured him with a Retrospective, and he had an earlier Retrospective at The Art Gallery Penang in 1995.

150

LEE JOO FOR, JOHN

b. Penang, 1929 – d. 2017

Galloping Horse, 1992

signed and dated (lower left)
indian ink and colour on paper
83 x 59cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,500 – 7,000



Lee Joo For was a multitalented and versatile artist and playwright. The artist used spontaneous lines and swift strokes in the composition, depicting a strong galloping horse. His enigmatic vision of horses has captured the imagination of viewers.

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.

151

DANG XUAN HOA

b. Vietnam, 1959

Human Objects, 1999

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

PROVENANCE
Private collection, Kuala Lumpur

RM 16,000 – 26,000

Dang Xuan Hoa is one of the most high profile Vietnamese artists in the Post-Doi Moi (Renovation; or Renewal), doing mostly still-lifes and self-portraits in semi-abstract style. As in this work of a sectioned domestic interior, there is the pet cat, a lantern, bowls of fruit, a stylish table, kerosene lamp, and fish in the kitchen, painted against a neon pink background. He is a member of the promising Gang of 5, the others being Ha Tri Hieu, Tran Luong, Viet Dung and Pham Quang Vinh.

In his book on Hoa, the critic Phan Can Thong wrote: "Hoa's paintings are a process of spiritual development in which love and respect of life help him better understand himself."

Hoa's emergence started after he graduated from the Hanoi College of Fine Art in 1983. His first solo was held overseas, in Massachusetts in the United States, at the Berkshire Community College, in 1994, under the Asian Cultural Centre's Indo-China art programme. His first home solo was at the Mai Gallery in Hanoi in 1997, followed by another in Singapore (2007) and Ho Chi Minh City (2011). He was selected for the Havana Biennale, Cuba, in 1989, the Art Miami from 2005-2007, and took part in such exhibitions as Poetic Reflections and Ascending Dragons, both in New York, in 1999 and 2000 respectively. He also took part in the 2009 exhibition in San Francisco, USA, titled Tradition And Change: Vietnamese Art Today.



152

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

May Mindscape II, 2015

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

PROVENANCE
Private collection, Selangor

RM 25,000 – 45,000

Working with a mixture of mediums, *May Mindscape II* features a construction of brightly coloured organic shapes in a vibrant colour palette. Richly layered with forms, this unique work contains the artist's signature elements, including gestural marks, and rhythmic shapes that convey a sense of energy. A manifestation of the artist's intellectual journey, the works of Dato' Tajuddin Ismail reflect his experiences, artistic sensibility, dreams, and self-identity.

After graduating from the Mara Institute of Technology in 1973, Dato' Tajuddin Ismail studied at the Art Centre College of Design, Los Angeles (Graphic Design, 1974), Pratt Institute, New York (post-graduate Interior Architecture, 1981; apprenticed to Massimo Vignelli). A Fulbright research fellow (1987), he won the Minor Awards in the National Drawing Competition (1977), the National Graphic Art competition (1978), the Salon Malaysia (1979), and the National Design Council (1994). He retired as Associate Professor of Fine Art and Interior Architecture at Universiti ITM, and joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.





153

TAY CHEE TOH

b. Johor, 1941

Sarawakian Woman

signed, with one seal of the artist
(lower right)
ink and colour on paper
95 x 45cm

PROVENANCE
Private collection, Kuala Lumpur

RM 7,000 – 13,000

Second generation Singaporean artist Tay Chee Toh is known for his highly stylised portrayals of elegant women placed against an ephemeral atmosphere decorated with intricate tribal motifs. The artist had spent a month observing the culture and customs of the Dayaks in Sarawak, and the experience had greatly influenced his paintings. This dreamlike composition features a beautiful Dayak woman wearing a patterned sarong in a state of rest. In Dayak culture, elongated earlobes were a traditional method for women to beautify themselves, and a symbol of identity.

Artist and sculptor Tay Chee Toh studied at the Nanyang Academy of Fine Arts from 1958 to 1960. His awards include being the First prize winner, Painting of The Year Competition, United Overseas Bank, Singapore (1985), First prize winner, Real Estate Developer Association of Singapore Building Sculpture Competition / Exhibition 93 (1993), and Abstract Painting Distinction Award, Singapore Art Society (1999). His solo exhibitions were held at the British Council Gallery, Singapore (1967), Alpha Gallery, Singapore (1973), Taipei Art Exhibition, Taiwan (1981), Tay Chee Toh's 1st Sculpture Exhibition, National Museum Art Gallery, Singapore (1987), Dayak: Woodblock prints by Tay Chee Toh, Nanyang Academy of Fine Arts Galleries 1 & 2, Singapore (2012). In 1985, Tay Chee Toh received the Cultural Medallion Award, a pinnacle honour conferred by the Singapore Government which reaffirmed his contribution to the arts that have enriched the nation's cultural landscape. His works are collected by private and public collections such as DBS Bank, Singapore, UOB Bank, Singapore, Singapore Broadcasting Corporation, British High Commission, Singapore, Australian High Commission, Singapore, Sultan of Brunei Darussalam Art Collection, Brunei, and Fukuoka Art Museum, Japan.

154

TAY CHEE TOH

b. Johor, 1941

Untitled

signed, with one seal of the artist
(lower left)
ink and colour on paper
101 x 45cm

PROVENANCE
Private collection, Kuala Lumpur

RM 7,000 – 13,000



Merging figurative and abstraction, second generation Singaporean artist Tay Chee Toh is known for his highly stylised portrayals of elegant women placed against an ephemeral atmosphere decorated with intricate tribal motifs. Elegantly dressed in traditional attire and sarong, the image of a beautiful and poised woman is captured.

Artist and sculptor Tay Chee Toh studied at the Nanyang Academy of Fine Arts from 1958 to 1960. His awards include being the First prize winner, Painting of The Year Competition, United Overseas Bank, Singapore (1985), First prize winner, Real Estate Developer Association of Singapore Building Sculpture Competition / Exhibition 93 (1993), and Abstract Painting Distinction Award, Singapore Art Society (1999). His solo exhibitions were held at the British Council Gallery, Singapore (1967), Alpha Gallery, Singapore (1973), Taipei Art Exhibition, Taiwan (1981), Tay Chee Toh's 1st Sculpture Exhibition, National Museum Art Gallery, Singapore (1987), Dayak: Woodblock prints by Tay Chee Toh, Nanyang Academy of Fine Arts Galleries 1 & 2, Singapore (2012). In 1985, Tay Chee Toh received the Cultural Medallion Award, a pinnacle honour conferred by the Singapore Government which reaffirmed his contribution to the arts that have enriched the nation's cultural landscape. His works are collected by private and public collections such as DBS Bank, Singapore, UOB Bank, Singapore, Singapore Broadcasting Corporation, British High Commission, Singapore, Australian High Commission, Singapore, Sultan of Brunei Darussalam Art Collection, Brunei, and Fukuoka Art Museum, Japan.



155

AGUS SUWAGE

b. Indonesia, 1959

Kissing The Death, 2010

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

PROVENANCE
Private collection, Kuala Lumpur

RM 16,000 – 30,000

The allegorical pact with the Devil, Mephistopheles, is a kind of capitulation in the acceptance of death, as a means towards achieving something more powerful. Death comes with a haloed skull, imbued with its sense of twisted beauty, the beginning of the end. The artist, Agus Suwage, who insinuates himself in the painted mock theatrical dramas he concocted, resorts to this overt self-abnegation and submission, but the ending is still inconclusive. Death may be a morbid subject, even for one who was 51 when Agus painted it, but the juxtaposition of a skeletal remain and one all flesh-and-blood presents unlimited possibilities. Agus is also known for his gold skeletal sculpture, *Luxury Crime* (2009).

Agus Suwage, the former Oei Hok Sioe, is a provocative Post-Suharto contemporary artist, having been represented by key Southeast Asian galleries like Silverlens, Cemeti Gallery, Mizuma Gallery, Arndt and Yavuz. Among his major selections are in the 2nd Asia-Pacific Triennial (1996), the 6th Havana Biennale (1997), the Kwangju Biennale (2000), the Singapore Biennale (2006), and the landmark Sunshower exhibition at the Mori Art Musuem in Tokyo, Japan (2017). In 2009, on the occasion of him turning 50, he was given a Retrospective called Still Crazy After All These Years at the Jogja National Museum. He graduated in Graphic Design from the Bandung Institute of Technology. In 2022, his exhibition titled Agus Suwage: The Theater Of Me, was held at Museum Macan.

156

AGUS SUWAGE

b. Indonesia, 1959

Untitled, 1996

signed and dated (lower right)
mixed media on paper
60 x 42cm

PROVENANCE
Private collection, Kuala Lumpur

RM 12,000 – 22,000



Agus Suwage must be narcissism personified: He is in most of his works, head or full body et al, enacting real or farcical actions, playing puppeteer and victim at the same time. He is stark naked to the waist down with little toy koala figurines clambering all over his body, and with the odd imprint, Sunshine State (Florida?), stencilled on his tummy area. He bears a cynic face with a cigarette dangling out of his mouth, as if in deceit like straight out of a black-and-white film noir. Agus likes to play on the cynical in his dramatised commentary. As Aaron Seeto, the director of the Macan Museum, commented: "Far from being simple analogies and observations of the changing world around him, the works of Agus Suwage usually involves constant self-interrogation, probing the myths and symbols that frame the complexity of human relations and national political power..."

Agus Suwage, the former Oei Hok Sioe, is a provocative Post-Suharto contemporary artist, having been represented by key Southeast Asian galleries like Silverlens, Cemeti Gallery, Mizuma Gallery, Arndt and Yavuz. Among his major selections are in the 2nd Asia-Pacific Triennial (1996), the 6th Havana Biennale (1997), the Kwangju Biennale (2000), the Singapore Biennale (2006), and the landmark Sunshower exhibition at the Mori Art Musuem in Tokyo, Japan (2017). In 2009, on the occasion of him turning 50, he was given a Retrospective called Still Crazy After All These Years at the Jogja National Museum. He graduated in Graphic Design from the Bandung Institute of Technology. In 2022, his exhibition titled Agus Suwage: The Theater Of Me, was held at Museum Macan.



157

R.B. SETIAWANTA

b. Indonesia, 1980

Zebra, 2007

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

PROVENANCE
Private collection, Singapore

RM 2,000 – 3,800

The fascinating pop inspired paintings of R.B. Setiawanta often feature a zebra and a multitude of components placed in a surreal and exuberant landscape, connecting with our innate relationships to the land. In this refreshing landscape, a zebra stands amidst a surreal universe, surrounded by symbols within the frame. Its skin is hooked on a safety pin.



158

WAHYU GUNAWAN

b. Indonesia, 1976

Sirkus Gajah, 2004

signed and dated (lower right)
oil on canvas
90 x 140cm

PROVENANCE
Private collection, Singapore

RM 4,000 – 7,000

Sirkus Gajah is a dreamy interpretation of a magical elephant circus that is integrated in a whimsical landscape. This highly imaginative piece reveals the artist's fascination for performances and dreams, incorporating elephants engaged in various poses and figures interacting with one another. Wahyu Gunawan received his education at the Indonesia Institute of Art, 1994-2004. Upon graduation, he participated in numerous exhibitions in Indonesia, Singapore, Malaysia, Taiwan and Korea. He was the winner of the 5 Best Nokia Indonesia Art Award (2000), finalist of Jakarta Art Award (2010), and the winner of the Highly Commended Award, UOB Painting of the Year Competition (2011). He had participated in exhibitions such as the "Art Triangle" Matahati in Kuala Lumpur, Malaysia (2010), and Percakapan Masa in the Indonesia National Gallery, Jakarta (2010). His solo exhibition Get Lucky was held at Koong Gallery, Jakarta in 2006.



159

ANAK AGUNG GEDE OKA SUDARSANA

b. Indonesia, 1963

Burung Hantu, 2005

signed (lower left)
oil on canvas
80 x 60cm

PROVENANCE
Private collection, Selangor

RM 2,000 – 5,000

Burung Hantu is the artist's powerful translation of an anthropomorphic owl creature in motion. Anak Agung succeeds in bringing the winged creature to life through a captivating orchestration of vivid red colours and feisty palette. It looks as if it is walking on top of clouds in an ethereal world.

Anak Agung Gede Oka Sudarsana was born in Padang Tegal Ubud, Bali in 1963. He is the grandson of Anak Agung Gde Sobrat, the famous Balinese painter, member of the Pita Maha Group. He was trained by his grandfather since his childhood. In the early years he was painting in a traditional Balinese style. Later in life he developed his own signature way of painting. Anak Agung brings his subjects to life using motifs and strong colors, forming a bridge between the cultures of the East and the West. He had exhibitions in Denmark in 2001 and 2003. His paintings were sold by Sotheby's, Singapore in their semi-annual international auctions. His works are included in many collections all over the world.



160

HERU DODOT WIDODO

b. Indonesia, 1974

Song For Peace, 2008

signed and dated (lower right)
acrylic on canvas
145 x 195cm

PROVENANCE
Private collection, Singapore

RM 6,000 – 10,000

Contrasting different objects on the material of zinc, Heru Dodot's realistic depictions could stimulate ways of thinking about daily issues. *Song For Peace* juxtaposes the image of a flag against the time worn textures of zinc material which evokes a melancholic feeling. His paintings have been exhibited internationally in Europe, Hong Kong, China, and Singapore.



161

DEDDY PAW

b. Indonesia, 1963

Lets Talk About Apple, 2007

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

PROVENANCE
Private collection, Singapore

RM 4,000 – 7,000

The image of the apple is the artist's metaphor portraying universal humanity: love, passion, peace, and hope. Deddy studied at Jakarta Arts Institute, School of Design InterStudi, and the Pusat Grafika Indonesia. Deddy Paw has won many art awards and has participated in over 90 exhibitions, including more than 15 international Art Fairs and Biennales. He has held solo exhibitions in prominent galleries in Indonesia and Singapore.



162

HASAN DJAAFAR

b. Indonesia, 1919 – d. 1995

Untitled

signed (lower right)
oil on canvas
64 x 94cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,500

Born in West Sumatra, the works of Indonesian painter Hasan Djaafar were influenced by the impressionist movement reflected in the mesmerising views of the Indonesian landscape. Paying homage to the cultural traditions of Indonesia, this work captures a ceremonial occasion under an ancient tree. A sense of movement is portrayed through the fluid brushstrokes, modelled figures and bold colours that evoke a festive mood.



163

RUSLI

b. Indonesia, 1916 - d. 2005

Landscape, 1980

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

PROVENANCE
Private collection, Selangor

RM 5,000 – 8,000

One of Indonesia's best known modern painters, Rusli often uses expressive lines and colours on to his paintings. Here, the landscape is created with sophisticated brush strokes. Rusli studied at the Kala Bhawana Santiniketan University of Rabindranath Tagore, Bengal, India from 1932 to 1936. He spent several years in India studying pure painting art, fine art of mural and relief, architecture, as well as eastern art philosophy of Shantiniketan tradition and thought.

164

REDY RAHADIAN

b. Indonesia, 1973

Ambition, 2007

mild steel
120 x 78 x 70cm

PROVENANCE
Private collection, Singapore

RM 6,000 – 10,000



An accomplished sculptor, Redy Rahadian is renowned for his dynamic and inventive pieces. Exploring new ways of incorporating metals such as steel, aluminium and copper, the artist creates bold and impactful sculptures with a unique characteristic. A figurine of a man with supernatural prowess and strength is depicted here, able to lift the entire universe with his bare hands. It's good to have dream, hope, and ambition, it keeps one moving.

Redy Rahadian's solo exhibitions include Indonesiaku", Mondecor Art-1 Gallery, Jakarta, Indonesia (2012), Beijing Art Fair with Nadi Gallery, Beijing, China (2009), and "Heavy Metal Stories", Nadi Gallery Jakarta, Indonesia (2008). His selected group exhibitions include "Intersection / Irisan", Andi Gallery Grand Indonesia, Jakarta (2011), "Kado #2", Nadi Gallery Jakarta, Indonesia (2009). In 2003, he was the winner of Metro TV Eagle Award Sculpture Trophy and Public Sculpture Project at Sun Plaza, Medan.



165

YAP CHIN HOE

b. Selangor, 1970

Evergreen I, 2023

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

PROVENANCE
Private collection, Selangor

RM 4,800 – 7,800

Evergreen I marks Chin Hoe's exploration of colour in a sophisticated palette of muted soft grey, turquoise, green, accented with red colour. The still life contains auspicious symbols such as the orchid flower in a beautiful turquoise vase, placed on top of an embroidered fabric. A pair of flying dragonflies, symbols of transformation and good luck are seen on the right side.

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.



166

TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

Match With Batik 5#, 2016

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

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

Tony Ng's still life paintings centre on tradition, drawing on elements found in local culture. A selection of fruits including pineapple, rambutan, mangosteen and banana are arranged on top of an intricate batik fabric folded loosely which provides a striking contrast to the fruits. The artist creates strong visual interest by playing with the contrast of the colours used in the dark background against the decorative batik sarong. *Match With Batik 5#* is the artist's personal interpretation of still life portraying local fruits and traditional fabrics.

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.



167

TANG HONG LEE

b. Pahang, 1963

Day & Night, 2009

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

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 8,000

Tang Hong Lee is known for his charming paintings that contain a peaceful atmosphere through expressions of nature. This work marks the exploration of a prismatic scheme with a kaleidoscopic effect, complete with the intersection of signature elements, featuring beautiful cosy homes, and round trees. The artist used an exuberant palette consisting of bright colours to achieve the distinct imagery of a soothing, candy coloured landscape.

Tang Hong Lee graduated with a Bachelor of Arts (Visual Art) in Printmaking from the Canberra Institute of Arts, Australia, in 1989-1990, after obtaining a Diploma in Art in 1986 from Kuala Lumpur College of Art. He received the Incentive Award in the Galeri Shah Alam Open exhibition in 2000 and also an Honourable Mention in the 1999 Philip Morris Asean Art Awards (Malaysian sector). His first solo called Rhythm of Colours was held at the Momentous Gallery in Singapore. Other solo exhibitions include Merry KL (2022), Colours (2021), Hope (2018), held at Pinkguy Gallery and Spectacles Of Nature at Momentous Arts Singapore in 2016.



168

WAN ZAKREEN

b. 1977

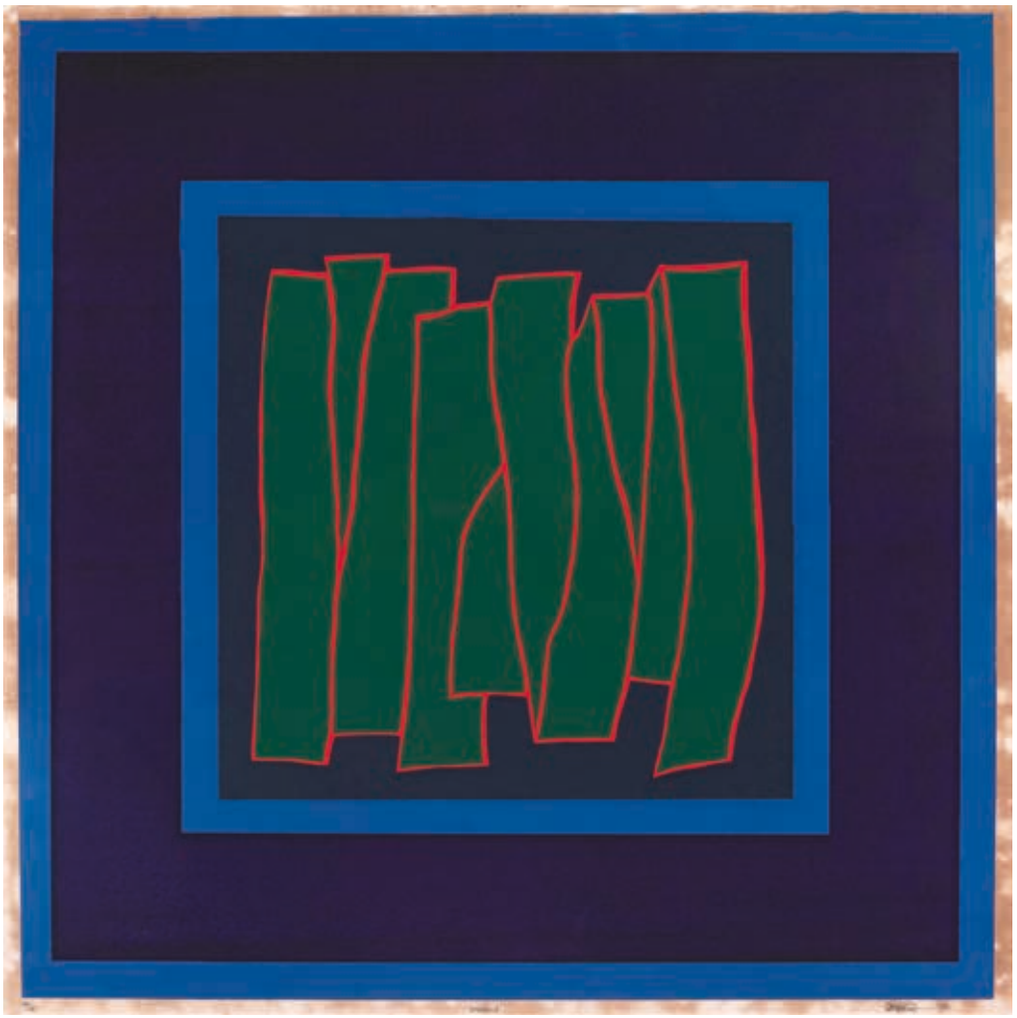
Good Catch, 2020

signed and dated (lower center)
acrylic on canvas
105 x 92cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 6,000

Combining expressive colours, lines, and lyrical shapes within a circle, Wan Zakreen's delicate abstractions resemble the movement of waves and soft corals. An assembly of lines and shapes in a wave like motion gives this work a distinctive style. Combined with brilliant light effects and finely modulated colours, it reflects the artists ability to synthesize emotion, memories, and response to places.



169

KOK YEW PUAH

b. Selangor, 1947 – d. 1999

Untitled, 1972

signed and dated (lower right)
screenprint in colours on paper,
edition 14 of 20
87 x 87cm

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 contrasting warm and cool tones, 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.

170

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Jalan Petaling; Jalan Bandar; Malacca Shophouse I; II

signed (lower right)
print
38 x 30cm (each), set of 4

PROVENANCE
Private collection, Australia

RM 3,000 – 5,000









A subject that is the forte of the artist, these set of prints depict the designs of colonial architecture that has captured the hearts of people around the world. It is no co-incidence that Dato' Tajuddin Ismail had won the Minor Awards in the National Drawing Competition in 1977, the National Graphic Art competition in 1978 and the Salon Malaysia in 1979, apart from the National Design Council in 1994. After being adjudged Best Student during his Mara Institute of Technology Art studies (1969-1973), he followed up his studies in Graphic Design at the Art Centre College of Design in Los Angeles (1974) and post-graduate Interior Architecture at the Pratt Institute in New York (1979-1981), where he was also apprenticed to Massimo Vignelli. In 1987, he was also awarded a Fulbright research fellow, by the American Council of Learned Societies, New York.







171

ISMAIL HASHIM

b. Penang, 1940 – d. 2013

Untitled

photograph, mounted to mat board
22 x 30cm (overall);
36 x 24.5cm (overall);
31 x 15cm (overall)

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

Ismail Hashim usually captures the precious moments in everyday life through his lens, evoking atmospheric recollections in the viewer. However, this set of three is depicting the aftermath of natural / man-made disaster.

Celebrated for his hand-tinted technique, art historian T.K. Sabapathy commented that Ismail Hashim "expanded the medium of photography to encompass themes constructed from observed everyday reality". He employed the grid format in his work as a mode of presenting a variety of photographs within one assemblage. Such technique serves as "an aesthetic device and a means of storytelling" in the artist's view. Ismail Hashim was the first Malaysian photographer-artist to be given a retrospective exhibition. The honour came from the Penang State Art Gallery which hosted it from November 2 to 30 in 2010. Most of his important and often scathing socio-cultural-environmental commentaries were on display. Ismail was also a passionate academician having taught at a school for the deaf before he joined Universiti Sains Malaysia (USM), lecturing on Graphic Design from 1979 to 1995. He returned to teach part-time from 2006 to 2007. It was at USM that he received his BA in Fine Arts in 1972 and he studied for his Masters of Fine Arts (majoring in Graphic Design) at the Washington State University in the United States in 1979. He passed away in a tragic road accident in 2013. Unpack-repack: Archiving & Staging Ismail Hashim (1940-2013) was presented at the National Art Gallery, Kuala Lumpur in 2015.



172

ISMAIL HASHIM

b. Penang, 1940 – d. 2013

From The Barber Chair Series,
1980s

hand tinted silver gelatin print and
acrylic on canvas
112 x 112cm

PROVENANCE
Private collection, Selangor

RM 6,000 – 12,000

This is a rare hand-tinted gelatin silver print by Malaysian photographer Ismail Hashim. He is one of the few artists who have helped change the public's perception towards photography and elevate the status of photography as a form of fine art in Malaysia. Ismail's works seek to capture the hidden beauty in the simplicity and uniqueness of everyday scenes and objects. Using a form of realism that emphasise in evoking atmospheric recollections in the viewer, Ismail presents his photographs as close to reality as possible without idealising the subject matter. His poignant pictures induce nostalgia in the viewer and prompt contemplation on seemingly mundane imagery that are vanishing and forgotten as a consequence of rapid change. *From The Barber Chair Series* depicts an old swivelling barber chair within a run-down wooden hut.

From the torn calendar in the background, traces of hair at the footrest, to the worn electrical standing fan that majority Malaysians would have come across, Ismail masterfully bridges the viewer's memory of a barber haircut experience to the artist's own personal encounter, presenting a complex layering of time and space. By tinting the lush greeneries peering through the window, Ismail may be alluding to the fact that these ordinary yet significant culture and way of life that define our sense of belonging and identity may be overlooked and taken for granted.



173

ERIC PERIS

b. Johor, 1939

Form, Design, Colour, 2008

signed and dated (lower right)
on the mount
hand coloured gelatin silver print
50 x 40cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,000

Nature has a way of offering endless designs which can be used to express one's interaction with Nature. One source that I found very exciting were those designs that appear on the barks of the trees, decayed trunks, interaction of light between leaves, the flow of natural design between plants life, the play of shadows. I used the original form and from there create a design in black-and-white and plan out the colours as I 'see' them (according to Eric Peris' statement on website).

Eric Peris is one of the leading fine-art photographers specialising in a poetic divine kind of humanism. He worked first in black-and-white before turning to hand-tinting and other technical 'deconstructions' like in his ukiyo-e pictures. He was a photojournalist since 1969 when he joined a magazine called Fanfare and retired as Photo Editor of The New Straits Times (1991-1995). He had been a columnist, co- ordinator, director, consultant and adviser of numerous local and regional photography societies, competitions, events, excursions, programmes and conducted several photojournalism courses. He has held more than 34 solo exhibitions since Through The Windows And Doorways in 1982. His book Images Of Gitanjali, a photographic interpretation of Rabindranath Tagore's prize-winning literary work is as much a collector's item as the photography tribute. He studied Physics (Nuclear Physics and Cosmology) at the Singapore University from 1963 to 1969. His parents were also both artists. His Paris-trained father, O. Don Peris (1893-1975), served as royal artist in the Johor court of Sultan Sir Ibrahim. In 2018, he presented a solo exhibition Divinity Within in commemoration of his father at Sutra Gallery. On display were 16 photographs that captured the inner force driving traditional and ritualistic dancers. His latest exhibition titled Eric Peris Archive Project was held at National Art Gallery Malaysia in November - December 2023.

174

JUHARI SAID

b. Perak, 1961

Baju Kurung Raya, 1993

signed and dated (lower right)
woodcut printed in colours on paper,
edition 18 of 20
15 x 11cm (image)

PROVENANCE
Private collection, Kuala Lumpur

RM 1,500 – 2,800



In *Baju Kurung Raya,* the artist used intricate lines to form a perfect composition of patterns and space. The intersection of the motif of clouds, glowing stars, tender floral elements, and play of shapes and lines make this an arresting composition. Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under the French Government grant and traditional woodblock print under the sinseh Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-1992 Salon Malaysia for his piece *Tiga Cawan Kopi* and also the 1990 Pemodalan Nasional Bhd Award. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he chose the difficult technique of woodcut in his final year. He was a Creative Fellow at Universiti Sains Malaysia, Penang 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Arts and Heritage Ministry.



175

JUHARI SAID

b. Perak, 1961

Menarik Kerbau, 2005

signed and dated (lower right)
woodcut printed in colours on canvas,
edition 17 of 20
83 x 142cm (image)

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

Menarik Kerbau is charged with movement, focusing on the powerful sweeps of curved lines across the composition. It features the water buffalo and its prominent sickle shaped horns, one of the most important symbols of strength and patience in Asia. Constantly observing world events, Juhari's ability to create visually striking black and white characters is evident in this imaginative work. He created this during a workshop of the Muhibah Senirupa Malaysia-Jordan in Kelantan and the works were exhibited at Galeri Shah Alam in March 2006.

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

176

JUHARI SAID

b. Perak, 1961

Dalmatian Celebrate, 2012

signed and dated (lower right)
woodcut printed in colours on paper,
artist's proof
112 x 77cm (image)

PROVENANCE
Private collection, Selangor

RM 4,500 – 8,000



Known as the master of printmaking, Juhari Said constantly goes an extra mile in delivering strong messages which often raises concerns about political and social issues. Constantly observing world events, Juhari's ability to create visually striking black and white characters is evident in this imaginative work featuring a dalmatian with a multi coloured tongue.

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



177

SAMSUDIN WAHAB

b. Perak, 1984

The Two Patriots, 2008

signed and dated (lower right)
linocut print on paper, edition 1 of 5
149 x 106cm

PROVENANCE
Private collection, Selangor

RM 9,500 – 13,500

The Two Patriots resemble a pair of twins having separate heads under the same body. The animals are looking outwards, facing opposite directions, perhaps implying opposing goals. A jackpot machine forms the body, while the arms are made of mechanical parts. 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 at Rissim Contemporary Gallery, KL in 2020.





178

ILSE NOOR

b. Germany, 1941

Garden Of Happiness;
Pendengar, 1999

signed and dated (lower right)
colour etching on paper,
edition 13 of 20;
etching on paper, edition 7 of 50
20 x 14.5cm; 10 x 14.5cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,500

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



179

ENG TAY

b. Kedah, 1947

Kiaraville, 2005

signed and dated (lower right)
colour etching on paper,
edition 30 of 50
39.5 x 50cm (image)

PROVENANCE
Private collection, Kuala Lumpur

RM 2,000 – 3,500

Kiaraville is 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.

180

CHIA YU CHIAN

b. Johor, 1936 - d. 1991

Untitled

signed, with one seal of the artist
(upper left)
ink and colour on paper
44 x 32cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000



Perceptive towards the people and their surroundings, the social and cultural activities of the early days were deftly portrayed by Chia Yu Chian. A group of women at rest under the shade of trees were interpreted according to the artist's unique perception, fully capturing the character of the subject. Set against a garden with foliage of all sorts, the work hints at the relationship between human and nature.

Chia Yu Chian was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the National Art Gallery Malaysia's Creative Centre (September to November, 2002), and a 2009 exhibition hosted by Nanyang Academy of Fine Arts called Chia Yu Chian In Nanyang, although he was not a NAFA alumni. He was mentioned in Dolores Wharton's seminal Malaysian art book, Contemporary Artists of Malaysia (1971) and Dr. Michael Sullivan's Chinese Art of the 20th Century (1965). On his return to Malaysia from Paris, he had a phenomenal sold-out solo exhibition at the British Council Penang. All 110 paintings were sold, raising a total of RM12,000, a princely sum then.



181

JEHAN CHAN

b. Malacca, 1937 - d. 2011

Fishing Village, 1988

signed and dated,
with one seal of the artist (lower left)
ink and colour on paper
58 x 79cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

The atmosphere at a riverbank enveloped in the early morning mist is portrayed here, focusing on rows of densely packed houses situated along the banks. An earthy colour palette suggests a naturalistic setting, in contrast with the man-made buildings. Jehan Chan captures the view of a picturesque fishing village and the wide stretch of a river.

Jehan Chan found his trademark style when he first fused rice-paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of Japanese koi (carps). A brilliant watercolourist, he reflected the best of his tutelage in the Nanyang Academy of Fine Arts, under the personal supervision of the great Cheong Soo-pieng. His other early mentors were his father, Chan Wee Sim, and Chung Chen Sun, the founder of the Malaysian Institute of Art - both excelling in Chinese brush paintings.

Jehan Chan was given his first two solos at the Samat Art Gallery, in 1968 and 1970, by the most fastidious Frank Sullivan. In 1991, he had another solo at The Art Gallery Penang before he held his solos every day at his host of galleries in Malacca. His early promise can be seen in his 1st Prize (D Category) award in the prestigious Salon Malaysia in 1969. He was also given Certificate of Merit in the Joy of Living competition in Kuala Lumpur in 1964, and the 1961 Contemporary Art Exhibition in India.



182

SHARIFAH ZURIAH AL-JEFFRI

b. Kedah, 1938

Untitled, 1990s

signed, one seal of the artist (lower right)
ink and colour on rice paper
59 x 94cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,500 – 7,000

Sharifah Zuriah al-Jeffri, has the distinction of being the first Malay to have mastered Chinese ink painting, when she came under the tutelage of artist-gallerist Anthony Sum in 1976-1979. The artist employs the use of intricate calligraphic strokes and dispersal of sumptuous colours across the surface to form a lyrical expression.

Zuriah is not only an artist but an activist, being the co-founder of Sisters In Islam, and a member of the Malaysian Nature Society in 1998-1999. She was listed by the Royal Islamic Strategic Studies Centre (RISSC) of Jordan as among the 500 Most Influential Muslims (2009). She was also in the National Art Gallery Malaysia's board of trustees for the term, 1998-2001. She did her Diploma in Public Relations, Institute of Pubilc Relations Malaysia (1988), and took up courses in law at the Inner Temple, London (1965-1967). She was a Fulbright scholar for Islamic Studies in 1993. Her international exhibitions include Colours Of The Wind (Riddoch Art Gallery, Mount Gambier, South Australia, 2002); Arts As Faith And Search For Divine Truth (Malaysian Embassy, The Hague, 2005); and in Vienna, Austria (1993) in conjunction with the United Nations Conference on Human Rights.

183

CHENG HAW CHIEN

b. Penang, 1948

Machhapuchhre, Pokhara,
The Himalayas, Nepal, 1992

Chinese ink and colour on rice paper
72 x 142cm

PROVENANCE
Private collection, Kuala Lumpur

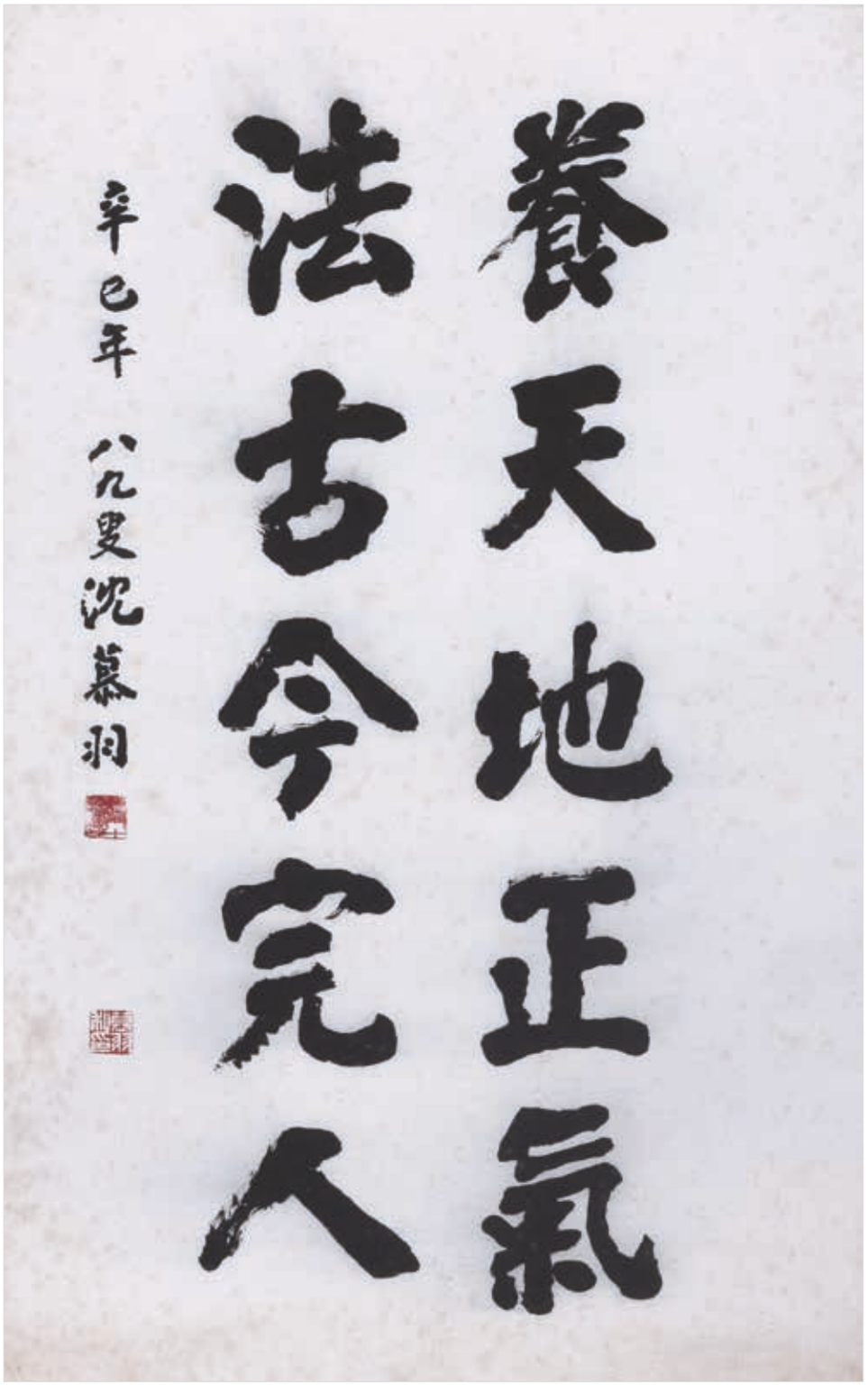
♦ Pinkguy Conservation Framing for this lot

RM 45,000 – 80,000

Poet, artist and calligrapher Cheng Haw Chien illustrates the panoramic scenery of the Machhapuchchhre mountains in Nepal. It is notable for its distinctive double peak, which resembles the shape of a fish tail. In 1981, the artist embarked on a tour around the globe — Australia, New Zealand, the Pacific Island nations, Central and Southern America, the United States, Canada, Europe, Africa, India, Nepal, Myanmar, Laos, Thailand, the Philippines and other countries. Cheng took photographs and with keen observation, he made a number of sketches from photo and memory, capturing the divergent cultures, landscapes, flora and fauna.

A master of the Lingnan school in Malaysia where he was under personal tutelage of Professor Zhao Shao-ang, the renowned master of Lingnan School, China; other mentors include Reverend Chuk Mor and Taiwanese professor Liang Han Cao. Cheng pursued degree in Diplomacy and studied calligraphy in Taiwan. His solo exhibition includes "The Art World of Cheng Haw Chien", National Art Gallery, Malaysia (2010), and at the prestigious Huizhou Museum, Guangzhou, China (2018).





184

SIM MOW YU, DATUK

b. Melaka, 1913 - d. 2009

养天地正气，法古今完人, 2001

signed with one seal of the artist (middle left)
chinese ink on paper
96 x 60cm

PROVENANCE
Private collection

RM 4,000 – 6,000

In this work, Datuk Sim Mow Yu's calligraphy was derived from a pair of Chinese poetry written by Mencius, an ancient Chinese philosopher from the Zou dynasty. The poem 养天地正气，法古今完人 encourages one to develop a righteous and honourable spirit, and to emulate the virtuous character of saints to perfect one's conduct. His motto in life include perseverance, manners, righteousness, integrity, faithfulness, justice and hard work, and is reflected in his style of writing which is bold and magnificent. Datuk Sim Mow Yu devoted his life to the field of education, and he was also a publisher, and talented calligrapher. In 1997, Datuk Sim Mow Yu received the Nation Cultural Award of R.O.C (Taiwan). He was bestowed "Darjah Mulia Seri Melaka (DMSM)" by the heads of state of Melaka in 1999.

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.

1. GENERAL

1.1. CATALOGUE

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

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

1.2. CONDITION REPORTS

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

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

1.3. ESTIMATES

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

1.4. RESERVES

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

1.5. PRE-AUCTION VIEWING

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

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

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. Examination of property

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

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

2.1.2. Buyer's responsibility

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

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

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

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

In the event the sale of a lot subsequently proves to be a counterfeit and:
a) if the buyer at the time has not yet paid the full amount due, HBAA shall have the right to terminate the sale; or
b) if HBAA has at that time paid the seller the whole or part of the full amount due to him, then the seller undertakes to refund to HBAA, on demand, the full amount paid. HBAA shall be entitled to exercise a lien over any properties of the seller in its possession pending settlement of all outstanding sums due from the seller to HBAA,

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

It is HBAA's general policy, and HBAA shall have the right to request the buyer to obtain at the buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to the buyer and to HBAA, setting out the reasons why the lot in question is considered to be counterfeit and HBAA agrees that it will give due consideration to any such expert reports. However, HBAA reserves the right to seek additional independent advice itself in making its final determination as to whether the lot is a counterfeit and HBAA shall not be bound by any expert report produced by the buyer. If HBAA agrees with the buyer that the lot is a counterfeit, HBAA shall refund to the buyer the costs of obtaining two independent expert reports incurred by the buyer provided that (i) such costs were approved by HBAA in advance of obtaining such reports; and (ii) the buyer could not reasonably have obtained independent opinions prior to the sale. The benefit of this guarantee is not capable of being transferred and is solely for the benefit of the buyer.

2.3. HBAA'S LIABILITY TO BUYERS

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

Condition 2.5.12:

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

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

2.4. SELLER'S LIABILITY TO BUYERS

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

2.5. AT THE SALE

2.5.1. Refusal of admission

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

2.5.2. Registration before bidding

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

2.5.3. Bidder registration

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

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

2.5.4. Registering to bid on behalf

Person bidding on behalf of a prospective buyer should bring a signed letter from the prospective buyer authorizing the bidder to act on the prospective buyer's behalf. Please note that HBAA does not accept payment from third parties. HBAA can only accept payment from the buyer, and not from the person bidding on their behalf. Official receipts and any acknowledgement of sale will be issued in the name of the buyer (not the person bidding on behalf of the buyer).

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

2.5.5. Bidding as principal

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

2.5.6. Absentee bids

HBAA will use reasonable efforts to carry out telephone bids or written bids delivered to HBAA prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone provided that such written bids are sufficiently clear in HBAA's opinion. Bids must be placed in Ringgit Malaysia. Please refer to the catalogue for the Absentee Bid Form. The lots will be bought at the lowest possible price taking into account other bids placed and the reserve price. If written bids on a particular lot are received by HBAA for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. HBAA's obligation in relation to such written bids is undertaken subject to their other commitments at the time of sale and the conduct of the sale may be such that HBAA is unable to bid as requested. HBAA cannot accept liability for failure to make a written bid for any reason. Telephoned absentee bids must be confirmed no later than 24 hours before the sale by letter or fax. In such circumstances, HBAA reserve the right to require confirmation of relevant details in writing before HBAA agrees to do so. Absentee bidders shall be required to pay an earnest deposit amounting to 5% of the lower end of the estimate price range indicated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. HBAA must receive confirmation from its bank that the earnest deposit has been credited into HBAA's bank account before the absentee bidder is allowed to participate in the bidding. HBAA shall not in any way be held liable to the bidder if he is not allowed to participate in the bidding on account that his earnest deposit not yet been credited into HBAA's bank account before the start of the auction. In the event none of their bids are successful, the earnest deposit shall be returned to the absentee bidders in full. HBAA shall not be responsible for the failure of any telephone bid for any reason. HBAA reserve the right to record telephone bids. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve price. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller above the reserve price. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

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

2.5.7. Telephone bids

Prospective buyers may bid by telephone during the sale although prior arrangements must be made and concluded with HBAA at least twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6016-273 3628.

Arrangements for telephone bids can also be made by completing the absentee bid form and indicating on the form the lot(s) which the prospective buyers wish to bid by telephone and giving HBAA a number to call during the course of the sale. Telephone bidders shall be required to pay an earnest deposit amounting to 5% of the lower end of the estimate price range indicated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. HBAA must receive confirmation from its bank that the earnest deposit has been credited into HBAA's bank account before the absentee bidder is allowed to participate in the bidding. HBAA shall not in any way be held liable to the bidder if he is not allowed to participate in the bidding on account that his earnest deposit not yet been credited into HBAA's bank account before the start of the auction. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

2.5.8. Bidding

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

2.5.9. Successful bids

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

2.5.10. Currency converter

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

2.5.11. Video or digital images

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

2.5.12. Conduct of the auction

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

2.5.13. Auctioneer's discretion

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

(a) refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion as the auctioneer will in his absolute discretion direct,

(b) to advance the bidding in such a manner as he may decide,

(c) to withdraw or divide any lot,

(d) to combine any two or more lots and,

in the case of errors or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. If any dispute arises after the sale, the sale record of HBAA is conclusive.

2.5.14. Successful bid and passing of risk

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

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

2.6. AFTER THE SALE

2.6.1. Payment

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

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

costs incurred, together with payment of all other monies due to HBAA.

To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that HBAA will not accept payments for the purchased lots from any party other than the registered buyer, unless otherwise agreed between the buyer and HBAA prior to the sale.

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

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

Please quote invoice number and client number with all transactions.

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

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

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

Please direct all inquiries to the administration office at (tel.) +603-2691 3089 / +6016-273 3628.

2.6.2. Buyer's premium

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

2.6.3. Tax

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

2.6.4. Auction results

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

2.6.5. Collection of purchases

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

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

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

2.6.6. Insurance

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

2.6.7. Passing of title

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

2.6.8. Transfer of risk

Any lot purchased is entirely at the buyer's risk from the earlier of:
(a) the time the buyer collects the lot purchased; or
(b) the time that the buyer pays to HBAA the full amount due for the lot; or
(c) seven (7) calendar days after the day of the sale.

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

2.6.9. Packing, handling and shipping

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

2.6.10. Export license

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

2.6.11. Remedies for non payment or failure to collect purchases

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

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

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

2.6.12. Remedies for failure to collect purchases

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

3. CONDITIONS CONCERNING SELLERS

3.1. Seller's warranties

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

The seller warrants to HBAA and to the buyer that at all relevant times (including but not limited to the time of the consignment of the lot and the time of the sale):
(a) the seller is the true owner of the lot, or are properly authorised to sell the lot by the true owner;
(b) the seller is able to and shall, in accordance with these Conditions of Business, transfer possession to the buyer and good and marketable title to the lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
(c) the seller has provided HBAA with all information concerning the provenance of the lot and has notified HBAA in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;
(d) the seller is unaware of any matter or allegation which would render any description given by HBAA in relation to the lot inaccurate or misleading;
(e) where the lot has been moved to Malaysia from another country, the lot has been lawfully imported into Malaysia; the lot has been lawfully and permanently exported as required by the laws of any country in which it was located; required declarations upon the export and import of the lot have been properly made; any duties and taxes on the export and import of the lot have been paid;
(f) the seller has or will pay any and all taxes and/or duties that may be due on the net sale proceeds of the lot and the seller has notified HBAA in writing of any or all taxes and for duties that are payable by HBAA on behalf of the seller in any country other than the country of the sale;
(g) unless HBAA is advised to the contrary in writing at the time the lot is delivered by the seller to HBAA, there are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law) and no restrictions on HBAA's rights to reproduce photographs or other images of the lot.

3.2. BEFORE THE SALE

3.2.1. Preparation for sale

The seller agrees that HBAA shall have sole and absolute discretion as to:
(a) the way in which property may be combined or divided into lots for sale;
(b) the way in which lots are included in the sale;
(c) the way in which any lot is described and illustrated in the catalogue or any condition report;
(d) the date and place of the auction; and
(e) the manner in which any sale is conducted.

HBAA reserves the right to consult with and rely on any outside experts, consultants or restorers of their choice in relation to the property and to

carry out such other inquiries or tests in relation to the property either before or after the sale as HBAA may, in their absolute discretion, deem appropriate. This is however, a matter for HBAA's discretion and HBAA is under no duty to carry out such consultation, inquiries or tests.

3.2.2. Estimates

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

3.2.3. Exclusion of liability

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

3.2.4. Limitations on claims by seller

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

3.2.5. Withdrawal of lots by the seller

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

3.2.6. Withdrawal of lots by HBAA

HBAA may withdraw a lot from sale without any liability if (i) HBAA reasonably believes that there is any doubt as to the authenticity or attribution of the lot or (ii) it is established or alleged that any of the seller's representations or warranties set out in Condition 25 above are inaccurate in any way or (iii) the seller breached any provisions of this Conditions of Business in any material respect or (iv) HBAA believes it would be improper to include the lot in the sale.

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

3.2.7. Withdrawal fee

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

3.2.8. Loss or damage

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

(a) normal wear and tear;
(b) gradual deterioration;
(c) inherent vice or defect including woodworm, mildew and other inherent defects not mentioned herein;
(d) errors in processing;
(e) changes in atmospheric conditions;
(f) handling or storage; or
(g) any loss, direct or indirect, consequential or otherwise, which may be suffered by the seller.

3.2.9. Risk of loss or damage by the seller

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

3.3. AT THE SALE

3.3.1. Reserve price

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

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

3.3.2. Bidding at the sale

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

3.4. AFTER THE SALE

3.4.1. Payment

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

3.4.2. Payment of net sales proceeds to the seller

Unless HBAA has been notified by the buyer of his intention to rescind the sale on the basis that the lot is a counterfeit, HBAA shall send to the seller within six (6) weeks from the date of the sale of the lot, the net sales proceeds received from the buyer in cleared funds, less any other amount owing by the seller to HBAA or any HBAA's affiliated company. The seller should note that the net sales proceeds payable to the seller is derived from the actual proceeds of sale received by HBAA from the buyer. In the event of late payment by the buyer, HBAA shall, within two (2) weeks of receipt of such payment in cleared funds from the buyer, make such remittance to the seller. HBAA reserves the right to release a lot to the buyer before receipt of the full amount due for the lot.

3.4.3. Rescission

Where HBAA is satisfied that the lot is a counterfeit, HBAA shall rescind the sale and notify the seller of such rescission. HBAA shall, in their absolute discretion, be entitled to dispense with the requirements of Condition 4 in determining whether or not a particular lot is a counterfeit. Within ten (10) days of receipt of the

notice advising the seller of the rescission of the sale, the seller undertakes to refund to HBAA on demand the full amount due if HBAA has at that time paid the seller the whole or part of the full amount due to him. In the latter case, HBAA shall exercise a lien over any properties of the seller in its possession pending settlement of the full amount of refund due from the seller.

For the avoidance of doubt, the seller shall indem nify 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

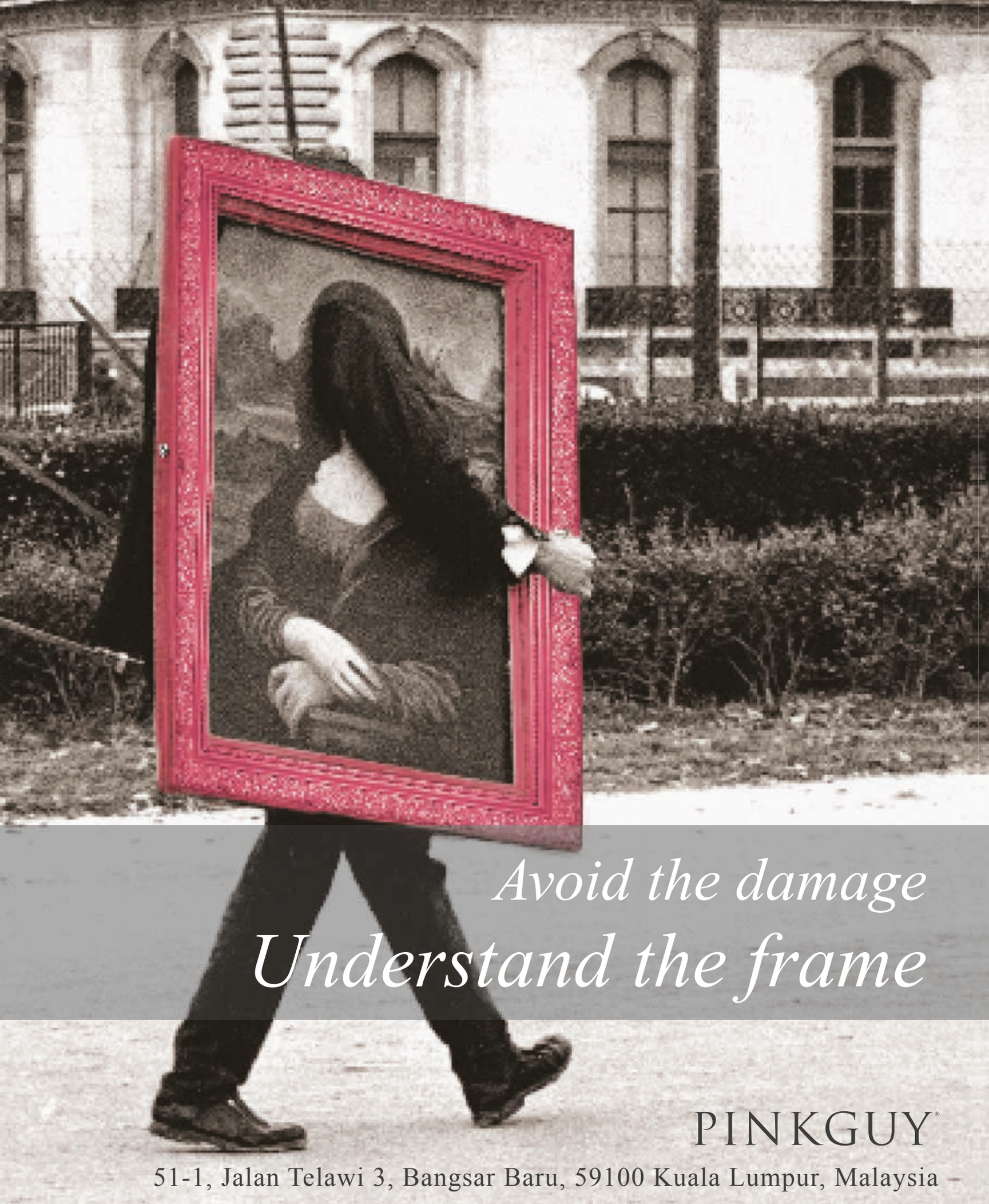
If HBAA so requests, each of the buyer, the seller and any bidder at auction agrees to provide (in a form acceptable to HBAA) written confirmation of their name, permanent address, proof of identity and creditworthiness.

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

PINKGUY

pinkguygallery

PINKGUY

+6018 2888 868

+603 21662166

pinkguymalaysia@gmail.com

HENRY BUTCHER
ART AUCTIONEERS

Bidder No. (for office use)

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 14 JANUARY 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 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.

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)

HENRY BUTCHER
ART AUCTIONEERS

Bidder No. (for office use)

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 14 JANUARY 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
A.J. Rahman 3, 4
Abdul Latiff Mohidin 56
Abdul Multhalib Musa 119
Agus Suwage 155, 156
Ahmad Khalid Yusof 72
Ahmad Shukri Mohamed 86, 87
Ahmad Zakii Anwar 98, 99, 100
Anak Agung Gede Oka Sudarsana 159
Anthonie Chong 90, 91
Awang Damit Ahmad 62

Bibichun 120

Chang Fee Ming 10, 11
Cheng Haw Chien *183
Chia Yu Chian 180
Chong Ai Lei 93
Chong Siew Ying 88, 89
Chow Chin Chuan 20
Chuah Thean Teng, Dato' 44, 45, 46, 47

Dang Xuan Hoa 151
Deddy Paw 161

Eng Tay *41, 179
Eric Peris 173

Fadilah Karim 92
Fakhriq Zulkifli 74
Fauzan Omar 124
Fauzul Yusri 79, 80
Fawwaz Sukri 112, 113
Foo Yong Kong, Dr. 129
Fung Yow Chork 29

Hasan Djaafar 162
Heru Dodot Widodo 160
Hirzaq Harris 110
Ho Hee Khim 50, 51

Ibrahim Hussein, Datuk 57, 58, *59, *60, *61
Ilse Noor 178
Ismail Hashim 171, 172
Ismail Mat Hussin 48,49
Izwa Ahmad 107

Jehan Chan 27, 181
Jolly Koh 64, 65
Joseph Tan Chan Jin 43
Juhari Said 174, 175, 176

Khalil Ibrahim 6, 7, 8, 9
Khaw Sia 19
Khoo Sui Hoe 42
Kok Yew Puah 169
Kow Leong Kiang 94

Latif Maulan 102
Lee Joo For, John 149, 150
Lee Weng Fatt 26
Liew Kwai Fei 81
Lim Ah Cheng 145, 146, 147
Lui Cheng Thak *21, 22, *23, *24, *25

M Nor *5
Mazli Mat Som 39
Minstrel Kuik 82
Mohaida Aini Mohamed 122, 123
Mohammed Zaki Zakaria 12, 13
Mohd Al-Khuzairie Ali 121
Mohd Hoessein Enas, Dato' 37,38
Mohd Zain Idris 32

Najib Ahmad Bamadhaj 114, 115, 116, 117
Ng Bee 148
Ng Kim Hock 52
Nik Rafin 144
Nik Zainal Abidin 53, 54
Noor Mahnun Mohamed 95

Phuan Thai Meng 96, 97

R.B. Setiawanta 157
Raduan Man 75, 76, 77, 78
Rafiee Ghani 71, 136
Raimi Sani 103
Raphael Scott Ahbeng 126, 127, 128
Redy Rahadian 164
Robert L.Y. Lou 40
Robert Powell 130
Rusli 163

Samjis Mat Jan 30
Samsudin Wahab 177
Sanip Lasman 31, 125
Sarah Radzi 108
Shafiq Nordin 111
Sharifah Fatimah 63, 133
Syed Zubir, Dato'
Sharifah Zuriah Al-Jeffri 182
Sim Mow Yu, Datuk 184
Suzlee Ibrahim *67, 68, 69, 70, 135
Syed Ahmad Jamal, Datuk 132
Syed Fakaruddin 118

Tajuddin Ismail, Dato' 66, 134, 152, 170
Tan Choon Ghee 15
Tan Gaik Hoon 35, 36
Tang Hong Lee 167
Tay Chee Toh 153, 154
Tew Nai Tong 14, 18, 33, 34
Tony Ng Chit Keong 166

Wahyu Gunawan 158
Wan Amy Nazira 105, 106
Wan Zakreen 168
Wenchi Lucas 131
Wong Ming Hao 101

Yap Chin Hoe 165
Yeoh Choo Kuan 73
Yong Mun Sen 16, 17
Yuki Tham 104
Yusof Ghani 137, 138, 139, 140, 141, 142, 143
Yusof Majid 109
Yusoff Abdullah 55

Zhong Pai Mu 28
Zulkifli Yusoff 83, 84, 85

PINKGUY
*PINKGUY CONSERVATION FRAMING



LOT 152 TAJUDDIN ISMAIL, DATO' *May Mindscape II*, 2015


HENRY BUTCHER
ART AUCTIONEERS