



MALAYSIAN &
SOUTHEAST ASIAN ART
6 NOVEMBER 2022

HENRY BUTCHER
ART AUCTIONEERS



LOT 49 IBRAHIM HUSSEIN, DATUK, *Untitled*, 1996



LOT 50 IBRAHIM HUSSEIN, DATUK, *Untitled*, 1996

ibrahim hussein '96

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CONTACT INFORMATION

Polenn Sim	Elizabeth Wong	Sion Chang	General
+6016 273 3628	+6013 355 6578	+6017 777 0035	+603 2691 3089
polenn@hbart.com.my	elizabeth@hbart.com.my	sion@hbart.com.my	info@hbart.com.my

MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 6 November 2022, 1pm

VIEWING

28 October – 5 November, 2022

10am – 6pm daily

Galeri Prima, Balai Berita Bangsar

31, Jalan Riong, Bangsar, 59100 Kuala Lumpur, Malaysia

 **HENRY BUTCHER**
ART AUCTIONEERS

galeri
PRIMA



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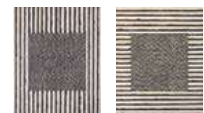
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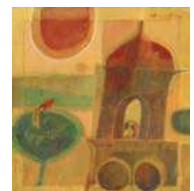
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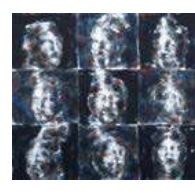
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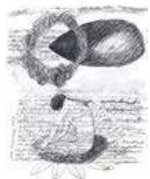
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2021



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1993



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1

A.B. IBRAHIM

b. Kedah, 1925 - 1977

Fishing Village At Night

signed (lower right)
watercolour on paper
17 x 26cm

PROVENANCE

Private collection, Singapore

RM 1,000 – 1,800

The artist creates a highly romantic landscape painting that evokes the peaceful nighttime in a fishing village. 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 - 1977

Boat At Rest

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

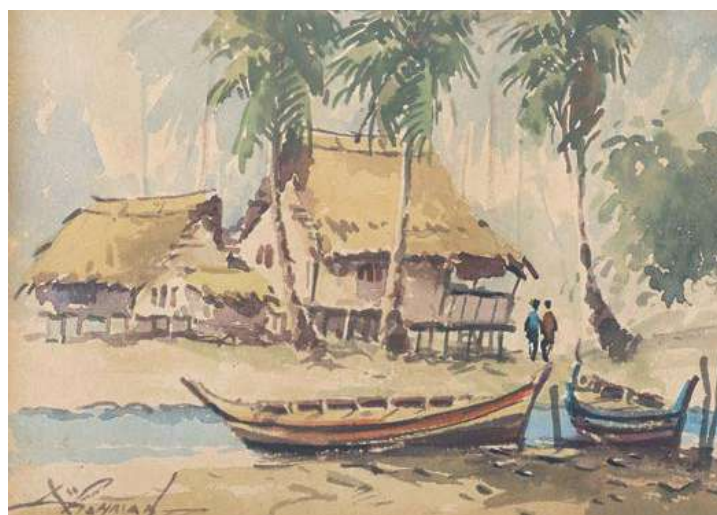
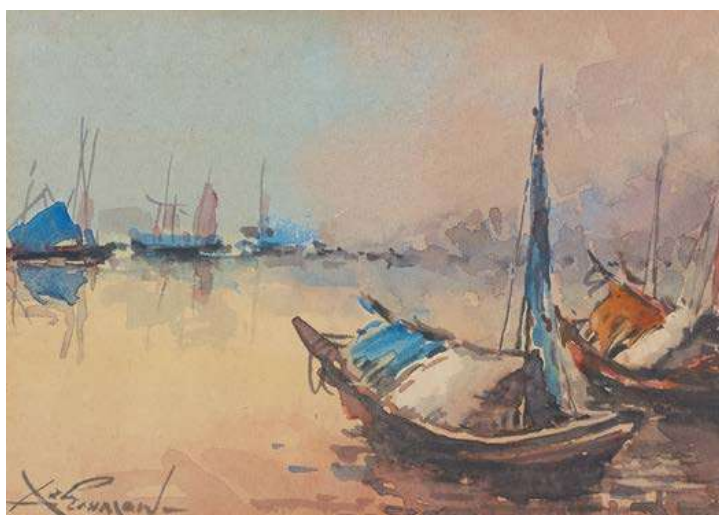
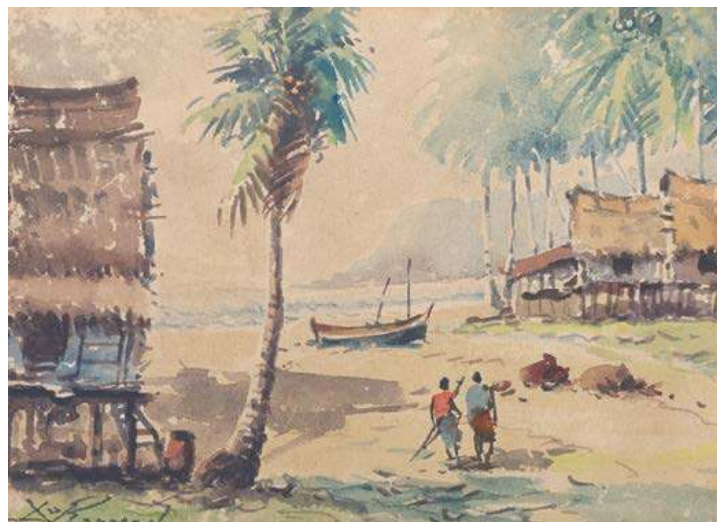
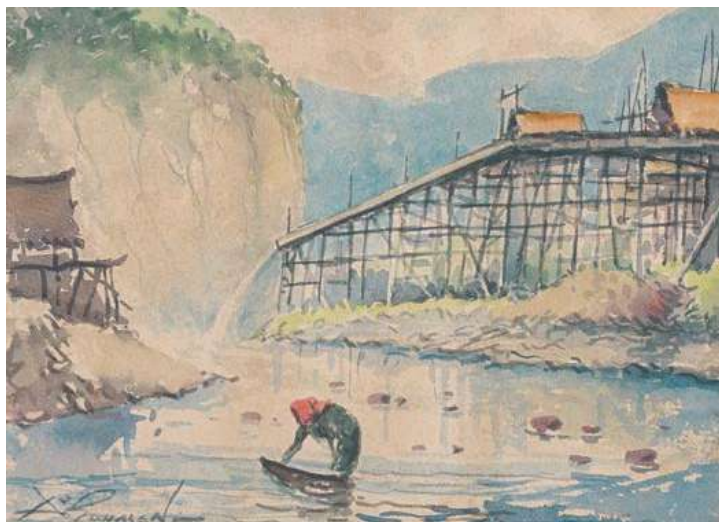
PROVENANCE

Private collection, Singapore

RM 1,500 – 2,500

A beautiful, tranquil seascape is presented in this composition, and displays A.B. Ibrahim's mastery of watercolour techniques. Executed in light and fluid brush strokes typical of the artist's style, the work highlights the soothing colours of the sea and the coastline, with boats nestled along shore.

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 - 1995

Untitled, 1981

signed (lower left)
watercolour on paper
13 x 18cm each (set of 4)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 5,500

A.J. Rahman creates works influenced by the natural environment, kampung houses and seascape. The proximity to nature can be felt in these landscapes. These works with light and fluid brush strokes are typical of the artist's style and his favourite subject of kampong vistas.

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



4

J.R. CHARTON

b. England

Untitled, c. 1940

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

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

J.R. Charton specialised in painting Malay scenes, particularly landscapes, and was elected a Fellow of the Royal Society of Arts (FRSA). This work demonstrates Charton's interest in a fishing settlement, with scenic vistas of the sky and water, deftly illustrated using the medium of watercolor. The sky colour reflected in the sea produces a feeling of unity, while dark trees silhouetted against the sky provide interest.

J.R. Charton was an English born artist who emigrated to Malaya in the 1920s. In 1922 he embarked on an epic walk with Lieutenant Alexander from Singapore to London, progress on which was reported in the newspapers. In 1933, he was commissioned five drawings of Malay scenes for posters for the Federal Malay States Railways and in 1938 he provided the illustrations for the book *A Junior Geography Of Malaya*.



5

MANSOR GHAZALLI

b. Perak, 1930 - 2009

Teluk Intan, 1997

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

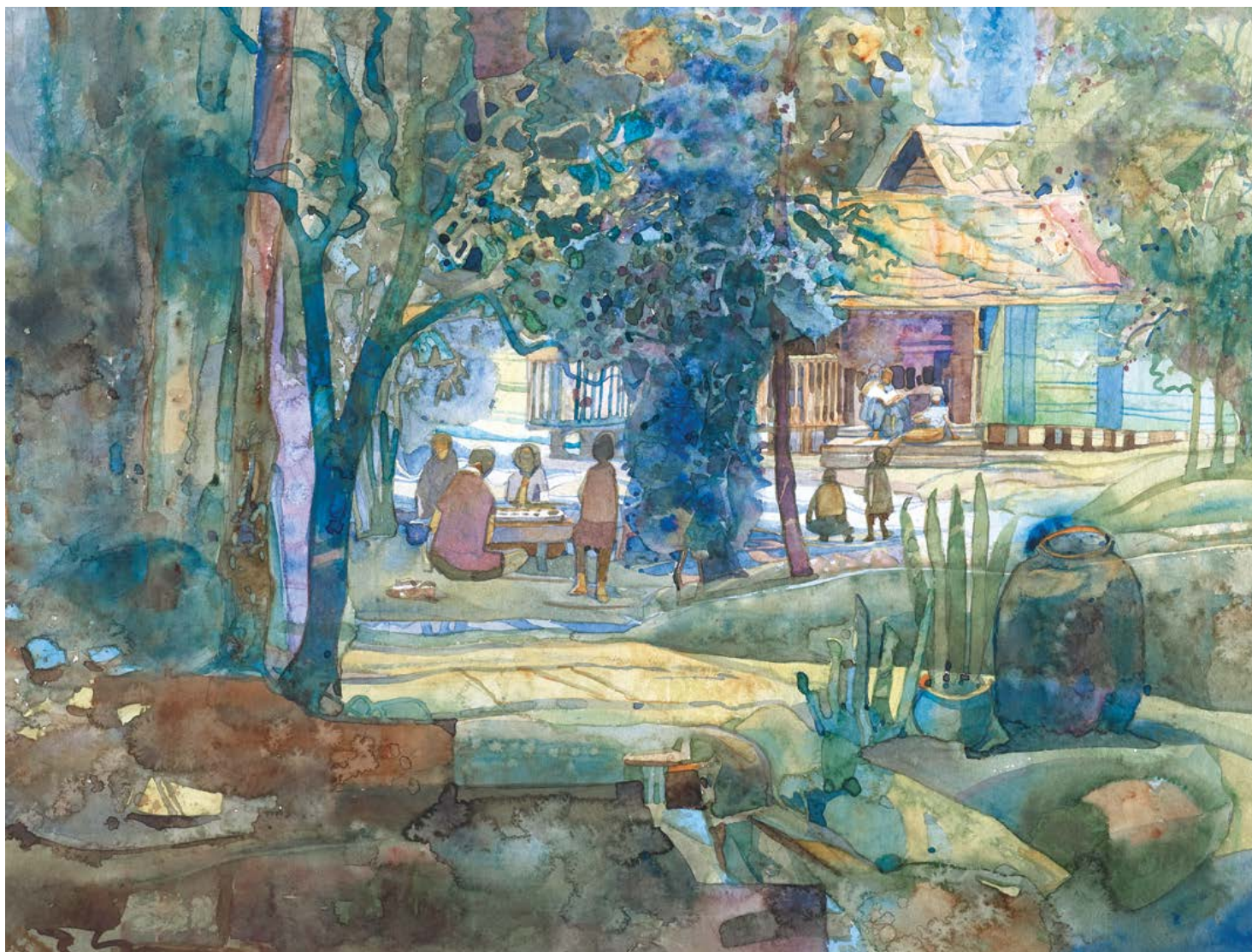
PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Mansor Ghazalli illustrates a street scene in watercolours, revealing scenes from daily life. The leaning tower of Teluk Intan, seen in the background, was built in 1885, which also functions as a clock tower, besides a famous tourist spot. The construction of the tower was funded by local residents, symbolising unity within the community in the town. By capturing swift impressions of the effects of sun cast shadows, Mansor captures the charm of a picturesque city.

As a child in school, Mansor Ghazalli had a tendency to indulge in drawing and creativity. Although he did not receive support from school, his father encouraged him to pursue his talent and continue drawing. Mansor studied at Clifford School Kuala Kangsar before joining Institut Latihan Perguruan in Johor (1952), later joining the Specialist Teachers Institute in Kuala Lumpur. He was claimed to be one of the earliest Malay students majoring in architecture in Brighton, England in 1962. Mansor's work is characterised by his ability to inject an exhilaration and feeling of deep affection for the natural environment, painting with the aims of showing his appreciation for the beauty of nature and architecture.



6

MAAMOR JANTAN

b. Kedah, 1961

Village, 2005

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

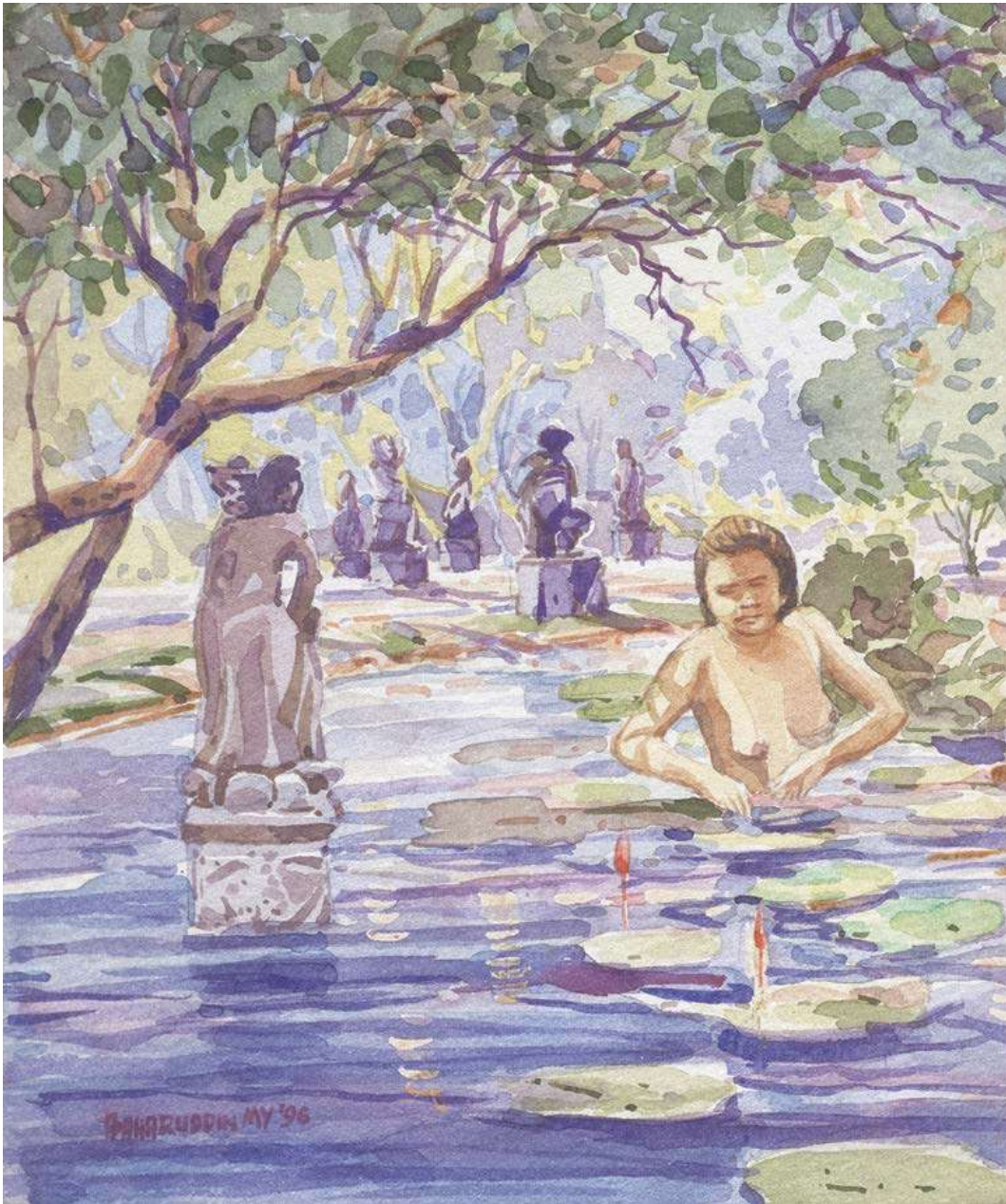
PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Depicted in the scene is a tranquil village composed of a dynamic interplay of light and shadow. A traditional village house is surrounded amidst lush scenery which brings to mind the nostalgic memories of a village life that is harmonious and peaceful.

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



7

BAHARUDDIN MAT YUNOS

Bathing Lady, 1996

signed and dated (lower left)
watercolour on paper
28 x 23cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,200

Inspired by the beautiful surroundings of nature and sculptures of the human form, Baharuddin offers a poignant representation of a bathing lady embedded within a quiet landscape. The sensuous forms of the female body immersed in a lake surrounded by flowers enchants the viewer, accompanied by the gentle reflections in water which helped to create a harmonious and idyllic scene. Executed with calming earth tones, the artist placed emphasis on the effects of light and shadow on the surrounding forms.

8

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Untitled, 1993

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,000



A group of four charming ladies are poised gracefully in the open air rendered with intricate brush strokes. The artist used warm and refined colours to accentuate the soft curves of the body, adjusted to various poses to create a dynamic composition. His delicate modulation of forms creates a sense of weight and solidity.

Khalil Ibrahim is one of Malaysia's most gifted artists dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St. Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a full time artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers dedicated its booth paying tribute to Khalil Ibrahim in Art Expo Malaysia 2018.



9

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Untitled, 2011

signed and dated (lower right)
watercolour on paper
14 x 20cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Khalil brings to life the vast sandy beaches along the coastline. It is a highly nuanced painting that evokes the feelings and spirit of communal life, reflecting the wisdom and resilience of the fishermen of the east coast. At the end of the horizon, a row of boats adds a sense of spatial distance to the beach at low tide.

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



10

YONG MUN SEN

b. Sarawak, 1896 – 1962

Farmers, 1940

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

PROVENANCE

Private collection, Singapore

RM 10,000 – 18,000

This vivid rendition of a group of paddy farmers reveals the artist's sentiments towards the diligent and stoic nature of the country folk. It contains a strong design element highlighting the movement of clouds on a breezy day that depicts the richness of the sky, giving a feeling of airiness in a vast, open space. The tranquil atmosphere of the scene is enhanced with gentle reflections in the water and addition of trees painted softly in the distance. Yong Mun Sen's deft brushwork combined with translucent fresh blue hues capture the pristine beauty of the local landscape and humble village folks imbued with a profound sense of unity, making an honest living.

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 (PSAG) in 1972, and the PSAG followed it up with a retrospective in 1999.



11

TAN CHOON GHEE

b. Penang, 1930 - 2010

Hawker Stall, 1978

signed and dated (lower left)

watercolour on paper

36 x 27cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 - 7,000

Choon Ghee illustrates the comforting pleasures of authentic hawker food whilst surrounded by trees in a breezy, laid-back atmosphere in the open air. Places such as these hawker stalls with old style recipes ignites precious memories from the older days, forging a special connection to our homeland. It is truly a memorable experience, one that could not be easily replicated in urbanised cities.

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



12

TAN CHOON GHEE

b. Penang, 1930 - 2010

Penang Street Scene, 1991

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Scenes of life on the streets of Penang featuring its remarkable, time worn building façades surrounded with local people were themes embraced by Choon Ghee. These revered compositions provide a glimpse of the character of the city and its fascinating history. Executed in delicate watercolours in a horizontal arrangement, Choon Ghee invites us to enter the picture containing views that were familiar to his heart. Trishaws which were used for transport on narrow streets are being stationed at the side. He brings to life a corner of a street on a sunlit afternoon filled with leisurely activities between a group of men, focusing on the camaraderie of the local community.

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



13

ALEX LEONG

b. Penang, 1969

New Wembley Park, I, Penang, 2008

signed and dated (lower right)

watercolour on paper

25 x 74cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

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

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



14

ALEX LEONG

b. Penang, 1969

The Entrance I, Kampung Malabar, Penang, 2009

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

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

A renowned architectural gem of Southeast Asia, Penang's capital Georgetown is notable for its eclectic and authentic street food. By harnessing intricate yet refined watercolour strokes as a medium, Alex Leong cultivates the nostalgic memories of the streets of Penang. This work illustrates one of the historical streets located in Kampung Malabar. He fuses local historical buildings with a communal spirit, exploring trades, hawker stalls, coffee shops and street scenes.

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15

ALEX LEONG

b. Penang, 1969

Chew Jetty, Penang, 1998

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

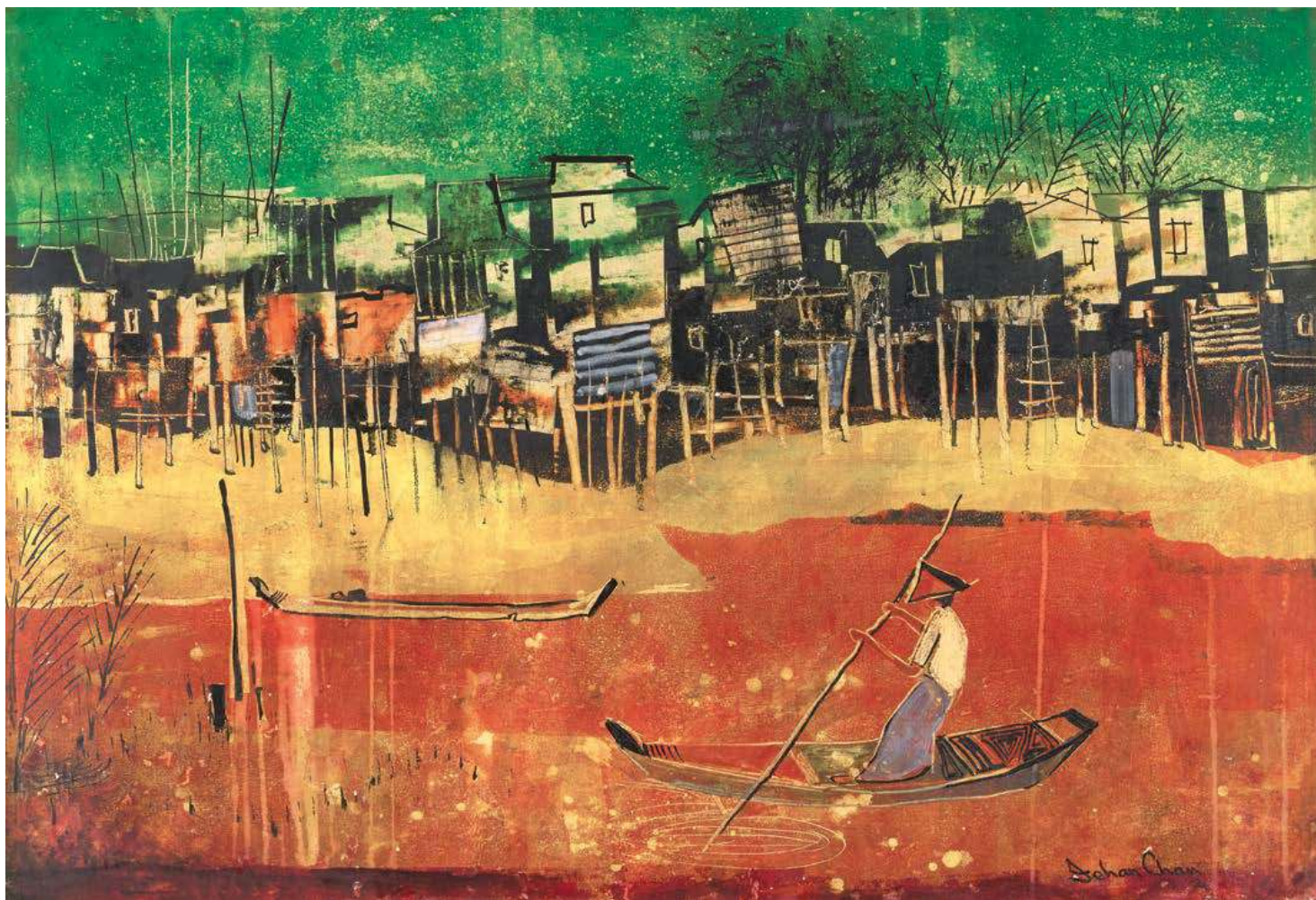
PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

The details of the artwork show the artist's impeccable skill. On offer here is a charming scenery of boats parked on the riverside of a fishing village. As the title suggests, it is Chew Jetty, Penang. The bright blue sky further enhanced the beauty of the scene whilst creating a subtle reflection of the boats and nets.

Alex Leong has caught the attention of collectors in recent years, especially when his works are successfully auctioned off at various local art auction houses. With a few solo exhibitions along his journey as an artist, he has been actively participating in group exhibitions locally and abroad, e.g. Singapore, China, Indonesia, and Korea. His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



16

JEHAN CHAN

b. Malacca, 1937 - 2011

Fishing Village, 1970

signed and dated (lower right)
mixed media on paper
52 x 77cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

The row of traditional wooden houses in the fishing settlement, figure on boat, and riverscape presents a romantic depiction of village life. This work demonstrates Jehan Chan's interest in the local landscape. 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 koi (Japanese carps). His rows of villages, houses and shops are easily recognisable too.

Born Chan Yee Hing, Jehan 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 everyday 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.



17

KHAW SIA

b. China, 1913 - 1984

Fishing Village, 1960

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

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

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

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

18

KHAW SIA

b. China, 1913 - 1984

Untitled, 1972

signed and dated (lower left)

watercolour on paper

67 x 27cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 13,000

It is said that Khaw Sia captured orchids in his paintings like no other. An avid orchid lover, Khaw Sia would travel to Taiwan, Japan and Thailand to take part in orchid exhibitions and symposiums. He even held solo exhibitions in watercolours dedicated just to orchids. Despite Khaw Sia being one of the most versatile among the pioneer artists, it is for the orchids that he is dubbed the Orchid King of Malaysian Art. The precious dew drops on the petals and leaves enhance the composition, accompanied by a lovely butterfly and three golden bees.

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





19

KHAW SIA

b. China, 1913 - 1984

Untitled

signed with one seal of the artist (lower left)

watercolour on paper

61 x 27cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 13,000

This exquisite cascade of white Phalaenopsis orchids is testament to Khaw Sia's accomplished technique using the medium of watercolour. The beauty of the orchids are delicately rendered, reflecting the values of unity, love, and purity. The pristine blooms last for a long time and are therefore a symbol of longevity. Tiny dew drops placed on the leaves and petals complement the liveliness of the flowers.

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



20

LEE CHENG YONG

b. China, 1913 – 1974

Untitled

signed (lower left)
watercolour on paper
32 x 50cm

PROVENANCE

Private collection, Penang

RM 5,000 – 9,000

Lee Cheng Yong was adept at portraits, still-life, Realism and abstracts including a sustained series on Cubism. Here, Cheng Yong's versatility is displayed in this still life composition through his experimentation with object placement, textures, and lines. A variety of vegetables including cabbage, spring onion, chillies, tomatoes placed in a rattan basket comes together to form a well-balanced composition. He explores the relationship of forms and colour against a subtle background that enhances the crisp green shades from the leaves, allowing the audience to delve deeper into scenes from his everyday life.

He was also an activist, as founding president of the Penang Chinese Art Club (1935), founding member of the Society of Chinese Artists Singapore (1935), Ying Ying Art Society (1936) and the Penang Art Society (1953). He was arguably the second artist to have a proper solo exhibition, at the Philomatic Union in Acheen Street in 1932. In 1996, the Penang State Art Gallery accorded him a Retrospective, and in the same year, he was given a Memorial exhibition at The Art Gallery, Penang.

YONG MUN SEN

b. Sarawak, 1896 - 1962

Untitled, 1949

signed and dated (lower right)

oil on canvas

35 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 100,000 – 150,000

It was 1949. Those were the halcyon days when Malaya was still frontier land, with little infrastructural development, what with the effects of the dreaded Japanese Occupation in 1941-1945. Life was tough, and pioneer artist Yong Mun Sen had used the chicken pair as a socio-economic poetic empathy of the people, the way China's Xu Bei Hong depicted horses as a political metaphor during the Japanese Occupation of China. It was a time of reopening and rebuilding, and the people, as symbolised by the chickens here, were working hard to eke a living, foraging for bits of food in a sparse, even parched landscape. The ruffled feathers – what's left – are most telling, of the hardship, what with the dull yellowed backdrop. This was also a time of the Malayan Emergency communist insurgency, though there was a spot of cheer when Malaya won her first Thomas Cup in London. But Malaya was not yet one as a nation, as Penang and Malacca were still a British Crown colony until the shouts of Merdeka on Aug 31, 1957. On the other hand, some viewers may interpret the chicken pairs as a symbol of true love, and faithful companionship. They look after each other, they work hard, making an honest living.

Yong Mun Sen, nee Yen Lang, was dubbed the 'Father of Malaysian Painting' by pioneer artist historian Dato' Dr. Tan Chee Khuan. A fourth-generation Malayan, Mun Sen was also a pioneer photographer who started painting in watercolours in 1920s. He was given a Retrospective by the Penang State Art Gallery (PSAG) in 1999 and a posthumous exhibition in 1972, the same time as the National Art Gallery Kuala Lumpur. He was also accorded posthumous exhibitions in Singapore and Kuala Lumpur's Galeri 11 in 1966. Mun Sen was also an art activist, co-founding the Penang Chinese Art Club in 1936 (president, 1937), the Singapore Society of Chinese Artists (vice-president, 1936) and the Penang Art Society in 1953, with his patron Loh Cheng Chuan as president. In 1922, he set up the Tai Koon Studio in Penang, which was renamed the Mun Sen Studio in 1930 with a branch in Northam Road the next year. He had solo exhibitions in London (Malayan Pavilion, British Industrial Fair, 1948), Tasmania (Australia), Singapore and Cleveland (United States).





22

KUO JUPING

b. China, 1908 - 1966

Untitled

signed (lower left)
oil on canvas laid on board
43 x 37cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

It is a rustic scene portraying traditional architectural styles that are gradually being lost. Amidst wooden houses, long poles scatter in various directions as a support, ultimately leading the viewer to a splendid mountain view in the distance. The scene is nostalgic, showing the relaxed movement of time.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Arts in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co. He was a founding member of Thursday Art Group and Penang Chinese Art Club in 1936. He was one of the first artists to paint ordinary people and places such as rubber estates, oil palms / cocoa plantations, padi-fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930-2010) who became a legendary watercolourist. Kuo died of a stroke in March 1966 at the age of 58.



23

TAY HOOI KEAT, DATO'

b. Penang, 1910 - 1989

Weld Quay, 1983

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

PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

Weld Quay was constructed during the land reclamation project in the 1880s, along with new facilities such as piers and warehouses to promote trade. Its southern section is home to the renowned Clan Jetties built using natural materials such as wood. Rows of fishing villages on wooden stilts and boats situated along the rugged coastline are rendered in vivid strokes of red fused with complementary colours. This work is one of the artist's captivating representations of the port.

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



24

CHUAH SIEW TENG

b. Penang, 1944

Fishing Village, 2008

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

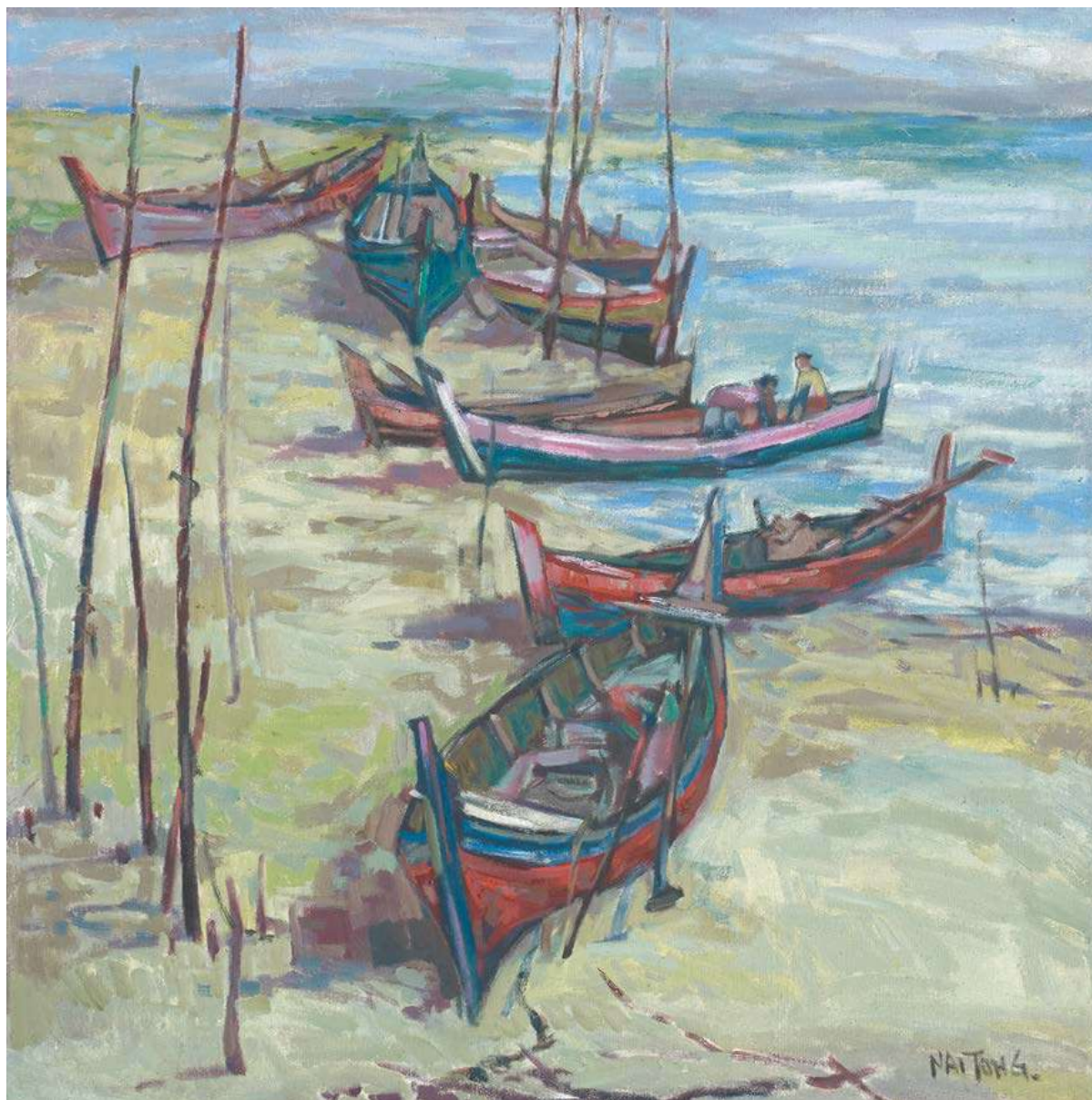
PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Imbued with sincerity, Siew Teng's distinctive style is shown through this picturesque composition of a fishing village illustrating traditional Malaysian life. Siew Teng animates the scene with a variety of brushstrokes to convey the textures of the fishing village. His works are intimate studies that capture the fleeting moments of everyday life and convey a strong sense of homeland.

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



25

TEW NAI TONG

b. Selangor, 1936 – 2013

Boats

signed (lower right)
oil on canvas
61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

A picturesque scene of boats and fishermen is deftly illustrated with subtle tones. Executed with painterly brush strokes and harmonious colours, this work showcases the vibrancy and laid-back atmosphere of the coast.

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



26

CHOH KOK KHEONG

b. Kedah, 1943

Kuala Sanglang, Kedah, 2002

signed and dated (lower right)

oil on canvas

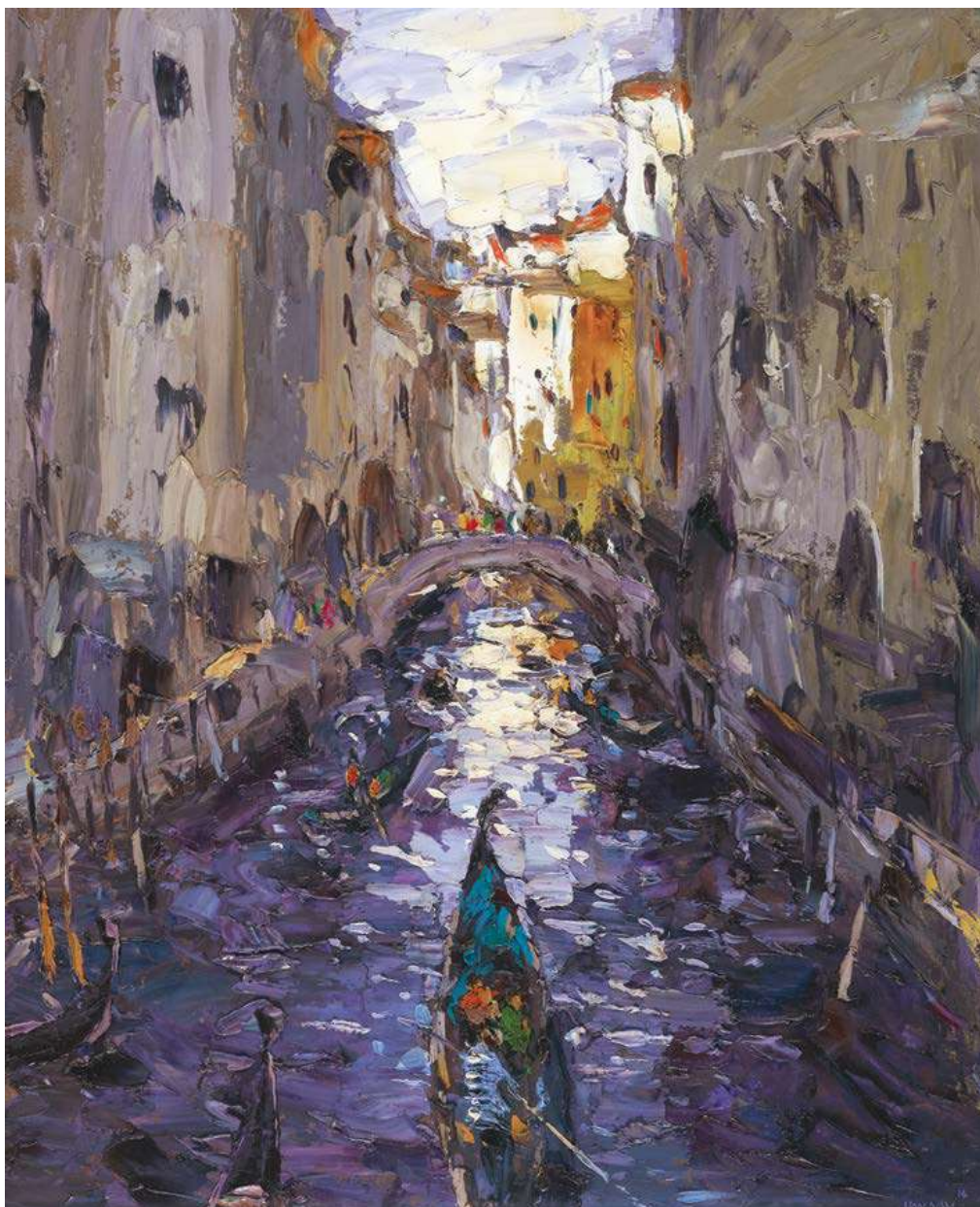
52 x 65cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Choh Kok Kheong's favourite theme, the village landscape of Kedah is on offer, depicting the beauty of northern Malaysia. A master of both oil and watercolour, his style is vibrant and distinct, and never fails to express the quiet scene with tranquillity. Choh is the founder of the North Kedah Art Society, founder and chairman of North Malaysia Watercolour Society and also the co-founder of the Malaysian Watercolour Organisation.



27

LOO HOOI NAM

b. Kedah, 1965

Venice, Italy #20, 2014

signed and dated (lower right)

oil on canvas

100 x 80cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

A tranquil moment captured in the historic city of Venice, Italy. As the morning light envelops these surrounding buildings, a magnificent array of vibrant tones was used to capture the life of the city. The composition is enlivened with a striking contrast between light and shadow, infusing the scene with a sense of optimism.

Self-trained painter Loo Hooi Nam has held several solo exhibitions such as at Galeri Seni Mutiara, Penang; City Art Gallery, Kuala Lumpur and Li Chi Mao Art House, Malacca in 2012. He won a gold award for the SP Setia Art Fair Penang in 2001. He is also the recipient of Pesta Pulau Pinang prizes in 1993, 1994 and 1997. Loo is a member of the Penang Art Society, Penang Watercolour Society, Angkatan Pelukis Kedah and Central Kedah Art Society. His solo titled Rhythms & Resonances was held at the Penang State Art Gallery in 2011.



28

WONG FOOK LIUNG

b. Johor, 1968

Gondola, Italy, 2015

signed and dated (lower right)

oil on canvas

91 x 60cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

A romantic and spirited painting of an Italian city is complemented by a rich, dynamic palette. Wong Fook Liung graduated in Fine Art at Kuala Lumpur College of Art in 1994. He has participated in numerous exhibitions in Malaysia and Singapore. He won "The Cornucopia of Malaysia Arts" 2nd prize in 1996. He now focuses on oil on canvas and watercolour in his artworks. His work was featured in JB: Jubilee and Beyond, organised by Y2ARTS in 2015, and Of Moments and Memories: A Malaysian Watercolour Experience organised by the Maybank Foundation in 2019.



29

LUI CHENG THAK

b. Negeri Sembilan, 1967

Hope In Pandemic, 1991

signed and dated (lower right)

oil on canvas

83 x 112cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 35,000 – 55,000

In *Hope In Pandemic*, the artist presents an image of faith, strength and resilience of the masses. It captures the atmosphere of the city and features a group of citizens visiting clinics, medicinal shops and pharmacies doing their best to cope. The artist narrates the scene with his memory, showing the effects of the pandemic on the urban metropolis.

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



30

LUI CHENG THAK

b. Negeri Sembilan, 1967

Morning Glory, 2017

signed and dated (lower right)

oil on canvas

40 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 6,000 – 9,000

Morning Glory depicts a balcony view on a quiet morning, drawing the eye towards a row of clothing hanging out to dry, accompanied by a bird cage and plants. The walls are illuminated with daylight, and the silhouette of trees is reflected on the building. A slow, relaxed pace of living is expressed in this tranquil composition.

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



The idyllic scene is like an ode to the paddy-fields and going by the topography and Khalil Ibrahim's habits, likely to be in Kedah or Perlis. The composition is unusually neat. Noteworthy is also the softer greyish hues of the hills in the background, likely limestone. Two miniscule figures are shown working on the flooded beds indicating that it is neither planting nor harvesting season where labour is intensive. But automation today has cut down the process and manpower and render the tillers, the oxen and water buffaloes, obsolete.

31

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Untitled, late 1950s

signed (lower left)
oil on canvas
39 x 58cm

PROVENANCE

Private collection, Kuala Lumpur

RM 32,000 – 50,000

*Mesra sayang gunung memandang, Sawah disinari matahari
Permai damai alam terbentang, Alam sehati dengan diri
(The mountain gazes with tenderness At paddy fields in the sun
Amidst such serene loveliness With Nature we are one)*
Verses by Adibah Amin in Eric Peris's Ode To Malaysia

Khalil Ibrahim is truly one of Malaysia's most gifted artists dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St. Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a two-year postgraduate studies. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batiks at the Samat Art Gallery in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solos included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas in 2004. He has also been featured in major national exhibitions abroad.



32

MOHD ZAIN IDRIS

b. Terengganu , 1939 - 2000

Untitled

signed (lower right)

oil on canvas

52 x 75cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,000

What a pastoral scene filled with nostalgia, of villagers in a sunlit forest interior flanked by trees, and with verdant hills in the backdrop. Mohd Zain Idris, or better known as M. Zain, was acclaimed for his atmospheric landscapes. The row of dark trees on the left foreground creates a partial frame which leads the eye into the composition. The smokes give additional effect.

M. Zain is best known as the rare 'State artist' appointed by the Terengganu Menteri Besar and given his own studio cum residence in Kuala Terengganu, complete with a stipend. He had gone full time after being discovered by art-critic cum gallerist Frank Sullivan, then Press Secretary to Malaysia's first Prime Minister Tunku Abdul Rahman. Dubbed the Fisherman Artist, he had his first solo at Sullivan's Samat Art Gallery. Many of his works were sold at the MAHA agricultural market and to a frame shop in Kuala Lumpur. He had a joint exhibition with Kasim Abas at the Equatorial Hotel, Kuala Lumpur, in 1984, and at the Shangri-La Hotel, Kuala Lumpur, in 1987.

33

TAY HOOI KEAT, DATO'

b. Penang, 1910 - 1989

Landscape, 1983

signed and dated (lower left)

oil on board

35 x 27cm

PROVENANCE

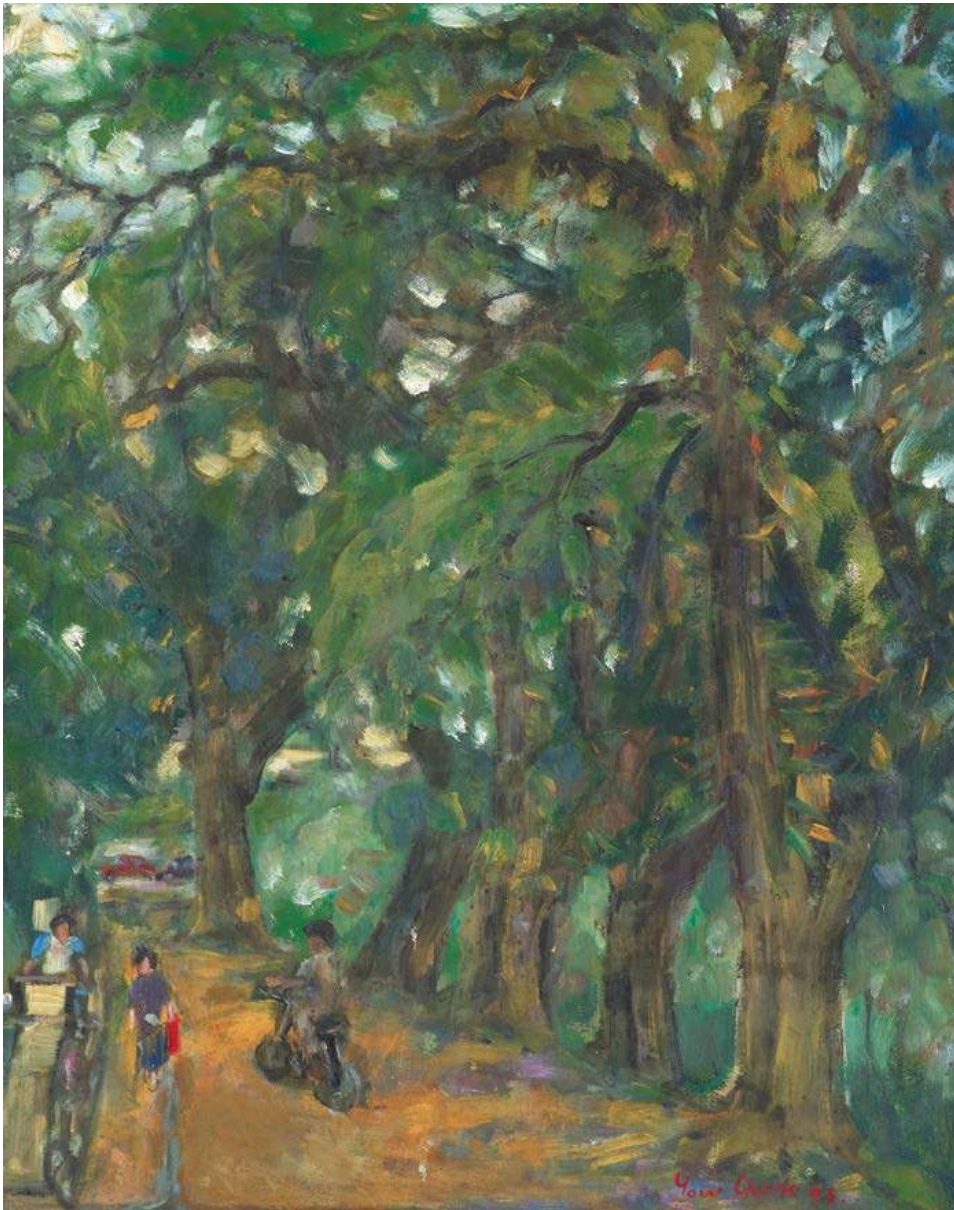
Private collection, Selangor

RM 2,500 – 5,000



Painted using solid brushstrokes, the artwork is illuminated with the warm, sun filled radiance of the tropical landscape. The scene framed by a pair of vertical trees in the forefront provides a visual contrast of light and dark tones, surrounded by luscious greenery. Perspective was created through receding lines which converge at the vanishing point. An uplifting sense of movement was produced through the sinuous curves of the undulating hills.

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



34

FUNG YOW CHORK

b. China, 1918 - 2013

Raintrees, 1993

signed and dated (lower right)

oil on canvas

50 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

This poetic landscape depicting rain trees captures the changing effects of light, using a rich palette consisting of complementary colours. The painting is executed with refined strokes and impasto textures resulting in subtle tonalities. Vertical trees and horizontals of the ground create visual interest and depth in the composition, showing an appreciation on 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. 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).



35

PETER LIEW

b. Perak, 1955

Mauritius, 2013

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

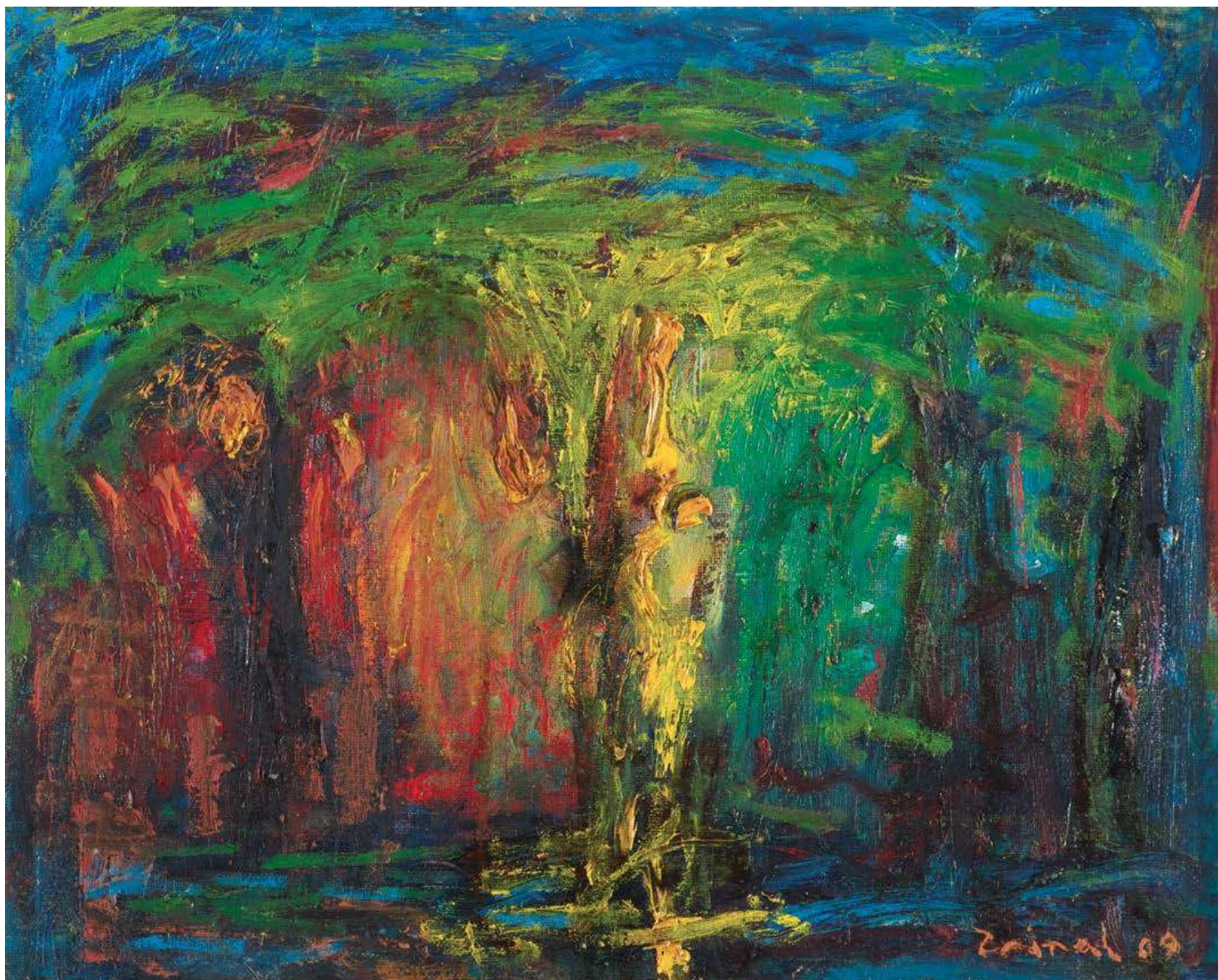
PROVENANCE

Private collection, Selangor

RM 20,000 – 32,000

Known for working en plein-air, Peter Liew paints in gestural strokes with thick impasto layers applied by palette knife and brush which creates dynamic movement. The panoramic stretch of the coast and lush forest in Mauritius is highlighted in variations of blue and green colours, suggesting peace and tranquillity. The technique of oils layered in thick impasto adds a rich quality to the painting.

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



36

ZAINAL ABIDIN MUSA

b. Perak, 1960

Langkawi Sunset, 2009

signed and dated (lower right)

oil on canvas

32 x 41cm

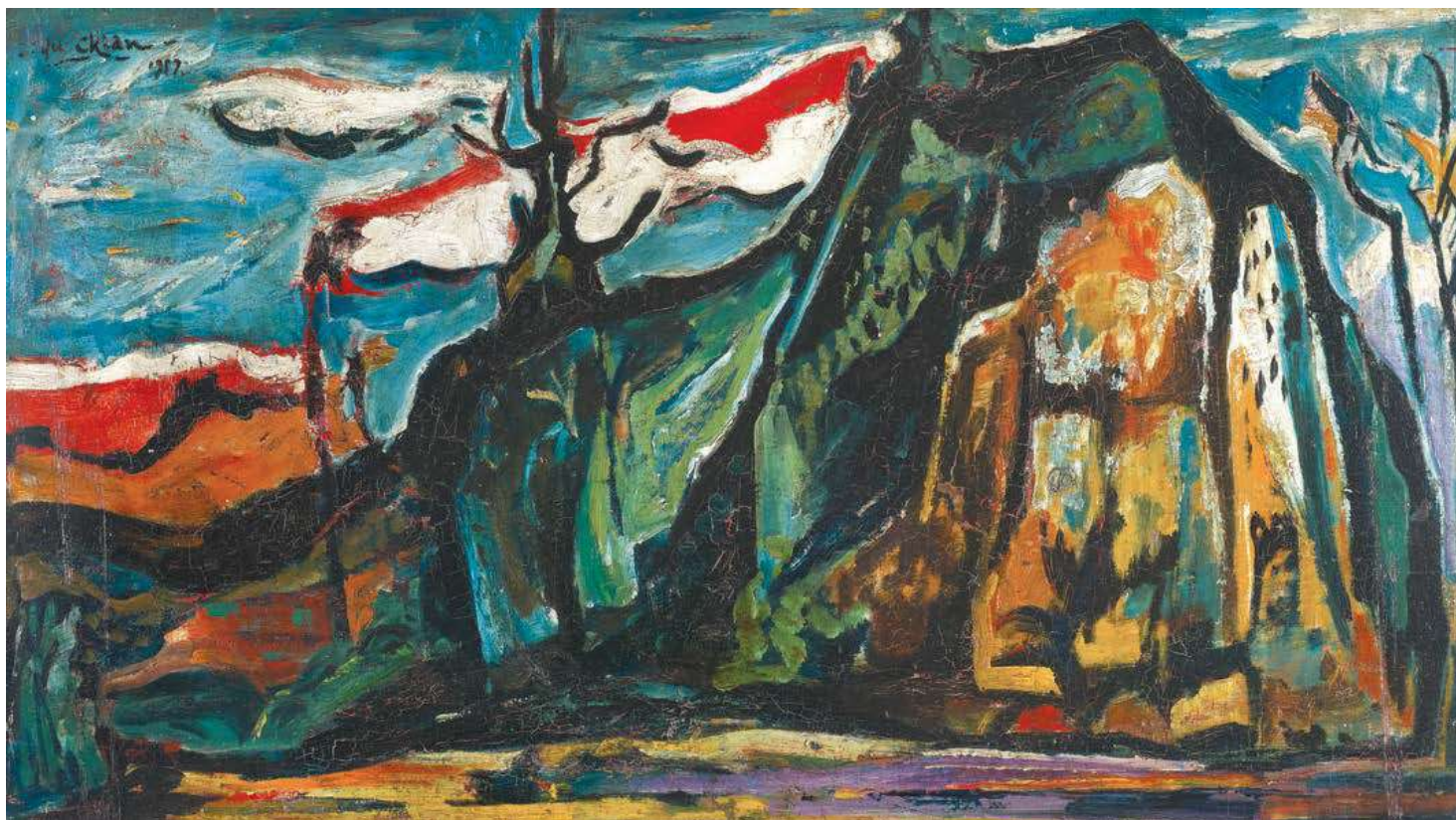
PROVENANCE

Private collection, Selangor

RM 6,500 – 9,000

Fascinated by the landscapes of his travels, Zainal Abidin Musa sought to capture the scenery of newly discovered places. Here, the artist transplants the viewer to a tropical paradise, and with it the various emotions associated with the vivid landscape. Emotive colours of green, blue, and umber tones unite the scene with dynamic force and movement.

With a deep interest in art, Zainal Abidin Musa enrolled at Institut Teknologi Mara to pursue a degree in Fine Art. He graduated in 1983 with a promising career as an artist, having won an award from the Malaysian Young Contemporary Artist competition – one of Malaysia's more prestigious art competitions. Formerly working in advertising, he has now returned to his first love – painting, once again taking up the brush, with no signs of slowing down or stopping. He has been active since the 2000s, with entries in various group exhibitions, as well as having solo exhibitions in Kuala Lumpur.



In the summit of a parched hilly terrain, why is a horizontal band of red with underlying white garishly straddling the backdrop, what is it? A shorter band with white on top of the red lies on a lower elevation on the left. Your guess is as good as anybody's but even pre-Paris, Chia Yu Chian was not one to keep to colour stereotypes. Nor can one identify with a degree of certainty the craggy heights, though unusual in shapes. The general colour palette was dull, and the feeling exuded raw, with an air of innocence. It was at a time, between 1957-1959, when Yu Chian traversed the length and breadth of Malaya and Singapore to paint landscapes, and unheralded villages. Much of the land was still undeveloped, and sparsely inhabited, with parched tree silhouettes. Human abodes, if any, were likely topped with attap or zinc, and any footpath discernible would be the oft-trodden ones.

37

CHIA YU CHIAN

b. Johor, 1936 - 1990

Mountainous Landscape, 1957

signed and dated (top left)
oil on board
42 x 77cm

PROVENANCE

Private collection, Singapore

RM 25,000 – 45,000

Chia Yu Chian made his mark in Paris, when he was given a French Government scholarship, to study at the Ecole Nationale Supérieure des Beaux Arts in Paris in February 1959-1962. In Paris, he had the distinction of his works being accepted for exhibitions 15 times, a few even with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). Apart from solos in Paris (Galerie de Villiers and the Salon de Paris), he also exhibited in London (Britain) and Hanover (West Germany) in 1960. In Paris, he was commissioned to do a grand mural titled, *Life In Malaysia* for the Malaysian Embassy. Although he held a successful solo exhibition on his return, at the British Council in Penang, his major exhibitions were at the National Art Gallery (1989), Kuala Lumpur; the Memorial Exhibition at The Art Gallery, Penang (1997); the Chia Yu Chian In Nanyang exhibition (Nanyang Academy of Fine Arts, Singapore, 2009), the grand exhibition held by the family, Chia Yu Chian Enlivened (Selangor-Federal Territory Chinese Assembly Hall, 2017); and Chia Yu Chian: Private Lives (Ilham Gallery, Kuala Lumpur, 2019).

CHIA YU CHIAN

b. Johor, 1936 - 1990

Untitled, 1974

signed and dated (lower right)

oil on canvas laid on board

59 x 38cm

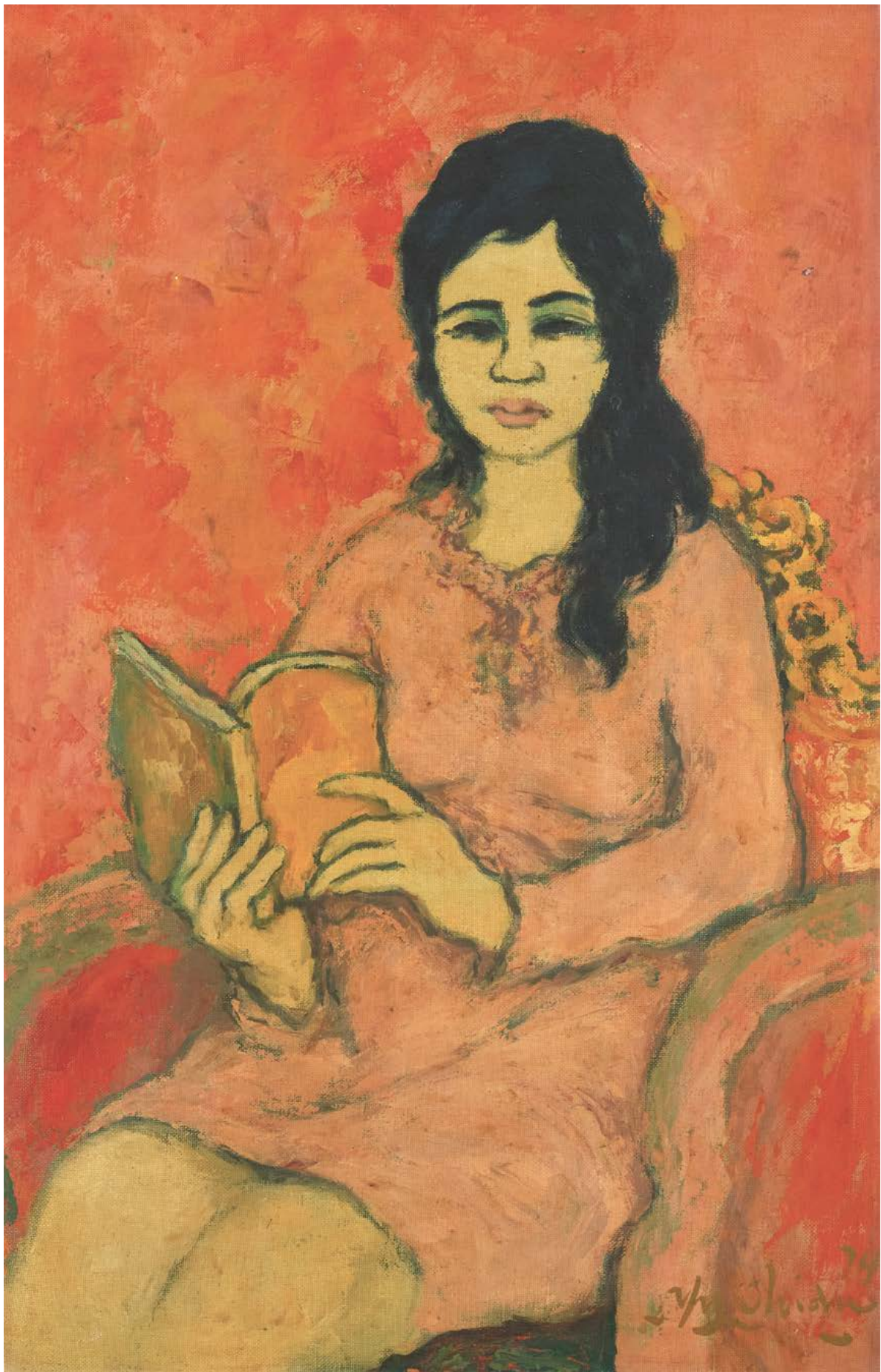
PROVENANCE

Private collection, Singapore

RM 20,000 – 35,000

A woman reading and writing is a given today, but in pre-Merdeka days, conservative families discouraged their daughters from going to school, what more venturing outdoors. This 1974 work of an older woman reading resonates with another by Chia Yu Chian in 1977, when he depicted a schoolgirl reading a book. Reading nourishes the mind. This notion of gender equality had also to do sensitively, in part, to old religious strictures, what with gender segregation in certain States in Malaya. It is significant that in August 1997, Malaysia ratified the Convention on the Elimination of all forms of Discrimination Against Women (CEDAW) (with reservations). Chia's portrait of a matured woman on an armchair looking up in a reading respite, exuded calm, and as if reflecting on what she had read so far. The stirring thought process is what books can do to the reader, male or female.

Chia Yu Chian made his mark in Paris, when he was given a French Government scholarship, to study at the Ecole Nationale Supérieure des Beaux Arts in Paris in February 1959-1962. In Paris, he had the distinction of his works being accepted for exhibitions 15 times, a few even with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). Apart from solos in Paris (Galerie de Villiers and the Salon de Paris), he also exhibited in London (Britain) and Hanover (West Germany) in 1960. In Paris, he was commissioned to do a grand mural titled, *Life In Malaysia* for the Malaysian Embassy. Although he held a successful solo exhibition on his return, at the British Council in Penang, his major exhibitions were at the National Art Gallery (1989), Kuala Lumpur; the Memorial Exhibition at The Art Gallery, Penang (1997); the Chia Yu Chian In Nanyang exhibition (Nanyang Academy of Fine Arts, Singapore, 2009), the grand exhibition held by the family, Chia Yu Chian Enlivened (Selangor-Federal Territory Chinese Assembly Hall, 2017); and Chia Yu Chian: Private Lives (Ilham Gallery, Kuala Lumpur, 2019).





39

CHIA HUI CHIAN

b. Johor, 1940

Morning Market

signed (lower right)

oil on board

54 x 65cm

PROVENANCE

Private collection, Singapore

RM 5,000 – 9,000

Executed in a beautiful and vivid colour, *Morning Market* portrays a tranquil and calming morning in the village. An assortment of fresh fruit and vegetables are laid out on the floor invitingly. Chia Hui Chian captures the diligent nature of the local people, dressed in traditional fabrics.



40

TAY MO LEONG, DATO'

b. Penang, 1938

Untitled, 1967

signed and dated (lower left)

oil on jute

74 x 137cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 30,000

It's a parade, and you could hear the marching band playing the popular jazzed-up version of *When The Saints Go Marching In* by Louis Armstrong. It's a pretty spectacle with musicians with bagpipes in Scottish outfit, kilts et al with the tartan patterns. While the song is originally about Afro-American emancipation, the 'Saints' was probably localised to refer to the St Xavier's Institution, which is just further down the road from Merlin Hotel, then owned by Boon Siew, and who commissioned Tay Mo Leong to paint the marching band originally for the hotel's bar but it had since been removed. Incidentally, there is a World pipe band championships which is held annually in Glasgow, Scotland.

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



41

LONG THIEN SHIH

b. Selangor, 1946

The Farmer, 1965

signed and dated (lower right)
oil on masonite board
38 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Veteran artist Long Thien Shih began his artistic career sketching and painting landscapes at the age of 15, many featuring the fishing villages around Klang, Selangor. Dated 1965, *The Farmer* is one of those early works Long created when he was 19 years old. Long depicts a shirtless man in a conical hat and carrying a larger than life pickaxe with his back facing the viewer is seen walking across a vast paddy field.

Long Thien Shih won a French government scholarship to study art in 1966 and was enrolled in the internationally renowned printmaking studio Atelier 17, founded by William Stanley Hayter, a prominent figure in British Surrealism and Abstract Expressionism. He presented a retrospective exhibition titled *Man Of The Times* at National Art Gallery, Kuala Lumpur in 2014. In 2018, he participated in a group exhibition titled *The Art Of Printmaking: Lasting Impressions*, which was held at Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur.

42

WONG KEAN CHOON

b. Perak, 1942

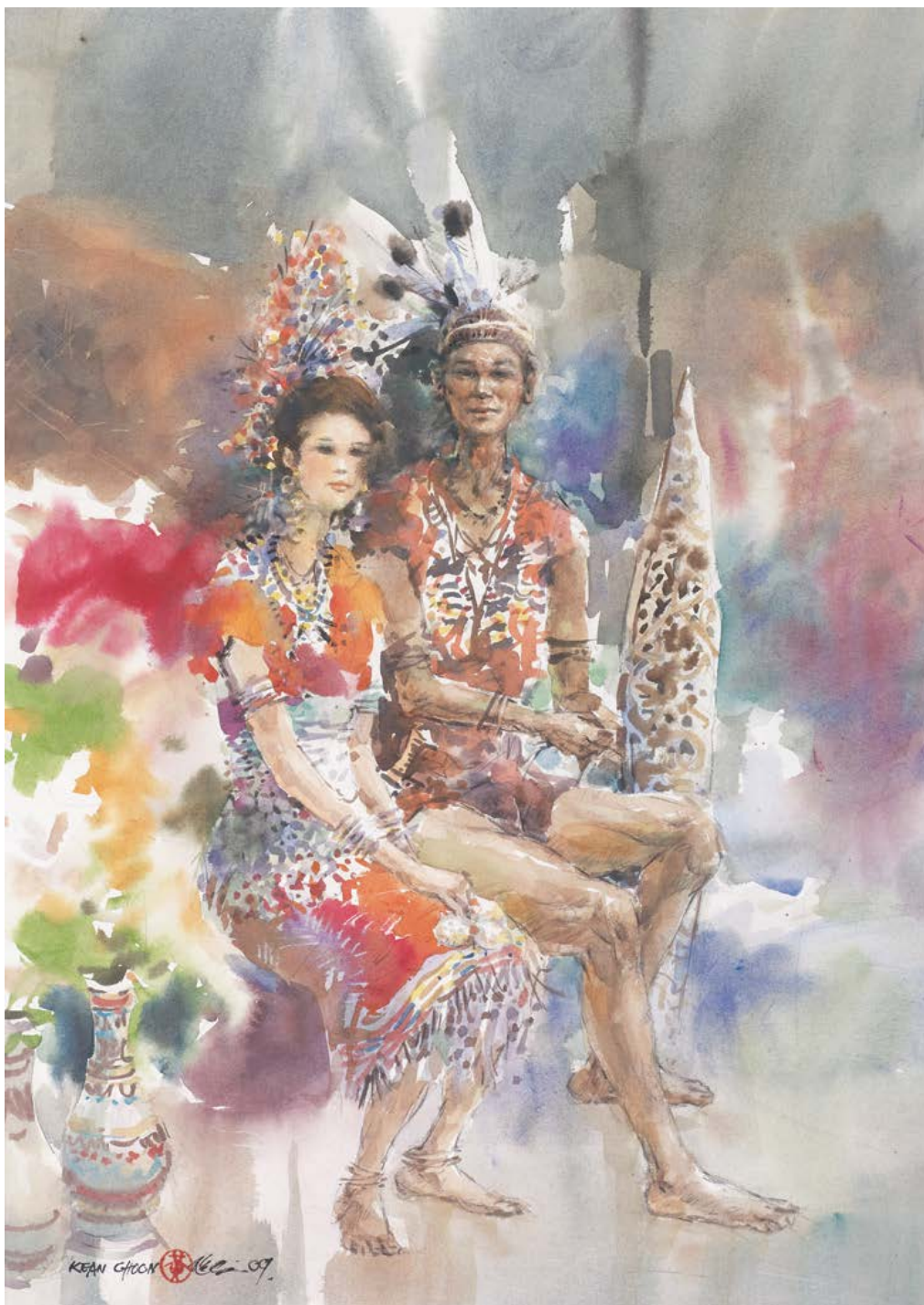
Auspicious Day (良辰吉日),
2009

signed and dated with one seal of
the artist (lower left)
watercolour on paper
76 x 54cm

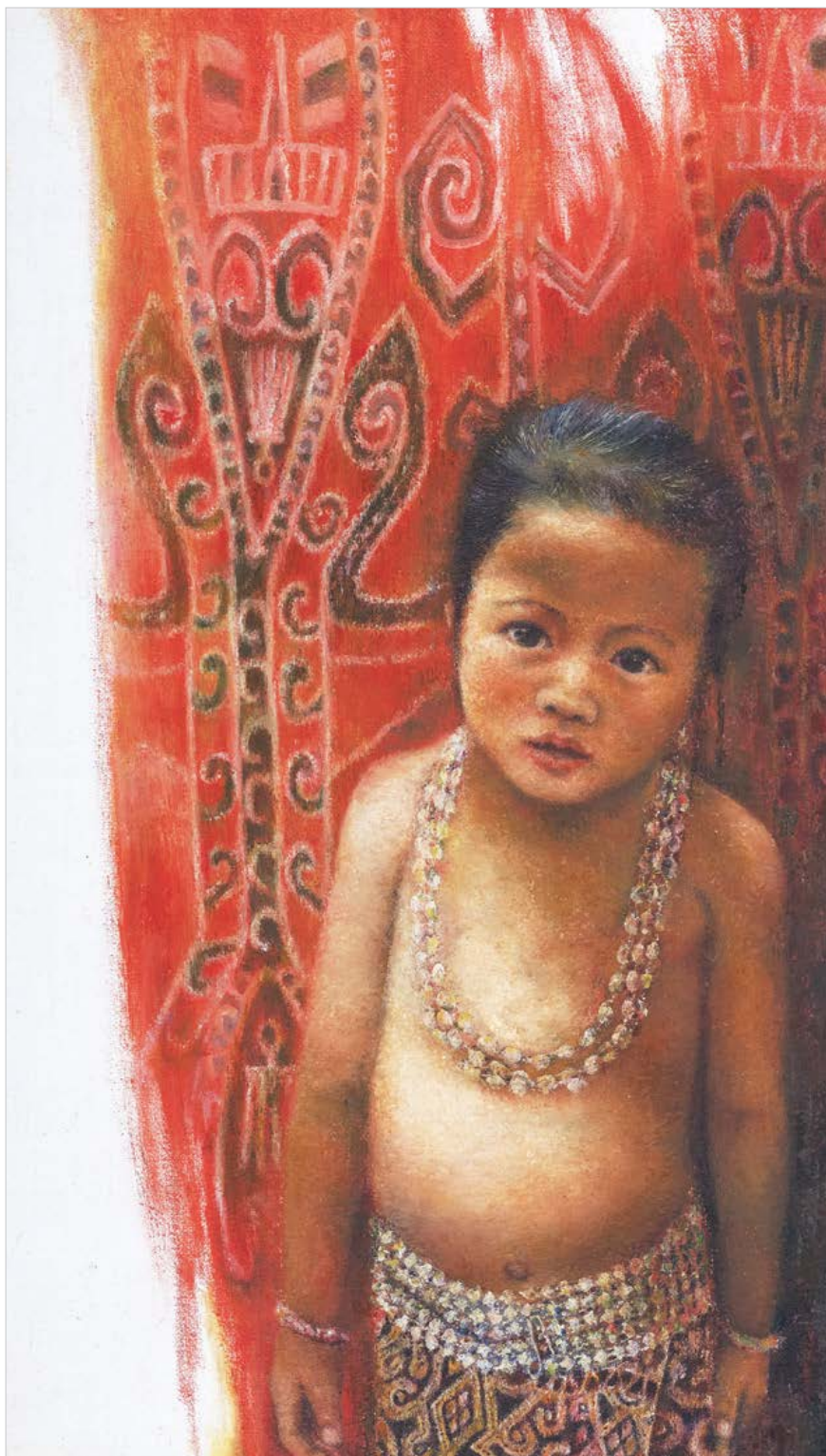
PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



A romantic portrayal of a lovely couple dressed in traditional attire is expressed in fresh colours accented by red and orange hues. It's an auspicious day! Wong Kean Choon graduated from the Nanyang Academy of Fine Arts (Singapore) in 1965. He is a member of the Contemporary Malaysian Watercolourist Association and a member of the Nanyang Academy of Fine Arts Singapore Old Boy Association. Kean Choon had several solo exhibitions since the year 1995 and has participated in various group exhibitions within the East-Asian countries. Wong has attained numerous awards, which include the second prize winner of the Art competition held in conjunction with the Celebration of Ipoh City Status, second prize winner of the 'Pesta Laut Lumut' Art competition and one of the three Nanyang Academy of Fine Arts Alumnus Malaysia's exhibition, creative award.



43

HOAN KEE HUANG

b. Sarawak, 1971

My Heritage, 2003

signed and dated (top center)

oil on jute

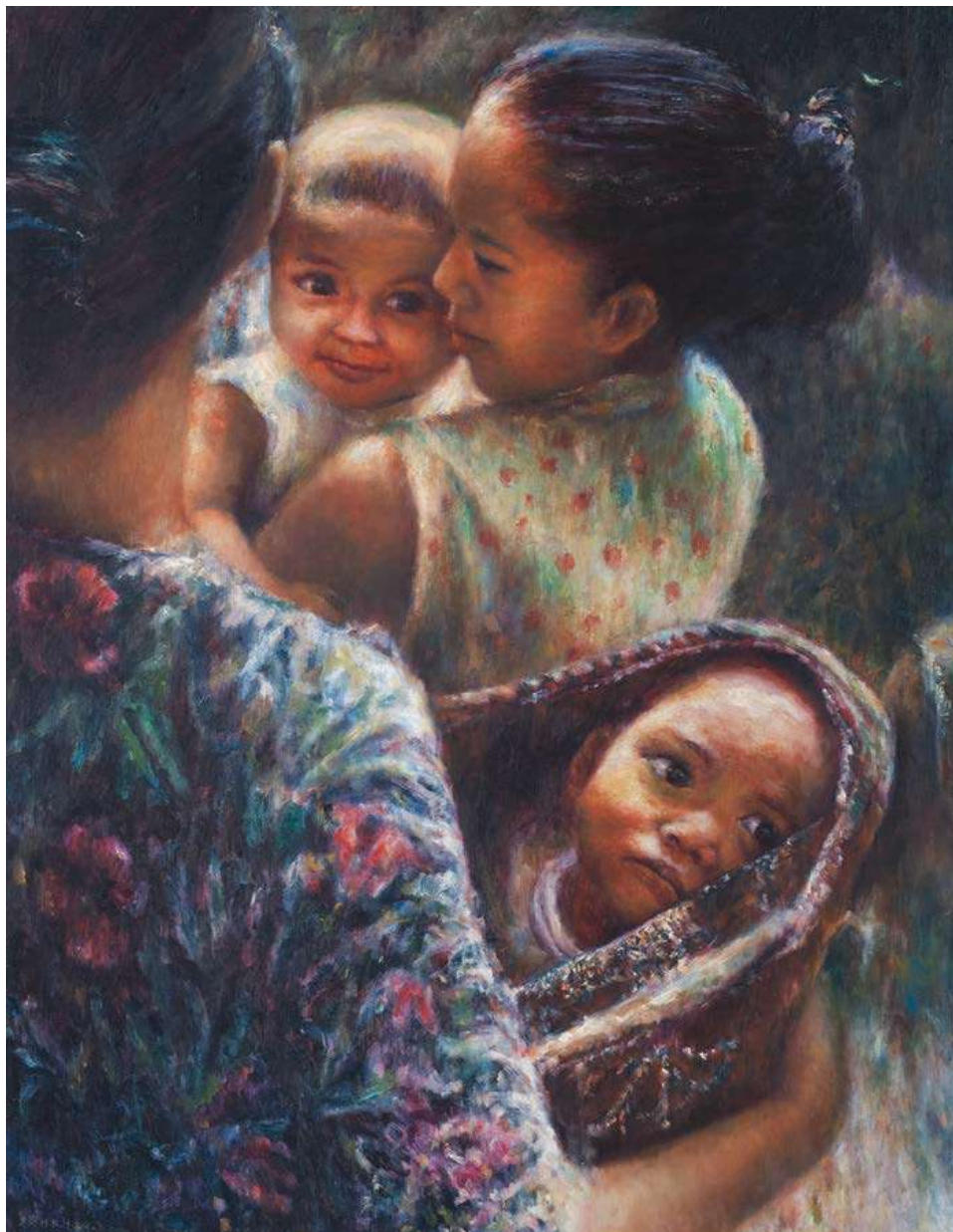
101 x 57cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Hoan Kee Huang painted the lives of different ethnic groups from Sarawak. His colours reflect the rich cultural heritage of Borneo, applied with refined strokes, especially on the child's face that shows innocence. A fine artist with an eye for hopeful portraits, Hoan Kee Huang's work is humble yet mesmerising. Superb details in his paintings mirror his deep introspection. Most of his work were exhibited in galleries, art exhibitions and places such as Istana Negara (National Palace of Malaysia), Istana Perlis (Palace of Perlis), museums, and some were kept by foreign and local art collectors.



44

HOAN KEE HUANG

b. Sarawak, 1971

In My Mother's Arms, 2003

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

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Hoan Kee Huang preserves Sarawak's cultural heritage through his stunning compositions. These work centres on the theme of mother and child, portrayed with love and tenderness. A fine artist with an eye for hopeful portraits, Hoan Kee Huang's work is humble yet mesmerising. Superb details in his paintings mirror his deep introspection. Most of his work were exhibited in galleries, art exhibitions and places such as Istana Negara (National Palace of Malaysia), Istana Perlis (Palace of Perlis), museums, and some were kept by foreign and local art collectors.



45

LEE JOO FOR, JOHN

b. Penang, 1929 - 2017

Faces In Blue, 1986

mixed media on paper
58 x 82cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Lee Joo For's visual narratives are highly distinct, imbued with personal metaphors with forceful calligraphy strokes, forming a unity between eastern and western pictorial methods. This enigmatic composition is rendered in a dramatic palette of dark teal and orange, and consists of spontaneous flowing lines portraying faces of a man and woman, with the left face viewed in adjacent profile. This allegorical work incorporates figurative and stylised elements interlocked into a poetic emotion.

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

46

STEPHEN MENON

b. Pahang, 1972

Lee Kuan Yew Series:

Singapura Dilanggar Todak, 2016

signed (lower left)

screenprint and oil on paper

76 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000



With the strong focus on portraits of world icons as the focal point, Stephen Menon's creations revisit historical events that have shaped the region's development and modern society. Stephen's refined compositions using the medium of screenprint and oil painting transforms distinct elements into a visually stimulating narrative. Imbued with a sense of story, this work from the *Lee Kuan Yew* series incorporates elements from a renowned local myth: *Singapura Dilanggar Todak* with vintage posters of the Ringling Bros, and Barnum & Bailey travelling circus rendered in bright, captivating colours. In the present lot, the founder of modern Singapore, Lee Kuan Yew is positioned enigmatically, strengthened by a cinematic expression of light and shadow.

Having obtained a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993, Stephen Menon started his career as a fine artist combining portraiture and spiritualism in a search for meaning. Stephen creates self-portraits that are personal depictions of the state of his inner self. Stephen has taken part in numerous group exhibitions including the Open Show at Galeri Shah Alam (2006 and 2007), Malaysian Art Award in Penang (2007), Beautiful People at Core Design Gallery (2010), Asean Art Show in Tokyo, Japan (2010), Winds Of Desire at Annexe Gallery (2010) as well as Absolut 18@8 at Wei-Ling Gallery (2010). He won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007.



47

MAD ANUAR ISMAIL

b. Terengganu, 1952

The Storm Rider Series

metal
103 x 56 x 127cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 70,000

Row furiously and steadfastly as the waves crest and droop. It requires strength, agility and guile in order to overcome the obstacles and to survive. The oars are dramatically tilted upwards and forward, thrusting into the air to jolt the viewer's space, before they dip into the raging waters to get momentum. This is Mad Anuar Ismail's defining *Storm Rider (Perentas Ribut)* series harking to his childhood observation and admiration of the daily perils faced by fishermen in his hometown in Dungun, Terengganu, as they set out in the South China Sea. It's a tough and dangerous way of making a living, but that's the resilience of the human spirit. It has become Mad Anuar's calling card, apart from his other series related to his Malay world like *Pahlawan*, *Belangkas*, *Meditasi* and *Pemain Rebat*. Mad Anuar works in wood and welded steel.

Mad Anuar Ismail celebrated his 40 years of sculpting with his first solo, *Getaran* at White Box, Publika, Kuala Lumpur, in August 2017. Organised by Fergana Art, it put him among the pantheons of Malaysian sculpture though he had featured in several group exhibitions including the international RUPA Malaysia in London in 1999. He was also featured in the 50th Years Merdeka exhibition. His major commissions include the redesigning of the Monumen Pahlawan Perak and the door of Masjid Pekan in Pahang. He received his BFA at the Mara Institute of Technology in 1977, and worked as a set cum graphic designer with the Ministry of Youth, Sports and Culture in the 1980s.

48

RAJA SHAHRIMAN

RAJA AZIDDIN

b. Perak, 1967

Nafas 22, 2003

forged and fabricated metal

76 x 49 x 39cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000



Raja Shahrیمان's contemporary sculptures are influenced by issues pertaining to Malay culture. The work is a distinctive example of the artist's exploration of the symbolic representation of warriors. His sculptures have a commanding presence, constructed by a highly technical and laborious process of cutting, forging and shaping iron pieces, followed by the meticulous attachment, and soldering of the individual forms, resulting in a mesmerising representation of the noble, courageous, and attentive spirit of warriors.

Raja Shahrیمان's works cover the spectrum of Nature, Religion and Culture, and are all rooted in Malayness, first captured the imagination with his *Killing Tools* (1994) in the Killing Tools, Lalang and Warbox exhibition. He used metal scraps for linear anatomical constructs. He had his first solo, *Gerak Tempur*, in 1996. He enrolled as a painting major at the Mara Institute of Technology but switched to Sculpture in the fifth semester, graduating in 1990. In 1994, after three years of teaching at the Malaysian Institute of Art, he returned to his hometown Kuala Kangsar. Api, Bayangan & Kemenyan, his second solo exhibition was held at Pelita Hati Gallery of Art, Kuala Lumpur in 1998. His solo exhibition *Rhythm of the 21st Century – Monologues of Raja Shahrیمان* was held at Galeri Petronas in 2009. His latest solo exhibition *Lok* was held at National Art Gallery Malaysia, just before the pandemic.

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 - 2009

Untitled, 1996

signed and dated (lower right)

acrylic on canvas

40 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 75,000 – 135,000

The ribbons of lines springing from various trajectory animate the pink swathe. Here, the bunched lines are more pronounced, suggesting rhythmic movements with little squiggles of darker strokes. Lines that are used to even define forms like an ambiguous figure or two here subsume into an ornamentative veneer, coyly teasing the eye in coquettish play. Lines that resemble fingerprints to mark one's identity figure like a sarong print for one who didn't have fingerprints, like inchoate islands of patterns with echoes of mountain contours, perhaps.

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



IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 - 2009

Untitled, 1996

signed and dated (lower right)

acrylic on canvas

40 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 75,000 – 135,000

The colours look diluted in a lighter shade of pale like a long-drawn cooing whisper as the main composition in a diagonal slant fills up an irregular shape, leaving the sides swimming in a sea of light grey. There are no configurations, just Datuk Ibrahim Hussein's gamut of parallel lines in spurts, staccato squiggles and longer under-stated red vertical lines. The colours sometimes bleed into a transparent wash, more like a running stain. This is a fine example of Ibrahim's unplanned spontaneous spurting of lines, solitary and in tandem and rhythmic and swirling everywhere.

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



AWANG DAMIT AHMAD

b. Sabah, 1956

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

signed and dated (lower right)

acrylic on canvas

106 x 97cm

PROVENANCE

Private collection, Selangor

RM 100,000 – 150,000

This must be the happiest to date of Awang Damit Ahmad's *Essence Of Culture* (E.O.C.) series, often dominated with a duller palette of brown and grey. Even the tall expanse of green on the left exudes a pleasant disposition unblemished by the debris of earth. It's a bright day for work and play, as the cluster with phalanxes of orange and red patches tells. When you are working, or toiling, especially on the padi fields or at sea, for a living, there is that eternal optimism that 'Tomorrow will be a better day' and even with obstacles, one's fortitude will somehow carry one through. As farmers and fishermen know, even with a heigh-ho fine weather, it can dramatically change for the worse... Meanwhile, it's good to count one's blessings, and maybe break into a song. With hard work and dedication, painstaking effort is paid off and rewarded, making an honest living.

A comparative late-starter in art at the age of 27, Awang Damit Ahmad is a success story of an erstwhile farmer cum fisherman turned Telekom technician and then art academician and an artist of growing stature. His promise was evident during his studies at the Mara Institute of Technology when he was adjudged Best Student (1983). In 1984, he won the Minor Award in the coveted Bakat Muda Sezaman and in 1988, 2nd Prize in the Malaysian Banks Association art competition. He also won the Gold Awards in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London (both in 2012). In 1988, Awang was among an elite group of artists selected for the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena. He got his MFA from the Catholic University in Washington DC, United States in 1990. In 1992, Awang won one of the nation's biggest prizes when he clinched the Major Award for Painting (and also a Consolation Prize) in the 3rd Salon Malaysia III. He taught Art at his alma mater, heading the Fine Art Department for a year from 1977 to 1978, and retired as Associate Professor in May 2011. Today, Awang Damit is one of the most important artists in Malaysia.



AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C.) "Perjalanan Malam" (Night Journey), 1989

signed and dated (lower right)

mixed media on canvas

181 x 176cm

PROVENANCE

Private collection, Kuala Lumpur

RM 190,000 – 300,000

Night and day become a ritual of life to the solitary fisherman or farmer who trudges back home with only the moon as guide across muddied pathways. When the hurly-burly's done, and with the day's battle lost and won, it's an indescribable feeling to be back home to the warmth of a hearty meal and warm bed, and to be with family, even if they form shadowy shapes in the dim paraffin lamps. For tomorrow is another day, faced with imponderables. To be back each time from the back-breaking task on the padi-fields or the sway of the high seas with a good haul, it's a prayer of thanks to the Almighty. That is the harsh reality of living to the artist Awang Damit Ahmad when young, growing up in an obscure village called Kuala Penyu. Night is like a warm blanket, a salve to aching back and bones, a succour to face the next morning with the same fortitude. Moving forward with hopes and dreams, making an honest living.

A comparative late-starter in art at the age of 27, Awang Damit Ahmad is a success story of an erstwhile farmer cum fisherman turned Telekom technician and then art academician and an artist of growing stature. His promise was evident during his studies at the Mara Institute of Technology when he was adjudged Best Student (1983). In 1984, he won the Minor Award in the coveted Bakat Muda Sezaman and in 1988, 2nd Prize in the Malaysian Banks Association art competition. He also won the Gold Awards in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London (both in 2012). In 1988, Awang was among an elite group of artists selected for the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena. He got his MFA from the Catholic University in Washington DC, United States in 1990. In 1992, Awang won one of the nation's biggest prizes when he clinched the Major Award for Painting (and also a Consolation Prize) in the 3rd Salon Malaysia III. He taught Art at his alma mater, heading the Fine Art Department for a year from 1977 to 1978, and retired as Associate Professor in May 2011. Prices of his artworks often soar high in auction houses locally and abroad. In Henry Butcher March 2021 art auction, his *Apa Khabar Ledang* (from the same *E.O.C.* series) was sold for RM 224,000.



AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C.) "Ilalang Terbakar", 1992

signed and dated (lower left)

mixed media on canvas

76 x 60.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 60,000 – 80,000

A farmer's work is never done. He faces perennial problems from soil, weather and pests all year round. Parched, dessicated, and dried up, in the dry season from April to September in Sabah, what more with open burning, bush fires and drought. He has to deal with diseases like the padi blast fungus (*pyricularia oryzae*) and the pernicious Lalang, *Imerata cylindrical*, or illui grass, with a resistant rhizome that could withstand fire, what more with the acacia mangium. There's also the added expenses of fertilisers and mechanisation with the phasing out of buffaloes. These are Awang Damit Ahmad's farming dirge when young, yet the labour and hardships are celebrated with stoicism, even alacrity. Yes, there is beauty even in the conflagration of the lalang weeds, in the process of overcoming the obstacles of life.

A comparative late-starter in art at the age of 27, Awang Damit Ahmad is a success story of an erstwhile farmer cum fisherman turned Telekom technician and then art academician and an artist of growing stature. His promise was evident during his studies at the Mara Institute of Technology when he was adjudged Best Student (1983). In 1984, he won the Minor Award in the coveted Bakat Muda Sezaman and in 1988, 2nd Prize in the Malaysian Banks Association art competition. He also won the Gold Awards in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London (both in 2012). In 1988, Awang was among an elite group of artists selected for the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena. He got his MFA from the Catholic University in Washington DC, United States in 1990. In 1992, Awang won one of the nation's biggest prizes when he clinched the Major Award for Painting (and also a Consolation Prize) in the 3rd Salon Malaysia III. He taught Art at his alma mater, heading the Fine Art Department for a year from 1977 to 1978, and retired as Associate Professor in May 2011. Prices of his artworks often soar high in auction houses locally and abroad. In Henry Butcher March 2021 art auction, his *Apa Khabar Ledang* (from the same *E.O.C.* series) was sold for RM 224,000. His recent solo exhibitions include Garismega New Journey, Art Stage Singapore 2017; Special Tribute: Awang Damit Ahmad, Art Expo Malaysia 2017; From Payarama To Garismega (organised by Henry Butcher Art Auctioneers), Galeri Prima, 2021. The exhibitions received great responses.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Wetlands, 2002

signed and dated (lower left)

oil on canvas

90 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 250,000 – 350,000

Wetlands are like Nature's living museums that help sustain ecological balance whether they be marshes, bogs, mangroves, mudflats or swamps. They help support a biodiversity of life under water, on land and in flight besides the vegetative organisms. The topography looks parched, at turns dessicated even, with a cream-coloured and a parlous off-white veneer, and oxidised pinkish hues and organic ash-like mangroves. But left as it is, it can produce conditions and nutrients including the micro-organisms suitable for sustaining all kinds of life, resident and migratory. This environment-tinged work falls under the ambit of Latiff Mohidin's solo exhibition at the Singapore Art Museum called *Journey To The Wetlands and Beyond*, from March to May 2009.

Latiff Mohidin is a living national art treasure. He is fluent with, and has written in, Bahasa, German and English. Apart from being a two-time winner of the SEA Write Award, he has produced paintings and prints from his iconic *Pago-Pago* series besides bronze sculptures. His major exhibitions are at the prestigious Pompidou Centre in Paris in 2018 (helmed by the National Gallery Singapore), and a major Retrospective at the National Art Gallery Malaysia in December 2012-June 2013, his second. His art studies were at the Hochschule fur Bildende Kunst in West Berlin, Pratt Institute in New York (John D. Rockefeller III Fellowship), and the Atelier Lacouriere-Frelaut (to study printmaking) in Paris. In the important 1968 Salon Malaysia, he won 2nd Prize (Graphics) in the 1968 Salon Malaysia. In Malaysian literature, he was a Guest Writer at Dewan Bahasa dan Pustaka (1988) and he won the Malaysian Literary Awards from 1972 to 1976.



JOLLY KOH

b. Singapore, 1941

Dragon Scent, 2008

signed and dated (lower left)

oil and acrylic on canvas

60 x 178cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITEDJolly Koh at Petronas, Book Launch and Exhibition of Paintings,
Galeri Petronas Suria KLCC, 2008**ILLUSTRATED**

Jolly Koh, Maya Press Sdn. Bhd, 2008, p. 260 - 261

RM 42,000 – 72,000

Dragons feature periodically in Jolly Koh's art repertoire, from 2004 to 2014, with the artist-academician's fairy-tale fascination with the celestial being celebrated in Oriental and Western folklore for its magical prowess in the sky and under the sea. Jolly Koh was born in 1941 in the Chinese lunar year of the Metal Snake which shares some similarities with its more supernatural brethren. The dragon is the symbol of imperial China and is said to control the four seasons, and thus, climate change. But how do you manifest the scent of a dragon? Here, Jolly Koh departs from his bright illuminating colours for a plethora of ethereal cloudburst and a spectral darker-hued enclave of colour spectrum. The scent, it seems, veers towards the visual rather than the smell. This work was a feature piece in the "Jolly Koh at Petronas" exhibition at Galeri Petronas in May 2008.

Jolly Koh's defining moment is his 2017 milestone exhibition in Kuala Lumpur celebrating 60 years of painting, marked by a presentable coffee-table publication. It was organised by Henry Butcher Art Auctioneers. It marks his twin achievements straddling academia and painting practice. Apart from his pedagogical writing, Jolly Koh had taught Art in Malaysia (ITM, Gaya College in Sabah and back at MSC College later) and Australia (12 years, ending as a senior lecturer at TAFE College in Adelaide). He was educated in the United Kingdom (Hornsey and London University) and the United States (Indiana University, Ed.D and Msc, where he even taught Masters students for a year). His early prominence was as one of the Magnificent 7 abstract artists in the GRUP exhibition held at the AIA Building, Kuala Lumpur, in 1967. His last solo, Jolly@80, was held in January 2022.





56

JOLLY KOH

b. Singapore, 1941

Song Landscape, II, 2004

signed and dated (lower left)
oil and acrylic on canvas
66 x 137cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Jolly Koh, Maya Press Sdn. Bhd, 2008, p. 174

RM 34,000 – 60,000

Sweet dreams are made of these. A luscious landscape in soft golden hues stretching beyond the eyes' ends, reminiscent of the resplendence of the Song Dynasty in China where arts and literature flourished in Neo-Confucianism glory. Its stillness animated. A paean of placid tranquility, the mind calmed, and embalmed in frozen time. A loose calligraphic line cavorts across a stunted nebulous mass while a slanted blob breaks the smooth veneer. A dark horizon separates the yellow pinkish top; and then the silence, the peace.

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57

YEOH JIN LENG

b. Perak, 1929

Landscape 9, 1995

signed and dated (lower left)

acrylic on paper

23 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 20,000



When Yeoh Jin Leng returned home from United Kingdom for the second time in the 1960s, he recalled his experience traveling in a taxi from the airport in Kuala Lumpur to his hometown in Ipoh observing the tropical landscape with the same immense joy as he had recounted in 1955 though this time, his perception towards nature had been rejuvenated and he felt the urge to create a fresh pictorial language. An excerpt from his thoughts is read: "...What struck me was the intensity of the green and gold and the pink. I started to rethink how I should paint what was in my environment. The varied shapes, forms and colours that I had learnt about in London had to be revised, perhaps reduced." This contemplation resulted in the creation of a pivotal piece titled *Ricefields* in 1963. Three decades later, his reduction method reached its pinnacle with gestural brush marks in minimal palette applied across the picture plane to illustrate his thoughts and expressions on Gunung Tahan.

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



Rich colours interweaved with contrasting dark tones convey Laitong's interest in nature. The artist translates his experiences and memories of the poetic landscape by applying brushstrokes and textures to highlight the distinctive contours of the mountainous terrain. Immersed with golden light, the work carries a vast sense of space, portraying the scenery enveloped by mist and clouds.

58

CHEONG LAITONG

b. China, 1932

Untitled, 2003

signed and dated (top left)
oil on canvas
55 x 76cm

PROVENANCE

Private collection, Selangor

RM 23,000 – 38,000

Cheong Laitong is regarded as one of the precocious stars of the Wednesday Art Group formed in 1952 by Peter Harris. But he prevailed with his bold gestural vigour more from the latter half of the 1960s, after stints as USIS Exchange scholar at the Skowhegan School of Art in Maine in the United States (1960), and the LCC Central Art School in London (1961). But his commitment lessened after working at Rothmans Malaysia first as creative director (1963-1992) and then regional creative director of its Asia-Pacific region (1992-1995). He started making a brief comeback in a 1981 solo at Universiti Malaya. It was another decade before he became active again – GaleriWan (1991 and 1995), and NN Gallery (1998). Early success was when he won 1st Prize in oil and acrylic in the Salon Malaysia in 1969 and 1979. In 1962, he won a major award in the Hong Kong & Shanghai Bank mural competition in 1962. He was included in major Malaysian exhibitions abroad including the Commonwealth Art Today in London (1962-1963); Malaysian Art touring Europe (1965-1966); 1st Triennial of Contemporary World Art, New Delhi (1968); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970). He is best known for his iconic mosaic glass murals at Muzium Negara (1961).



59

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Grey Windrift No. 2, 1995

signed and dated (lower right)
mixed media on board
116 x 116cm

PROVENANCE

Private collection, Selangor

RM 26,000 – 45,000

It may look like a cartography of linked geometry and the odd organic shapes simulating an imaginary landscape. More a sensorial drifting of objects and thoughts, sentimental and poetic. Moving, hovering, inexorably... you can't see it, only feel it as it caresses your skin in a sense-surround idyll, in tones subdued. A work from Dato' Tajuddin Ismail's *Unfold* exhibition at Art Salon, Kuala Lumpur, in 1995, the impetus is invariably Nature, in all its silent vigil. Tajuddin is much inspired by the Spanish Basque sculptor Eduardo Chillida and American Bayside painter Richard Diebinkorn, but devises his own matrix of iconography.

Dato' Tajuddin Ismail moves inexorably between Fine Art, Graphic Design, Interior Architecture to produce works in a Lyrically Abstract style. He won the Minor Awards in the 1979 Salon Malaysia, the 1977 National Drawing Competition, the 1978 National Graphic Art Competition, and the Malaysian Design Council (1994). He's trained in Graphic Design at the Art Centre College of Design in Los Angeles, MSc in Interior Architecture at the Pratt Institute, New York (1981), where he apprenticed under Massimo Vignelli, and the Mara Institute of Technology (1973). He was also a Fulbright research fellow (1986). He taught at the Universiti ITM, retiring as Associate Professor in 2002, after serving for 28 years. His overseas exhibitions include Madrid, Beijing, Hong Kong, Singapore, Yogyakarta, Japan, Germany and the Jenkins Johnson Gallery in San Francisco in 1996, 1997, 1999 and 2000.



60

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Rasa Mustika Jingga Sakti 2,
2009

acrylic on canvas
75 x 61cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 32,000

Enigmatic and bold in subject and execution, Dato' Sharifah's multi-layered canvases are embraced for her gorgeously mixed prismatic colours. Here, there is an interplay of contrasting colours vibrating and flowing into one another imbued with fervour. Strongly influenced by nature's movements and her sojourns in new landscapes and experiences, the artist is constantly inventive in her creations, producing contemplative works which suggest an underlying philosophical ideal.

Dato' Sharifah Fatimah Zubir is known for her unique abstract art infused with divine truth, lyrical symbolisms and a spectrum of local colours. She was the Best Student when she graduated from the Mara Institute of Technology in 1971, which she followed up with a First Class Honours for her BFA at Reading University, England in 1976 and her Masters under the JDR III Fund Fellowship at Pratt Institute in New York from 1976 to 1978. She has had solos all over the world since she held her first solo show at Alpha Gallery, Singapore in 1972. She has won several prestigious awards including the Minor Award, Malaysian Landscapes (1972), the Major Award, Salon Malaysia (1979), and the Minor Award in the Young Contemporary Artist in 1981. A curator with the National Art Gallery Malaysia from 1982 to 1989, she has been a full-time artist since 1990. In 2006, she was bestowed the 'Dato' title by the Sultan of Kedah – the first woman artist to have been honoured for her artistic merit.



61

RAFIEE GHANI

b. Kedah, 1962

Mawang I, 2001

signed (lower right)
acrylic on canvas
101 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 27,000 – 35,000

The poet and artist Rafiee Ghani captures the beauty of sunset as a paradise still. Saturated with gleaming colours, Rafiee's canvases sought to express the distinctive tropical palette with radiating colours on the water's surface. Executed with dense, strong brushstrokes, *Mawang I* reveals his impressions of the transient effects of light, placing emphasis on the vibrant tones of the setting sun.

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.

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - 2019

Mother And Child, 2005

signed and dated (lower right)

acrylic on board

122 x 244cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 22,000 – 40,000

Mother and Child is a recurrent theme in art in a variety of media. The child gets the first bonding and touches with the mother who sings lullaby to, breast-feeds, cradles, cuddles, smooches, plays and talks with the new-born. The child lavished all the attention of the mother night and day despite her condition being still naturally weak. Raphael Scott AHBENG pays tribute to the mother for her love and care, with the newborn snugly in her body and laps which act like a natural cradle while the moon outside suggests it might be late at night. Her large breasts show the fecundity of natural milk to nourish the child. The technique in the front half of the picture looks like a batik rendition, but it is an oil on canvas.

RSA, as he is sometimes known, was a Bidayuh who resided in Bau. He took up an Art and Photography course at the Bath Academy of Art in Britain from 1964-1967 and was given a Sarawak Government grant for a Drama course in London in 1973. He had worked as an artist (professional since 1990), a radio producer, a newspaper cartoonist and a teacher. He had his first solo in 1954, and won 1st Prize at the Sarawak Shell Open competition in 1959, 1982 and 1983; and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.



CHUAH THEAN TENG, DATO'

b. China, 1912 - 2008

Mother And Child, 1970s

signed (lower right)

batik

90 x 59cm

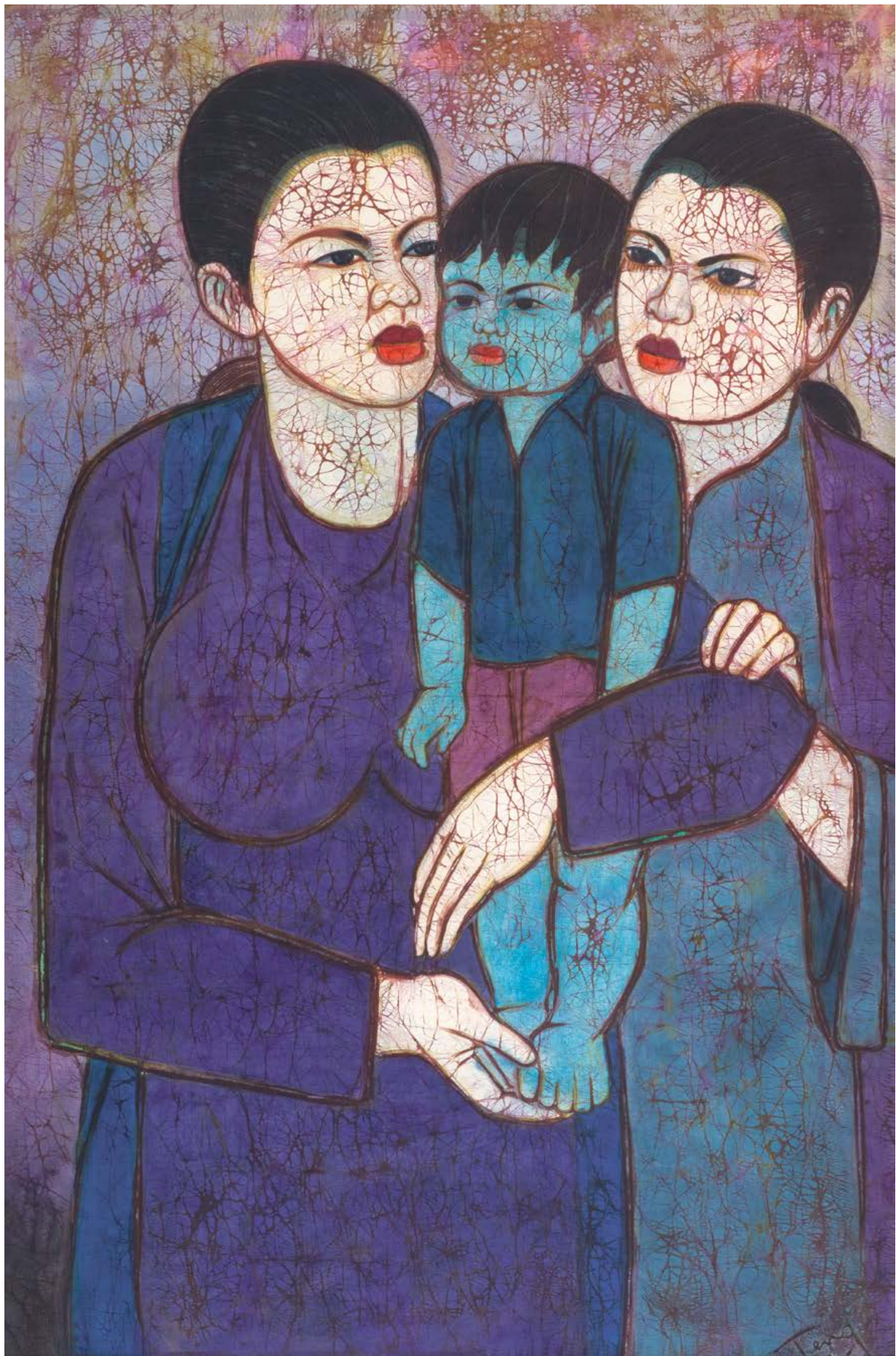
PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 60,000

The mother-and-child theme is an endearing fodder for artists dating back as early as Raphael's time in the 15th to 16th century. The hallowed list includes Gustav Klimt, Claude Monet, Mary Cassatt, Henry Moore, Barbara Hepworth and our own batik-art pioneer Dato' Chuah Thean Teng, done often with impish humour. Teng, as the artist is more popularly known, uses an unusual long vertical format, revealing how big the child has grown, standing still on the hand palm of the mother, blessed with lots of love and affection from the mother.

Teng is acknowledged as the originator of Batik Painting (*Chinese Art In The 20th Century*, 1959, by Professor Michael Sullivan), after he unveiled the art-form in 1953. The National Art Gallery accorded him a Retrospective in 1965, and a Tribute exhibition in 2008. He was also given a retrospective by the Penang State Art Gallery in 1994. He was bestowed the Dato' title in 1998, and the Penang's Live Heritage Award in 2005. He was the sole Malaysian among the world's great artists invited for the Commonwealth Artists of Fame exhibition in London in 1977, to mark the Silver Jubilee of Queen Elizabeth II's coronation. He cut short his tutelage at the Xiamen (Amoy) Art Institute in China when his family moved to Penang in 1926. He set up the Yahong Art Gallery, first in Leith Street, before it moved to a bigger space in Batu Ferringhi.





64

CHUAH THEAN TENG, DATO'

b. China, 1912 - 2008

Somber Mood, 1990

signed (lower left)

batik

59 x 43cm

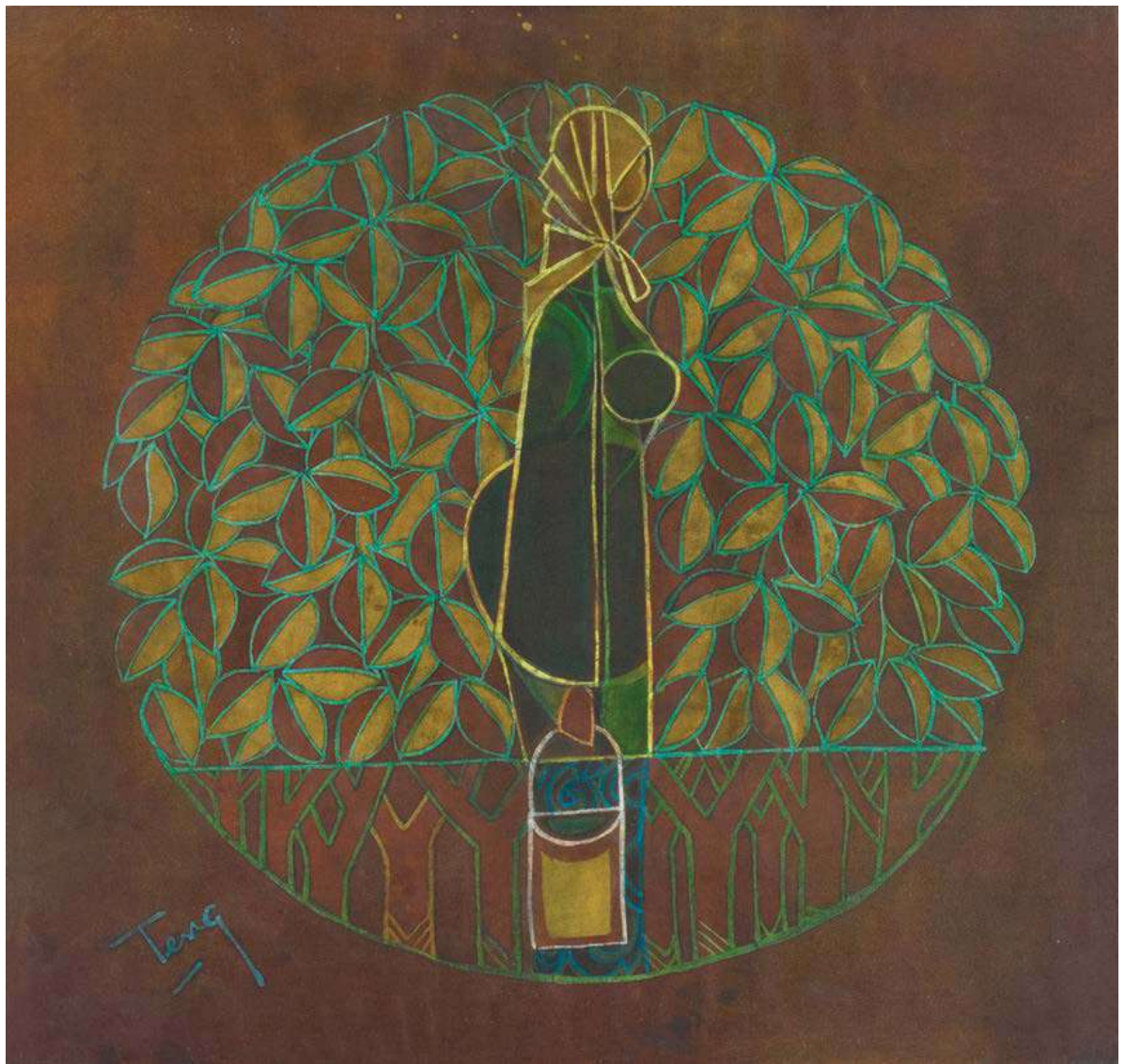
PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

A sense of anticipation, devotion and longing is revealed in this enigmatic composition. *Somber Mood* carries this profound theme with intimacy and emotion, depicting a finely dressed lady seated in front of the entrance of her home, waiting patiently for the reunion with her loved ones. Teng depicts the architectural features of a traditional village home made from bamboo using an earthy palette, using batik crackle effects to enhance the woody texture of the material.

Dato' Chuah Thean Teng is a legend for his teeming imagination in his repertoire of batik art he invented in 1953, and invested it with different styles and techniques over the years. He was hailed by Professor Michael Sullivan as the 'Father of Batik Painting' (*Chinese Art In The 20th Century*, 1959). He was honoured with a Retrospective by the National Art Gallery Kuala Lumpur, in 1965, and another by the Penang State Art Gallery in 1994. The NAG organised his Memorial exhibition in 2008. The Penang State Government bestowed him the Dato' title in 1998, and the Living Heritage Award in 2005. On the occasion of the Silver Jubilee of the coronation of Britain's Queen Elizabeth II in 1977, he was invited for the Commonwealth Artists of Fame exhibition in London, after an exhibition at the Commonwealth Institute in London in 1959. His first overseas solo was in the United States in 1964. Born in China, where he had a short incomplete art tutelage at the Xiamen (Amoy) Art Institute, he settled in Penang in 1926, after a brief visit when aged 7. During the Japanese Occupation, he made political woodcuts under the pseudonym Choo Ting, but all had been destroyed. He set up the Yahong Art Gallery in 1953 and moved it to its present lot in Batu Ferringhi in 1974.



65

CHUAH THEAN TENG, DATO'

b. China, 1912 - 2008

Malay Lady

signed (lower left)

batik

59 x 62cm

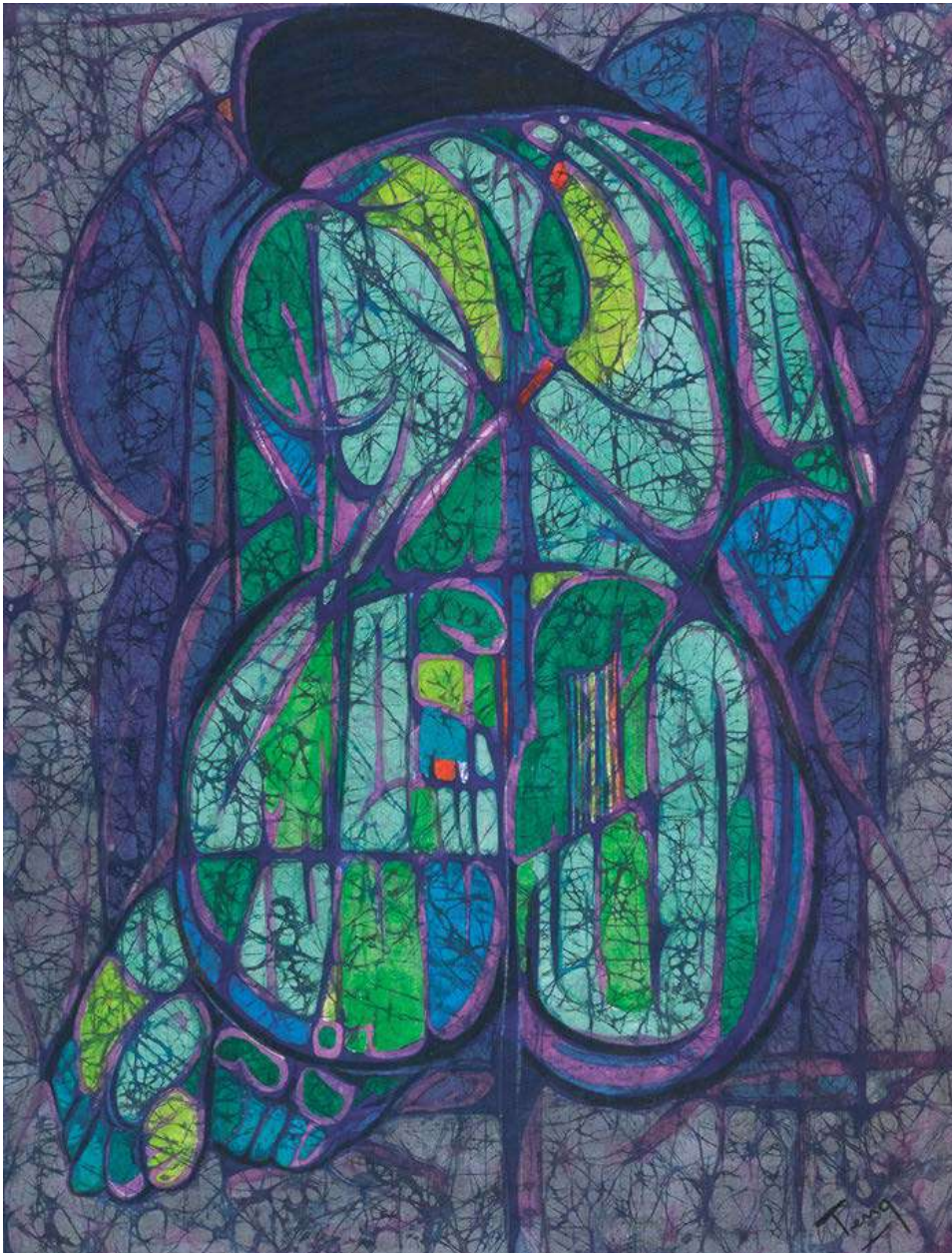
PROVENANCE

Private collection, Singapore

RM 18,000 – 35,000

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

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



66

CHUAH THEAN TENG, DATO'

b. China, 1912 - 2008

Untitled

signed (lower right)

batik

56 x 42cm

PROVENANCE

Private collection, Singapore

RM 18,000 – 35,000

Dato' Chuah Thean Teng's artworks combine a variety of influences ranging from cubist expressions to traditional Chinese painting aesthetics, fused together with the medium of batik. This work stands out as an intricate cubist inspired work through the bold experimentation between figuration and abstraction. A sense of volume and solidity is portrayed through the fine balance of organic and geometric forms, unified through a palette of luminous tropical hues.

Dato' Chuah Thean Teng is a legend for his teeming imagination in his repertoire of batik art he invented in 1953, and invested it with different styles and techniques over the years. He was hailed by Professor Michael Sullivan as the 'Father of Batik Painting' (*Chinese Art In The 20th Century*, 1959). He was honoured with a Retrospective by the National Art Gallery Kuala Lumpur, in 1965, and another by the Penang State Art Gallery in 1994. The NAG organised his Memorial exhibition in 2008. The Penang State Government bestowed him the Dato' title in 1998, and the Living Heritage Award in 2005. On the occasion of the Silver Jubilee of the coronation of Britain's Queen Elizabeth II in 1977, he was invited for the Commonwealth Artists of Fame exhibition in London, after an exhibition at the Commonwealth Institute in London in 1959. His first overseas solo was in the United States in 1964. Born in China, where he had a short incomplete art tutelage at the Xiamen (Amoy) Art Institute, he settled in Penang in 1926, after a brief visit when aged 7. During the Japanese Occupation, he made political woodcuts under the pseudonym Choo Ting, but all had been destroyed. He set up the Yahong Art Gallery in 1953 and moved it to its present lot in Batu Ferringhi in 1974.

TAY MO LEONG, DATO'

b. Penang, 1938

Offering (Red), 2002

signed (lower left)

batik, 179 x 82cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Tay Mo-Leong Retrospective,

Penang State Museum & Art Gallery, 2009, p. 217

RM 12,000 – 24,000

When Tay Mo Leong returned from art studies in Taiwan in 1960, he was taken in by the huge popularity of batik painting. He picked up the art by himself, studying the techniques and improvising, and experimenting with commercial dyestuff from Germany, Switzerland and Hong Kong, and by 1965 (his first solo was at Chin Kang Association, Penang, in 1961), had his first all-batik exhibition at the British Council, Kuala Lumpur. Since then, he had produced many innovations including a glazed stain-glass effect and the double-resist technique in 1982. He also studied tapestry in Paris in 1968-1969. The other big fascination is the paradise island of Bali, which he first visited in 1972. This resulted in several batiks of Balinese dancers in glittering costumes and traditional gear, and the ordinary women folk carrying totemic offerings on their heads.

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





68

LEE KIAN SENG

b. China, 1948

Waiting For The Pigeon

signed (lower right)

batik

60 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

An established practitioner within the Malaysian art scene, Lee Kian Seng was one of the first to experiment with installation art. Kian Seng's extensive oeuvre encompasses a wide range of genres comprising installation, printmaking, batik, and sculpture. *Waiting For The Pigeon* demonstrates Kian Seng's imaginative and bold interpretation of a village scene with sharp contrasts of light and dark colours. A young boy is feeding a flock of pigeons amidst a gleaming, magical landscape enveloped by a golden light.

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



69

TAN THEAN SONG

b. Kedah, 1946

Fishing Village

signed (lower left)

batik

48 x 76cm

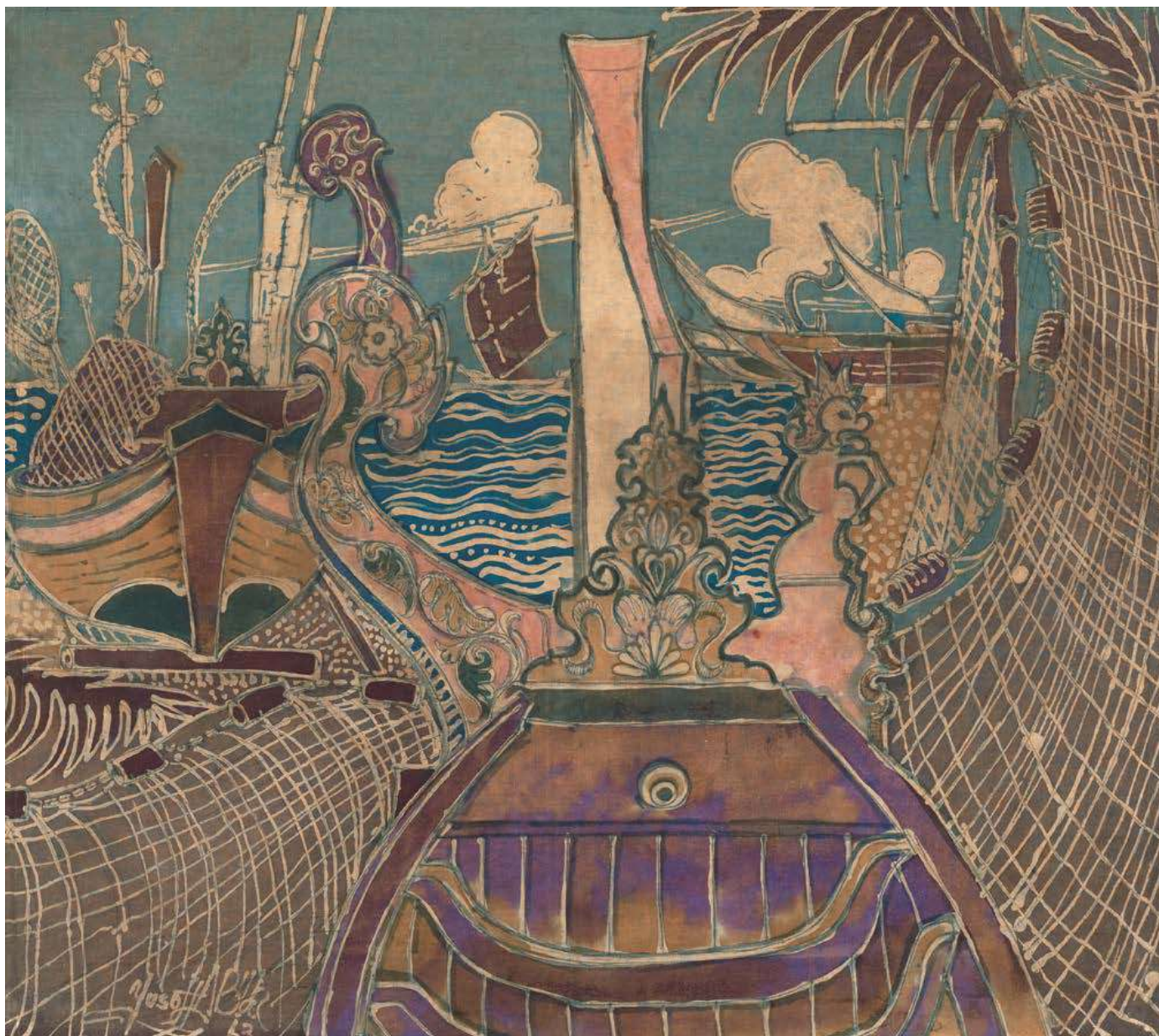
PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Tan Thean Song mainly works in the batik medium, although he also paints in watercolours and Chinese ink. His batiks follow the usual themes of rural life, and this work is an imaginative rendition of alluring damsels set against a moonlit fishing village landscape. The mysterious atmosphere of night is evoked through the misty, purple background and light-glowing hues, suggesting a sense of depth and perspective.

Tan studied at the Nanyang Academy of Fine Arts in Singapore and won the 2nd Prize (Batik) in the 1969 Salon Malaysia with *Flying Kite*, which is now in the collection of the National Art Gallery Malaysia. Tan also won 1st Prize in the Malayan Young Artists competition in 1964. He took part in the Adelaide Expo when Georgetown and Adelaide sealed their 'sister cities' relationship in 1974.



70

YUSOFF ABDULLAH

b. Kelantan, 1928 - 2006

Untitled, 1963

signed and dated (lower left)

batik

50 x 56cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Composed in 1963, the painting features a panoramic view of the ocean filled with boats and fishing nets. Colourful and bold, the use of economical lines and salient forms give this work a unique, graphic quality. Fusing together the ocean, fishing boats, trees, clouds and nets, it presents a picturesque view of man and nature.

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.



71

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

Mending Nets, 2011

signed and dated (lower right)

batik

110 x 145cm

PROVENANCE

Private collection, Selangor

RM 50,000 – 65,000

This precious rare work has bluish-purplish hues instead of the artist-musician Ismail Mat Hussin's more common palette of orange and brown. Like Khalil Ibrahim, he picked up the rudiments at the Padang Garong School in 1954-1955, but unlike Khalil, he was not college-trained and counted Khalil as one of his mentors. Like Khalil too, he painted the East Coast fishermen but with his tjanting (a batik tool), the great camaraderie of the kampong people, when coming ashore. Here, the artist created a striking composition of fisherfolk mending nets, focusing on soft glimmering light to bring out the relaxed atmosphere and a spirit of togetherness.

Self-taught, Ismail Mat Hussin worked as a graphic designer cum illustrator at Syarikat Percetakan Dian in Kota Baru from 1979-1991, and had been painting virtually full time since 1968. He was a member of Peseni (Persatuan Senilukis Kelantan) and the Angkatan Pelukis SeMalaysia. He also painted in watercolours, but his batiks fetch higher prices. He was qualified in music with a Grade V certificate in violin from the Royal School of Music in London, and worked part-time at Radio-Televisyen Malaysia Kota Baru. His highest auction record was RM 140,000, achieved in Henry Butcher Art Auction few years ago, with a batik masterpiece of similar theme, size 96 x 186cm.



72

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

Mother And Child, 2006

signed and dated (lower right)

batik

99 x 114cm

PROVENANCE

Private collection, Selangor

RM 35,000 – 45,000

Known for his intricate and visually arresting batik works, Ismail Mat Hussin finds beauty and inspiration in the simple, everyday lives of village people. In this elegant composition, the artist draws attention to the female figures with a serene gaze who are in the midst of preparing a bath for the young child. This scene is imbued with the nostalgic and peaceful atmosphere of home. The ornate batik fabrics have been integrated into their daily routines, becoming their garment of choice, as seen hanging out to dry on the front porch.

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73

M. SUKRI DERAHMAN

b. Kelantan, 1975

Tiga Adik Beradik, 2019

inscribed, signed and dated
(lower right)

batik

105 x 123cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

The relationship between the three sisters is strengthened through cooking together. In this work, the three sisters wear similar outfits, and are united by the batik garments. The artist captures a strong sense of being with loved ones, firmly grounded with one's roots. Intricate patterns ranging from the motifs on the hand carved furniture, bowls, beaded shoes to the sarong fabric reflect our unique local heritage and culture.

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, whom he learned batik from. He has exhibited at City Art Gallery, Kuala Lumpur in the group exhibition *Lambaian Kelantan* in 2015, the *Gelora Timur Exhibition* at Dita Colour Gallery, Kuala Lumpur in 2016, and China (Guangdong in 2016, Shandong in 2017). In August 2022, he participated in group exhibition *Synthesis* at Galeri Prima, Kuala Lumpur.



74

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

Menenun, 2003

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

PROVENANCE

Private collection, Selangor

RM 7,000 – 10,000

Unique within Ismail Mat Hussin's prolific oeuvre of artwork are paintings of skilled artisans depicted at work, as seen immersed in the moment of creation, in this case the art of weaving textiles. Details such as the female figures, traditional handloom machines, ornate fabrics, and refined use of colours celebrate the exquisite artistic heritage of East Coast Malaysia. Ismail draws attention to these forgotten legacies that were passed down from the previous generations, using a meticulous approach to attain a realistic and mesmerising composition.

Ismail Mat Hussin was adept with watercolours which he learnt from school teacher Nik Mahmood from 1954 to 1955 and later Khalil Ibrahim although he is better known for his batiks. He was also a musician, with a Grade V music certificate in violin from the Royal School of Music (London) and worked 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).



75

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

At Work, 2003

signed and dated (lower right)

watercolour on paper

53 x 73cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 10,000

With captivating colours and skilful play of light and shadow, Ismail Mat Hussin's watercolour paintings are intimate and tell the story of the lives of people from the East Coast. Intensely personal, his compositions are concerned with documenting the complex techniques of producing craft, paying tribute to the local artisans at work. Ismail displays his skill in presenting different textures executed in detailed strokes.

Ismail Mat Hussin was adept with watercolours which he learnt from school teacher Nik Mahmood from 1954 to 1955 and later Khalil Ibrahim although he is better known for his batiks. He was also a musician, with a Grade V music certificate in violin from the Royal School of Music (London) and worked 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).



76

MAZLI MAT SOM

b. Kuala Lumpur, 1938 – 1990

Mother And Child

signed (lower left)
pastel on paper
56 x 48cm

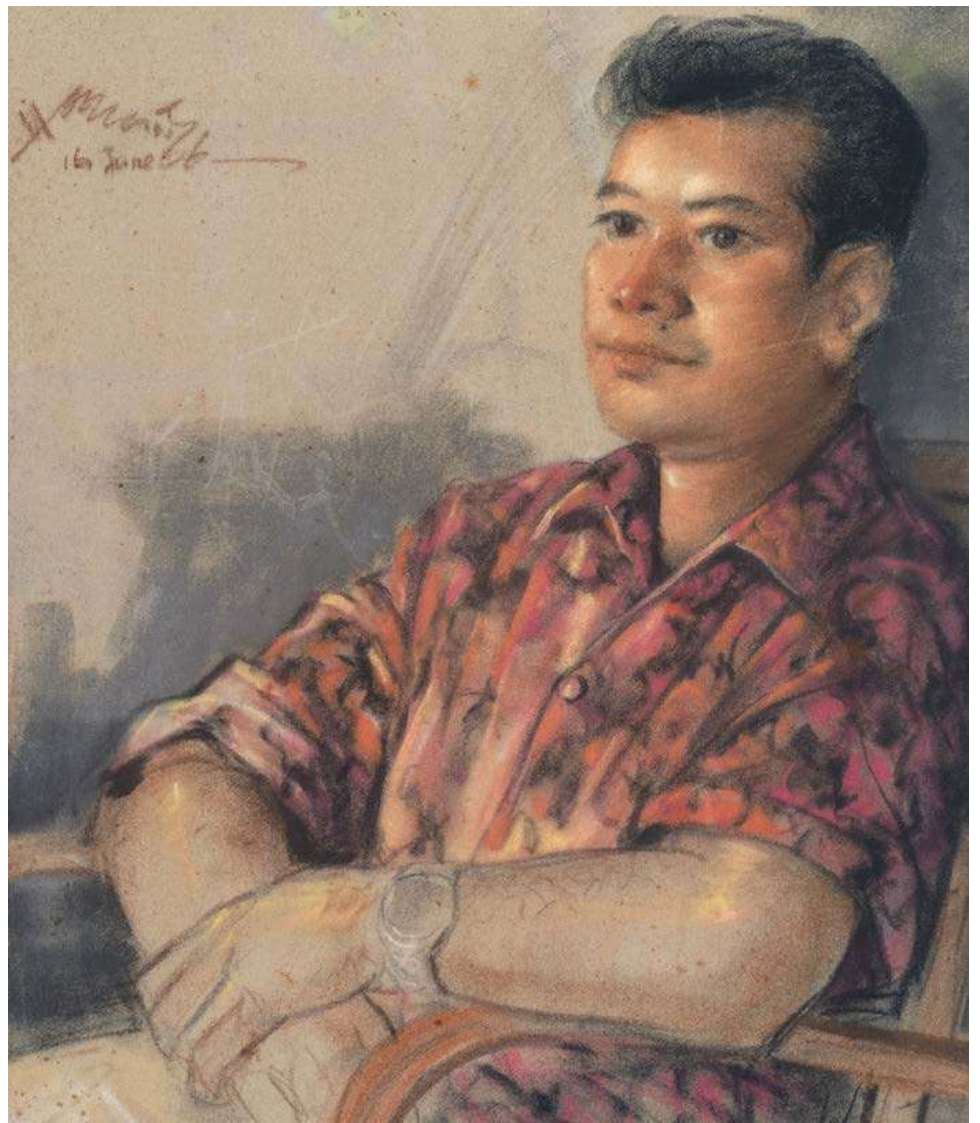
PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

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

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



77

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924 – 1995

Portrait Of Bashir, 1966

signed and dated (top left)
pastel on paper
50 x 42cm

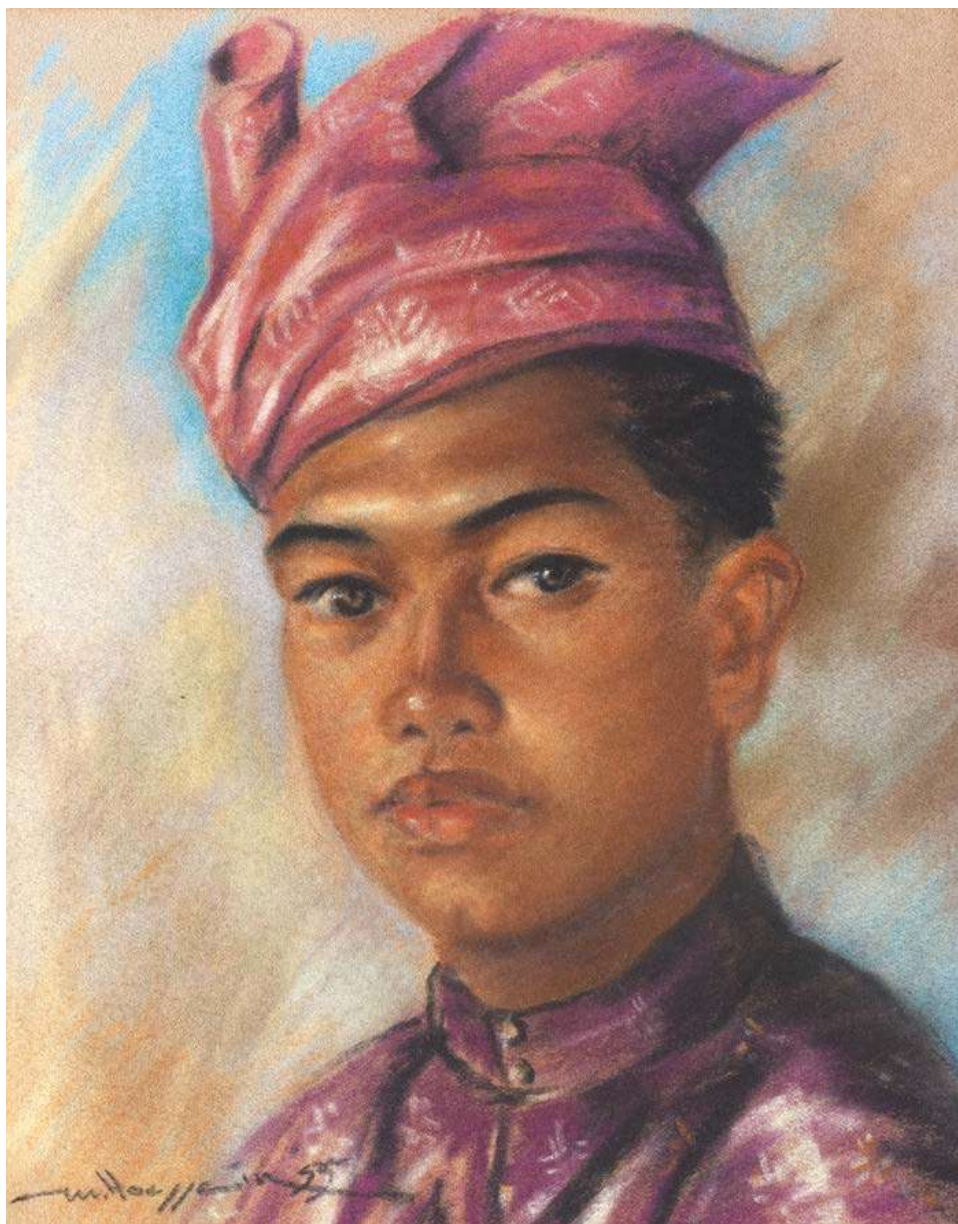
PROVENANCE

Private collection, Selangor

RM 21,000 – 35,000

Known as 'The Man with the Golden Arm', Dato' Mohd Hoessein Enas was a masterful portrait painter who not only portrayed the beautiful faces of the people but also captured their soul and emotion. Illustrated here is a portrait of a Malay man, distinguished by his handsome features, dressed in a modern, casual attire that is still fashionable. In an interview with Ooi Kok Chuen (New Straits Times), Hoessein had intoned: "One should look into a subject rather than at it. I have always been interested in people – people as human beings."

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



78

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924 – 1995

Untitled, 1955

signed and dated (lower left)
pastel on paper
37 x 26cm

PROVENANCE

Private collection, Australia

RM 15,000 – 28,000

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

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79

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924 – 1995

Untitled, 1981

signed and dated (lower right)

oil on canvas

75 x 122cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

So, who would have thought that the figurative icon Dato' Hoessein Enas actually bizarrely painted horses (commissioned work), when there was not even a cat representing the animal kingdom in his repertoire? Admittedly, horses are an artist's nightmare and supreme challenge, there are specialised issues such as anatomy, speed, correct action depictions with even Science taken into consideration. While Hoessein is definitely no Xu Beihong or even in the Malaysian (Australian) pantheon, a Lee Joo-for, that it was by Hoessein Enas is enough, haughty as it may seem, bragging rights. Yes, the possessor of a Hoessein Enas on horses, not one but six of them prancing maniacally.

Indonesian-born art pioneer Hoessein Enas boasts of a chequered life from Dutch-Indonesia to his 1947 flight to Singapore and then Penang and finally Kuala Lumpur. Like the Indonesian artists group he founded, he repeated it in Malaysia, with Angkatan Pelukis Semenanjung (later SeMalaysia). After being granted a Malayan citizen in 1956, he was made a royal artist in May 1990 by then Sultan of Selangor, who also conferred him the Dato'ship in March 1991. The National Art Gallery accorded him a Retrospective in 1966. His awards include fellowships from Unesco (1960), the United States (1968), an Asia Foundation grant (1960) and the Colombo Plan (1968).



80

LIM AH CHENG

b. Selangor, 1968

Golden Horses 21-09, 2009

signed and dated (lower right)
mixed media on canvas
54 x 73cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

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. In the Henry Butcher Art Auction in 2015, a horse painting sold for a premium of RM22,544.

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 might have owed his calligraphic-like strokes to the tutelage under Chung Chen Chuan from 1995-1999. 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 the now-defunct Elle Six gallery in 2002, and his 10th, was at the Pinkguy Gallery, Kuala Lumpur, called EnCore. He had two solos in Singapore, in 2004 and 2008.

81

CHONG SIEW YING

b. Kuala Lumpur, 1969

Horizon 1, 2009

signed and dated (lower right)

oil on canvas

100 x 81cm

PROVENANCE

Private collection, Penang

RM 20,000 – 28,000



Horses are free in the wild, prancing around with gaiety and the hooves kicking up little storms of dust. The horizon is just an imaginary line, separating Heaven and Earth as it were, shifting ambiguously from a sea or land perspective. For Chong Siew Ying, painting horses is more than just the physical attributes of strength, speed and agility, but the verve to use these virtues to chart one's growth and destiny. And it's a greater blessing to have a pair to share moments good or bad, to face challenges together with chivalry – till life do them part. The horses are rendered with her lyrical brushstrokes robustly yet tenderly, boosted by her keen observation. This work is part of a dossier of 11 in the Frame of Mind solo exhibition at Ernst & Young Singapore as part of its Asian Art Outreach programme in 2009. Other animals featured include a dog, cats and lions.

Chong Siew Ying boldly left for France to further her studies in Art at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and L'Atelier 63 (1994-1996), supporting herself by working as an au pair part-time, and even had solos at the Maison ch'A, Atelier d' Maravel and Gallery CafePanique. She was not content with just a Diploma in Graphic Design from the Petaling Jaya College of Art and Design. On her return, she was given residencies at Rimbun Dahan (1999-2000), the Vermont Studio Centre, United States (2001, Freeman Asian Artist Fellowship), and Gwangju Cultural Foundation Asian Artists programme (2012). Her sacrifices bore fruit when she won a Special Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition in 2002, and made it to the finals of the Hong Kong Sovereign Art Prize in 2009. In 2015, she was among 16 Malaysian artists featured in the Art Stage Singapore, under the Being Human: Figuratism project.



82

SUHAIDI RAZI

b. Sarawak, 1977

Portrait Of A Fool, 2015

signed and dated
(lower left & lower right)
mixed media
111 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

This piece depicts a machine-powered horse, and a vulture tearing off its flesh, scavenging a meal. Judging from the backdrop — a ferris wheel and a circus tent (reminiscent of old memories) — and the mechanical horse's get-up, it would seem that the horse was built for entertainment purposes, dressed up as a clown (like a fool), to please the crowd. The diary sketches (inside the wooden frame at the bottom) of the skeleton and laughing face further enhanced the effect.

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



83

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Survival Series - New York, 2018

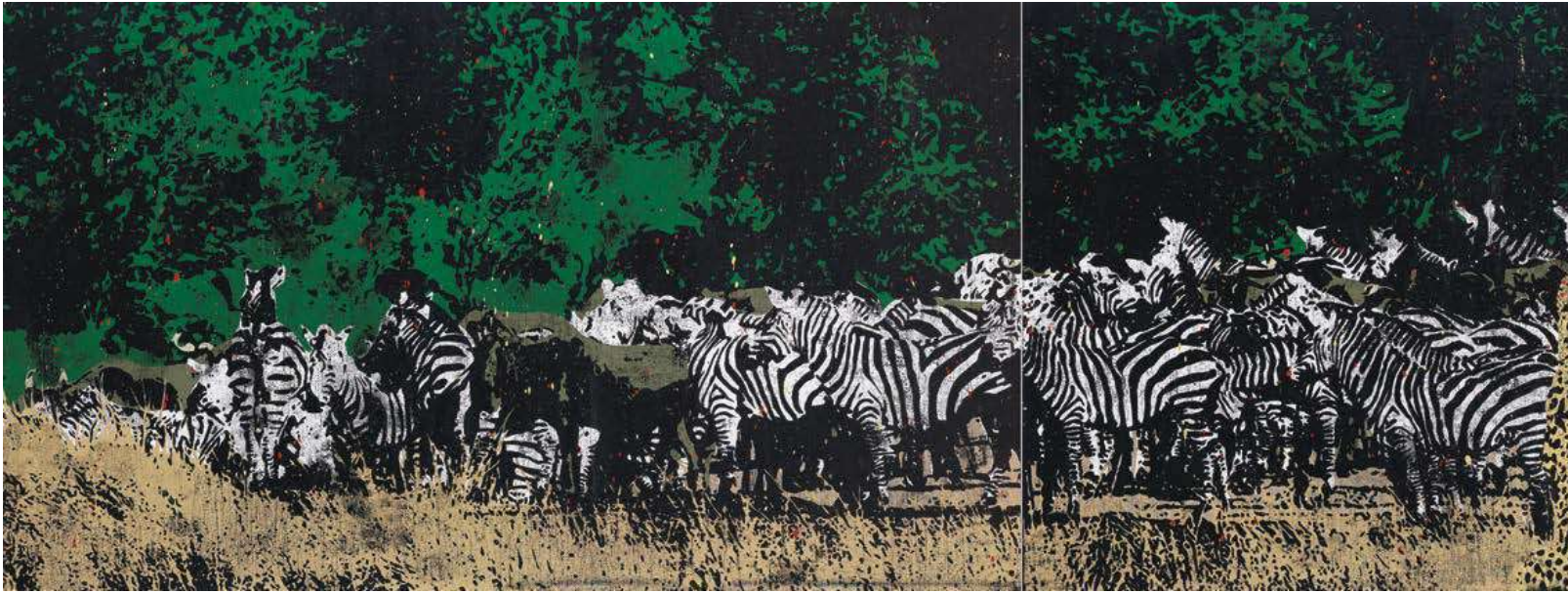
signed (lower right)
acrylic on jute
122cm x 152cm

PROVENANCE

Private collection, Selangor

RM 7,500 – 13,000

Paintings from the *Survival* series depict animals adapting to the urban concrete environment, due to the loss of the forestland. A pair of reindeers have arrived in the city of New York. 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).



84

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Predator, 2015

signed and dated (on the reverse)

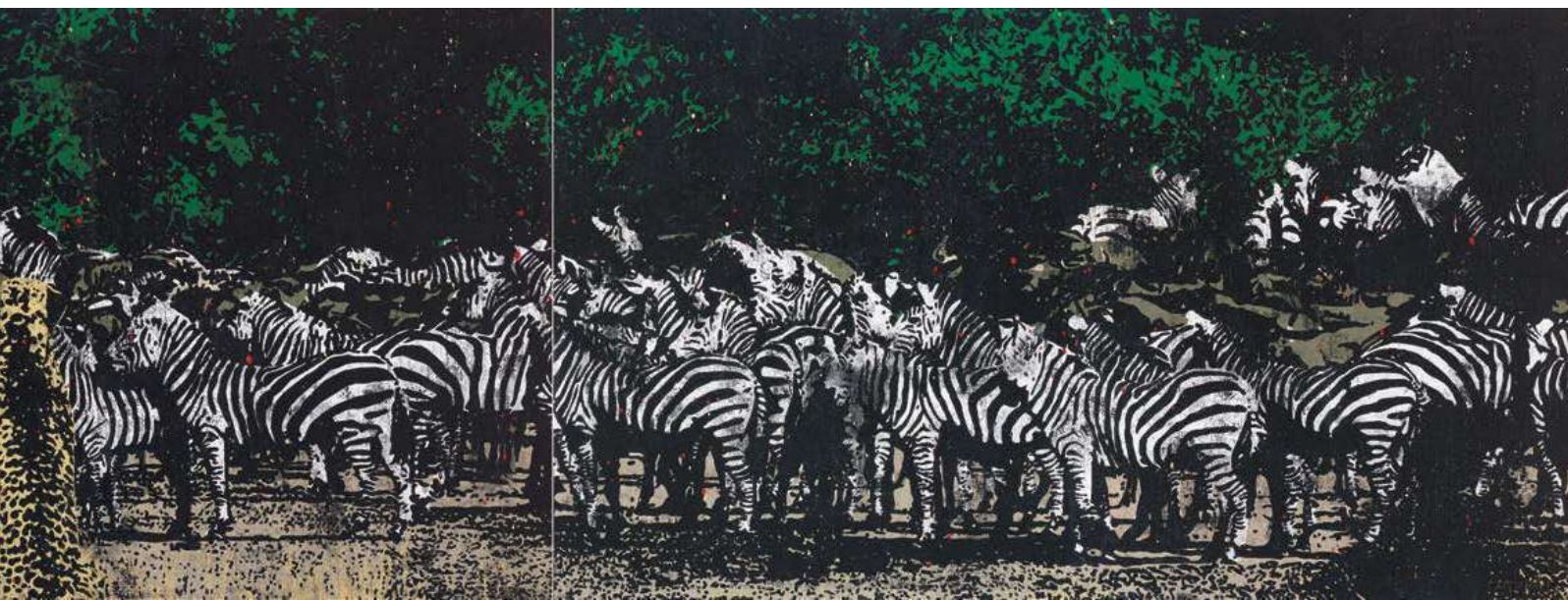
acrylic and oil on jute

107 x 564cm, triptych

PROVENANCE

Private collection, Selangor

RM 30,000 – 50,000



Do you believe in safety in numbers? Not with the law of the jungle where might is right, and the most ferocious of predators get to survey its victims for weaknesses for a little tremor of fear. With a dazzle of zebras all huddled together at a water spot, thinking that their stripes could act as a camouflage, a cheetah is in no hurry to pounce on its prey. Surely with so many, in the consternation in the ensuing stampede it could well have a feast, with those injured kept for last. Known for its sprinting speed at more than 110-115km/h, the Carl Lewis of the animal kingdom has few equals. If nothing else, the overall geometry of stripes makes an eye-pleasing fashion statement. Apart from the rule of the survival of the fittest, Najib Ahmad Bamadhaj's menagerie of the animal world also touches on rarity of breed and species extinction.

After a series of 2nd Prizes (Johor Open, Malacca TYT Portrait), Najib Ahmad Bamadhaj clinched 1st Prize in the Nandos competition and the Tanjung Heritage mixed media category, both in 2010, the year he graduated with a BFA from Universiti ITM, Majoring in Painting. He also won the National Art Gallery's Visual Arts Award in 2011. He is represented by Taksu galleries in Kuala Lumpur and Singapore with solos Great Migration (2012), Survival (Singapore, 2015), Pride and Prejudice (2020). His international fairs include Art Stage Singapore, Singapore Contemporary, Art Kaohsiung, Gwangju Biennale, Art Expo Malaysia, Art Moments Jakarta and ArtJog Yogyakarta.



85

RAMADAN NURDIN

b. 1987

Beauty Of Tiger, 2012

signed (lower left)
mixed media on canvas
122 x 183cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

The artist sheds light on the majestic beauty of the tiger. The high aesthetic value of animals has led to the poaching of animal parts which include skins, tusks, and wings. By depicting vulnerable animal skins in the composition, the artwork contains an important underlying message to highlight the preservation of animals (especially the endangered species) and maintaining the ecosystem. Interesting shapes and colours were created by using mixed media to define the character of the tiger, resulting in an intricate work.



86

ESCAPEVA

b. Kuala Lumpur, 1986

Hope, 2017

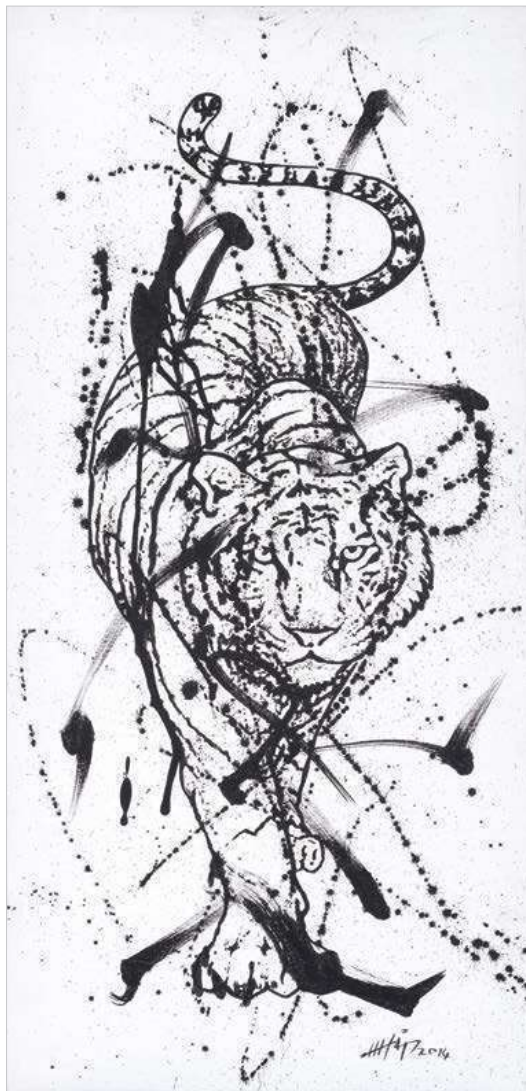
signed (lower right)
acrylic and spray paint on canvas
100 x 100cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

The valiant and brave virtues of the tiger was conveyed by Escapeva to express the power of faith, hope and courage in our daily lives. Born in Kuala Lumpur, Mohd Zaki a.k.a. Escapeva (escape visual art) is a pseudonym and representative for all creative works. Tally Press had named Escapeva as the Top 10 Graffiti Artists in Malaysia in 2015. His spur through colourful imagination and ability to combine different elements in the characters of his graffiti has been labelled as 'top notch'. Some of his many clients include National Art Gallery Malaysia, Nippon Paint Malaysia, Petronas, GSC Malaysia, MapKL Publika, Maybank and many more. Escapeva has been implementing various creative approaches in his work on exterior wall murals, indoor exhibitions, concept timelapse videos and limited merchandises.



87

H.H. LIM

b. Kedah, 1954

Untitled, 2014

signed and dated (lower right)

acrylic on canvas

89 x 43cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 30,000

H.H. Lim has not forgotten the heraldry of the Malayan (Malaysian) tiger since he studied Art in Rome in 1976 and set up a base there. In several recent portfolios of works, the Neo-Conceptual artist had suggested virtuous manifestations of the national animal, inviting wanton interactions with drawings of tigers by stepping on the drawn paper or deliberately dropping streaks of ink over it. This was so in the exhibition cum crowd-performance in the exhibition, *The Beginning of Something*, at Wei-Ling Contemporary in March 2014. There are drawings of tigers striking towards the viewer, standing inside profile or majestically at rest, all besmirched with ink stains. Is it just a paper tiger or zhilaochu? What it portends, or the emotional gamut elicited, is left to the audience's perceptions or experiences. Lim, often referred to as Peter Lim, has played around with the tiger theme in works like *Tiger And A Box On A Trolley* and *The Hidden Treasure: The Tiger Of Malaysia*.

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



88

SABIHIS MD PANDI

b. Pahang, 1988

Pemimpi, 2015

signed and dated in block (lower left)
woodblock and woodcut print on canvas
153 x 153cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 13,000

By using a sophisticated printmaking method, Sabihis expresses his concerns and feelings towards the current state of affairs around him. The details of the furry animal and the wings of dragonfly show the artist's impeccable skill. Sabihis has been a full time artist since he graduated from the Universiti ITM with a BFA, majoring in Printmaking, in 2011 (Diploma in UiTM Machang in Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam*, won him the Malaysian Emerging Artist Award competition organised by HOM Art Trans and Galeri Chandan in 2013. In 2014, he won the Bronze Award for Established Artists category of the UOB Painting of the Year. He was in the Studio Pisang group with Shafiq Nordin and Hisyamuddin Abdullah featured in the Attract Retract exhibition in November 2015. He has been represented in Art Expo Malaysia since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won the Young Guns Award in 2017. With 3 Awards under his belt, he still remains humble, being the 'Award Collector'.



89

FAUZUL YUSRI

b. Kedah, 1974

Ayam, 2011

signed and dated (lower left)
mixed media on canvas
140 x 40cm

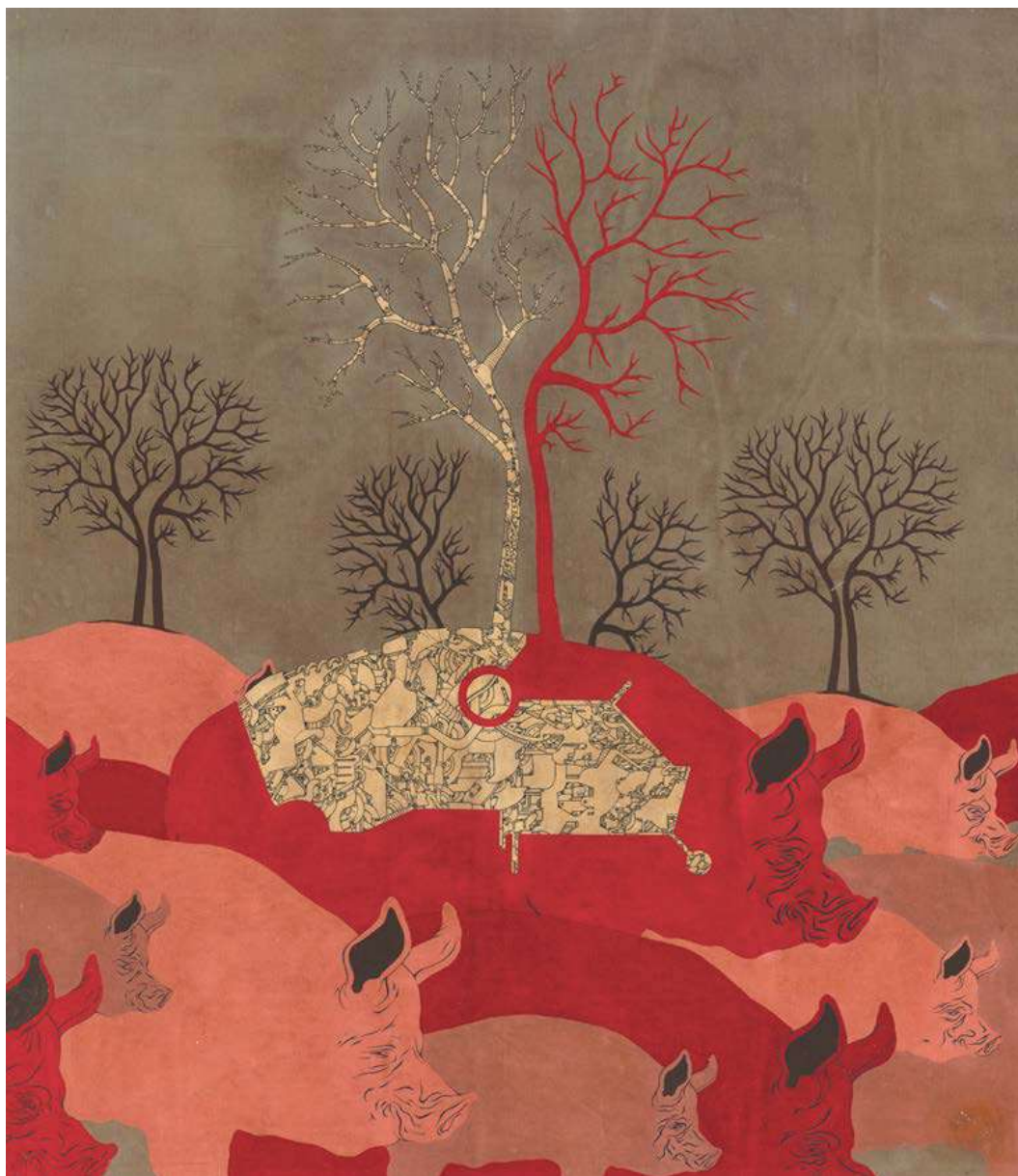
PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Fauzul Yusri's brightly coloured canvases are often playful and bold in composition. *Ayam* depicts an image of a chicken with an elongated neck and tiny wings. The result is a humorous and unique interpretation of an animal subject that forms a memorable and recognisable impression.

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, Kuala Lumpur. He held a solo Whiteground at Taksu in September 2017. 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 latest solo exhibition Konkrit was also held at Taksu KL (August to October, 2021).



90

HIRZAQ HARRIS

b. Negeri Sembilan, 1987

Mencari Yang Halal Itu Fardhu,
2012

mixed media on canvas
159 x 140cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Pigs do get pretty bad press. Yet, in the nomenclature of vices, taboos and things 'haram' (illegal), how do pigs rate against say supposedly more pernicious things such as rape, murder, adultery, corruption, gambling, alcohol and theft. The artist, Hirzaq Harris, revealed that the work was done during his NAFA art residency in Yogyakarta, Indonesia, in 2012.

Hirzaq Harris is a two-time winner of the Grand Prize 2D (Hanging) in the Nando's art competition in 2009 and 2010, and 1st Prize in the 2013 Johor Open. He was 1st runner-up in the Visual Art Pitch 3 competition at Ken Gallery in 2018, and Maybank Expression of Malaysian Tiger in 2010. He also won the Consolation Prize in the 2017 Penang Open. He was featured in the Kuala Lumpur Biennale in 2017. He held his first solo, Mission, at Galeri Chandan in 2014. He also took part in the Gwangju Art Fair in South Korea in 2015. He graduated from the Universiti ITM with a BFA, majoring in Sculpture.



91

HIRZAQ HARRIS

b. Negeri Sembilan, 1987

Craving, 2021

signed with one seal of the artist
(on the reverse)

mixed media on canvas
107 x 223cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,500 – 12,000

Craving is a prominent display of Hirzaq Harris's skillful 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, etc.

CHANG YOONG CHIA

b. Kuala Lumpur, 1975

Pari-Pari, 2011

signed and dated (top left)
oil on handkerchief and linen
85 x 66cm

PROVENANCE

Private collection, Selangor

EXHIBITED

Kembara Jiwa: Conception In Reconciliation,
Taman Budaya, Yogyakarta, 2012

RM 15,000 – 23,000



Meanings in a globalised world can be elusive, effusive and transformative, yet can be anything but definitive. Things are rarely what it seems, what we see or what others see and perceive. The Malay word, *pari*, conjures an image of the stingray but is manifested here as a diamond-shaped form as a painted handkerchief, it also attains Godlike status with the plethora of smoke or clouds all around. What it all boils down to, from the interpretations of images to the combination of painting materials and unconventional surface, and how it may well impact meaning, is for both viewer and even artist to find out. It's been said that the eyes are windows to the soul, and the ikan pari are a unique species, breathing through holes just behind the eyes called spiracles. This work was shown in the contemporary art exhibition by 21 Malaysian artists organised by HOM Art Trans at Taman Budaya, Yogyakarta, on Nov 14-23, 2012.

Fresh from his Leipzig, Germany, artist's residency smack in the coronavirus pandemic, Chang Yoong Chia is one of the busiest globe-trotting artists having residencies and exhibitions. The Leipzig award was part of Goethe-Institut's LIA Programme Spinnerei Open Studio, his second German stint since his Deutsch learning stint in Berlin in 2007. His AIRs include Uyman (Tobiu Art Festival, Japan, 2019), Sapporo (2017, 2008), 1 Shanti Road (Bangalore, India), Pinyao, China (2010), Tembi Yogyakarta / Valentine Willie Fine Art (2010), Wanakio, Meijima Art Centre, Okinawa, Japan (2008), Chiayi, Taiwan (2007), Ujiae Art Studio, Gwangju, Korea (2007), Rimbun Dahan, Kuang (2006), C21, Blackburn, UK (2006), and KHOJ, Mysore, India (2002). He has been invited for prestigious exhibitions such as the 3rd Fukuoka Asian Art Triennial 2005, World Social Forum Porto Alegre Brazil 2005, Bangladesh Asian Art Biennale, Dhaka (2010), 2nd Chongqing Youth Biennale (2011), Welcome To The Jungle, Japan (2013), Start Art Fair, London (2014), Journey, Jerusalem (2014), Open Sea, Lyon, France (2015), Asia Young 36, Jeonju, South Korea (2016), and in Malaysia, the KL Biennale (2017-2018). Yoong Chia was a finalist in the APB Signature Art Prize in Singapore (2011) and had many solos since 2004, including a mid-career survey show, Second Life, at the National Art Gallery Malaysia, in 2018-2019. He was educated at the Malaysian Institute of Art, Kuala Lumpur.



93

MEOR SAIFULLAH LULAED

b. Perak, 1984

The Portrait Of Cow, 2009

signed and dated (lower left)

mixed media on canvas

152 x 125cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

To be called a 'cow' is something derogatory as in also like 'cow sense', implying stupidity or stubbornness. Even in Malay proverbs, 'lembu' or cow doesn't seem to have a good press: Lembu kenyang (well-fed cow), for instance, refers to one who is callous and bullying. To be called 'lembu' has the same insulting tones as when spoken in English. Here, the ostentatiously affected pipe-smoking male with a large 'lembu' head and a stars-and-stripes tie, exudes power and wealth. There is a smugness about him that inflates his sense of status with a disdain for those lacking money and intellect.

Meor Saifullah obtained his diploma at the Universiti ITM Sri Iskandar campus in 2005, followed by his BFA (Printing Technology) in Shah Alam in 2007. He won the Consolation Prize in the Mekar Citra exhibition at Galeri Shah Alam and was a finalist in both the Maybank and Starhill art competitions in 2010. He took part in a two-men exhibition with Mahadi Ayob (b. 1984) under the tag, Tales of Two Cities, at the Three Sixty Art Development Studio, Kuala Lumpur, in June 2010. He was also finalist in the Malaysian Emerging Artists Award in 2009 and 2011 besides winning the Young Gun award in 2016 – all at HOM Art Trans. He won the NAFA (Yogyakarta, Indonesia) and Royal Overseas League (London) art residencies in 2013 and 2012 respectively. He was featured in the UNCUT Malaysian art exhibition at Gallery Shambala in Copenhagen, Denmark, in 2009.



94

ISMAIL AWI

b. Terengganu, 1987

How To Disappear Completely,
2012

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

Often depicting imaginative spaces, Ismail Awi's canvases are intricate and chimerical. While the fascinating dream-like paintings beautifully illustrate a giant fish human creature in a meticulous style, the title alludes to a succession of hidden desires and psychological states. Imbued with a sense of drama and fantasy, *How To Disappear Completely* presents an intimate tale of the struggle for freedom and liberation in life.

Ismail Awi is a rising star who was among 12 artists featured in the Tanah Air Ku showcase at the Malaysian Embassy in Phnom Penh, Cambodia. It was organised by Galeri Chandan. In July-August 2016, his work also made it to the Curate Henry Butcher exhibition called A Raya Celebration Of Generations In Art, and in January 2018, The Young Contempo Showcase II (organised by Curate Henry Butcher) held at Galeri Prima. His first debut in Sotheby's Hong Kong auction sale in April 2018 saw his pricing skyrocketed, and in the October 2018 edition, soared almost five times higher!



95

ISMAIL AWI

b. Terengganu, 1987

The Hidden Treasure, 2014;

Big Head, 2019;

The Lonely Thinker, 2014

signed and dated (lower right)
acrylic on linen, 58cm (diameter);
acrylic and oil on canvas, 107cm (diameter);
acrylic on linen, 58cm (diameter)

PROVENANCE

Private collection, Selangor

RM 12,000 – 18,000

Ismail Awi presents a mysterious, psychedelic world filled with fantastical creatures, set against elaborate landscapes akin to cinematic film sets. The thinker suggests a knowing, conscious individual unperturbed by the hypocrisies surrounding the everyday. A unique character from his wild imaginings is an animated tree creature with large, sunken hollow eyes and multiple branches. The hidden treasure probably refers to one's desire and greed for wealth.

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

96

ISMAIL AWI

b. Terengganu, 1987

Pencinta Ideology, 2020

signed and dated (on the reverse)

acrylic on canvas

165 x 128cm

PROVENANCE

Private collection, Kuala Lumpur

RM 11,000 – 16,000



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

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97

FAWWAZ SUKRI

b. Selangor, 1987

Trippin' Goofy, 2019

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Influenced by his deep interest in comics and cinematic films, Fawwaz Sukri is well loved for his bold, animated paintings. His experimental rendition of Goofy is portrayed with blood shot eyes, and a melty appearance, enveloping the viewer in a psychedelic trip. The overall feeling of synaesthesia is produced with the contrasting kaleidoscopic patterns in the backdrop, traversing the mundaneness of everyday surroundings into celebratory, vivid colours.

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.

FAWWAZ SUKRI

b. Selangor, 1987

Life Is Hard, 2019

signed and dated (lower right)

acrylic on canvas

189 x 150cm

PROVENANCE

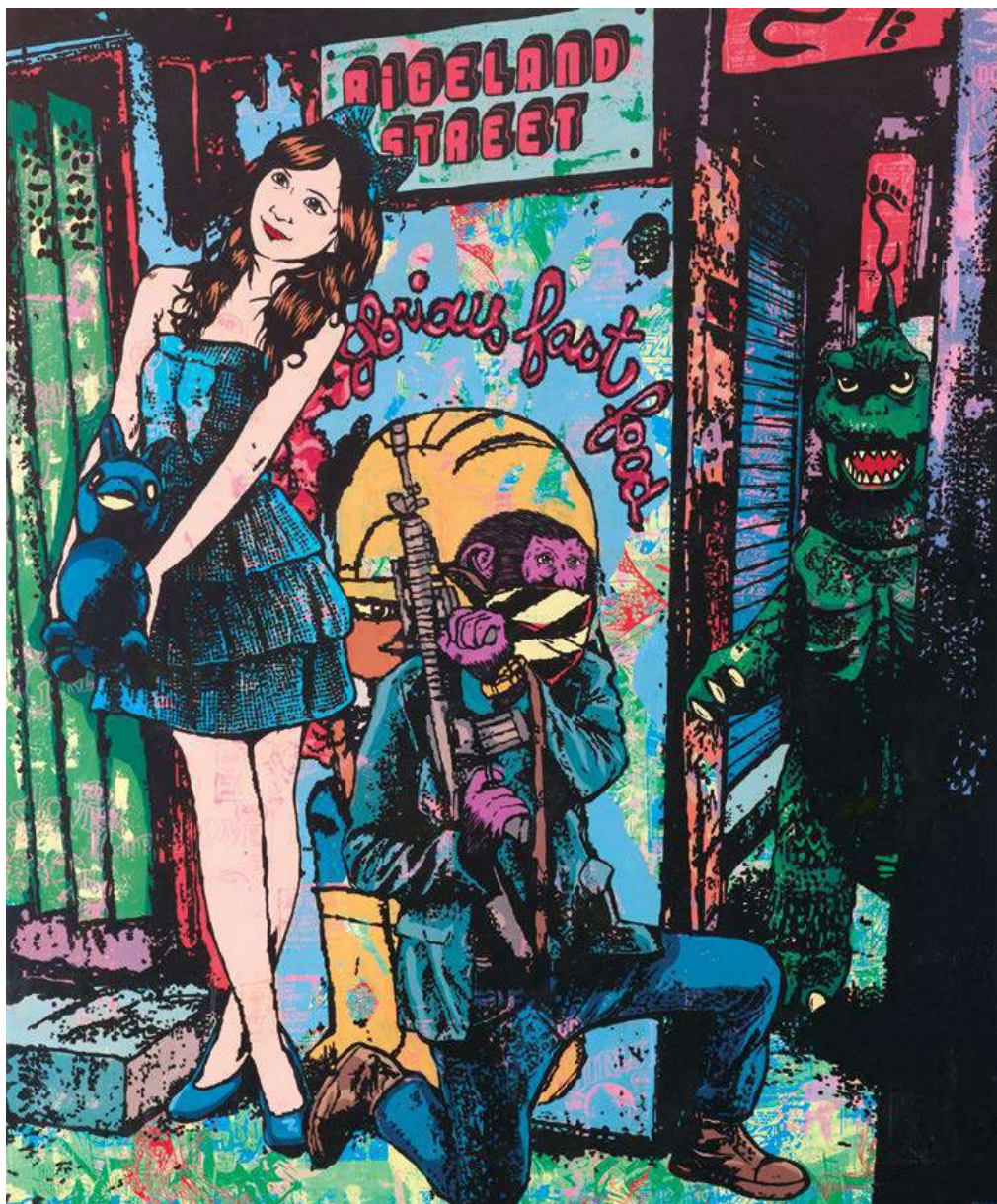
Private collection, Selangor

RM 7,500 – 15,000



Fawwaz Sukri's brightly colored canvases are filled with pop influenced characters that generate an emotional resonance with the audience. His work contains elements of humour and fantasy that reveals the observations from his daily surroundings. *Life Is Hard* depicts several individuals featuring youths and iconic cartoon characters including Homer Simpson gobbling the doughnut and Brian Griffin waiting in a graffiti covered bus stop. Graffiti presents a space for the masses to communicate inner thoughts in a direct manner that would have otherwise been difficult to express in words. The process of learning throughout the journey of life will lead the way towards new directions. Life is hard, but we will have to move on with hope and faith.

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99

FAWWAZ SUKRI

b. Selangor, 1987

Riceland Street, 2017

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

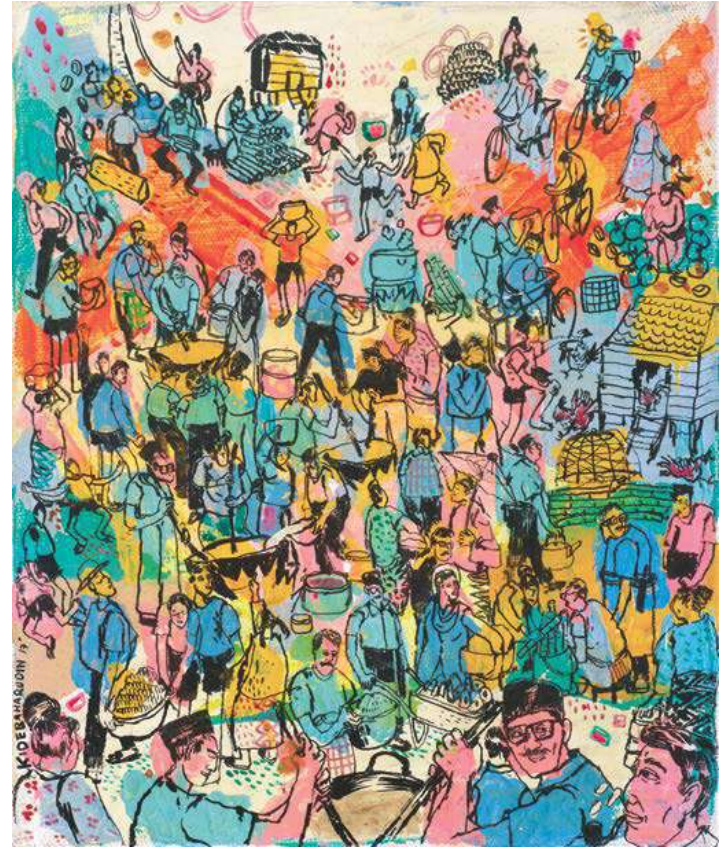
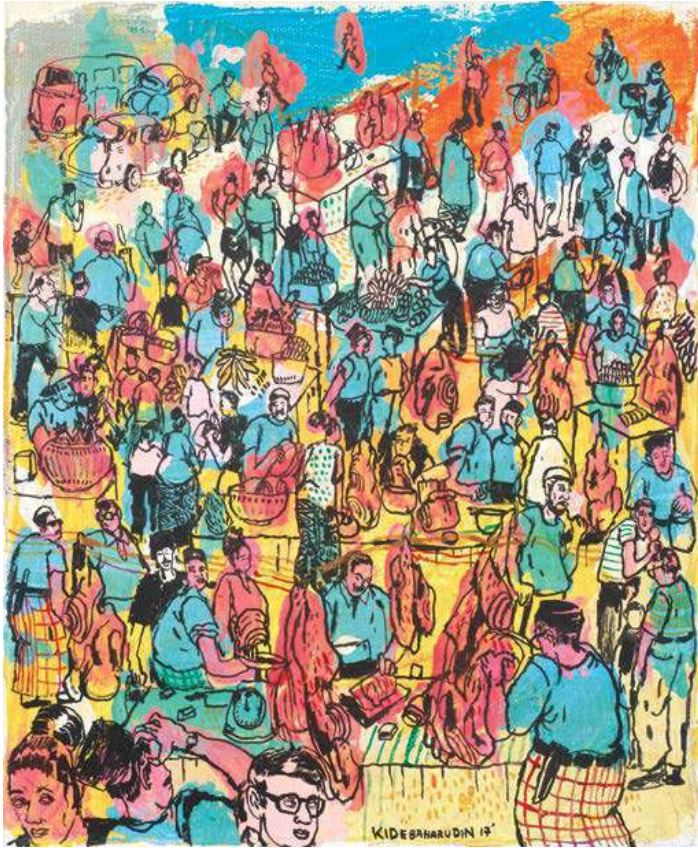
PROVENANCE

Private collection, Selangor

RM 7,000 – 14,000

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

Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called Saturday Matinee, and he followed up with a two-man show called Narration with Indonesia's Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Lendu, Malacca (2008), both times winning the Vice-Chancellor's Award. He was represented in Art Expo Malaysia 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.



100

KIDE BAHARUDIN

b. Negeri Sembilan, 1990

Mantai; Mantai II, 2017

signed and dated (lower center; lower left)
ink and acrylic on canvas
30 x 25cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,500

An emerging artist, Kide's brightly coloured canvases reveal the old-world atmosphere of a small town, depicting stories with a neighbourly spirit of community. These unique works portray his fascination for local traditions, imbued with a strong sense of history and culture. Kide Baharudin studied graphic design in UiTM and specialised in illustration. He won the Vans Asia Custom Culture contest in 2017 and made illustrated posters for the House of Vans Asia Tour. His solo exhibition 'Pe'el' by Kide Baharudin was exhibited at Tun Perak Co-Op, Kuala Lumpur. He also participated in group exhibition held at Segaris Art Center, KL.



102

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

No Smoking

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

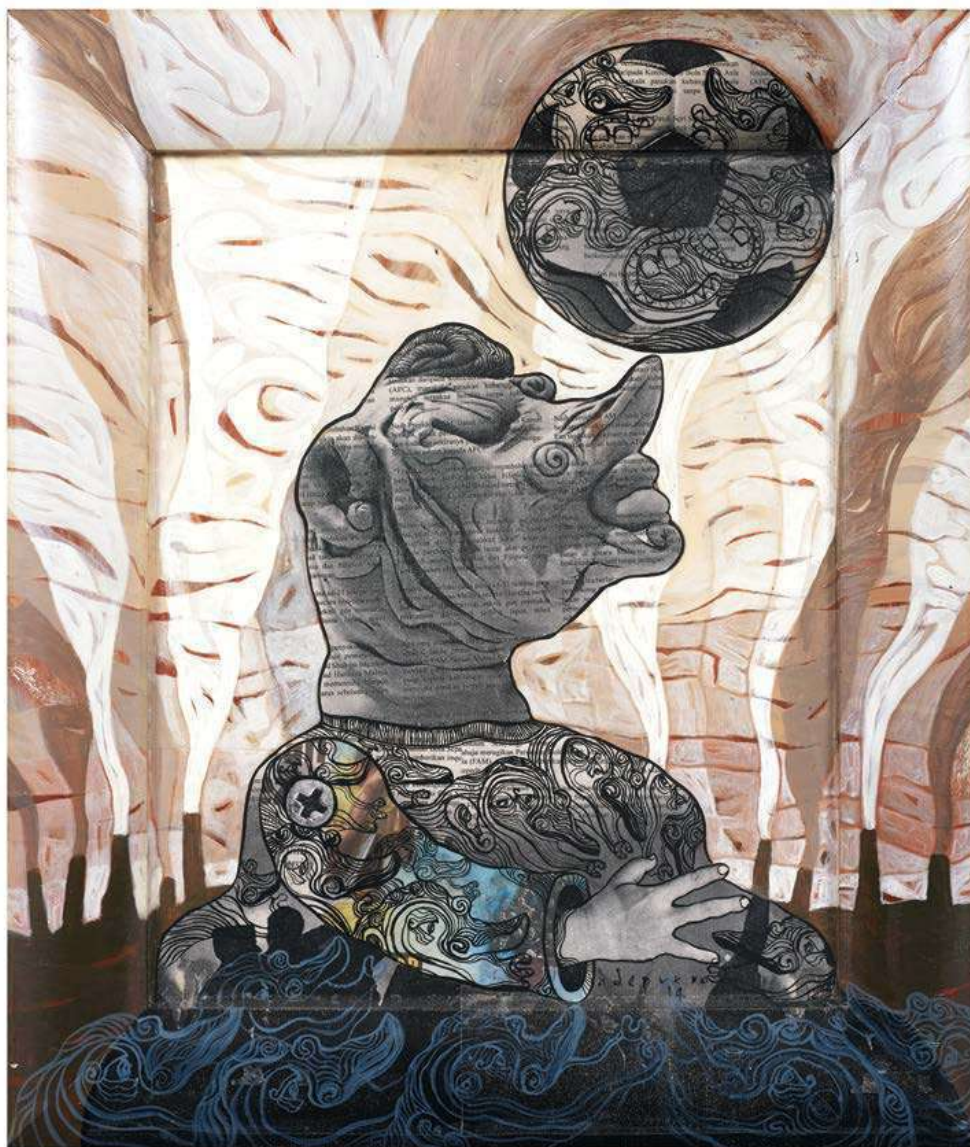
PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

In *No Smoking*, Najib created a light-hearted, ironic interpretation of everyday affairs, challenging the viewer to form their own connections between the disparate elements and symbols. Puffs of smoke rings, blown by a gang of rats gradually blend into the white textured walls in a desolate corner. It is filled with dark satire and wit, hinting at the desires and values of modern society, blurring the lines between illusion and reality. It is hard for addicts to quit smoking, hard... but possible! Why smoke?

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).



103

ADEPUTRA MASRI

b. Johor, 1970

Raja Bola, 2014

signed and dated (lower right)
mixed media
53 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,500

Adeputra Masri uses caricature to express his passion for football. By using strong shapes in monochrome colours, the artist develops a visual story concerning a football match. Dramatic, swirling lines heighten the sense of excitement in the air.

Self-taught Adeputra started drawing for humour magazines *Gelihati* (under the pseudonym Adi Putere) and *Ujang* (1990-1992) before doing social commentaries and editorial cartoons for *Utusan Malaysia* (until 1995). He had written two books, *Misnau dan Sarip* and *Dari Poket Seorang Kutu Lepak*, in 1997. A member of the *Titikmerah* collective, he held a two-man show with Latif Maulan in May 2017 and was featured in a group exhibition at Artemis Art in August 2017. A Johor-born of Javanese descent, he combined elements of the *wayang purwa* and the Javanese version of the *wayang kulit*.



104

MAT ALI MAT SOM

b. Selangor, 1975

Untitled, 2012

signed and dated (lower right)
acrylic on canvas
97 x 78cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Mat Ali Mat Som's artworks show his passion for the study of human figures and he translates all ideals on the representation of muscular human forms through the fluid movements of Silat. Narratives about local warriors which have been told in history are illustrated, presenting techniques of a form of martial art which is indigenous to Nusantara.

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



105

MAT ALI MAT SOM

b. Selangor, 1975

Proud To Be Nude, 2011

signed and dated (lower right)

charcoal on canvas

94 x 62cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

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



106

C.K. KOH

b. Kuala Lumpur, 1977

The Blue, 2009

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

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Inspired by pop culture, anime and childhood cartoons, Koh's painting renders a satirical view of iconic superheroes presented through characters with box heads. With these characters, he explores a variety of themes — hope in a not-so-perfect world; the idea of lying; good versus evil as well as personal experiences. His brightly coloured works reveal contemporary concerns regarding social and cultural environments.

C.K. Koh graduated with a BA in Visual Communications at the University of Central England. He worked as a visual artist with Singapore's Batey Ads, then The One Academy (head, fine arts division) and Magicbird Publishing (art director). He has had seven solos since Pandora's Box at The One Gallery in 2008, and his first overseas solo was at the Galerie Steph in Singapore in 2015, called A Thousand Works. C.K. Koh also had an installation booth, House Of Stars in Art Expo Malaysia 2017. His solo exhibition The Wanderer was held at Gallery 10, Malaysia in 2020. His latest solo The Wanderer: Detour was held at Art Porters Gallery, Singapore in early 2022.



107

AZIZI LATIF

b. Selangor, 1988

Léonard Tsuguharu Foujita, 2017

acrylic and collage on canvas
115 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Foujita was a Japanese-French painter and printmaker born in Tokyo, Japan, who applied Japanese ink techniques to Western style paintings. Created using paper quilling technique, this portrait of Léonard Tsuguharu Foujita involves meticulous arrangement of densely rolled and coloured paper strips. The curves that define the subject's facial planes resemble shifting waves. Presented in a minimal colour palette, the portrait is visually stimulating upon closer inspection. A promising young artist, Azizi Latif won the Silver Award (Established Category) at the UOB Painting Of The Year 2015. He obtained his Bachelor of Fine Arts from UiTM. Recent auction saw his work (titled *Yoshitomo Nara*) of similar size soared to RM 12,320.

108

MARVIN CHAN

b. Kuala Lumpur, 1972

*Inconsequential Consequence
Of Hope #12, 2010*

signed and dated (lower left)

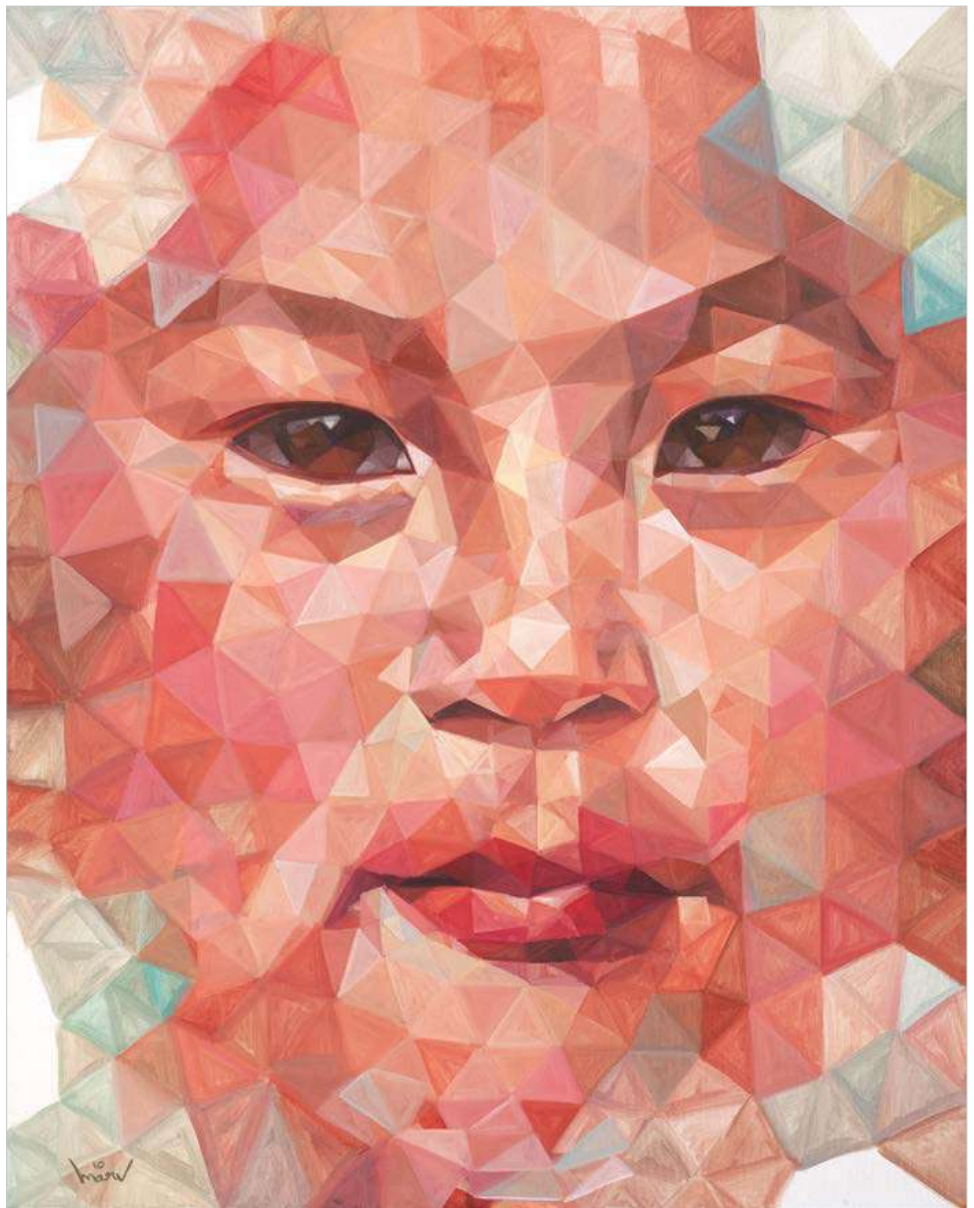
oil on canvas

152 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



The enchanting face of a young person with a serene expression and charming brown eyes occupies most of the canvas space, suffused with the ethereal glow of light. This work is composed of triangular shaped tessellations with colour gradations built to enhance a sense of three dimensionality. Marvin employed a soft rosy palette with light tones oscillating between pink, brown, cream, and beige.

Marvin Chan has made the transition from an advertising practitioner to a visual artist in his first solo called First Harvest at a2 Gallery, Penang in 2007. He was a twice recipient of the Freeman Fellowship in Vermont in the United States, first with a partial grant in 2007, and then as an alternate artist in 2008 to 2010. He was also selected for the Commonwealth Connections art residency in 2009, the year in which he also won the BP Portrait Award. He has exhibited in numerous group shows, including Presenting the F KLUB, Chan + Hori Contemporary, Singapore (2019), MASIF 2011 at Galeri Petronas and a solo show at Wei-Ling Gallery in 2010 titled Inconsequential Consequences of Hope. Besides exhibiting in Malaysia, his artworks have been shown in London, South Korea and are held in private collections in Singapore, Hong Kong, Dubai, the United States and Italy.



109

FADILAH KARIM

b. Johor, 1987

Uncertainty #6, 2013

signed and dated (lower right)
mixed media
(decorated fabric on wood;
oil on canvas 50cm diameter)
81 x 81cm

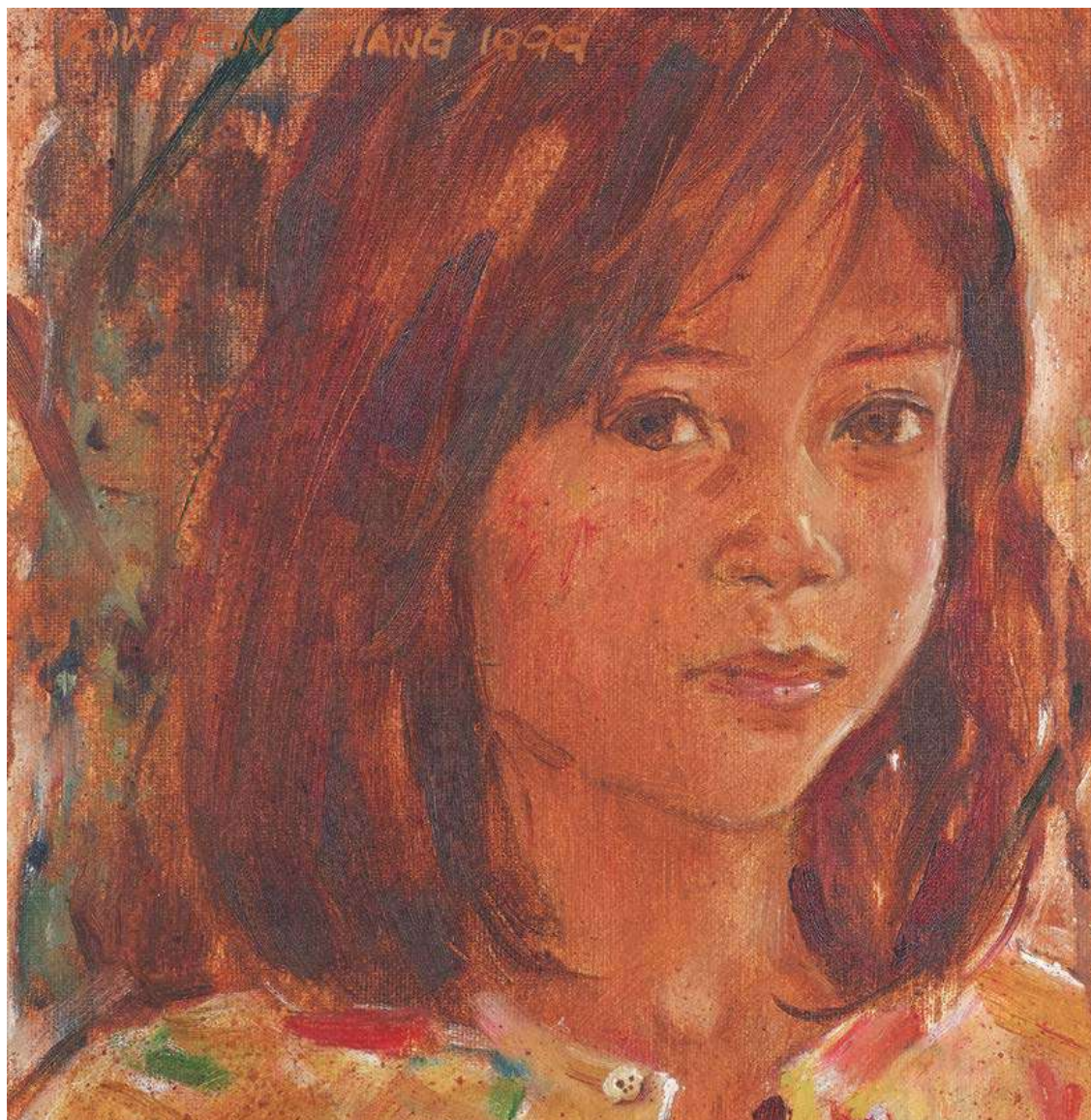
PROVENANCE

Private collection,
Kuala Lumpur

RM 12,000 – 18,000

Fadilah Karim is recognised as one of Malaysia's most talented figurative painters, exhibiting technical virtuosity in the medium of drawing and painting. Captured in visual harmony and subtle tones, a charming figure is poised in contemplation, imbued with an enigmatic expression. What lies beneath uncertainty are the endless possibilities and choices, enabling one to welcome new opportunities and progress forward in life.

Fadilah Karim obtained her Masters in Fine Art, majoring in painting, at University Institute Teknologi MARA in 2013. She held her first solo exhibition titled *Vague* at Pace Gallery, Selangor (2012), and her second solo *Secret Lies* at Taksu Gallery, Malaysia (2016). Her group exhibitions include *Bintang 5 Volume III* with Segaris Art Center (2018), *Figure in a Room* by The F Klub, Malaysia (2017), *Being Human: Figuratism of 16 Malaysian Artists*, Art Stage Singapore (2015), *Deceitful Truth*, Galeri Chandan, Kuala Lumpur (2011), *Transit A4*, HOM Art Trans, Kuala Lumpur (2012), *Young Guns*, Kuala Lumpur (2013), *Sekaki*, Segaris Art Center, Kuala Lumpur (2013), *Young Guns*, Penang, Singapore (2014), and *Myst{EO}ry*, HOM Art Trans (2014). Her awards include: Incentive Award, Shah Alam Open 2008; Malacca Governor Portrait competition; runner-up Tanjung Heritage competition; Young Guns Award etc. Her solo exhibition, *A DECADE Fadilah Karim 2010-2020*, was organised by Segaris Art Center at White Box Publika, Kuala Lumpur in 2020. In 2022, her solo exhibition *Folds and Creases* was held at Gajah Gallery, Singapore.



110

KOW LEONG KIANG

b. Selangor, 1970

Innocence 5, 1999

signed and dated (top left)
oil on canvas
25.5 x 25.5cm

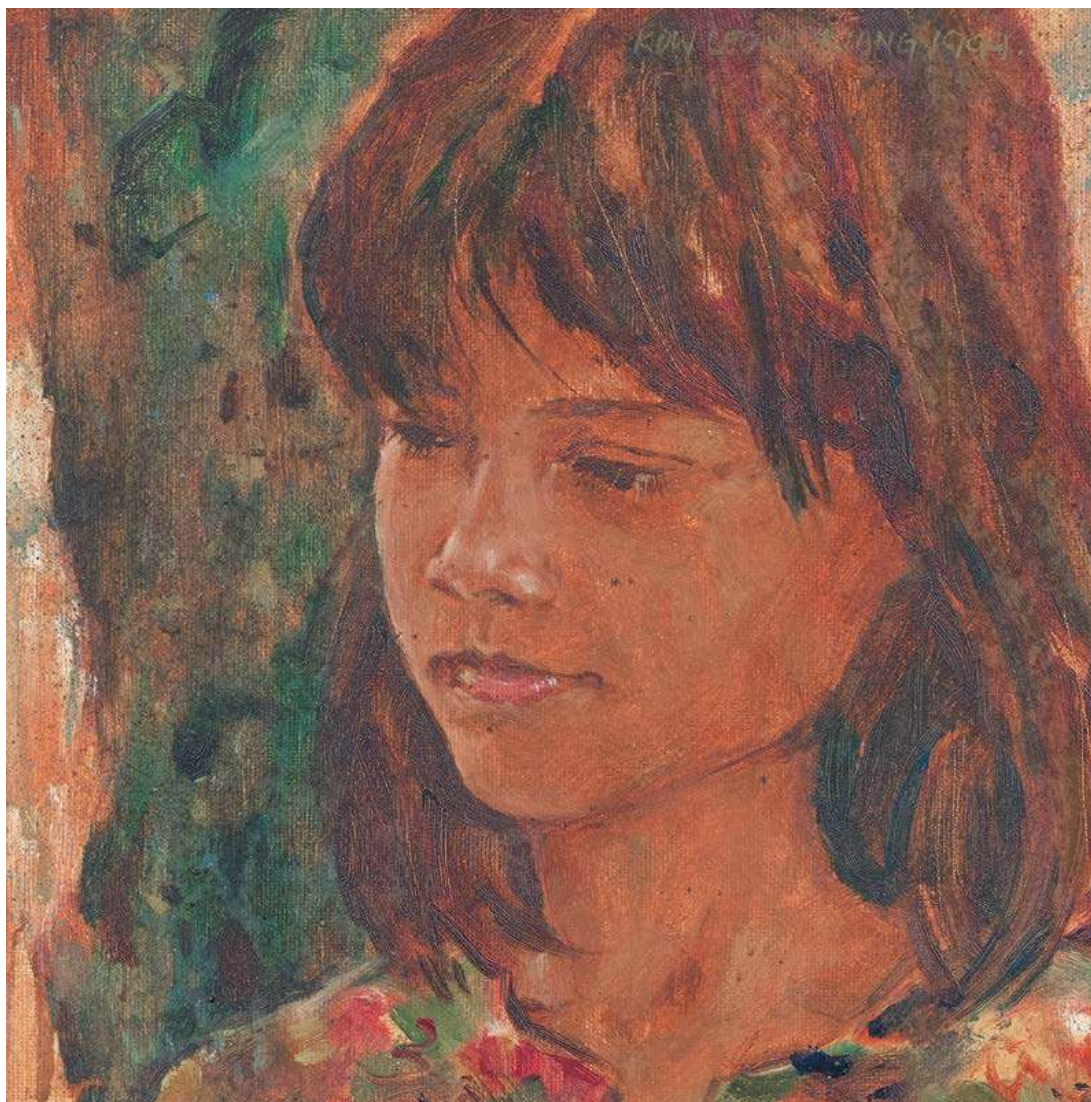
PROVENANCE

Private collection, Singapore

RM 10,000 – 16,000

In this portrait of a young girl looking directly at the viewer, Kow Leong Kiang captures a breezy day suggested by her waving fringe, imbuing the work with a sense of immediacy. This work is executed with warm and harmonious tones in soft, natural day light. Kow has explored various nuances of figurative style drawings and paintings since the *Innocence* and *Malay Girl* series.

Kow Leong Kiang stamped his class when he clinched Southeast Asia's most coveted prize, the Grand Prize of the Philip Morris Asean Art Awards, in the finals in Hanoi, Vietnam, in 1998, with his work, *Mr. Foreign Speculator, Stop Damaging Our Country*. Other accolades include the Minor Award in the Young Contemporary Artists (BMS) competition in 1992 and the Major Award in the National Day competition. His art residences include the Vermont Studio Centre, USA (2004) and the Tembi Contemporary in Yogyakarta, and he had featured in Art Busan, Art Formosa, Art Stage Singapore and Art Expo Malaysia. His painting of Mahsuri for the cover of Ooi Kok Chuen's novel, *MAHSURI A Legend Reborn* (2016), has been dubbed the Malaysian Mona Lisa. Kow graduated from the Kuala Lumpur College of Art in 1991.



111

KOW LEONG KIANG

b. Selangor, 1970

Innocence 2, 1999

signed and dated (top left)
oil on canvas
25.5 x 25.5cm

PROVENANCE

Private collection, Singapore

RM 10,000 – 16,000

Deriving from the *Innocence* series, this sublime illustration of a young girl is Kow Leong Kiang's depiction of purity. Rural girls of Malay descent are Kow's subject of interest portraying female values based on Malay culture – the ideals of modesty, innocence and naivety are ingrained from childhood. He opts for an earthy palette applied with gentle strokes to depict the child's vulnerability apparent in her gaze. Kow's skilfulness in portraiture and figurative drawings sets him apart from his contemporaries with his delicate strokes and rustic palette.

Kow Leong Kiang stamped his class when he clinched Southeast Asia's most coveted prize, the Grand Prize of the Philip Morris Asean Art Awards, in the finals in Hanoi, Vietnam, in 1998, with his work, *Mr. Foreign Speculator, Stop Damaging Our Country*. Other accolades include the Minor Award in the Young Contemporary Artists (BMS) competition in 1992 and the Major Award in the National Day competition. His art residences include the Vermont Studio Centre, USA (2004) and the Tembi Contemporary in Yogyakarta, and he had featured in Art Busan, Art Formosa, Art Stage Singapore and Art Expo Malaysia. His painting of Mahsuri for the cover of Ooi Kok Chuen's novel, *MAHSURI A Legend Reborn* (2016), has been dubbed the Malaysian Mona Lisa. Kow graduated from the Kuala Lumpur College of Art in 1991.

112

CHONG AI LEI

b. Johor, 1985

Fascination 1, 2014

signed and dated (lower left)

oil on canvas

220 x 160cm

PROVENANCE

Private collection, Selangor

RM 22,000 – 36,000



Welcome to a woman's inner space, a safe space which affords glimpses of her personality, character and habits, like the popular real time 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 sitting on her bed having an intimate distraction with her fav teddy-bear, while doing some work, presumably related to art / graphic design with the page print-out, a camera and a handphone in front of her. 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 women wrapped in her own space are reminiscent of the works of Edward Hopper. This work was exhibited at the START Art Fair at Galeri Chandan, and at Saatchi Gallery in London in 2014.

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 RM 34,843, was set at Christie's Hong Kong in November 2013, for *True Romances II*.



113

ILYANA SHAMSUDIN

b. 1988

Tummy Dilemma, 2010

digital print on paper & tarpaulin
165 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Ilyana Shamsudin imbues her works with daily experiences in life. With a muted colour palette of monochromatic tones, *Tummy Dilemma* articulates a young woman lifting her garment to reveal the X-ray of her stomach, embellished with intersecting lines. This work was featured in the Malaysia Emerging Artist Award exhibition in 2011.

NADIAH BAMADHAJ

b. Selangor, 1968

No. 9, 2016

charcoal on paper collage
207 x 83cm

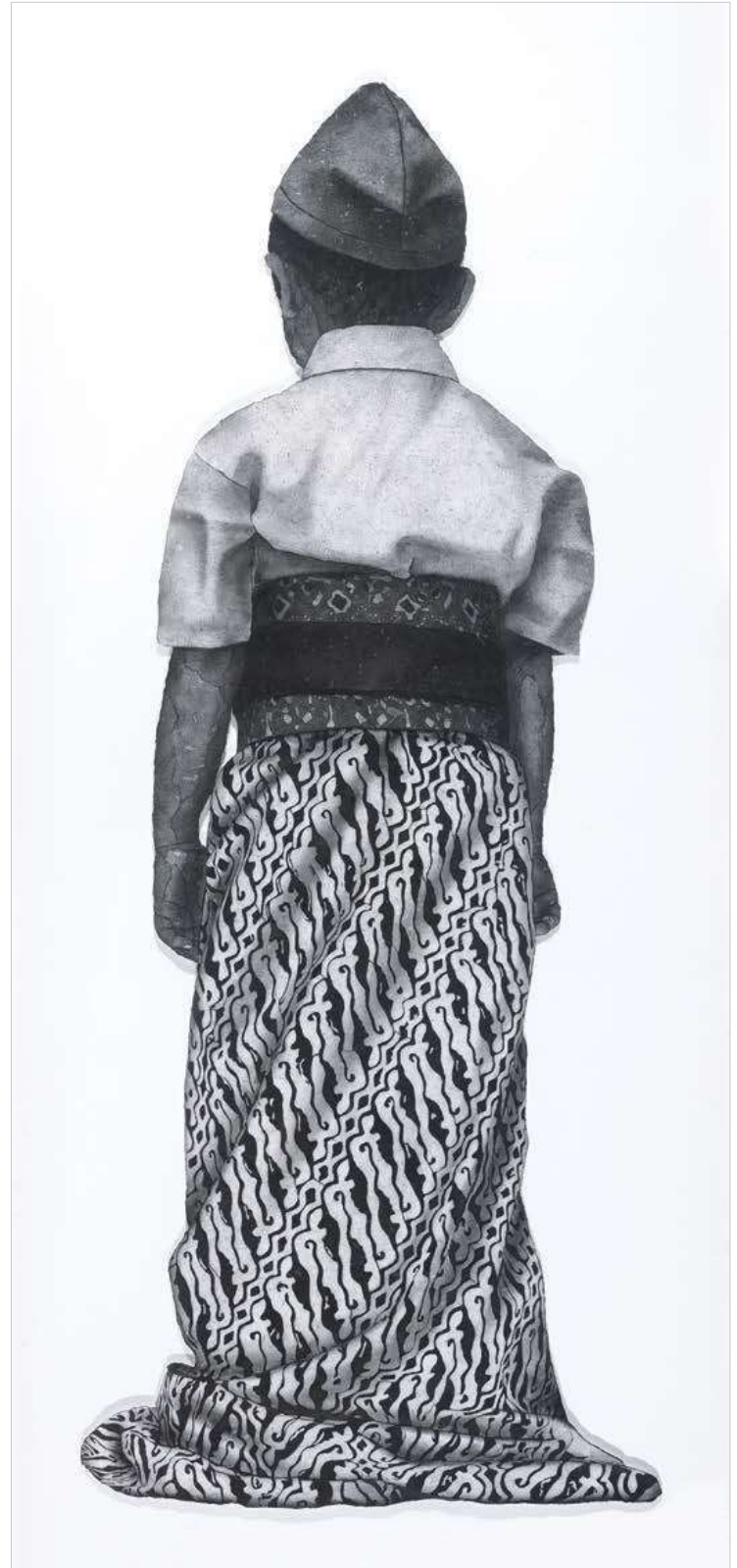
PROVENANCE

Private collection, Singapore

RM 60,000 – 80,000

The back shown is purportedly that of Sultan Hamengkubuwono IX, otherwise known as No. 9, then only four (Page 107, Nadiah Bamadhaj Skira/RK Fine Art, 2019). Nadiah Bamadhaj used her son, who was around the same age then, to pose for the portrait. The boy was clinging to the kraton pillar as he was taken away by Dutch families. Nadiah, who is based in Indonesia, is commenting on the concept of power, or *wahyu*. As she intoned about her work: "My role is to document my personal and political history." Hamengkubuwono IX ruled over Yogyakarta as sultan and governor when it was redesignated a special district, and played a major role in Indonesia's independence movement.

Nadiah Bamadhaj won the Juror's Choice award in the Philip Morris Asean Art Awards in 2001. She was a resident artist at Rimbun Dahan in 2000-2001. She was educated at the University of Canterbury in Christchurch, graduating with a BFA majoring in Sculpture and Sociology in 1992. She was awarded the Nippon Foundation's Asian Public Intellectual Fellowship in 2002-2003, with a follow-up Public Intellectual grant in 2004. She had group exhibitions in Norway, Taiwan, United States, Lithuania, Indonesia, Singapore, China, Lebanon, South Korea, Thailand, Japan, the Philippines and England. She became a full time artist in 2000, and had her first solo, *1965 Rebuilding Its Monuments* at Galeri Petronas in 2001, *Surveillance* at Valentine Willie FA in 2008; *Keseragaman* at Richard Koh FA in KL in 2012, and *Poised for Degradation and Descent* at its Singapore outlet in 2014 and 2016 respectively. She had two solos in Indonesia, namely 'enamlima sekarang' in Yogyakarta in 2003 and Jakarta in 2004. In 2018, she had a solo, *Ravaged*, at the Chamber Fine Art in New York.





115

HAMIR SOIB

b. Johor, 1969

Hot String, 2015

signed and dated (lower right)

mixed media on canvas

50 x 20cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

For some, a nude body can be seen in the guitar body. Facing a hot body, temperature naturally rises, as shown in the thermometer well blended into the guitar neck. Whatever is played, it's going to be mellifluous! Enigmatic and distinctive, Hamir's works are visual commentaries on social issues. Hamir Soib, one of the founding members of the cult Matahati group, is known for his works with sharp socio-political commentary about issues and events at home. He founded The Gudang warehouse art space in 2002 and he held his first solo at The Gudang in 2005. He is also active in theatre and film productions, besides painting. He won the Best Art Director award with Zuraini Anuar in Erma Fatima's *Perempuan Melayu Terakhir* in the 14th Malaysia Film Festival. In 2005, he won the Incentive Award in the Shah Alam Gallery Open. Hamir was a finalist in the Sovereign Art Award Hong Kong in 2007. As a Matahati icon, he was from the same 'Class of '91' graduation from the Mara Institute of Technology. He won a Consolation Prize in the Dokumentasi Kemiskinan competition in 1990. In May 2017, Hamir held a successful solo called the self-explanatory *Small Works* at the Segaris Art Center in Kuala Lumpur.

116

TAN CHIN KUAN

b. Johor, 1966

On The Other Side: Bathroom 1, 1996

signed (lower left)

acrylic on canvas

69 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 50,000



Relationships are volatile, shifting with familiarity and estrangement or just ennui. A little melodrama is created in the bathroom shown in a tilted angle and with two figures of uncertain sex, one looking straight out while unsheathing a glove, and the other stark bald and in profile as he/she recoils, the face in the mirror not betraying any emotion. The expressions, gestures and skin tones, especially of the one in the foreground, reveal something amiss, but what? There is a kind of duplicity, and it's not just about the gender of the figures. The artist Tan Chin Kuan more inured to bare and direct commentary on socio-political equality and discrimination may have turned inwards to personal issues, having settled down in 1993. This work is featured on Page 11 in the exhibition catalogue, Tan Chin Kuan 1987-1997, at NN Gallery, Kuala Lumpur.

Tan Chin Kuan first won the Minor Award in the prestigious Young Contemporary Artists (Bakat Muda Sezaman) competition in 1988, before clinching the Major Award in 1989 and 1990. He also won the Minor Award in Salon Malaysia in 1991/1992. In the 1990s, he made a huge impact in Japan and was featured in the landmark New Art From Southeast Asia in Tokyo, Fukuoka, Hiroshima and Osaka in 1992. He was in the Osaka Triennial in 1993 and 1994, as well as the 4th Asian Art Show in Fukuoka in 1994. He also took part in a symposium in Tokyo in 1991 and the Light Box Project in Fukuoka in 1995. He was selected for the 3rd Asia Pacific Triennial in Brisbane in 1999, the ARX 3 in Perth (1992), and was artist-in-residence at the Curtin University in Perth in 1992. His other highlights included the Gwangju Biennale (1995). Chin Kuan graduated from the Malaysian Institute of Art in 1987 and later taught there.



117

ZULKIFLI YUSOFF

b. Kedah, 1962

Budak Cerdik dan Orang Temasik,
1997

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

PROVENANCE

Private collection, Singapore

RM 16,000 – 25,000

On offer is an abstract composition that features calligraphic-like brushstrokes in black – in harmony with the vibrant colour palette of red, blue, green and white on the background. The title is translated as *The Smart Boy And Temasik People*. Working with a plethora of media, Zulkifli Yusoff has played a significant role in developing installation art in Malaysia. His creative oeuvre includes paintings, drawings, prints, sculptures and mixed media compositions.

Zulkifli Yusoff's installation titled *Kebun Pak Awang*, named after a 1970s radio show about a farming family – reminiscent of a plantation or an orchard setting in a kampung – was on display at the 58th International Art Exhibition of La Biennale di Venezia in 2019. He participated in the 47th Venice Biennale themed *Modernities And Memories: Recent Works From The Islamic World* in 1997 showcasing his installation *Don't Play During Maghrib*. Another iconic installation titled *Immunity* dated 1993 was on display in an exhibition titled *Pusaka: Warisan Kemudi Wawasan* (Embracing Our Heritage For The Future) at Bank Negara Malaysia Museum and Art Gallery in 2019. He was also represented at the Singapore Art Museum's group show *The Collectors Show: The Weight Of History*.

118

ZULKIFLI YUSOFF

b. Kedah, 1962

Professor Frog II, 1997

signed and dated (lower left)

acrylic on canvas

183 x 122cm

PROVENANCE

Private collection, Singapore

RM 30,000 – 55,000



Academia can be a cesspool of intrigues but in the clash of the pedagogues, the blood spilled will likely be those of the students. There's politics in every field. Scathing and provocative, Zulkifli Yusoff unleashes his venom on canvas and in sculpture figurines, with choice nicknames like Professor Katak or Professor Kangkong, or just plain Ahmad the lecherous fornicator with frequent visits to the border. The 'katak' here could also refer to the political 'frogs' who jump from party to party for lucre and expediency. A jumble of grotesque faces with graffiti all over. These works got full play in the exhibition, *Powerful Dialogue*, at The Art Gallery Penang in 2000, and reprised partly in *Zulkifli Yusoff: A Historical Survey (1996-2009)*, at Art Salon@SENI, Kuala Lumpur.

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

ZULKIFLI YUSOFF

b. Kedah, 1962

*Seorang Jawa Dengan Lampu Ajaibnya,
Seorang Ahmad Menjadi Jin Yang Jahat, 1996*

signed and dated (lower left)

mixed media on canvas

151 x 151cm

PROVENANCE

Private collection, Penang

ILLUSTRATED

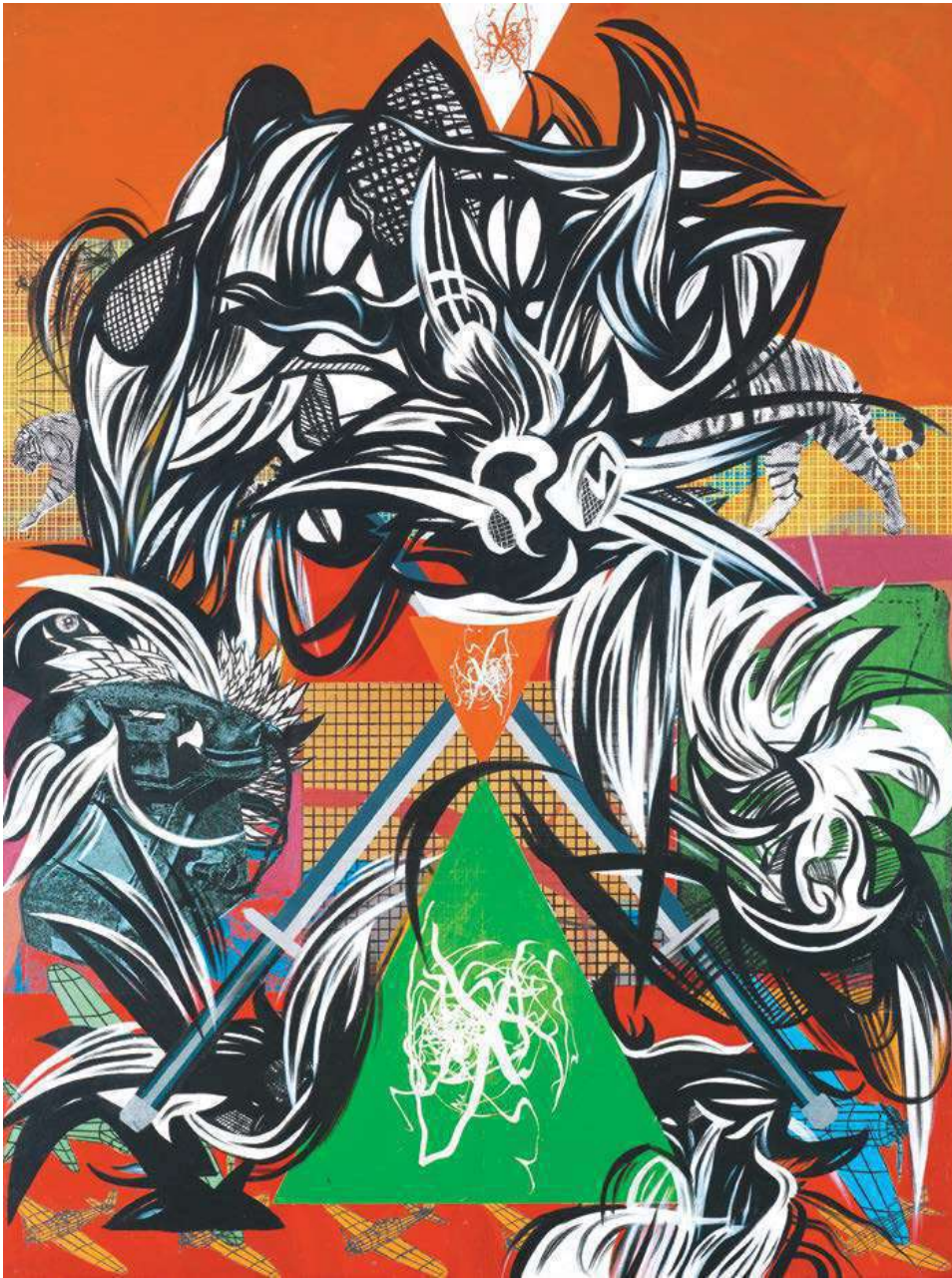
Zulkifli Yusoff - Powerful Dialogue, The Art Gallery, 2000, p. 29

RM 38,000 – 65,000

Poor Ahmad, a name much maligned in Zulkifli Yusoff's Brave New Art in the 1990s, notorious for jealousy, ignorance, lust and treachery. Here, his sins are not specified but you know from Zulkifli's expose that he's one scoundrel without scruples, without morals. In academia, he becomes Professor Kangkong and in politics, Professor Katak. With the figures in ugly caricatures and monochrome, from his *Power* series to his *Reformasi* series, the scene looks like a Tom Sharp novel with all the absurdities. This work is illustrated on Page 29 in the book, Zulkifli Yusoff: Powerful Dialogue (The Art Gallery Penang, 2000). At times, Zulkifli uses such slippery characters to comment on his own people and society. And the bad Javanese bring with them their mysticism or black arts...

Artist-academician Zulkifli Yusoff has taken part in two editions of the Venice Biennale, more recently in 2019 under the Malaysia Pavilion, and in 1997 under the banner, Modernities and Memories: Recent Works from the Islamic World. His stature is greatly boosted, too, by selections to exhibitions such as the Asia-Pacific Triennial of Art in Brisbane, Australia, in 1993; the 3rd Asian Art Show in Fukuoka in 1989; the New Art From Southeast Asia in Fukuoka in 1991; the Asian Art Today in Hiroshima in 1994; the Singapore Biennale 2013; the Art Stage Singapore 2013; and the Seychelles Biennale 1992. His laurels include the Grand Minister's Prize in the 1992 Salon Malaysia III, apart from the 1st and 3rd Prizes in Sculpture; Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He was in the Malaysian team that won 2nd Prize in the Sand Sculpture competition in Hong Kong in 1998. He taught at the Mara Institute of Technology (ITM) and Universiti Pendidikan Sultan Idris in Tanjung Malim, and was honoured with the National Academy Award (Visual Art) in 2007. He obtained his Masters at the Manchester Polytechnic in England (1991).





120

ZULKIFLI YUSOFF

b. Kedah, 1962

Harimau Malaya 3

(The Tiger Of Malaya 3), 2009

acrylic and screenprint on canvas
122 x 91.5cm

PROVENANCE

Private collection, Singapore

RM 15,000 – 28,000

Zulkifli Yusoff brings to life historical and current events that have shaped Malaysian society unified through eloquent and distinct imageries. The tiger is a traditional Malay symbol of bravery, authority, power and respect. Zulkifli's compositions reflect his interest in historical events, fusing together motifs and shapes complemented with distinctive monochrome lines pulsating with movement. Exuberant colours infuse the artwork, anchored with geometric triangle shapes representing stability and direction.

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.

121

ZULKIFLI YUSOFF

b. Kedah, 1962

Untitled, 2008

signed and dated (lower right)

acrylic on canvas

152 x 117cm

PROVENANCE

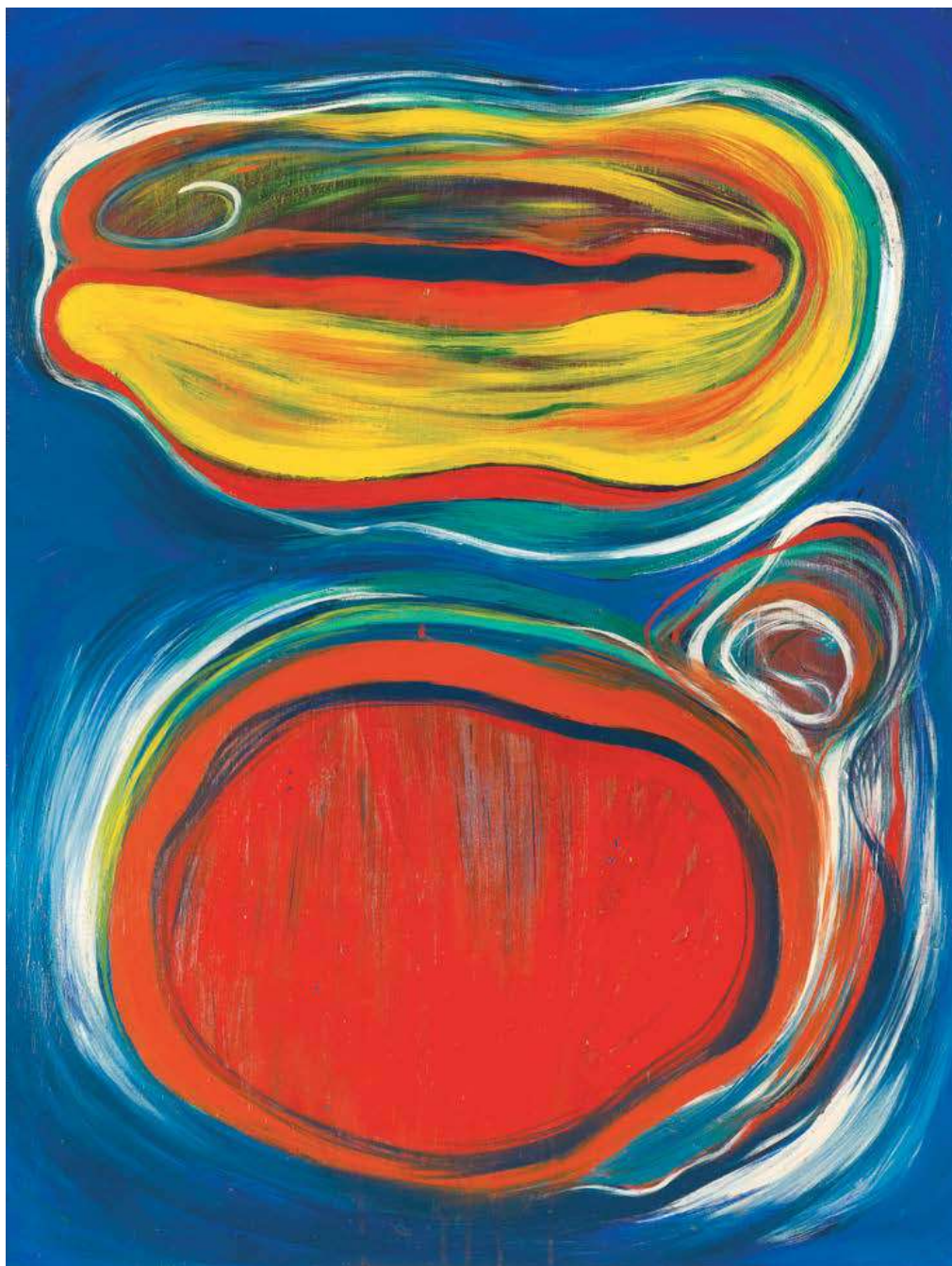
Private collection, Selangor

RM 26,000 – 46,000



Zulkifli Yusoff is one of Malaysia's most established contemporary artists. A versatile and explorative artist, he has worked with various mediums comprising paintings as well as sculptures. Zulkifli is also known for his installation pieces influenced by current events. His *Early Malay Sketches and Malaya* series was produced from 2007 to 2009.

Zulkifli Yusoff boasts of several laurels: two editions of the Venice Biennale, in 1997 and 2019; the Asia-Pacific Triennial of Art in Brisbane, Australia (1993); the 3rd Asian Art Show in Fukuoka (1989); the New Art From Southeast Asia in Fukuoka (1991); the Asian Art Today in Hiroshima (1994). His status can be gleaned from his major awards: Grand Minister's Prize in the 1992 Salon Malaysia III, apart from the 1st and 3rd Prizes in Sculpture; Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He was honoured with the National Academy Award (Visual Art) in 2007, having taught at the Mara Institute of Technology (ITM) and Universiti Pendidikan Sultan Idris in Tanjung Malim. After ITM, Zulkifli pursued his Masters at the Manchester Polytechnic in England (1991).



122

ZULKIFLI YUSOFF

b. Kedah, 1962

Breathing (Blue), 2001

signed (on the reverse)

oil on canvas

151 x 116.5cm

PROVENANCE

Private collection, Singapore

RM 25,000 – 45,000

Viewers attention is drawn to the themes of nature, focusing on the seeds of a plant. They are living entities that have the potential to grow and can be used for regeneration of species, therefore protecting our natural heritage. A sense of mental clarity is evoked through the soothing blue tones revealing a breath of fresh ideas, a thoughtful reflection on the wonders of nature.

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.

123

KELVIN CHAP

b. Indonesia, 1974

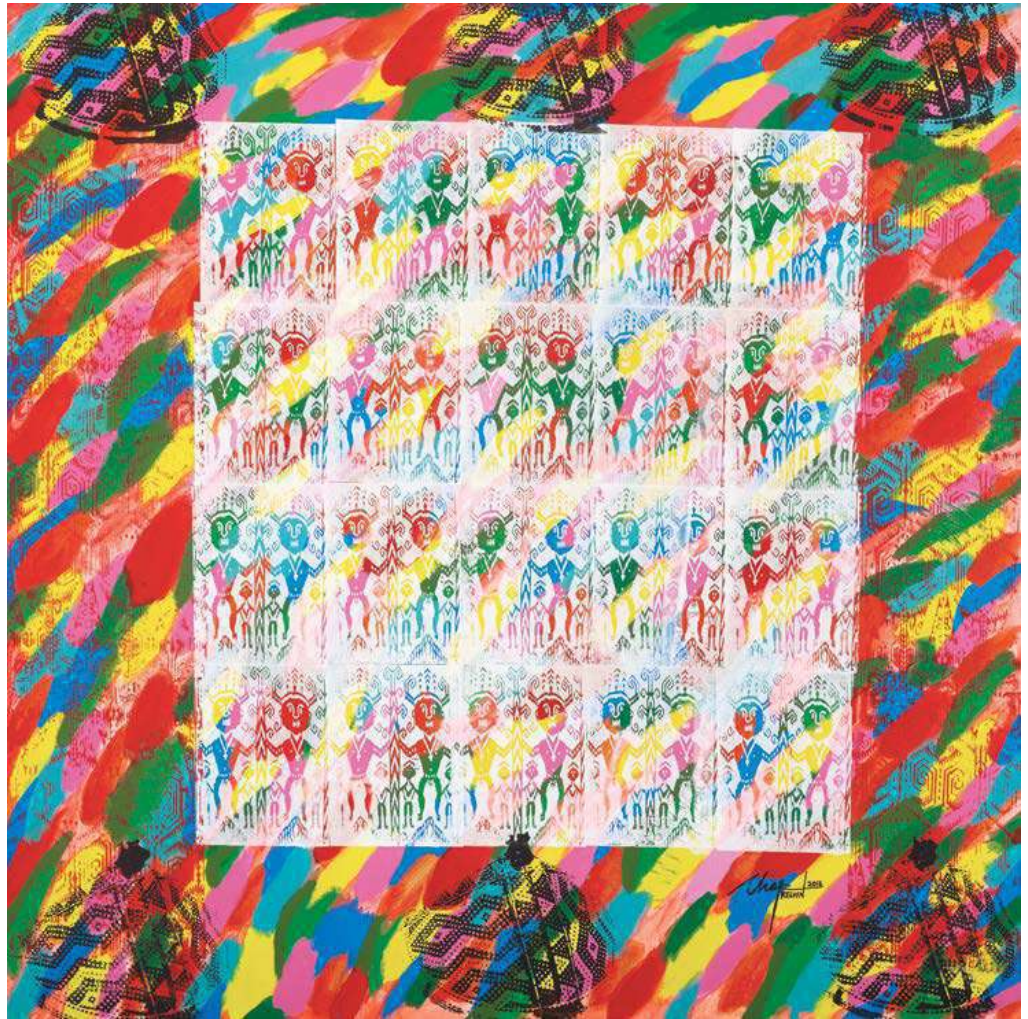
Colours Of Unity, 2016

signed and dated (lower right)
mixed media on canvas
131 x 131cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000



Kelvin's paintings combine his distinctive Borneo influenced motifs and vibrant palette. Within this work, Kelvin energizes the scene composed of Sirung hat motifs from Sabah and Pua Kumbu motifs uniformly executed across the canvas. The diversity of colours reflects the uniqueness of Borneo culture in the context of unity and harmony.

Kelvin was educated in Fine Art at the Malaysian Institute of Art (1992 to 1994) and has been a full time artist ever since. His first solo, *Belawing and the Great Mamat*, was held at Pelita Hati Gallery of Art in 1996 and this was followed up by another titled *Idea#9*. There was a longer gap until he came up with *Planet of the Masks* at the Aoyama Gallery in Petaling Jaya in 2002 and it was a decade again before his next major solo, *Old Masks Modern Man*, at Moma Fine Arts Gallery in Kuala Lumpur. In 1994, Kelvin Chap won the 1st Prize in the Swatch 'Street Painting' Competition and in 2001, he won the Juror's Choice (Malaysia) at the Philip Morris Asean Art Awards. He was selected for major international exhibitions such as the RUPA Malaysia in London in 1998; Gema: Resonance in Prague, Czech Republic in 1998; the Asian Art Biennale in Bangladesh in 1999; and Titian Budaya in Brunei in 2006. Kelvin has exhibited at the Shanghai World Expo 2010 in the Malaysia Pavillion in China. His works are held in the collections of Petronas Gallery, Sabah State Gallery, Hilton Hotel Malaysia and in Chamalieres, France. His artworks have been published in *Arts of Southeast Asia* by Fiona Kerlogue in 2004, and in the *Atlas of World Art* by John Onians also in 2004. Kelvin's works were exhibited in the Kuala Lumpur Biennial 2017 at the National Art Gallery Malaysia.



124

SABRI SALLEH

b. Penang, 1966

Glorious Morning At The Balcony,
1998

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

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

A sumptuous display of elements from nature such as leaves, foliage, and flowers are assembled and merged within a grid like shelf. Using warm, exuberant colours, a primal feeling is sensed through the overlapping patterns, scribbles, and strokes, reminding the viewer of the natural world. The various playful shapes are densely packed and unified by the grid structure, reminiscent of an exquisite display of tapestry, interspersed with life experiences. It's a breathtaking view at / from the balcony, poised to welcome another glorious morning and blessed day with hope and faith.

Sabri Salleh was educated at the Sain Academy of Art, Penang, now defunct, graduating in 1986. He became a full-time artist in 1990, focusing on figures and Nature. He is one of the artists in the Conlay Art Colony commune.



125

SANIP LASMAN

b. Johor, 1937

Untitled, 1998

signed and dated (lower left)
acrylic on canvas
97 x 119cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Sanip developed his own visual language of abstraction, placing emphasis on intersecting organic forms placed against geometric rectangular shapes in the field. The subdued, warm earthy colours which form the palette convey a sense of weight and stability. Bisecting, overlapping curvaceous lines in sumptuous tones are flowing effortlessly into one another, spreading out from the centre of the composition, accented with hints of black strokes.

It is a hallmark of the veteran artist painting for 60 years that at 85, 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

SABRI SALLEH

b. Penang, 1966

View From High Land, 2015

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Dominated by rich textures executed with layers of flamboyant colours, Sabri Salleh continues to work with abstract forms stemming from his interest in the natural world and its exponential growth. The overall effect is a harmonious expression of gestural marks orchestrated with a variety of overlapping strokes. What a magnificent, spectacular, breathtaking view from the high land!

Sabri Salleh was educated at the Sain Academy of Art, Penang, now defunct, graduating in 1986. He became a full-time artist in 1990, focusing on figures and Nature. He is one of the artists in the Conlay Art Colony commune.



127

SANIP LASMAN

b. Johor, 1937

Sri Mersing 3, 2004

signed (lower left)
acrylic on canvas
60 x 70cm

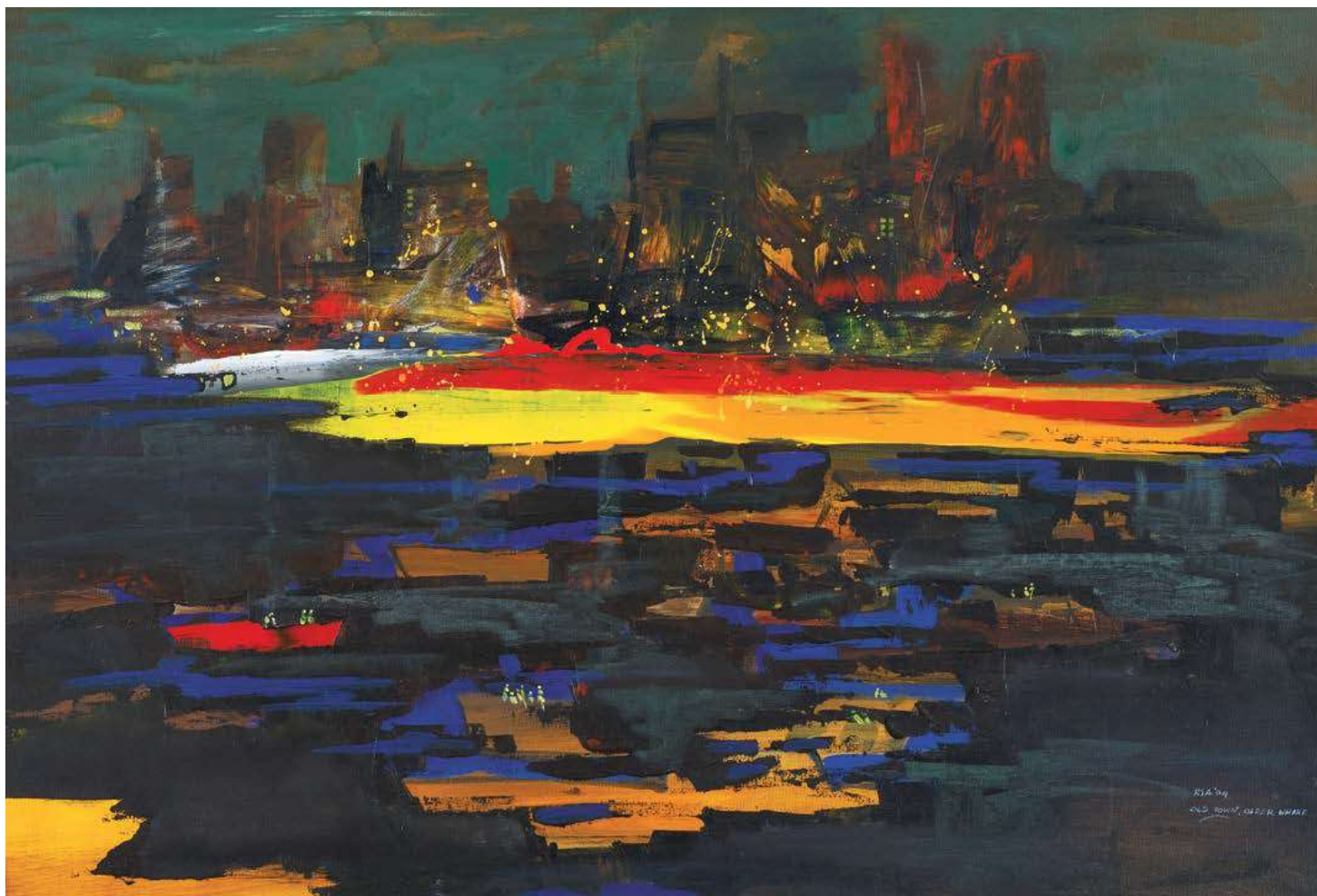
PROVENANCE

Private collection, Selangor

RM 1,500 – 3,000

Sri Mersing 3 is a fine depiction of a calm evening sky with cumulus cloud formations that give depth to the composition. The reflections and colours of the drifting clouds in the ocean unites the scene. Fleeting moments of the evening atmosphere are swiftly recorded, projecting soft tones and glimmering light across the water waves.

It is a hallmark of the veteran artist painting for 60 years that at 85, 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.



128

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - 2019

Old Town, Older Wharf, 2004

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

In *Old Town, Older Wharf*, the artist magnificently captures an expansive landscape using a variety of textures with intense contrasts of brilliant tones. Here, the artist highlights the vibrant colours of the scenery, and the reflections of the skies in the sea. He used bold, horizontal strokes of yellow and red paint to capture how the light is reflected on the surface of the water, emphasizing the atmosphere of the town, and expressing his personal response and understanding 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, as he is sometimes known, is an artist (professional since 1990), a teacher, a photographer, a newspaper cartoonist and a radio producer. His solo exhibition Legend: A Borneo Artist at Pinkguy Gallery, showcases the complete oeuvre of Raphael's 60 years of work. This is a magnificent example of nature at its best.

129

RAPHAEL SCOTT

AHBENG

b. Sarawak, 1939 - 2019

Padawan, 2014

signed and dated (lower right)

acrylic on canvas

113 x 84cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



Raphael Scott Ahbeng conveys the lush rainforests situated in Padawan, Kuching, Sarawak. A highly unique piece, the swaying motion of trees are carefully modelled with soft freeing brushwork that conveys the movement of Nature. The artist painted the mountainous landscape in an artistic style, focusing on liberating, joyful colours.

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



130

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - 2019

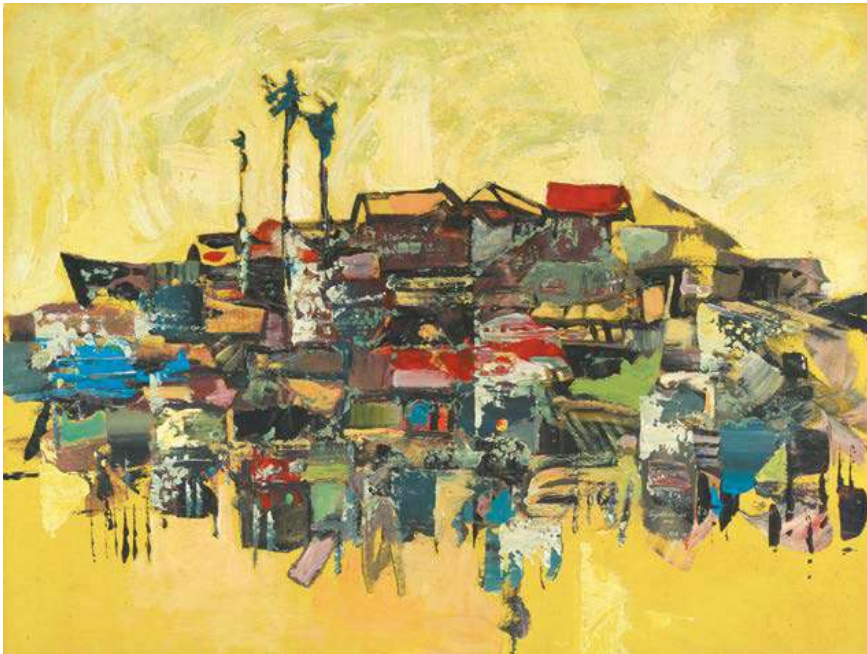
*Song Of The Forest;
Together As One, 2009*

signed and dated (lower right)
acrylic on canvas
50 x 60cm; 45 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



In *Song Of The Forest*, Raphael used expressive brushwork to capture the effects of light on nature. *Together As One* depicts a harmonious village settlement filled with life.

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



131

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - 2019

Windswept Hills, 1996

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

In *Windswept Hills*, exuberant colours were used to highlight a panoramic view of the mountains, softly ruffled by the wind against a warm sunset sky. Raphael energizes the scene with a variation of lines and textures, producing a vibrant and invigorating atmosphere. His mesmerising landscapes celebrate the rich terrestrial biodiversity of local rainforests and flora.

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



132

FOO YONG KONG, DR.

b. Negeri Sembilan, 1948

Dialogue With The Cloud II, 2017

signed (lower left)

oil on canvas

51 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Selected Works Of Dr. Foo Yong Kong,
Malaysia Art Gallery Guide, p. 49

RM 3,200 – 5,000

Dr. Foo Yong Kong's artworks exhibit a strong life force, freedom, and an indomitable spirit. An exuberant blend of warm and cool colours including tranquil blue and orange tints was devised to highlight the light in the sky, and the movement of clouds. His artistic practice is a conflation of Chinese calligraphy techniques and western abstract expressionism.

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.

133

YUSOF GHANI

b. Johor, 1950

Ombak Series 'Kuala Kedah',
2012

signed (lower right)
mixed media on canvas
100 x 75cm

PROVENANCE

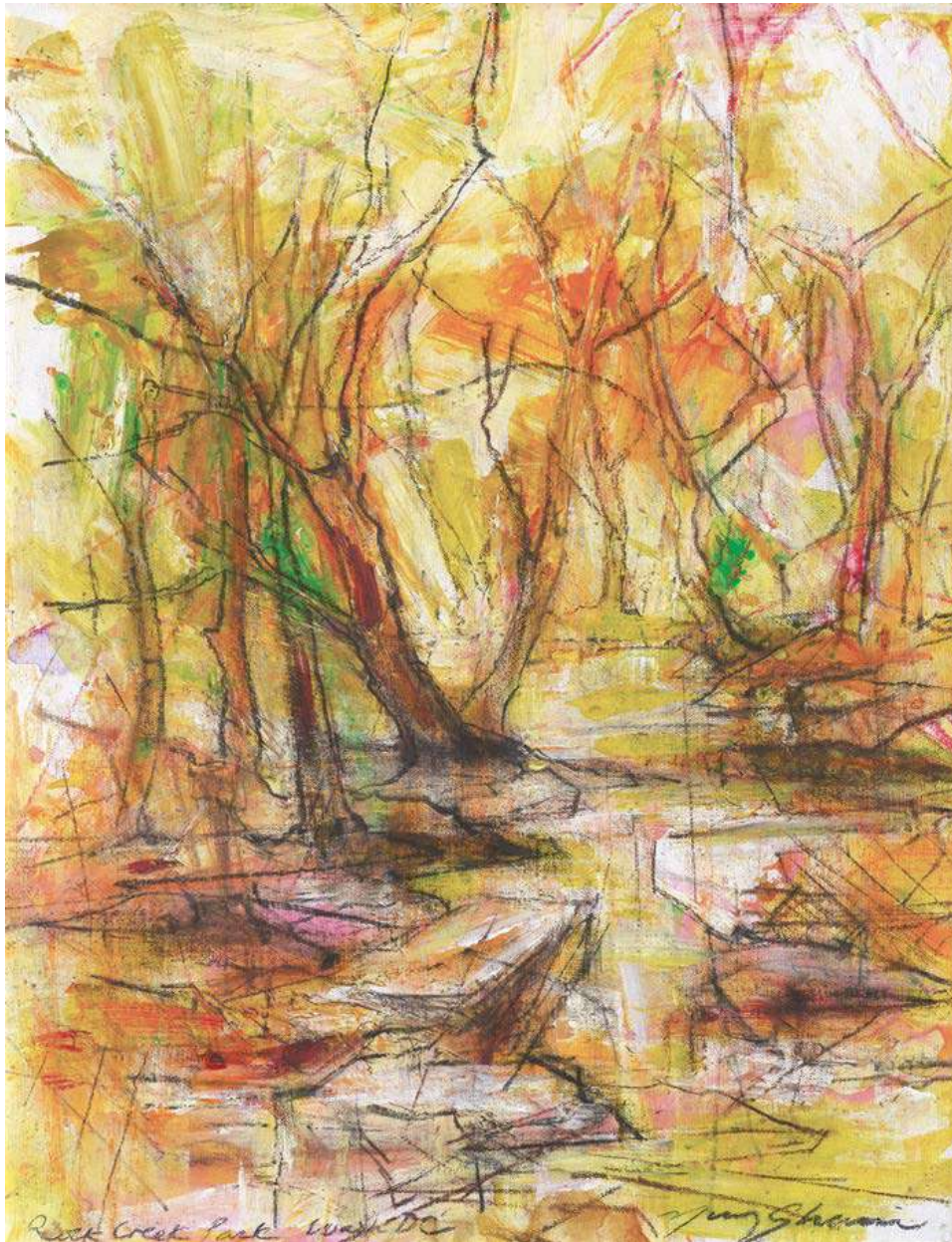
Private collection, Selangor

RM 25,000 – 40,000



Yusof Ghani's canvases are influenced by the abundant forms sourced from nature. The artist's distinctive expressionistic style is devised through intense, viscous colours of red, black, white, and yellow. Painted with robust brushstrokes, the work exemplifies the artist's continuous exploration of natural forms. Fluid, undulating colours give the impression of the compelling movement of waves and ripples, resulting in an exuberant and mysterious composition. *Ombak* may be about a flurry of movement, with no conscious flow and in a ceaseless disarray, but it lies as a fugitive memory, about lapses of time.

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*.



134

YUSOF GHANI

b. Johor, 1950

Rock Creek Park, Washington DC
(*Captured Moment Series*), 2014

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Rock Creek Park is a beautiful natural oasis located in the heart of the Washington capital. Established in 1890, it is the oldest natural urban park with lush greenery, great wildlife, hiking and biking trails, and historic landmarks, making it a great place to relax and get close to nature. The work reflects Yusof's deep interest in nature and is an exquisite piece contemplating different kinds of majestic trees using expressive autumnal colours and brushstrokes.

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 organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.

135

YUSOF GHANI

b. Johor, 1950

Biring #15-07, 2017

signed (lower right)

oil on canvas

50 x 40cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 35,000



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.

Yusof Ghani worked in art-related jobs such as artist-illustrator at the Agriculture Ministry (1967), instructor at the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before pursuing his art education in the United States. Upon his return, he was Associate Professor at the Mara Institute of Technology. He graduated with a Masters in Fine Art at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. In 1985, he won the Minor Award in the PNB art competition in Kuala Lumpur. Yusof Ghani made his London debut in an exhibition titled *Segerak VI – Transcendent Figures* at the Asia House in April 2017. In Henry Butcher Art Auction December 2021, his *Siri Tari – Zakwan* (1987) was sold for a record price of RM 403,200.

136

RADUAN MAN

b. Pahang, 1978

Emperor Of Tasik Chini, 2007

signed and dated (lower left)
colour woodcut print and oil on canvas
244 x 366cm, triptych

PROVENANCE

Private collection, Selangor

RM 60,000 – 80,000

In this work entitled *Emperor Of Tasik Chini*, also in 'emperor' size of 244cm x 366cm (triptych), Raduan Man explores the legend of Tasik Chini with its fabled Seri Gumum Dragon, a sacred creature in the lake created by a heavy thunderstorm on land occupied by the Jakun tribe. It's an old legend that dates back to the sunken Khmer empire city of King Jayavarman II. Like an environmental guardian, the dragon is shown on all four corners of the canvas with another in the centre, all flushed in red with nondescript shadows. The work is an oil on canvas, with incorporation of printmaking techniques. Tasik Chini is designated a Unesco Biosphere Reserve for its rich biodiversity over a 5,026ha area.

Raduan Man has double Masters (University of Wolverhampton in Painting, 2003; and Camberwell School of Art in Printmaking, 2006), after graduating with a BFA from Universiti ITM in Printmaking (2001). His awards include the Tanjung Heritage Prize (2002). He had more than 10 solos since his first, *Fresh Markings*, at NN Gallery in 2003.







137

RADUAN MAN

b. Pahang, 1978

Arial Combat, 2009

signed and dated (lower left)
mixed media on canvas
183 x 242cm

PROVENANCE

Private collection, Selangor

RM 22,000 – 38,000

Raduan Man's canvases are known for their bold, experimental, and vibrant nature. Executed with several layers, Raduan combines printmaking and painting techniques in his diligent exploration on the themes of automobiles and aircraft. In works such as *Arial Combat*, Raduan amalgamates images of fighter jets and various mechanical diagrams with an interplay of texts and numbers reminiscent of codes. The artwork reverberates with energy and movement, as seen through the wonderful layers built up by sepia and green tones.

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



138

RADUAN MAN

b. Pahang, 1978

Fighter III, 2011

signed and dated (lower right)
colour woodcut print and oil on canvas
152 x 152cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

Raduan Man favours a synthesis of media to project his imaginative approach in making art, combining printmaking and painting. The process of making art is an instinctive journey of discovery whereby objects, colours and shapes intersect and are continuously rearranged. Through this series of large-scale canvases, Raduan contemplates on the surge of ground-breaking mechanical transport initially developed for military purposes. The outbreak of World War II between the Axis and Allies led to the rapid assembling and development of aircraft, tanks, jeeps, and cars for moving troops and equipment across large territories. An array of automobiles and cargo planes are illustrated here, showing the artist's skilful adaptation of 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, and the pieces usually fetched good prices.



139

RADUAN MAN

b. Pahang, 1978

The Aviation, 2013

signed and dated (lower left)
mixed media on aluminium
102 x 183cm

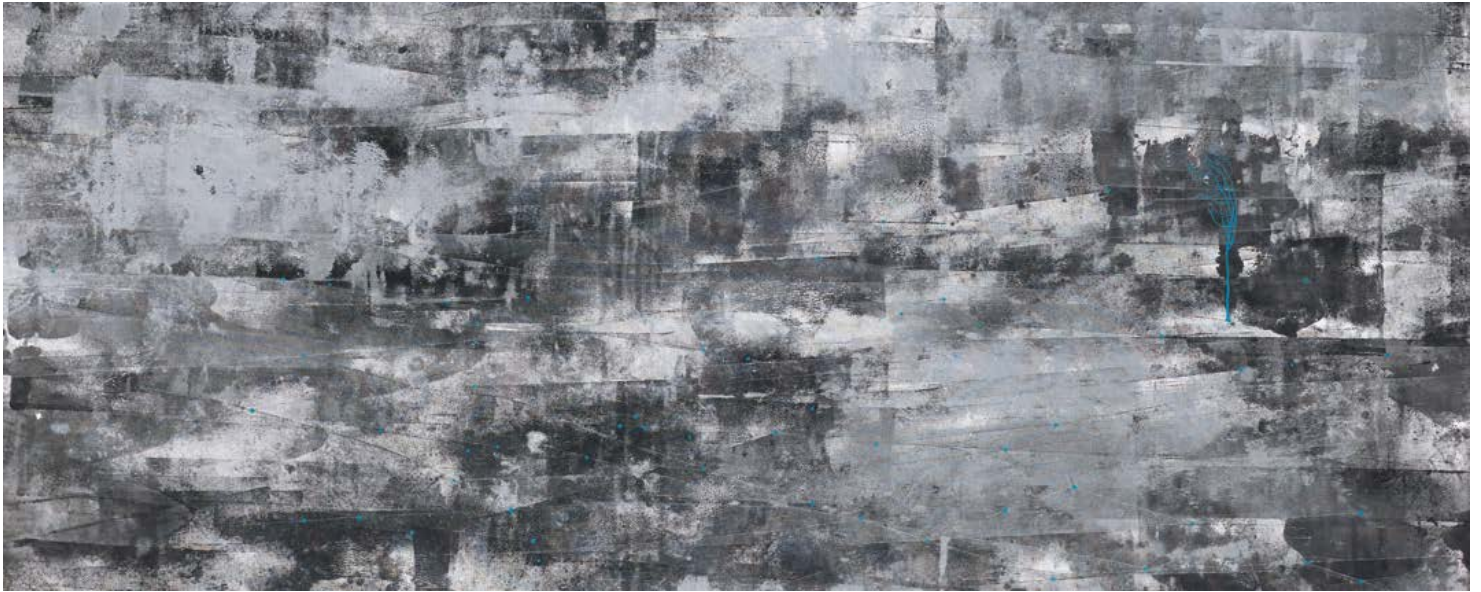
PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

A century has passed by since the introduction of the first airplane in 1903, propelling the development of modern aviation. Raduan created large works on aluminium, with an interest in capturing the sensation of flying, viewing the world beneath the wings. *The Aviation* references the idea of being in the sky, exploring new frontiers in the troposphere. Its variety of layered textures evokes a rustic, antiquated appearance, while the industrial grid lines in the backdrop simulates the expansive, aerial views of the landscape. The resulting composition embodies the artist's interest in surface textures, as the subject is reinterpreted using a contemporary interplay of materials.

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



140

FAIZAL SUHIF

b. Johor, 1984

Grey Sky, 2010

mixed media on canvas
61 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 5,000

Executed in soft monochromatic hues, *Grey Sky* presents a cloudy arena imbued with a sublime, atmospheric feeling. The ethereal source of light was freely expressed with layers of paint consisting of bright and dark tones, giving a sense of energy and life. Faizal Suhif obtained a Masters in Fine Art from UiTM, Shah Alam, Selangor in 2013. His solo exhibitions include *Microscopia* (2020), *Visual Poetry* (2017), *Hidden Treasures Of A Natural World* (2016), *Stories From The Soil* (2014) and *Silent Diary* (2012). He has won numerous awards such as the Excellent Master Award UiTM, an Honourable Mention for NBC International Silkscreen Print Biennial Exhibition (2007) and the 2015 UOB Painting of The Year (Bronze Award). Since 2004, Faizal has been participating in exhibitions in Malaysia, Bangladesh, Japan, Germany, Singapore, Indonesia, and Turkey.



141

SYED FAKARUDDIN

b. Terengganu, 1989

Crossing, 2015

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

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

The forest is a world by itself. It nourishes itself as well as the numerous life forms depending and regenerates the whole ecosystem. Animals, insects, birds, trees, flowers, plants, water areas... It is a spiritual space, too, unknown, mysterious, full of secrets, sacred even. Syed Fakaruddin's painting theme so far revolves unerringly around the natural landscape, which can heal itself through regeneration. The textural play in this work is so dense and delicate to extol its beauty. Even in other works which sing of the open terrain, there are no visible life-forms like Man or animals.

Syed Fakaruddin's raised profile can be seen in his participation in group exhibitions organised by HOM Art Trans, Taksu and Segaris Art Center. He was also featured in Art Expo Malaysia from 2014 to 2016, and in Singapore Contemporary. 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. His recent solo exhibition *Asas*, was held at HOM Art Trans in 2022.

142

FAUZUL YUSRI

b. Kedah, 1974

Sehijau I, 2015

signed (lower left)

dated (lower right)

oil on canvas

122 x 91cm

PROVENANCE

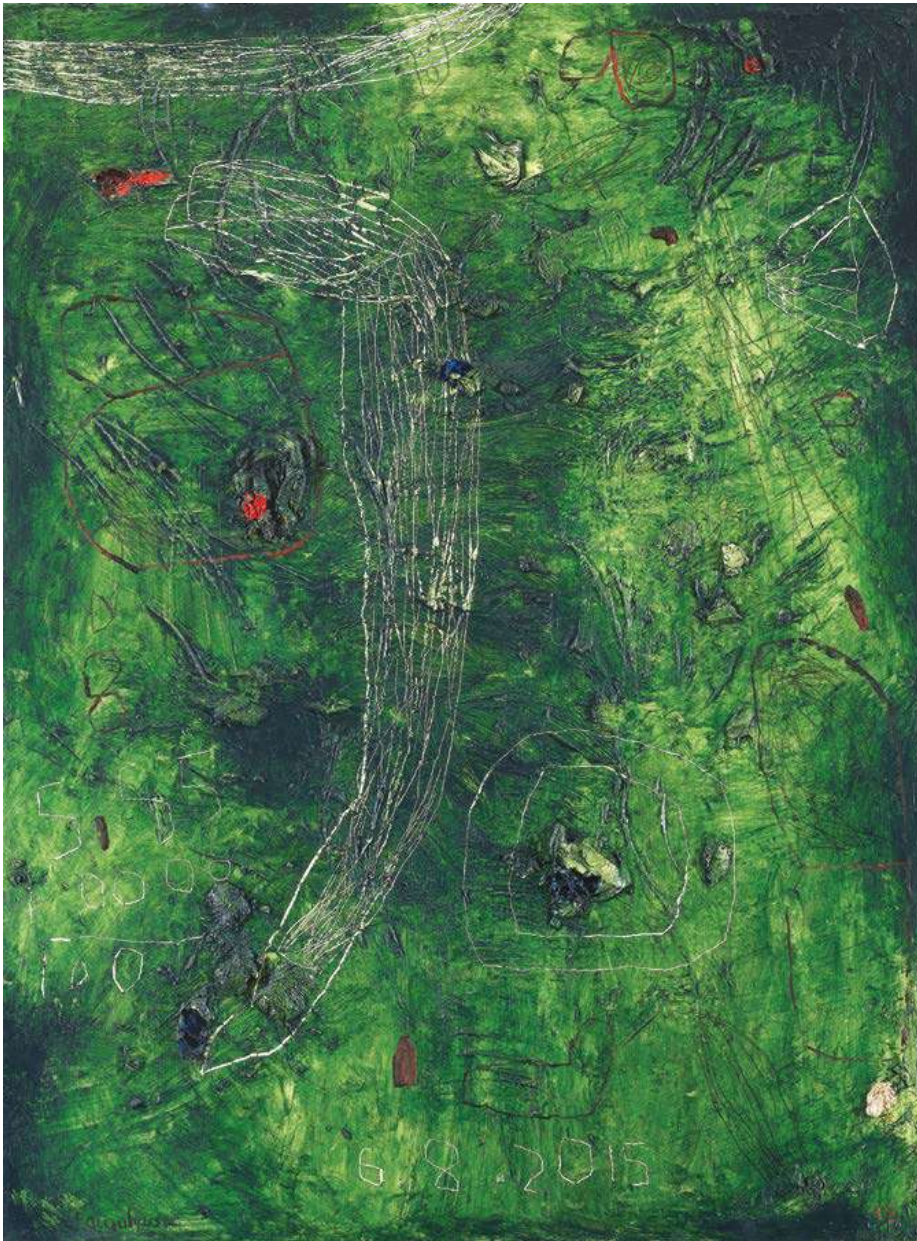
Private collection, Selangor

RM 8,000 – 14,000



Sehijau I is a poetic and lyrical piece which reveals the artist's continued exploration on the theme of nature. Through his captivating works of art, the artist brings to light the ephemeral qualities of nature, and the importance of its preservation through intricate brushwork and strong colours. A sense of airiness and subtle effects of light is observed in this work, executed in a lush palette of green with a combination of organic shapes.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His many 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, Kuala Lumpur. He held a solo Whiteground at Taksu in September 2017. 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 latest solo exhibition Konkrit was held at Taksu KL (August to October, 2021).



143

FAUZUL YUSRI

b. Kedah, 1974

Sehijau II, 2015

signed (lower left)

dated (lower right)

oil on canvas

122 x 91cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Fauzul Yusri's fascinating canvases frequently explore the imaginative possibilities of conveying the abstract and representational in a direct manner. Reminiscent of the crisp, verdant hills and abundant foliage in nature, *Sehijau II* is a mesmerising piece displaying Fauzul Yusri's persistent exploration of forms and textural effects on canvas.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His many 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, Kuala Lumpur. He held a solo Whiteground at Taksu in September 2017. 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 latest solo exhibition Konkrit was held at Taksu KL (August to October, 2021).



144

NICHOLAS CHOONG

b. Kuala Lumpur, 1977

Weave, 2019

acrylic on canvas
152 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

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



145

PAUL NICKSON ATIA

b. Sarawak, 1992

Obsession; Binary, 2019

signed and dated (on the reverse)
Chinese ink on canvas
152 x 122cm (each), diptych

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Paul's canvases are composed of thousands of tiny squares, executed laboriously as a form of prayer. Works from the *Obsession* series reflect concerns of the spiritual by exploring a repetitive order of drawing, a process adopted from his architectural studies, using the medium of Chinese ink, brushes, and twig. In *Obsession, Binary*, a concentration of tiny squares in subtle gradations of tones extend towards a certain direction, framed by a row of lines created by sophisticated marks.

Paul Nickson graduated with a degree in Bsc. Architecture at University of Malaya (UM). He went on to practice at PORT25, a local architecture firm and as a part time lecturer at Taylor's University School of Building Design for several years before turning his artistic pursuit towards drawings, paintings, and installations. His solo exhibitions include: Jari Berlari: Tlinjuk Bi'koduh at Galeri Rumah Lukis in 2018, Form(s) of Prayer(s) at Rissim Contemporary, Kuala Lumpur in 2019, Counting Silence, Filling Space, Weaving Conversation at Rissim Contemporary, Kuala Lumpur in 2022.

146

ISMAIL LATIFF

b. Malacca, 1955

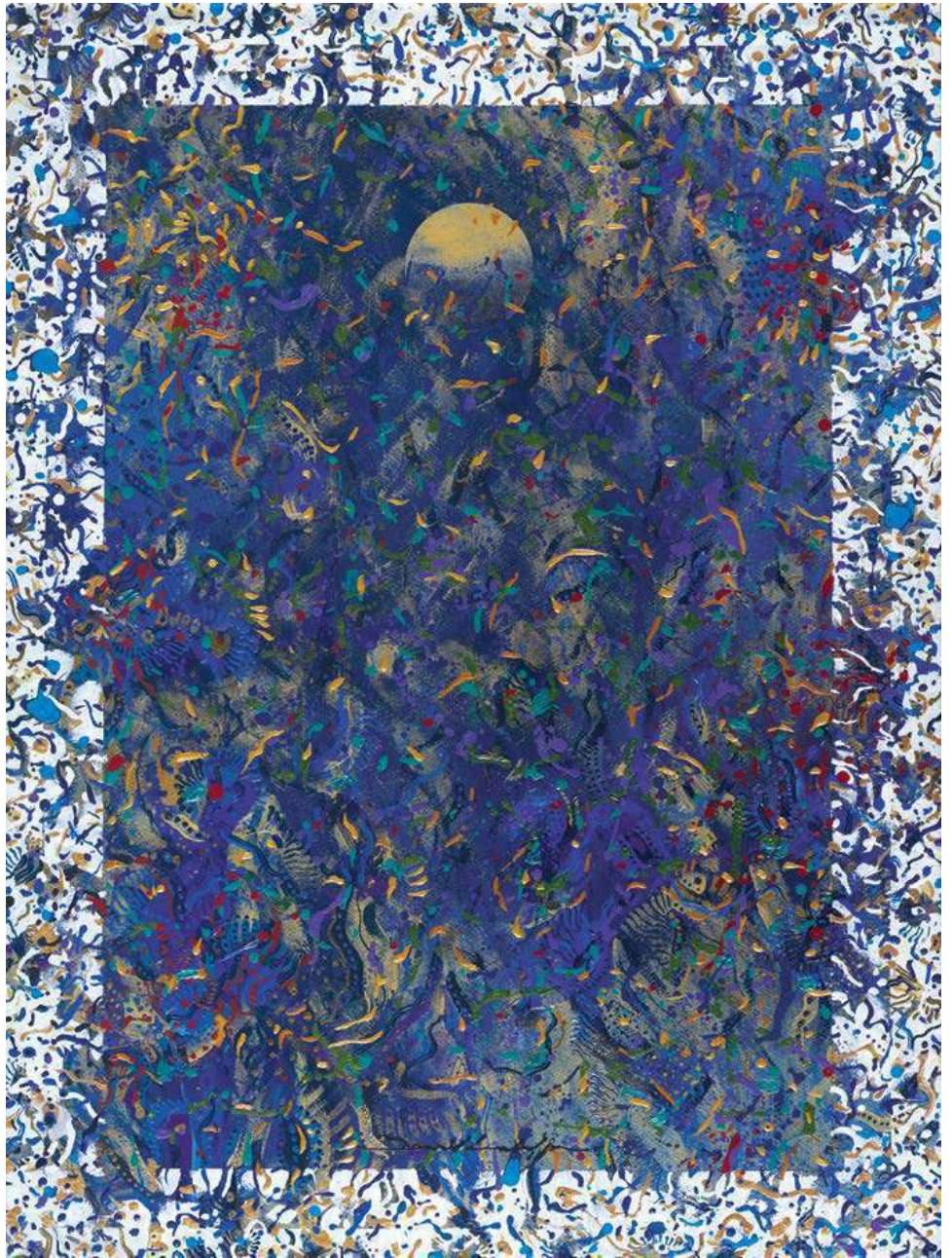
Riang Riang Rimba... Ladang Baro,
1996

signed (lower center)
acrylic on paper
75 x 55cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,000



Riang Riang Rimba... Ladang Baro exemplifies the artist's pursuit in exploring new modes to express the beauty of the natural world. By using an explosion of confetti like colours radiating across the canvas, Ismail created a fantastical realm suggestive of the deep blue ocean. It is an ethereal world created by the artist's imagination, crystallised into overlapping movements of brushstrokes.

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



147

ISMAIL LATIFF

b. Malacca, 1955

Untitled, 1992

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

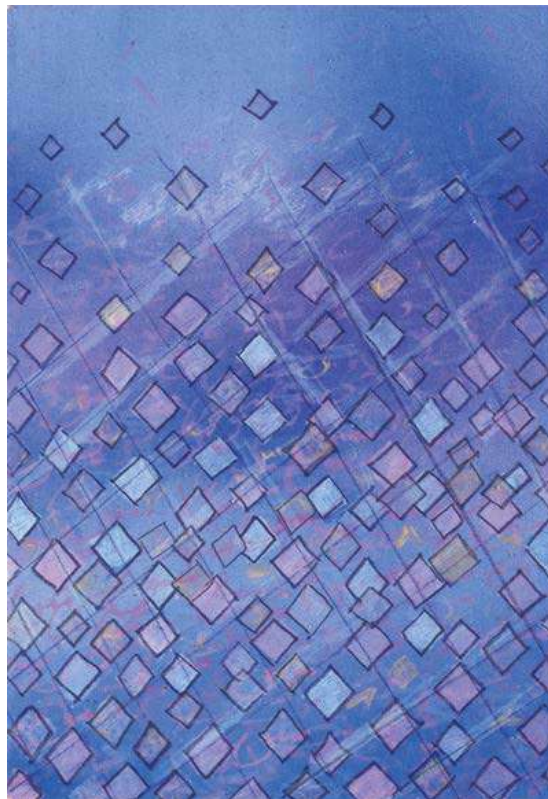
PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Filled with complex decorative patterns across the surface, this work exemplifies the artist's pursuit in exploring new modes to express the beauty of the natural world. By using an explosion of passionate colours radiating across the canvas, Ismail created a fantastical realm suggestive of a celebratory occasion. It is an ethereal world created by the artist's imagination, crystallized into overlapping movements of brushstrokes.

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



148

AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 - 1997

Untitled

mixed media on paper;
mixed media on cardboard
48x 18cm (sheet), 35 x 15cm (image);
22.5 x 17cm (image)

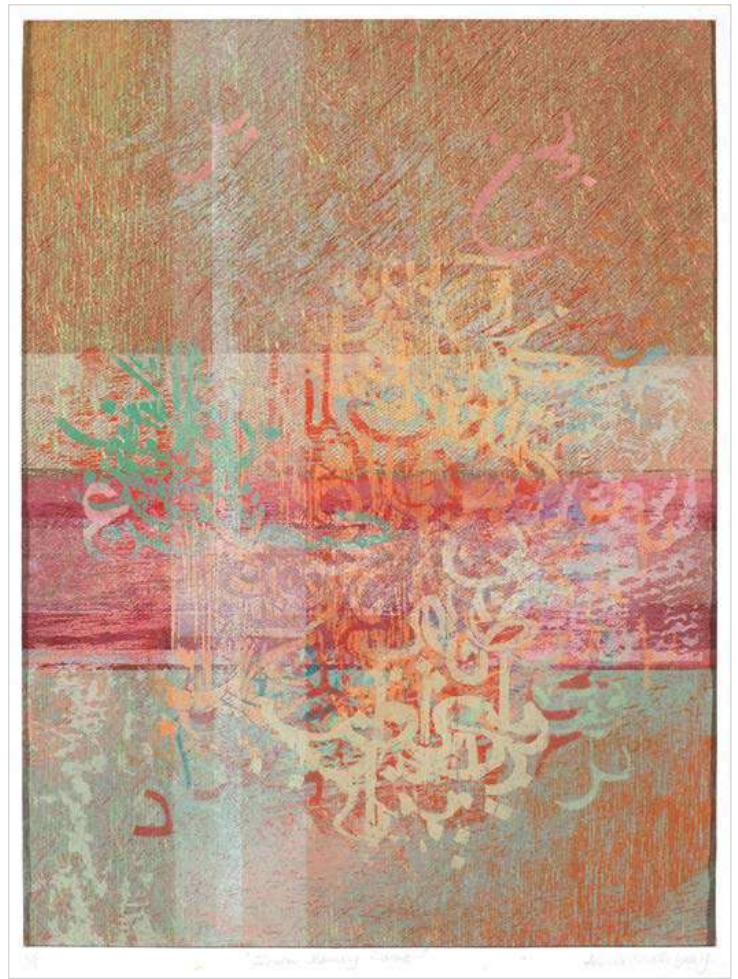
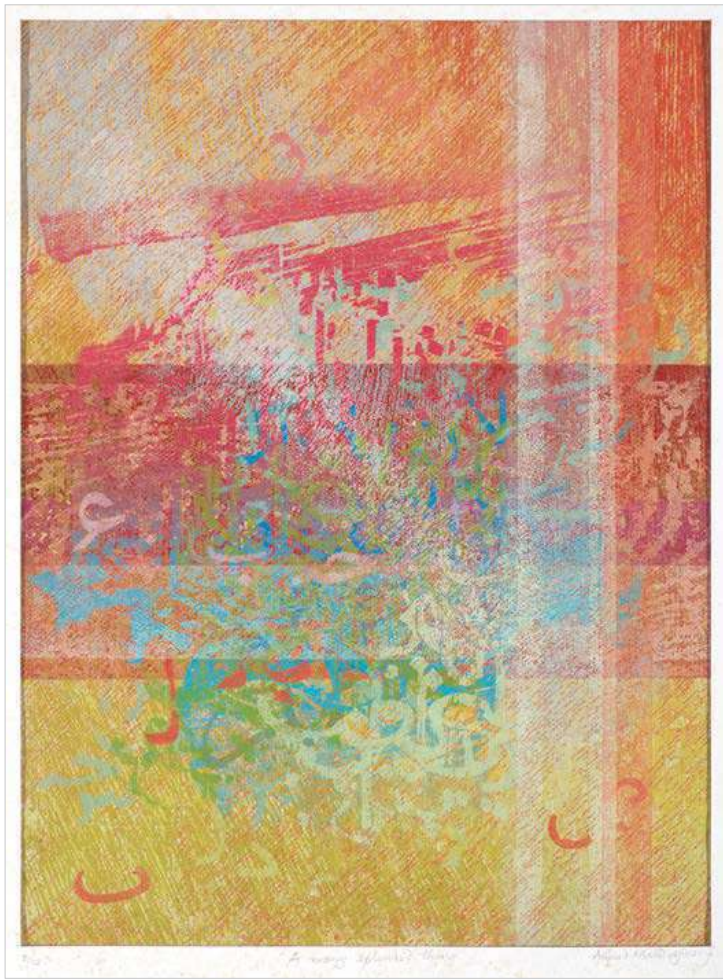
PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

On offer is a poetic set of artworks created by Ahmad Khalid Yusof. The artist focused on the visual contrast between the calligraphic lines and thoughtfully placed geometric shapes against a delicately colored background. Inherent in the compositions are repetitive pattern works, they seem to underlie a sense of freedom and spiritual dimension translated as forms of artistic expression.

Ahmad Khalid Yusof was an art academician, an artist and an activist all rolled into one. After graduating from the Malayan Teachers College in Kirby, Liverpool in 1957, he joined the Specialist Teachers Training Institute in Kuala Lumpur in 1963. He then studied at Winchester Art School (1966 to 1969) and continued his studies at Ohio University, obtaining his MFA in 1976. He taught at the Mara Institute of Technology between 1970 and 1989, retiring as Deputy Dean in Academic Affairs. He served as Shah Alam Art Gallery director from 1991 to 1997, and was the founder-president of the Malaysian Artists Association established in 1979. In 1994, he was appointed Dewan Bahasa dan Pustaka guest writer.



149

AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 - 1997

*A Many Splendored Thing;
Down Memory Lane*

numbered (lower left), titled (lower center)
and signed on the mat (lower right)
woodcut printed in colours on paper,
edition 2 of 10;
woodcut printed in colours on paper,
edition 3 of 8
35 x 26cm (image) each

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Ahmad Khalid Yusof's richly textured creations demonstrate his interest in traditional Malay patterns and iconography with the infusion of abstract art and ancient Arabic scriptures of Jawi. Within this set of woodcut prints, Ahmad Khalid imbues the scene with a sense of tranquility and calm, revealing a dynamic interplay of calligraphy forms and geometric shapes. It is a sophisticated and poetic composition in which the artist drew inspiration from his recollections and memories.

Ahmad Khalid Yusof was an art academician, an artist and an activist all rolled into one. After graduating from the Malayan Teachers College in Kirby, Liverpool in 1957, he joined the Specialist Teachers Training Institute in Kuala Lumpur in 1963. He then studied at Winchester Art School (1966 to 1969) and continued his studies at Ohio University, obtaining his MFA in 1976. He taught at the Mara Institute of Technology between 1970 and 1989, retiring as Deputy Dean in Academic Affairs. He served as Shah Alam Art Gallery director from 1991 to 1997, and was the founder-president of the Malaysian Artists Association established in 1979. In 1994, he was appointed Dewan Bahasa dan Pustaka guest writer.

150

JUHARI SAID

b. Perak, 1961

Ampaian Senjahari, 1991

signed and dated (lower right)
woodcut printed in colours on paper,
edition 9 of 10
32 x 23cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500



Ampaian Senjahari illustrates a quiet moment as if created from a childhood reverie, filled with a nostalgic, warm and familiar atmosphere. Although it is a still life composition of fabric laid out to dry, the presence of virtues including resilience and hard work are keenly felt in the image. The artist successfully captures these gratifying and fleeting moments in our daily lives.

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.



151

JUHARI SAID

b. Perak, 1961

Ketua Saya Takkan Salah,
1999

signed and dated (lower right)
colour woodcut print on canvas,
edition 6 of 20
126 x 91cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

On offer here is a piece by Juhari Said depicting a gorilla who is deep in thought, dressed in a suit and tie. His eyes are covered in dark shadows, suggestive of blindly following the leaders. On a closer glance, he is depicted wearing a red coloured cufflink near to his wrist. The title is translated as My Leader Won't Be Wrong. It's extremely relevant with politics in Malaysia, where people blindly follow their corrupted leaders, without shame.

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, Culture, Arts and Heritage Ministry.

152

FAIZAL SUHIF

b. Johor, 1984

Gajah Depan Mata II, 2008

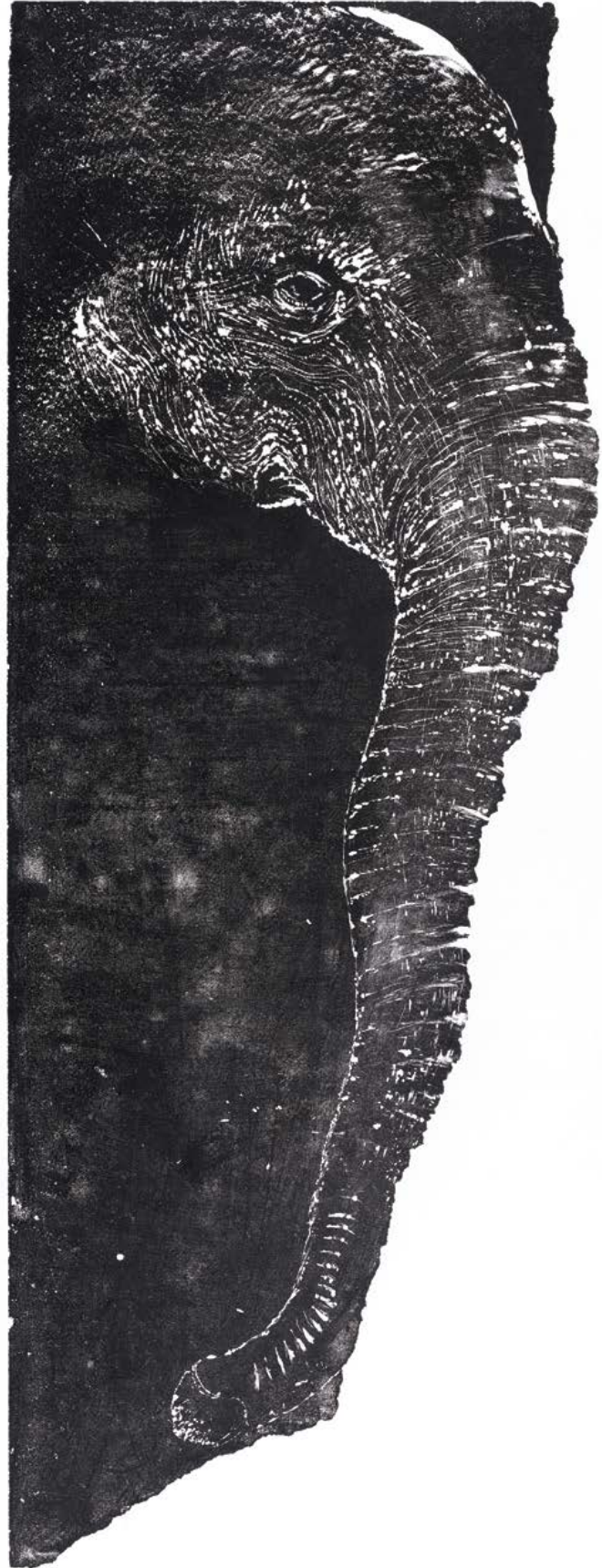
signed and dated (lower right)
cement cut on paper
167 x 67cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

Gajah Depan Mata II displays Faizal's interest in nature and the details found in organic elements. It is a poetic composition which shows the resemblance between an elephant's skin and tree barks. Faizal Suhif obtained a Masters in Fine Art from UiTM, Shah Alam, Selangor in 2013. His solo exhibitions include *Microscopia* (2020), *Visual Poetry* (2017), *Hidden Treasures Of A Natural World* (2016), *Stories From The Soil* (2014) and *Silent Diary* (2012). He has won numerous awards such as the Excellent Master Award UiTM, an Honourable Mention for NBC International Silkscreen Print Biennial Exhibition (2007) and the 2015 UOB Painting of The Year (Bronze Award). Since 2004, Faizal has been participating in exhibitions in Malaysia, Bangladesh, Japan, Germany, Singapore, Indonesia, and Turkey.





153

SAMSUDIN WAHAB

b. Perak, 1984

*Indiscreet Mirror (Man / Monkey) -
After Goya, 2008*

numbered, titled, signed and dated in pencil
linocut on paper, edition 2 of 5
109 x 79cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Large satirical caricatures of whimsical animals are boldly depicted through the medium of linocut. Here, the mirror acts as a device to reveal the subject's true form, in this case, a suited monkey with a penchant for cinematic arts. 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 last solo exhibition Rindu Bayangan was held at Rissim Contemporary Gallery, KL, Malaysia in 2020.



154

NORMA ABBAS

b. Kuala Lumpur, 1951

Tell Me Something..., 1982

numbered 1/10 (lower left),
signed and dated (lower right)
lithograph, edition 1 of 10
55 x 64cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Puan Sri Norma Abbas' works may look simple and the subjects flighty but they are really a sophisticated package with great psychological insights and almost always infused with printmaking techniques like monoprint and collage. Her works are based on relationships especially of those whom she encounters – family, relatives, close friends, feline companions and always in an intimate atmosphere of chatter often in the living room or perhaps in the garden.

Puan Sri Norma Abbas has been a full time artist since 1987, and boasts of an art education background that informs her kind of work – diaristic, closed-space intimacy, enigmatic, honest, playful and humorous. She was educated in public schools in Barnes and Kensington in London. Back home, she continued her secondary education at the Convent of Holy Jesus Bukit Nanas, Kuala Lumpur. She studied for a Pre-Diploma Foundation Studies at the Mara Institute of Technology (1968-1969) and graduated with a BA in Printed and Woven Textiles at the Manchester Polytechnic of Art, England (1972-1975) and MA in Autographics Printmaking at the Chelsea School of Art, London (1981-1982). She worked as head of department in a local printing company from 1984-1987.



155

LOO FOH SANG

b. Pahang, 1944

Survival Of The Fittest, 2006

signed and dated (lower right)

intaglio print, artist proof

48 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

“For me, I usually use natural materials such as feathers, leaves and petals. I also use nets and aluminium foil to enhance the visual effects.” – Loo Foh Sang

Loo Foh Sang has mastered the art of printmaking with over five decades of experience creating artworks with the medium. *Survival Of The Fittest* depicts a cockfighting scene executed using intaglio technique.

On his website, Loo shares the technical process of intaglio print “in which the printmaker cuts the image into a metal surface using steel or diamond-tipped tool, or etches the image into the plate’s surface with acid. The area below the surface holds the ink. As a damp paper is placed on the inked plate, the print is produced when the paper picks up the ink in the grooves as a press roller passes on top of it. This is the opposite of the relief technique and comes from the Italian word *intagliare* – “to cut into”.

Loo Foh Sang attended Nanyang Academy of Fine Arts in Singapore from 1963 to 1965. He then pursued his art education at the Ecole Nationale Supérieure des Beaux-Arts in Paris in 1966. After graduation, he remained there and was accepted to study printmaking under the tutelage of Stanley William Hayter, the English printmaker and painter who founded Atelier 17, widely known as the most influential print workshop of the 20th century. From 1996 onwards, Loo has organised three international Contemporary Printmaking Art Shows in Malaysia. In 2000, he was in the Jury Panel of the 3rd International Triennial of Graphic Arts, Macedonia. In the same year, he received an honourable mention and became an “in-house artist” at the Romania Art Museum. In 2009, he was awarded the Asia-Pacific Art Golden Award. And in the following year, he received the global Golden Brand Award. He has held more than 25 solo exhibitions locally and abroad since 1963. Loo established his own studio called Atelier 11 or Loo Foh Sang Art Eleven in Balakong, Selangor.

156

LOO FOH SANG

b. Pahang, 1944

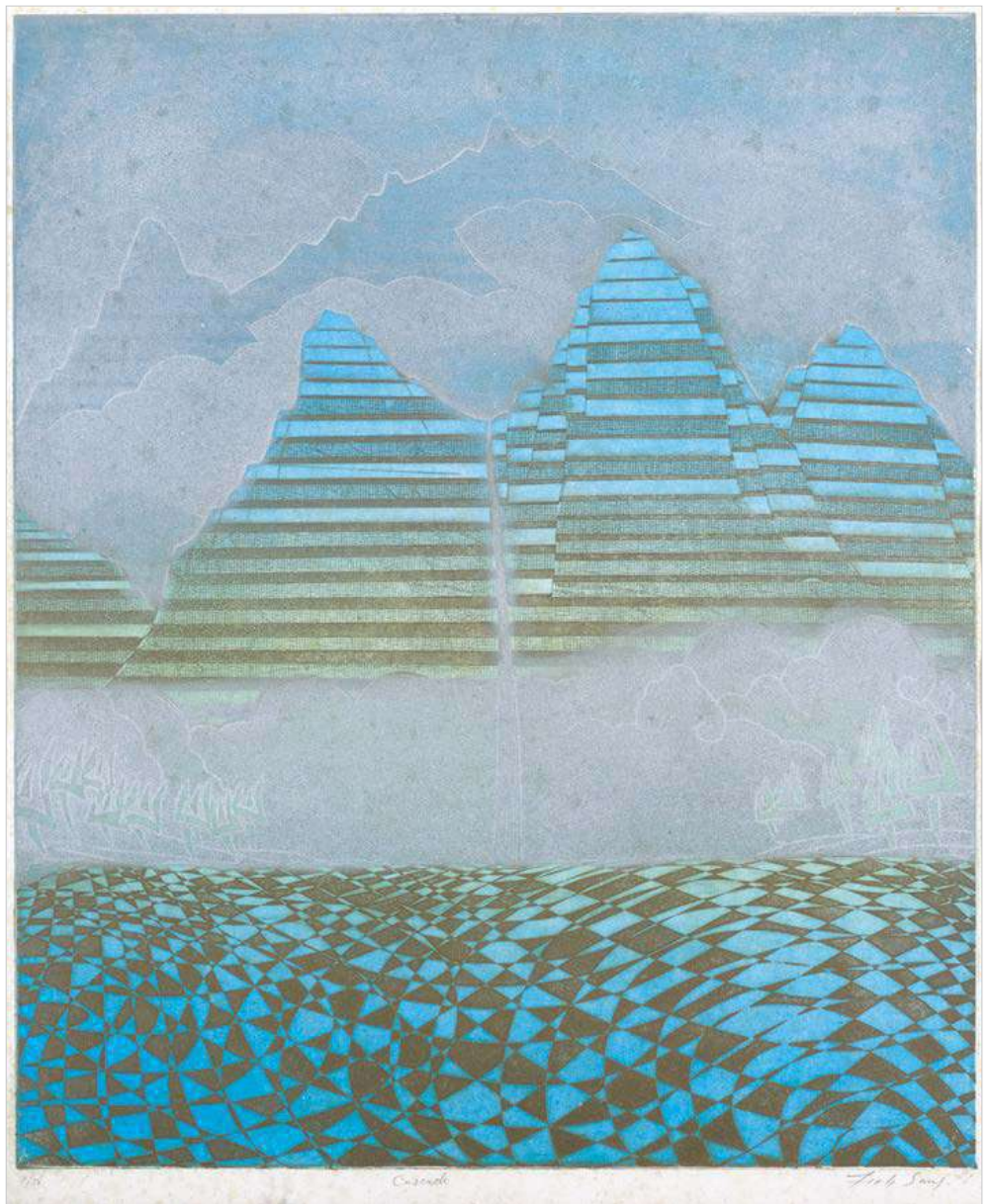
Cascade, 1981

signed and dated (lower right)
etching in colours on paper,
edition 4 of 35
60 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800



The bright veneer of blue all over with a floating temple-like monument set in stripes are set against the undulating designs of various geometric shapes as ground. Loo Foh Sang had learnt well, and more, from the intricate techniques innovated by Atelier 17 when he studied there in Paris and was an apprentice to its founder, Sir Stanley William Hayter. After Hayter's death in 1988, his main disciples, Hector Saunier and Juan Valladares, moved the experimental print workshop to another place under a new name, Atelier Centrepont, but with all the original ideals intact.

Like most graduates from the Nanyang Academy of Fine Arts in Singapore (1973-1965), Loo continued his studies at the Ecole Nationale Supérieure des Beaux Arts and Atelier 17 in Paris, joining his girlfriend turned wife there. He was instrumental in setting up printmaking workshops at the Malaysian Institute of Art and later the Central Academy of Art. One of the more outstanding printmaking exponents, Loo had also organised three international contemporary printmaking exhibitions since 1996. Since 1963, he had 29 solos including those held at his gallery in Wisma Pauson, Puchong, Selangor. He has also taken part in more than 50 print exhibitions all over the world. He was awarded the Asia-Pacific Art Golden Award 2009 and the Golden Brand Award 2010.



157

ILSE NOOR

b. Germany, 1941

Time Past, Time Present, 1999

signed and dated (lower right)
etching on paper, edition 7 of 20
14.5 x 19.5cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Ilse Noor's art is much inspired by Alfred Kubin and Ernst Fuchs. She shares with Walter Spies, a love for nature and an approach to art with an appreciation from the heart and senses. As one of Malaysia's foremost graphic artists, it is evident that her fondness for nature, music and poetry is represented and meticulously executed in all her works, using the interplay of light and shadow. In *Time Past, Time Present*, Ilse captures the rich shadows and textures of an intricate still life composition, crystallizing memories into the present conquering the passing of time.

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.

158

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago-Pago Series, 1966

signed and dated in block (lower left)

lithograph, artist's proof

42 x 32cm

PROVENANCE

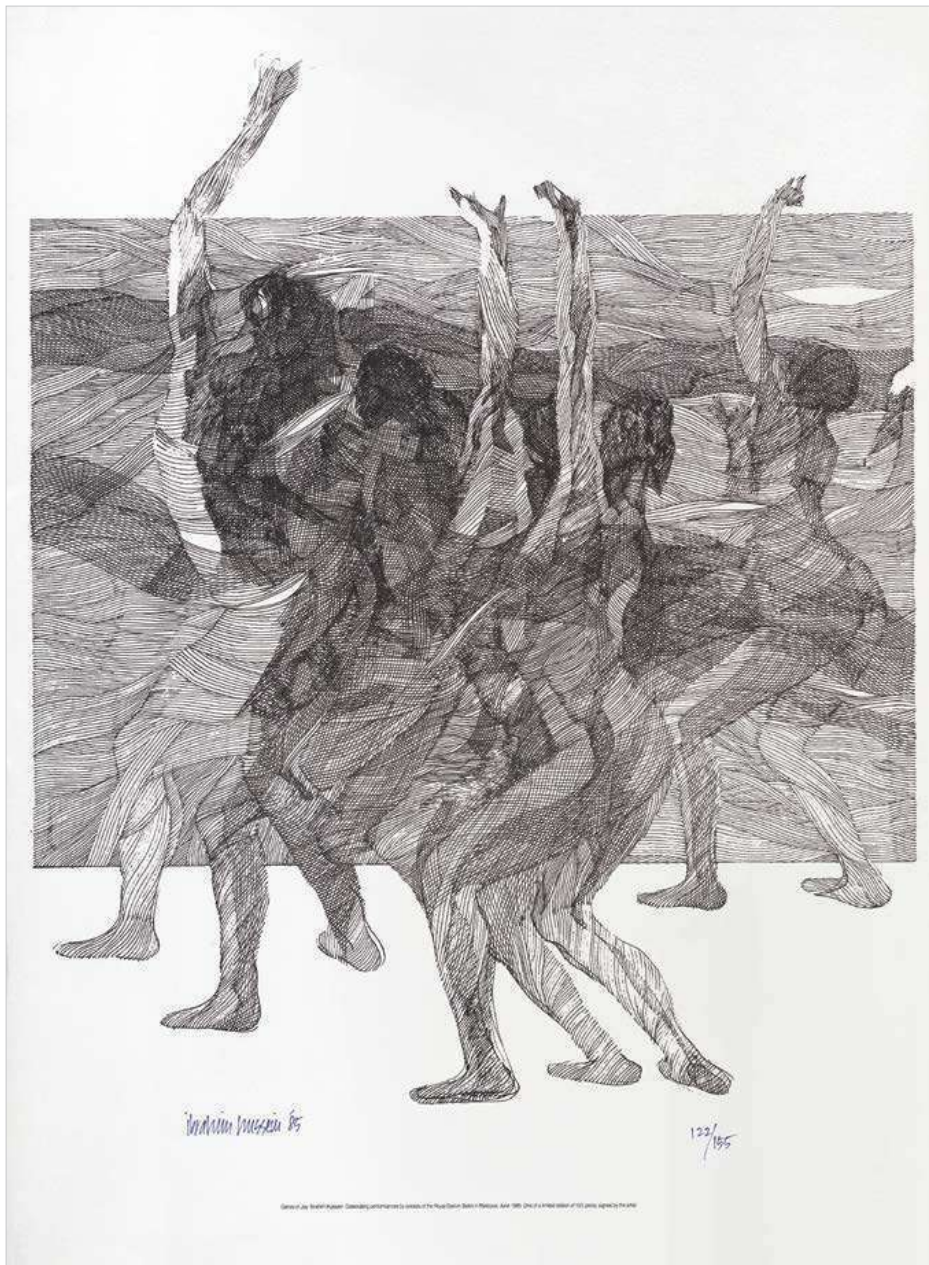
Private collection, Kuala Lumpur

RM 9,000 – 16,000



In this work from the *Pago-Pago* series, we can see a confluence of architectural forms derived from Southeast Asia, and organic elements influenced by the growth patterns of nature. Here, the vertical structure rises with dynamic strength from the ground, concentrating a myriad of shapes such as bamboo, leaves, curling shells, boats and architectural elements into a dense mass. His refreshing visual language captures the unique vibrancy of the landscape and culture of the region.

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



159

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – 2009

Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper,
edition 122 of 155
76 x 56cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

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

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

160

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 - 2009

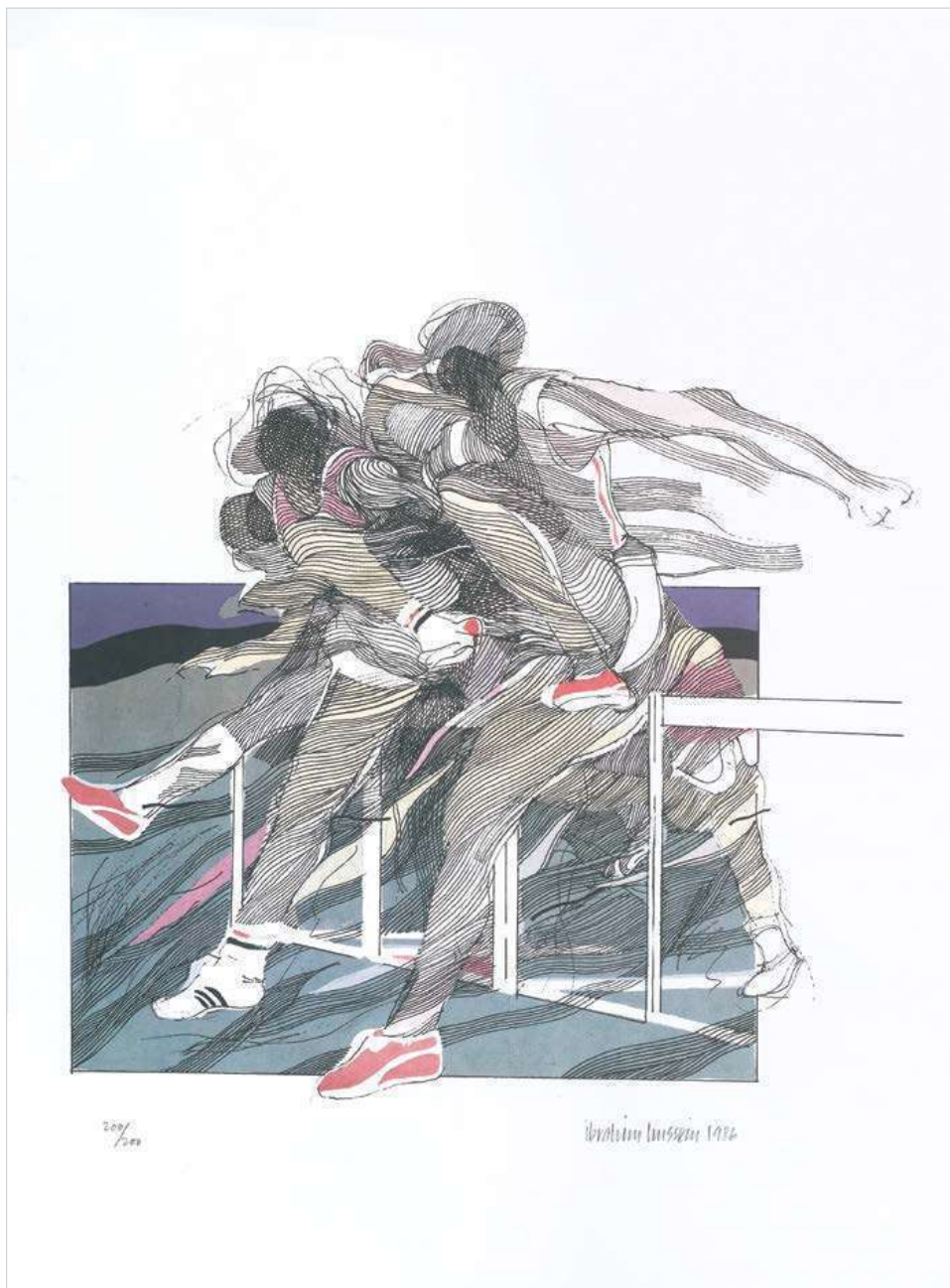
Sport Series, 1986

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 18,000



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

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



161

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 - 2009

Sport Series, 1986

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 18,000

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

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



162

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Untitled, 1994

signed and dated (lower right)
colour etching on paper
19.5 x 24.5cm (image)

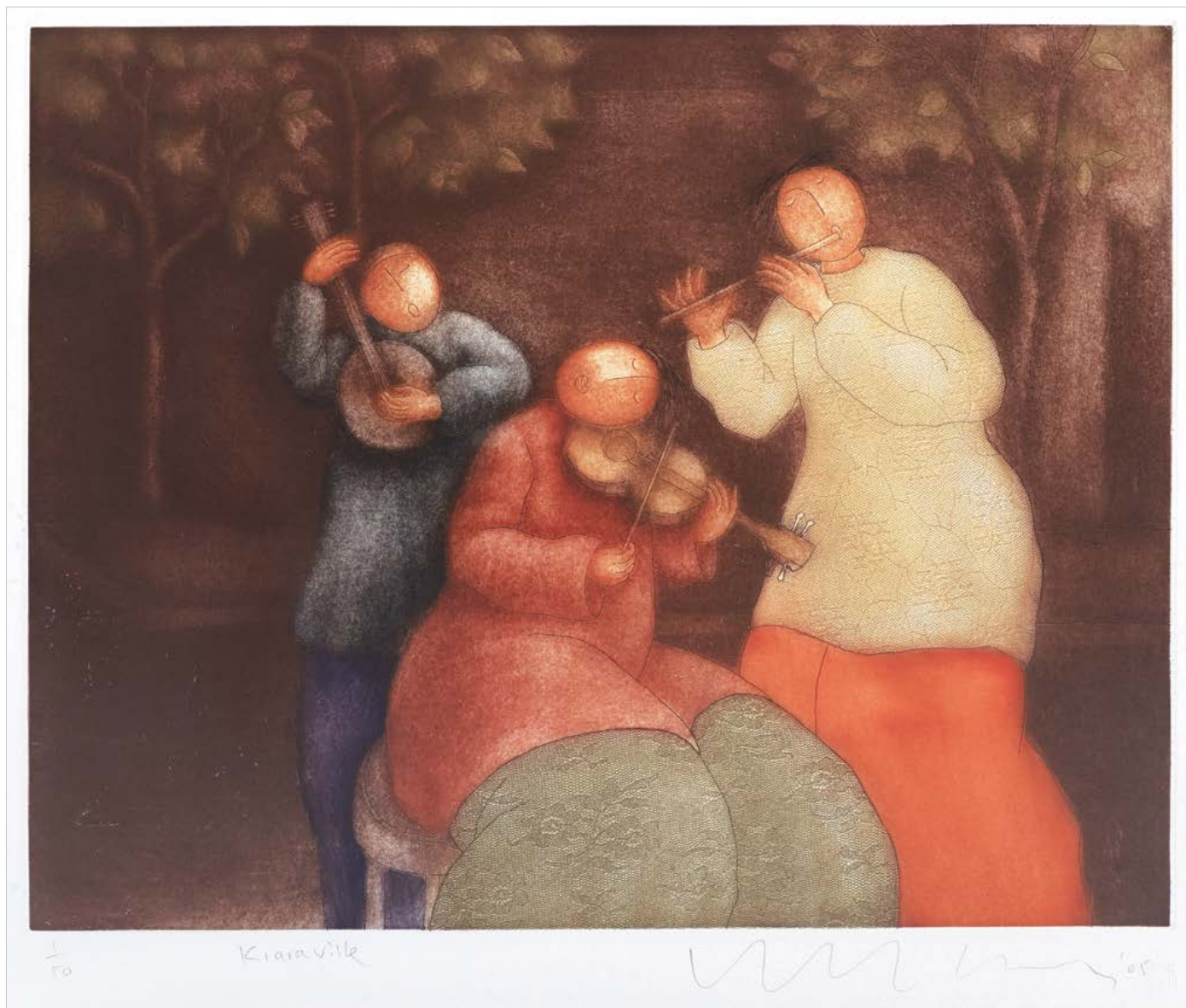
PROVENANCE

Private collection, Penang

RM 2,800 – 4,800

Here, an intricate etching work by Khalil Ibrahim is on offer. The work depicts the men and women of the east coast engaging in daily labour, rendered with graceful and flowing lines. Khalil Ibrahim was a highly skilled and versatile artist, who was adept in acrylic, watercolour, batik and etchings.

His works have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, Royal National Art Gallery of Jordan, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery.



163

ENG TAY

b. Kedah, 1947

Kiaraville, 2005

signed and dated (lower right)
colour etching on paper,
edition 1 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 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 full time. He was given a Retrospective by Galeri Petronas in 2009. It was called Eng Tay: The Exhibition. His works are in the collection of the Fukuyama Museum of Art, Hiroshima, Japan; Taipei Fine Art Museum, Taiwan; the Frankie Valli Estate, the Merv Griffin Estate and the New York University. He has monumental sculptures in Kiaraville and SENI condominiums in Mont Kiara, Zehn Bukit Pantai in Bangsar and the Marc Residences near KLCC.

164

ENG TAY

b. Kedah, 1947

Duet, 2000

signed and dated (lower left)

oil on canvas

50 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

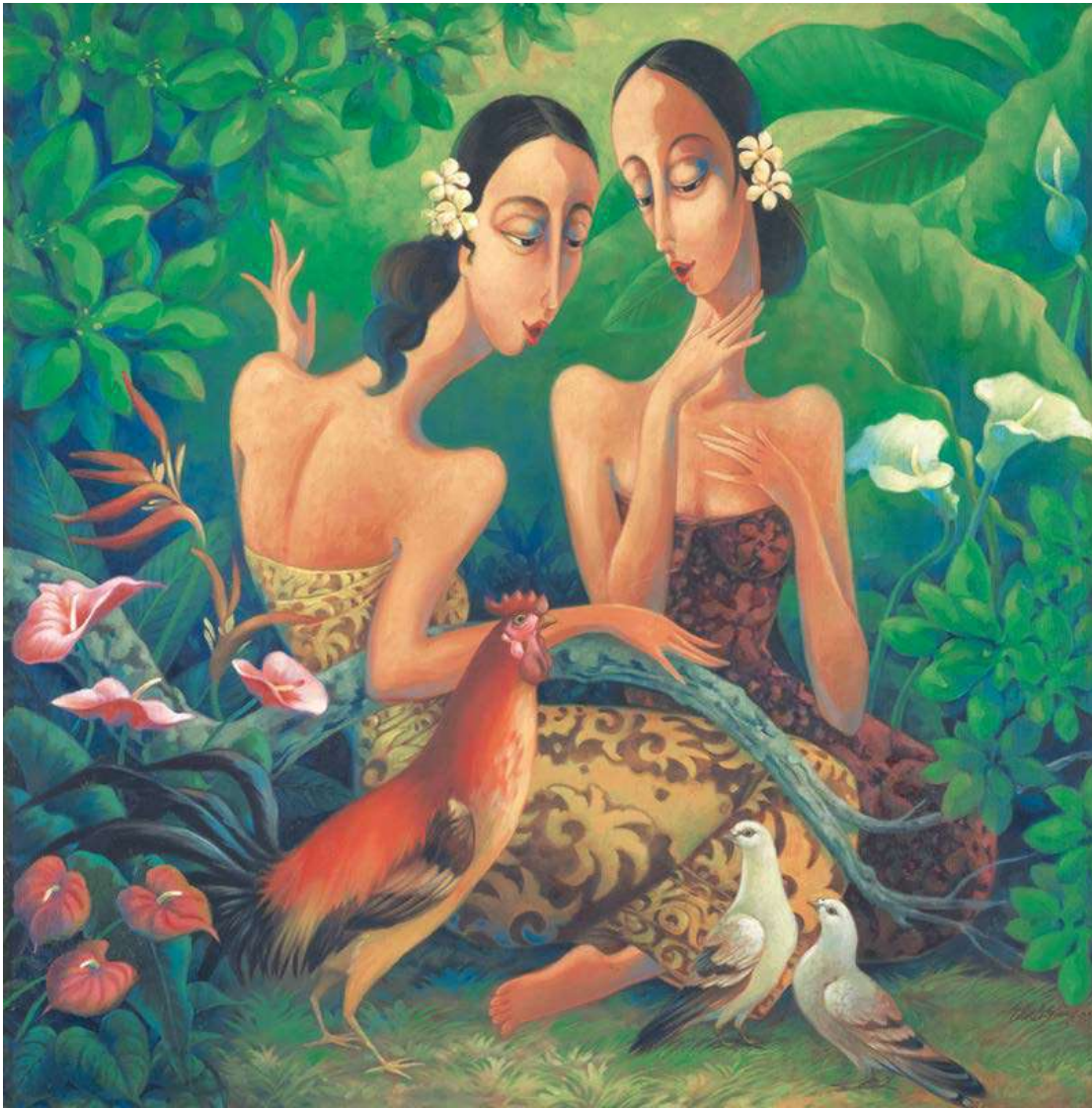
♦ PINKGUY Conservation Framing
for this lot

RM 22,000 – 30,000



In a world increasingly riven by hate and rivalry, Eng Tay's utopia of family life and togetherness, even only on canvas, are heart-tugging paeans of love that reminds us of the forgetfulness of being human. Spending precious time together in simple pleasures can be far more touching and meaningful than the perfunctory gesture of showering each other with expensive gifts. It may just be an intimate *tete a tete* over tea, or playing chess in the park, or in this case creating a melodious tune that reverberates in the soul long after playing. As always, there is always the sense of plentiful, as shown by the bowl of fruits and vegetables on the small table covered with embroidered floral-lace cloth. It's love that binds in spirit and makes the world go round. The theme gains greater resonance ever since the Sept 11, 2001 terror attacks on the World Trade Tower in New York, just a stone's throw from one of Eng Tay's apartments.

Eng Tay has gained international recognition in the United States and Asia for his endearing figure types finely honed from his travels all over, especially to traditional societies, and from a half-century of creating in paint, prints and sculptures after his studies at the Art Students League, the New York School of Visual Arts and the Pratt Graphics Centre. Galeri Petronas honoured him with a Retrospective called *Eng Tay: The Exhibition* in 2009. His works are collected by institutions in Japan, United States, Taiwan and Malaysia, and he has commissioned monumental sculptures in Kuala Lumpur (Kiaraville SENI Condominiums in Mont Kiara, the Zehn Condominium in Pantai Hills, and the Marc Residences near KLCC).



165

LAM LE SIANG

b. Johor, 1949

Whispering, 2005

signed and dated (lower right)
oil on canvas
79 x 79cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Down Memory Lane,
Yan Fine Art Gallery, 2007, p. 15

RM 8,000 – 14,000

A favourite subject of Lam Le Siang is the recollections of a carefree village life from the early days. His garden is filled with charming village damsels dressed in batik, surrounded by flora and fauna. The ladies exude femininity, with graceful long necks and elegant hand movements enriched with vibrant patterns on the sarong.

A graduate from the Nanyang Academy of Fine Arts in Singapore in 1974, Lam Le Siang has participated in several exhibitions in Kuala Lumpur, Malacca, and Penang. Selected exhibition include 221 Contemporary Art Show, ArtEsense Creative, Ara Damansara, Selangor (2014), 2 Men Creative Art Journey, Island Gallery Penang (2013), Canvas Arts, Alliance Française, Kuala Lumpur (2012), Malaysia and China Artists Joint Exhibition, Cheng Ho Cultural Museum, Malacca (2009).

166

TEW NAI TONG

b. Selangor, 1936 – 2013

Golden Time 6, 2011

signed (lower right)

oil on jute

117 x 117cm

PROVENANCE

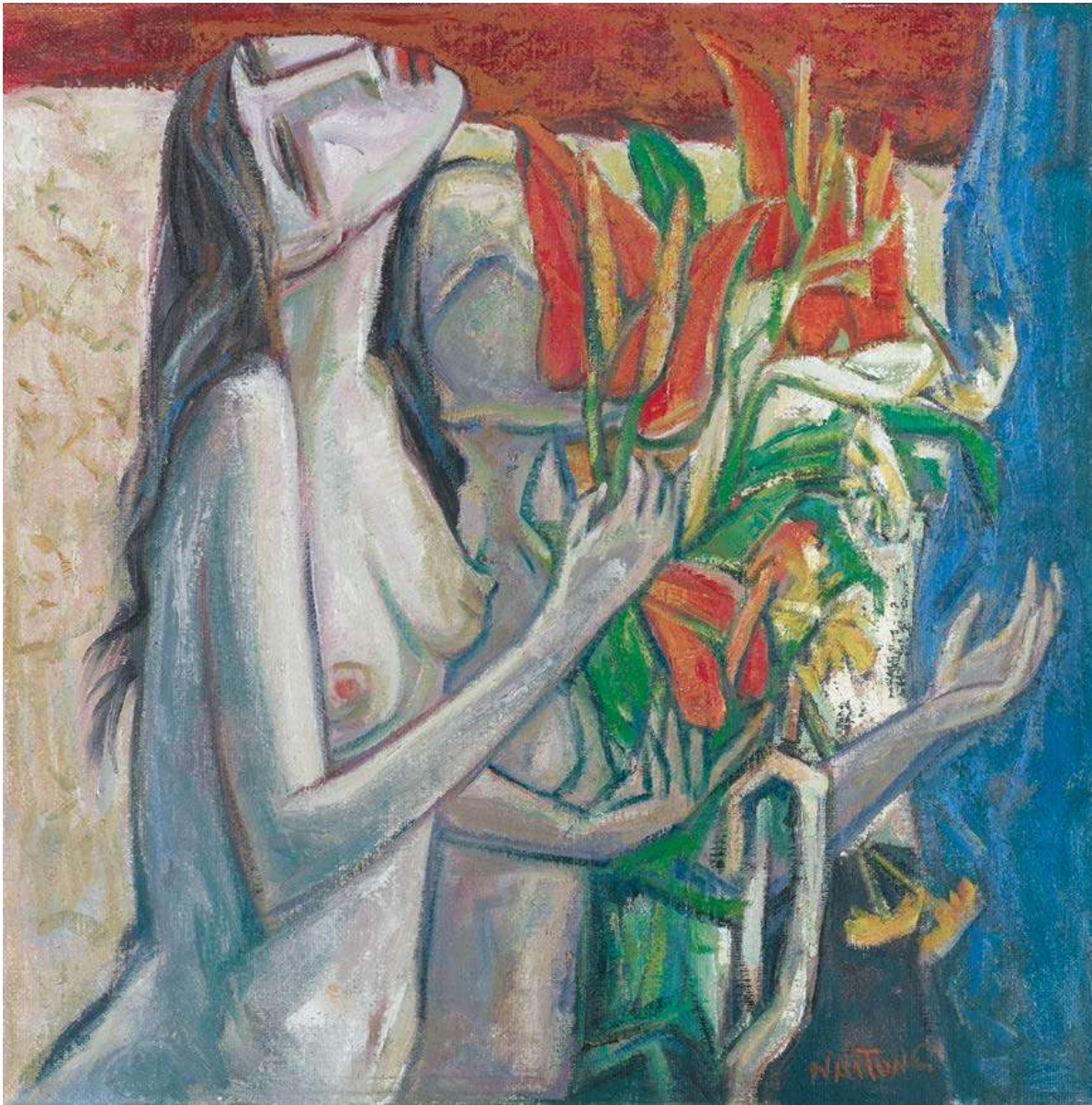
Private collection, Selangor

RM 32,000 – 60,000



Golden time is redolent with blissful contentment and happiness, even when working whether in the padi-fields, rubber estate or cow-herding. Life was simpler then with minimal needs. The family unit was stronger and the natural undeveloped environs fostered a healthier lifestyle and a closer-knit communal spirit, with pastimes like kite-flying and bird-rearing which were later replaced by modern distractions like television and computers. Water came from the streams or wells, and paraffin lamps helped ease mobility at night. It is such a rapturously happy life that one could expect the women balancing buckets of tapped latex to break out into a song and dance. There is a touch of humour in the painting of these industrious womenfolk, 'photobombed' by a stray monitor lizard on the bottom left. Typically nostalgic.

Tew Nai Tong reached the pinnacle of his career in the Odyssey survey exhibition at the National Art Gallery, Kuala Lumpur, in 2007, celebrating 50 years of painting. He held his first solo at the British Council, Kuala Lumpur, in 1964. Trained in the Ecole Nationale Supérieure des Beaux-Arts (1967-1968) after a stint at the Nanyang Academy of Fine Arts in Singapore, he won 2nd Prize in the Chartered Bank Mural Design Competition (1964), Shell Award (watercolours, 1981), Esso Award (1982), Dunlop Award (watercolours, 1983), and the Asia Art Award (Malaysian level) in Seoul, South Korea in 2009. He decided to become a full time artist in 1992, after teaching in three art institutions for a total 23 years. He co-founded the now defunct Le Beaux Art Gallery and jointly established the Malaysian Watercolour Society and the Contemporary Malaysian Watercolour Association.



167

TEW NAI TONG

b. Selangor, 1936 – 2013

Girls And Flowers, 2007

signed (lower right)
oil on canvas
61 x 61cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

A work that appeals to the senses, *Girls And Flowers* portrays lovely damsels who are seemingly admiring a bouquet of red anthurium flowers, exuding elegance and femininity. The graceful curves of the figure, and the clever arrangement of coloured shapes demonstrate the artist's signature Nanyang style. Her pale, ivory complexion is juxtaposed delicately with the bouquet enriched with a palette of red, beige, green and blue.

Tew Nai Tong furthered his art studies at the Ecole Nationale Supérieure des Beaux-Arts in Paris (1967-1968). On his return, he taught at several academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985), and the Saito Academy of Art (1986-1988), before turning fulltime in 1992. His first exhibition was at the British Council in Kuala Lumpur in 1964. His career culminated in a survey exhibition called *Odyssey* at the National Art Gallery, Kuala Lumpur, in 2007. In 2009, he won the Asia Art Award in Seoul, South Korea. Among his awards are 2nd Prize in the Chartered Bank Mural Design Competition 1964; Shell Watercolour Award 1981; Best Award, Esso 1982; and the Dunlop Watercolour Award 1983. He was the adviser to the Contemporary Malaysian Watercolourist Association.

168

ANURENDRA
JEGADEVA

b. Johor, 1965

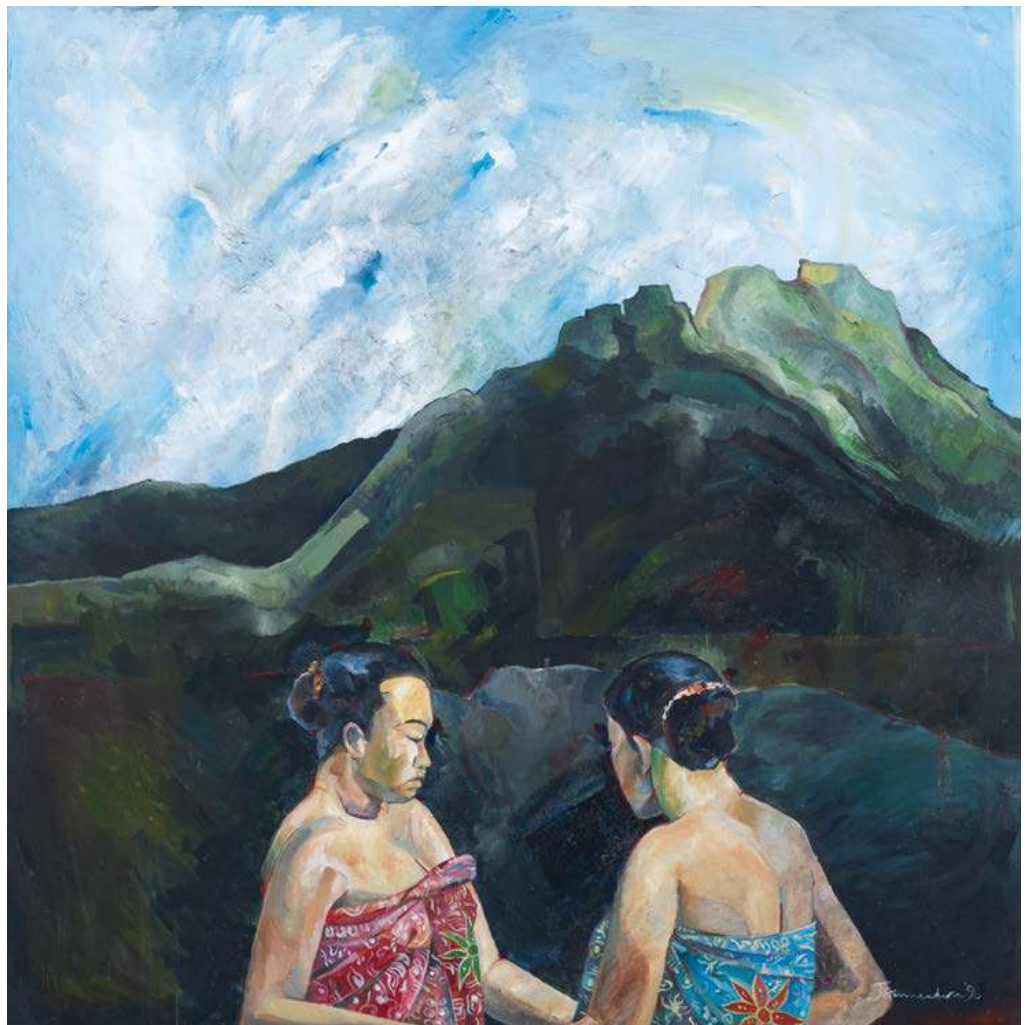
Spirit Of The Mountain, 1996

signed and dated (lower right)
oil on canvas
127 x 127cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 16,000



Living amidst Nature is one elixir of happiness with free water and the bounty of Nature at one's disposal, what with the bulwark of the mountain affording spiritual solace and protection, as a symbolic and decorative form. Like the fabled Mount Meru, the spiritual centre of the universe and in Hindu-Buddhist cosmology, the abodes of gods, and "which stabilizes the universe, holding sky and earth in place." (Soul, Spirit and Mountain: Preoccupations of Contemporary Indonesian Painters, by Astri Wright, Oxford University Press, USA, 1994). The two women clad in batik sarong are on terra firma but can be seen as nurturers against the mountain backdrop, whether they be friends or family. Here, the artist J. Anu is seen at his symbolic and romantic best rather than his usual satiric, ironic and even provocative thrusts.

Artist, curator (Galeri Petronas), journalist (The Star) and lawyer – J. Anu is certainly one of the significant contemporary artists depicting figures often in trenchant socio-political narratives, mostly referencing his Indian origin. His solos like Headdresses, My God Is My Truck, Painted Stories, Conditional Love, Migrant Adventures, Finding Graceland, I Is For Idiot, Melancholic Mantras and Sacred Altars, in paintings, assemblages and installations... He pursued his MFA at the Monash University in Melbourne (2002) after obtaining a Foundation in Art and Design at the Oxford Polytechnic (1987). He graduated with a LLB Honours at the University of London (1993). His international exhibitions include the Singapore Biennale and the Venice Biennale.



169

SYED THAJUDEEN

b. India, 1943

Meeting Of The Eyes, 2011

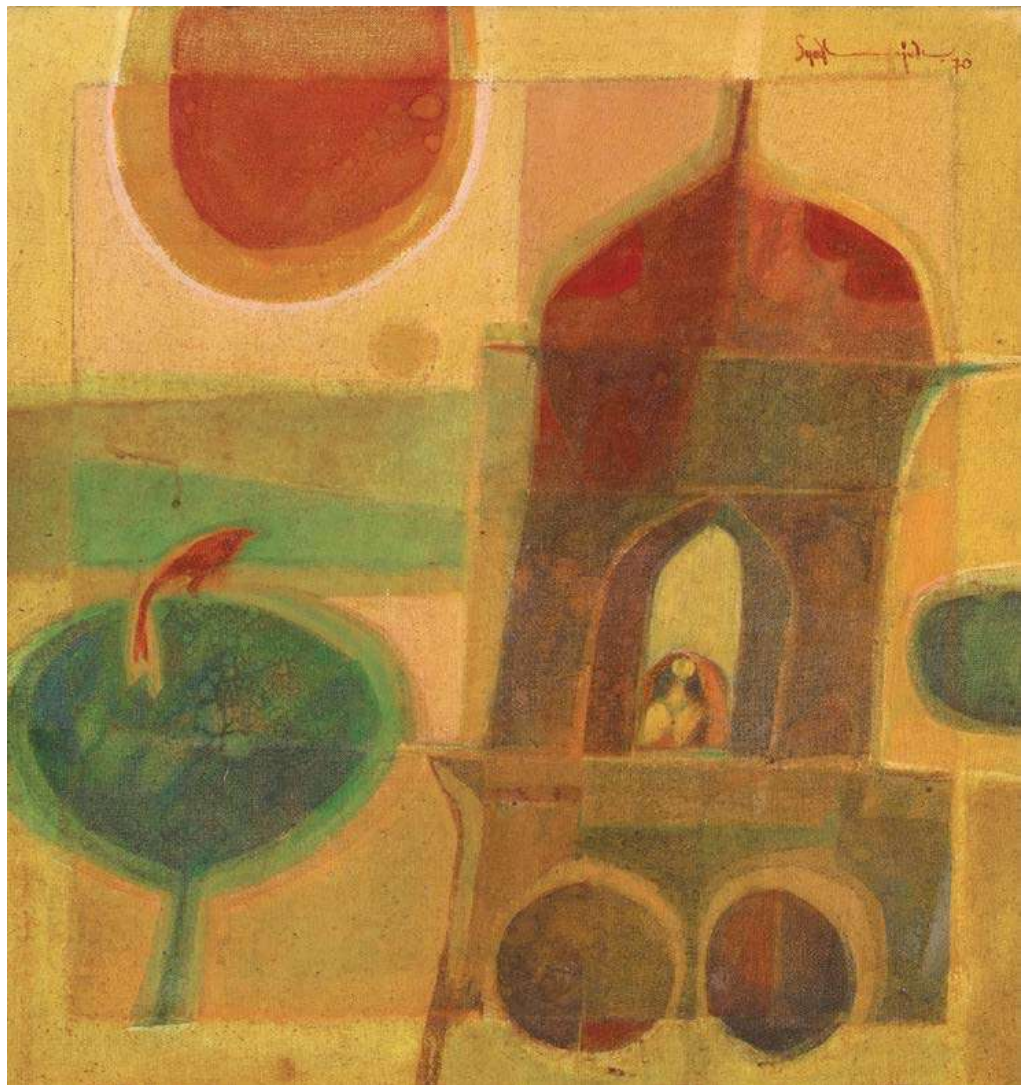
signed and dated (lower left)
oil on canvas
92 x 92cm

PROVENANCE

Private collection, Selangor

RM 24,000 – 38,000

Feelings of adoration and connection are expressed through the Meeting of the Eyes. Lovers united in a warm embrace are rendered with subtle expressions, surrounded by a radiating glow. The atmospheric golden earth tones were inspired by the Ajanta and Ellora caves of Maharashtra in India. Most of his art pieces feature exquisite colors and imbued with a poetic quality that evoke emotions. His art identity is significant, his artworks are easily recognisable.



170

SYED THAJUDEEN

b. India, 1943

Waiting For The Lover, 1970

signed and dated (top right)
oil on canvas
61 x 58cm

PROVENANCE

Private collection, Selangor

RM 24,000 – 38,000

Waiting For The Lover is a recurring theme in Syed Thajudeen's Lovers repertoire. To him, the love between two humans is the most enthralling and eternal. The artist's talent for expression is evident here through the intricate abstraction of architectural and natural forms and intuitive perception of the landscape. It is a poetic interpretation of universal experiences translated into an endearing composition of love and faith.

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

SYED AHMAD JAMAL, DATUK

b. Johor, 1929 - 2011

Figure, 1965

signed and dated (lower left)

acrylic on canvas

122 x 53cm

PROVENANCE

Private collection, Penang

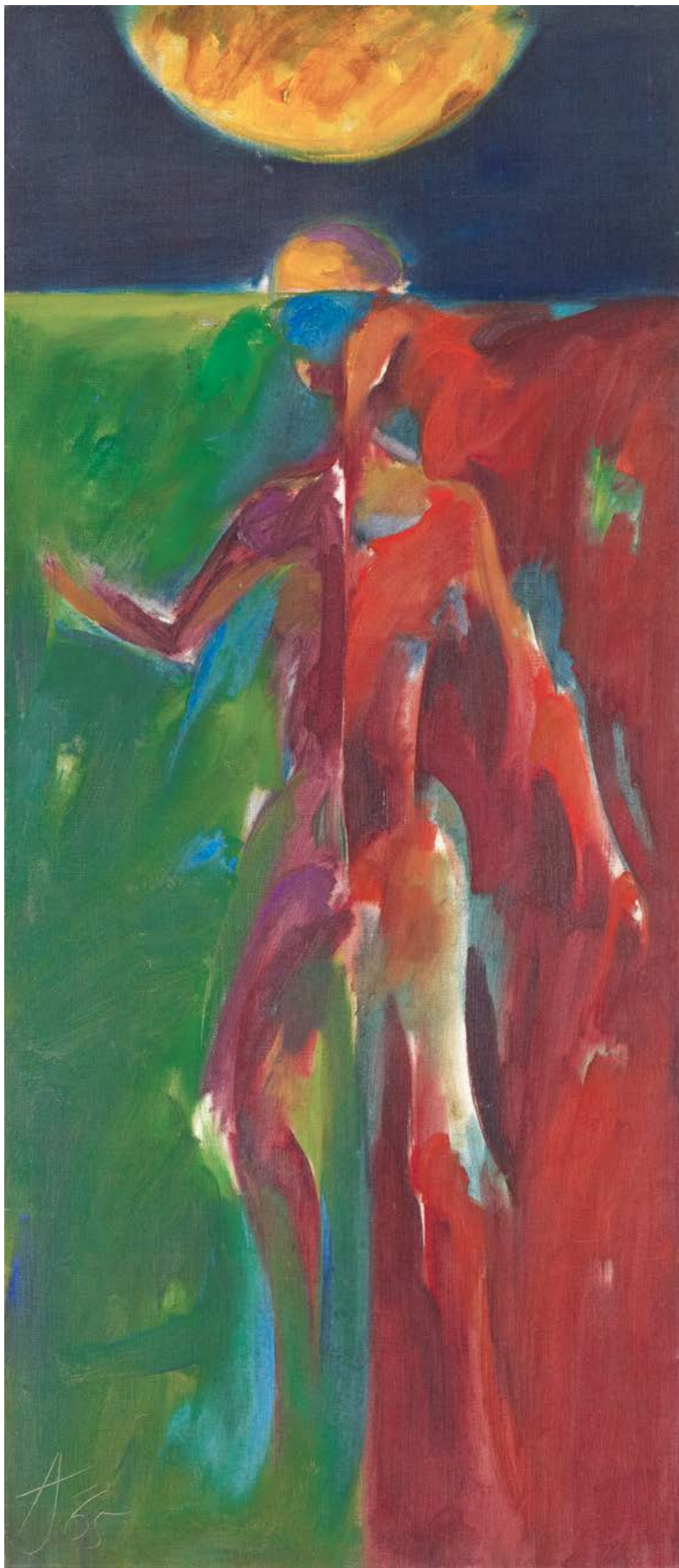
ILLUSTRATED

Syed Ahmad Jamal: Pelukis, Balai Seni Lukis Negara 2009, p. 557

RM 200,000 – 320,000

The figure silhouette has appeared a few times in Datuk Syed Ahmad Jamal's canvases, but this is a 'fleshy' full-frontal one walking slightly tilted left with two spheres of colours cutting into the body principle and a head with the top half in another colour sphere, a grey one. Above him, or is it a her with an androgynous form, is a half orb in yellow. This is shown on Page 165 in Syed Ahmad Jamal's *Saraseni, A Historical Overview (1954-1994)* (Nanyang Gallery of Art, 1994). The figure, mostly a blob of black also pops up in *Berenang* (1965), *First Lost*, *Climbing*, *Penelope* and *Longing Miss*. This work came after the artist's return from studies at the School of Art Institute in Chicago (1963-1964), and may portend a crossroad faced, either personal or careerwise, which direction to take with so many imponderables.

Painter-sculptor, administrator, educator, designer, author (Rupa Dan Jiwa, 1992; and Kunang-Kunang, 1999) – Datuk Syed Ahmad Jamal's manifold duties had seen his conferment of the Datukship in 1996; the National Artist laureate in 1995; a Retrospective by the National Art Gallery (NAG) in 1975 and a Historical Overview by the Nanyang Gallery of Art (1994) and a monster tribute called Syed Ahmad Jamal: Artist exhibition (2009) at NAG. His main tutelage was at the Chelsea School of Art (1951-1955), the Institute of Education at the London University (1955-1956), the Malay Teacher's Training College in Kirkby, Lancashire (1958-1959), the School of the Art Institute Chicago (1963-1964) and the University of Hawaii, Honolulu (1973-1974). He was principal of the Specialist Teachers Training Institute in Kuala Lumpur, director of the Asian Cultural Centre (Universiti Malaya) and the NAG (1981-1991).





172

TAN TONG

b. Selangor, 1942 - 2013

Summer Symphony, 2003

signed with one seal of the artist
(on the reverse)

mixed media on canvas
120 x 100cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 35,000

Tan Tong's works comprise an infusion of Chinese philosophy, culture and history with I-Ching hexagrams and nine-square grid of Chinese magic squares (also known as the Golden Section), with elements of Taoist mysticism and Tantric Buddhist space (cosmology). *Summer Symphony* is magnificently expressed in a dynamic interplay of vertical shapes. It contains all the elements much beloved by the artist: the iconic Eiffel Tower, dancing lovers, and little birds. Sun and moon symbols are depicted on the top of the composition. The work shows fusion and influence from the East and the West.

Tan Tong, artist-printmaker-art thinker, is one of Malaysia's most flamboyant French-trained artists with a struggle to boot. He was doubly given major exhibitions by Soka Gakkai Malaysia (SGM), his Retrospective called *Homage To Tan Tong: His Life And Times* (2011-2012) and *Tan Tong: Homage to Picasso* (2006). Tan Tong was given a French Government scholarship to study at the Ecole Nationale Supérieure des Beaux Arts (ENSBA) in Paris (1964-1969), and he followed up with a double diploma in Painting and Drawing in 1974-1975, which is marked by his winning the Fondation Rocheron Award at ENSBA. He also studied French literature at the University of Bordeaux. In 1991, Tan Tong won a Consolation Prize for Painting at the National Art Gallery's Salon Malaysia. He had 17 solos since his first at the Foyer des Artistes Galerie, Montparnasse Paris in 1967. His other overseas solos were in Singapore, at the Meyer Gallery in 1970 and the Notices Gallery in 1993. His first local solo was at the Samat Art Gallery in 1970. He taught at the Malaysian Institute of Art for 26 years, retiring as Head of the Department of Art and Design in 2002.

173

TAN TONG

b. Selangor, 1942 - 2013

Winter Symphony, 2003

signed with one seal of the artist
(on the reverse)
mixed media on canvas
120 x 100cm

PROVENANCE

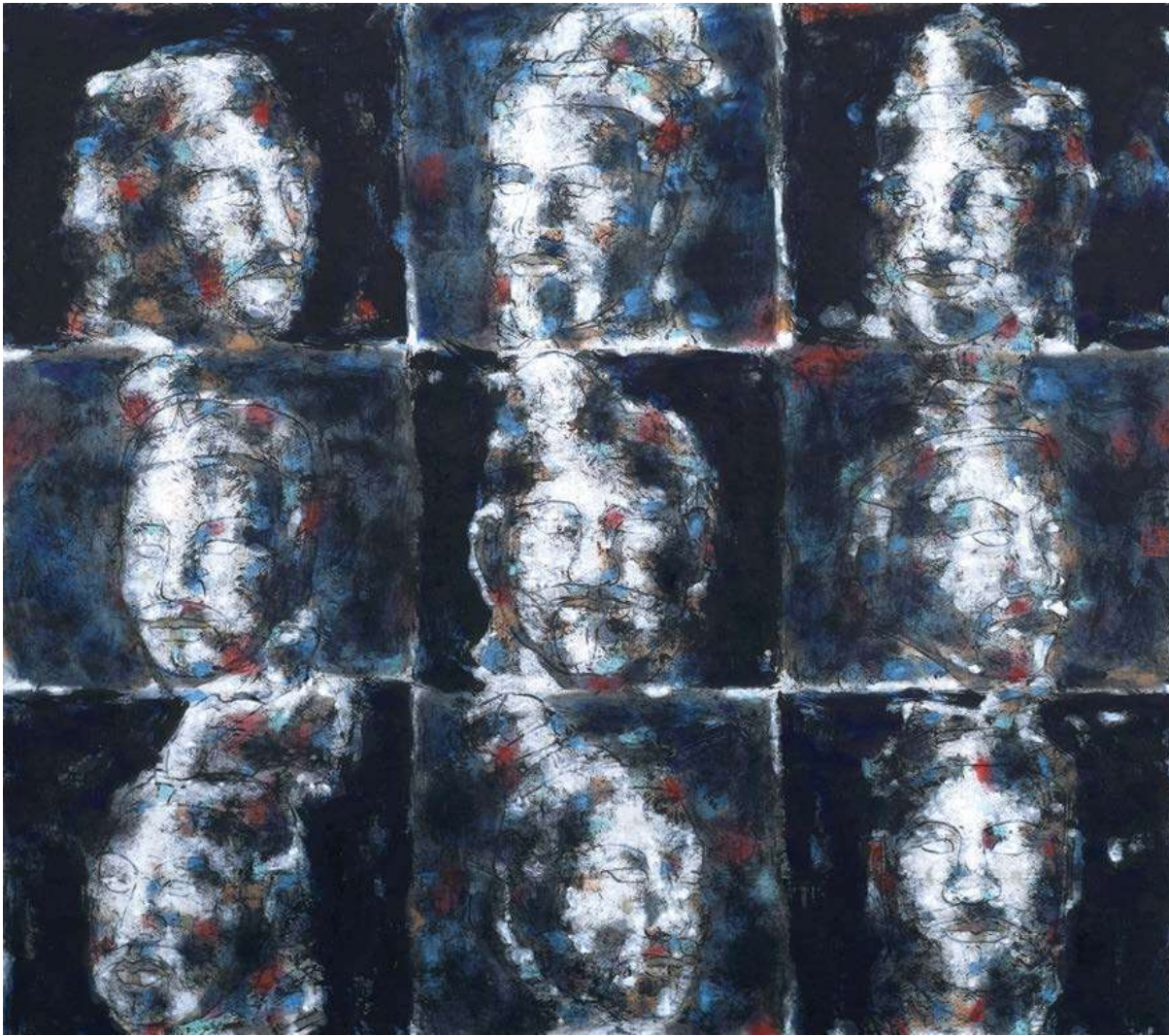
Private collection, Selangor

RM 20,000 – 35,000



Tan Tong's works comprise an infusion of Chinese philosophy, culture and history with I-Ching hexagrams and nine-square grid of Chinese magic squares (also known as the Golden Section), with elements of Taoist mysticism and Tantric Buddhist space (cosmology). In *Winter Symphony*, two pairs of ballet dancers move with grace, and the scene is imbued with a sense of dynamic balance and energy. One of France's most stunning landscapes, Mont-Saint-Michel, is depicted at the top of the composition. The work shows fusion and influence from the East and the West.

Tan Tong, artist-printmaker-art thinker, is one of Malaysia's most flamboyant French-trained artists with a struggle to boot. He was doubly given major exhibitions by Soka Gakkai Malaysia (SGM), his Retrospective called *Homage To Tan Tong: His Life And Times* (2011-2012) and *Tan Tong: Homage to Picasso* (2006). Tan Tong was given a French Government scholarship to study at the Ecole Nationale Supérieure des Beaux Arts (ENSBA) in Paris (1964-1969), and he followed up with a double diploma in Painting and Drawing in 1974-1975, which is marked by his winning the Fondation Rocheron Award at ENSBA. He also studied French literature at the University of Bordeaux. In 1991, Tan Tong won a Consolation Prize for Painting at the National Art Gallery's Salon Malaysia. He had 17 solos since his first at the Foyer des Artistes Galerie, Montparnasse Paris in 1967. His other overseas solos were in Singapore, at the Meyer Gallery in 1970 and the Notices Gallery in 1993. His first local solo was at the Samat Art Gallery in 1970. He taught at the Malaysian Institute of Art for 26 years, retiring as Head of the Department of Art and Design in 2002.



174

YONG CHIEN CHIN

b. Selangor, 1952

Terracotta Warriors, 1990s

signed with one seal of the artist
(middle left)
mixed media on rice paper
85 x 95cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 9,000

Yong Chien Chin creates tranquilising paintings by employing subtle connotations of ancient Chinese philosophies and traditional cultural spirits in a manner that advances the conventional technique of Chinese ink painting by going beyond the use of ink and brush on rice paper. He aspires to depict beauty based on the concept of Yin and Yang reflecting on "life experiences to enhance the inner senses and contents of the spiritual world". His *Terracotta* series is well sought after by collectors.

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

175

CHONG CHEN CHUAN

b. Malacca, 1945

Untitled, 1989

signed and dated with
one seal of the artist (lower left)
ink and colour on paper
72 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



Chong Chen Chuan excels in painting flowers, birds, fish and insects. In this work, the artist depicts a bird gently perched on a tree branch, expressed with vitality. The expression and gestures of the bird is masterfully captured, surrounded in a natural environment. Working in diverse themes, his paintings combine local subjects executed in the Nanyang style.

Chong Chen Chuan was the president of the Malaysian Calligraphy Association and the Malaysian Ink Painting Association. In 2007, he was invited by the Ministry of Culture of China to hold the Zhong Zhengchuan Ink Painting Exhibition at the Beijing Chinese Painting Academy. His works have been selected by the National Art Museum of Malaysia, the National Guest House of Malaysia, the Chinese Academy of Arts, the Qi Baishi Memorial Hall, the Zhang Daqian Memorial Hall, the Korean Culture and Art Museum, the National Museum of Education in Taiwan, and many countries.



176

JOLLY KOH

b. Singapore, 1941

Untitled, 2009

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

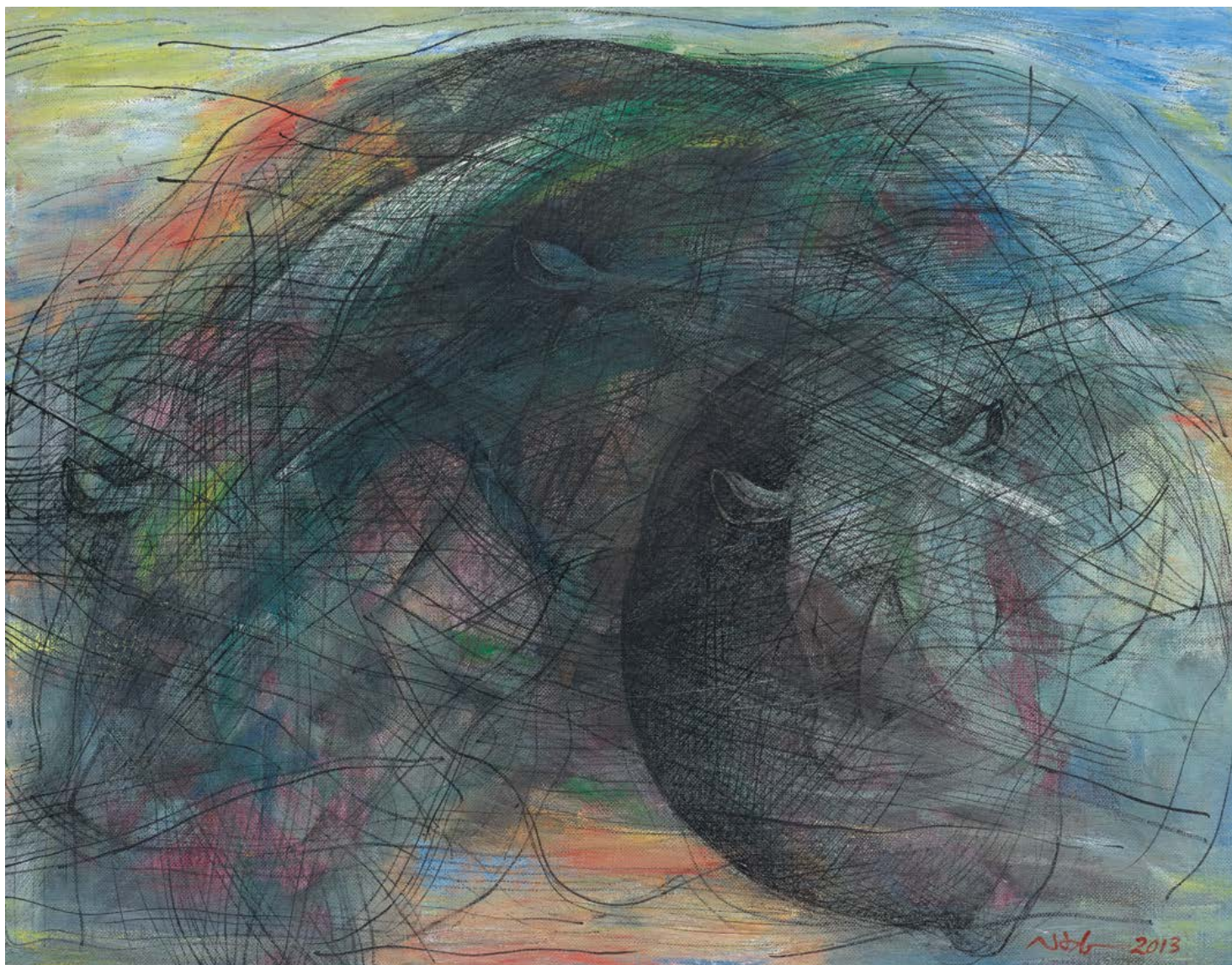
PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Through an exuberant blend of colours, this peaceful and harmonious scene features a young elephant roaming freely in the wilderness. The hills were executed in washes of fresh blue colours, on the right a golden sun rises above the sky. Besides strength and magnificence, a sense of lyrical movement and joy is felt throughout the composition.

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



177

NG BEE

b. Selangor, 1952

Untitled, 2013

signed and dated (lower right)
mixed media on canvas
60 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000

Intricate networks of oil-based crosshatches and rhythmic spirals are recurring features within Ng Bee's configuration. Ng Bee used a mixture of techniques to enhance the three dimensionality of the rhinos. Poetic colours were used throughout the work, creating lyrical movement and depth.

Ng Bee is better known as Mr. Sasaran for the Sasaran International Art Festival that he founded in 2008 with 35 artists from nine countries taking part. Believing in the mantra, 'Art Belongs to Everyone', he has put Sasaran, a sleepy fishing village in Selangor on the world map, but its unique quality is that it has the support of the whole village – fishermen, farmers, traders, schools... It now boasts of its own museum and a sculpture park besides murals and artworks all over town. Ng Bee's early education was in the Pik Hwa School in Klang, known for producing artists. Good in art but not in studies, he enrolled at the Nanyang Academy of Fine Arts in Singapore, graduating in 1976. He pursued further education at the Ecole Nationale Supérieure des Beaux Arts in Paris, graduating 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.



178

NGUYEN TU NGHIEM

b. Vietnam, 1922 - 2016

Thanh Giong, 1990

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

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 30,000

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

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



179

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 12,000 – 20,000

Dang Xuan Hoa is one of the most high profile Vietnamese artists in the Post-Doi Moi (Renovation; or Renewal), doing mostly still-lives and self-portraits in semi-abstract style. As in this work of a sectioned domestic interior, there will be 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.



Dang Xuan Hoa's works often feature objects of still life - like kerosene lamps, fruits, teapots and fish drawn from interior surroundings. His interest is mainly on the elements of domestic life portrayed from his visual imagination, reinterpreted in playful and stylized forms. A highly expressive piece, the unique placement of objects in this work and harmony of colour radiates a sense of totality as painting for him is a process of spiritual development.

180

DANG XUAN HOA

b. Vietnam, 1959

Human Objects, 1998

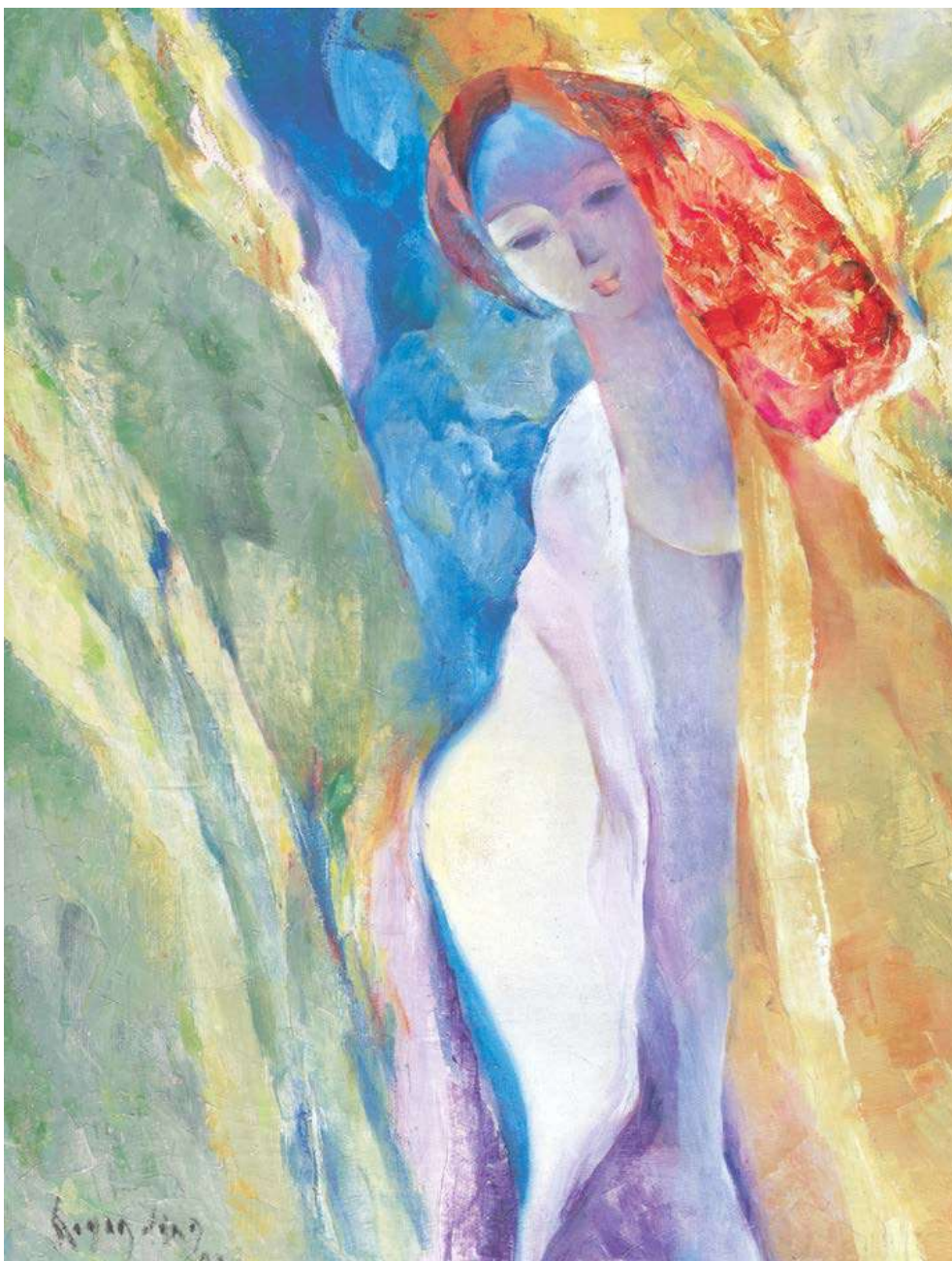
signed and dated (middle right)
gouache on paper
55 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Dang Xuan Hoa graduated from Hanoi University of Fine Arts in 1983 and participated in his first group exhibition Young Painters in 1985. In 1987, he was selected as one of the young artists to exhibit at the Vietnam National Museum of Fine Arts, Hanoi. He was a member of the Gang of Five, an important movement in the history of contemporary art in Vietnam of the 1990s. The group shared the affinity to combine traditional Vietnamese elements with modernity with a common goal to create works of art in the manner of Abstract Expressionism. They were also dubbed by art critics as the most promising painters of their generation. Other group members included Ha Tri Hieu, Tran Luan, Hong Viet Dung and Pham Quang Vinh. Dang Xuan Hoa was the first Vietnamese artist invited to visit the USA under the Indochina Art's Project's visiting-artist programme sponsored by the Asian Cultural Council after the lifting of the American embargo in 1994. He has participated in over 30 national and international exhibitions in Hanoi, Cuba, Hong Kong, Singapore, London, and the United States. His paintings are held in the collection of Vietnam National Museum of Fine Arts, Hanoi and Singapore Art Museum.



181

HOANG DANG

b. Vietnam

Damsel Of Danang 2, 1972

signed and dated (lower left)

oil on canvas

79 x 59.5cm

PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000

Poetic, exquisite colours were applied with freeing strokes to portray a lovely damsel. Hoang Dang's dreamlike compositions capture the emotions of the beauty, depicted in a relaxed pose. The enigmatic atmosphere compels the viewer to imagine the identity of the lady, adding a sense of delight.



182

HOANG DANG

b. Vietnam

Damsel Of Danang, 1973

signed and dated (lower left)

oil on canvas

79 x 59.5cm

PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000

This young lady from Danang with a fair complexion that resembles moonlight is a stunning depiction of beauty. Hoang Dang's dreamlike compositions capture the emotions of the beauty, depicted in a relaxed pose. The enigmatic atmosphere compels the viewer to imagine the identity of the lady, adding a sense of delight.

183

PHAM LUC

b. Vietnam, 1943

Untitled

signed (top left)

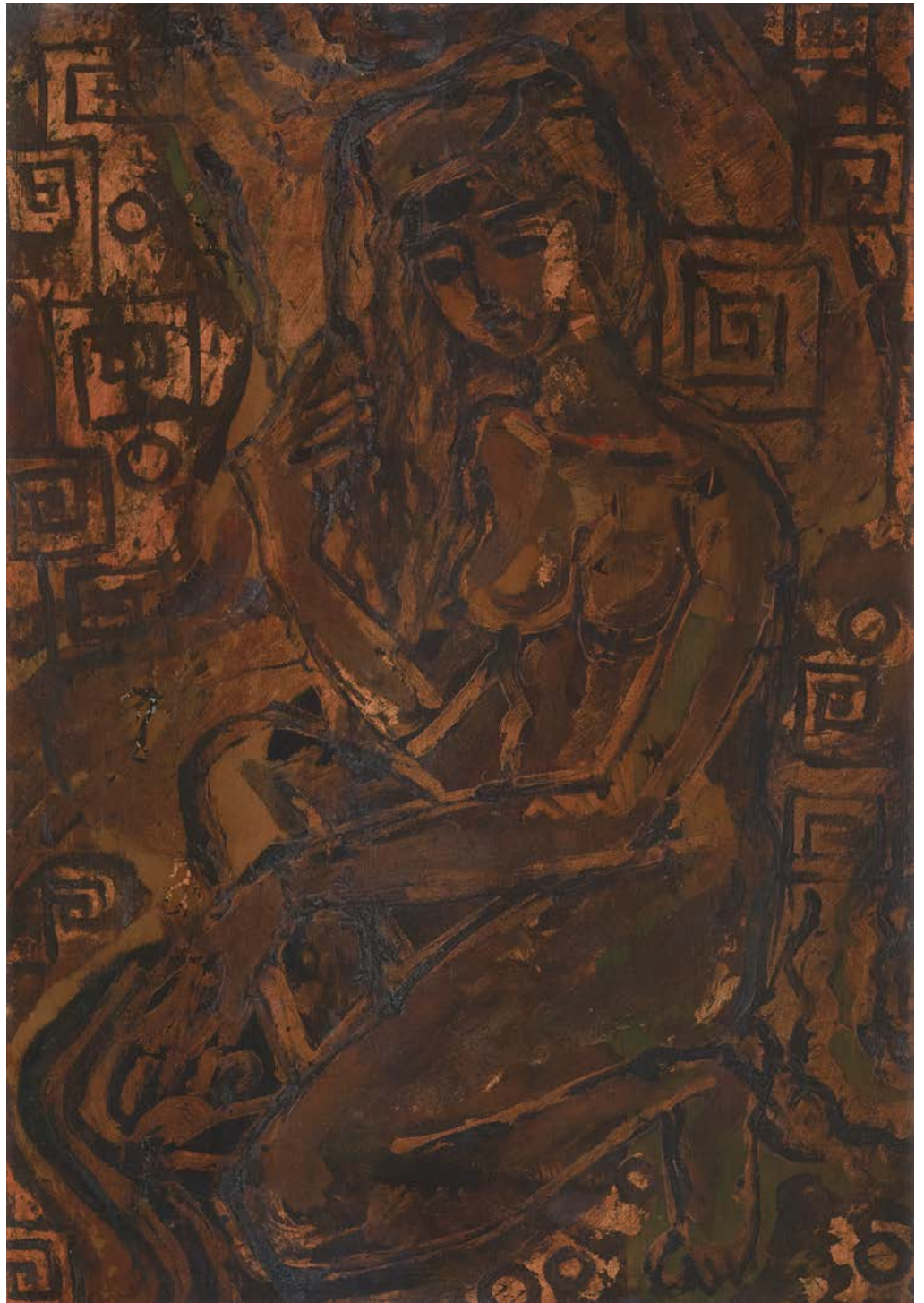
lacquer paint on board

49 x 34cm

PROVENANCE

Private collection, Singapore

RM 5,000 – 8,000



Pham Luc's paintings draw inspiration from the history, culture, people and folklore of Vietnam. A versatile artist, Pham has worked in several mediums including oil painting, lacquer, silk painting, and wood engraving. A portrait of a female figure is depicted in his signature aesthetic comprising of lyrical lines against a dark warm palette.

Pham Luc graduated from Hanoi College of Fine Arts in 1977. He became a soldier upon graduation. He is a member of the Vietnam Fine Arts Association. He has participated in art exhibitions in Vietnam, Russia, Japan, France, Italy, Poland and Czech Republic. He won several prizes in literature and art, awarded by the Ministry of Defense in 1990. In 2013, a solo exhibition of his work was held at the Vietnam Fine Arts Museum to mark his 70th birthday.

184

VASAN SITTHIKET

b. Thailand, 1957

Ya Basta!, 2009

signed and dated (lower right)

oil on canvas

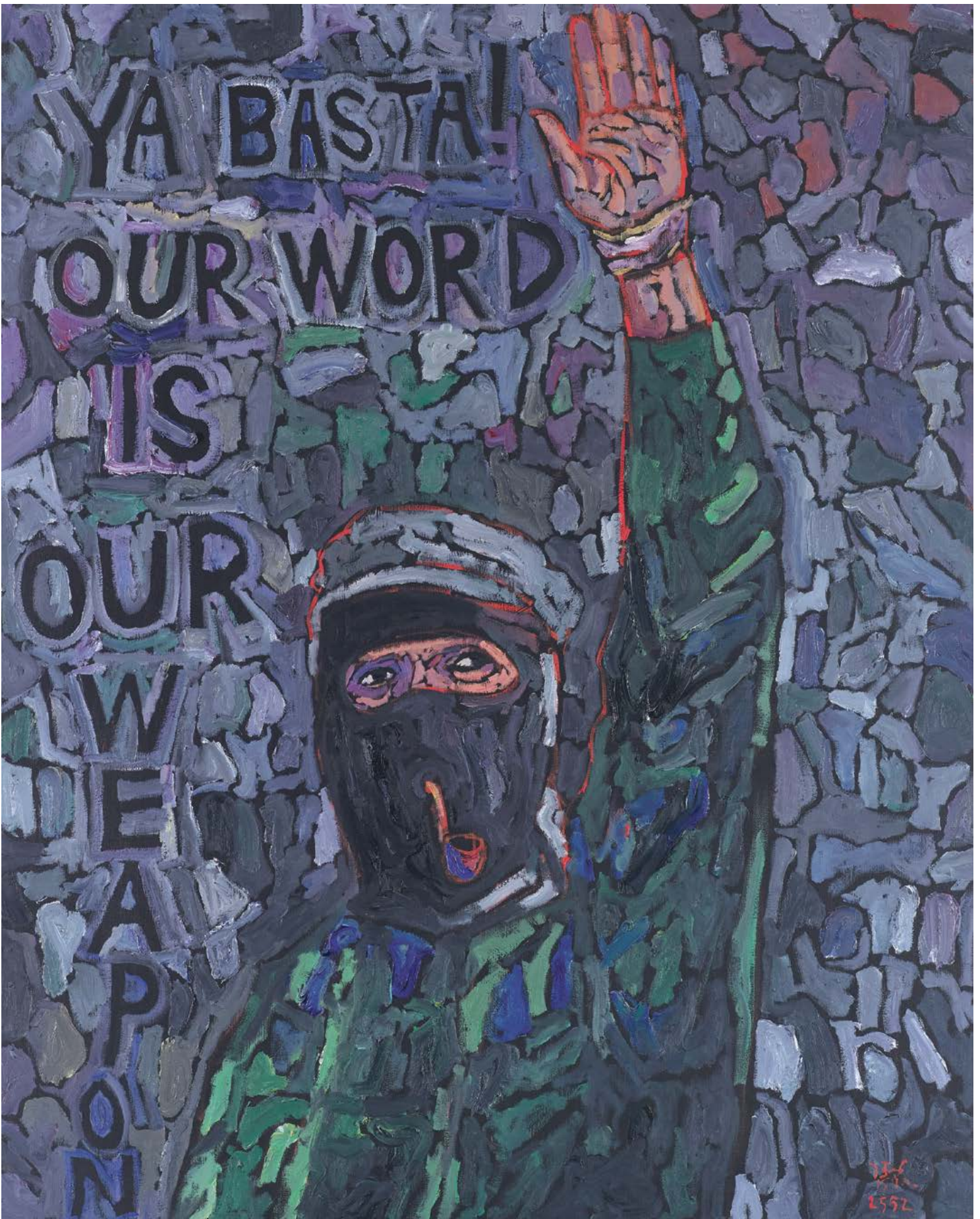
100 x 80cm

PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000

Ya basta! is a phrase in Spanish roughly approximate to: Enough is enough! Enough already! Vasan Sitthiket is one of Thailand's internationally known artists and translates his observations of modern society and social injustices onto his canvas. Vassan Sitthiket was trained at the College of Fine Arts, Bangkok. He is versatile and uses several media to express his opinions, such as paintings, drawings, woodcut prints, installations and performances. In addition to numerous shows in Thailand, he has participated abroad in Japan (1989, 1990), Singapore (2000) and Indonesia (2001), etc. Vasan Sitthiket has also staged three plays and is the author of more than ten books, including poetry, children's books and political writings.





185

DADI SETIYADI

b. Indonesia, 1977

Love Army, 2014

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

PROVENANCE

Private collection, Selangor

RM 7,000 – 14,000

The works of Dadi Setiyadi reveal his interest in contemporary society, drawing references and concepts from classical art, fantasy, and science fiction. In *Love Army*, a wave of Martian-like figures occupy the canvas space, holding flower bouquets advocating peace, love and freedom, a timely reminder that we are all living on the same planet. Painted with sophistication and skill, it depicts an alternate universe filled with possibilities and humour derived from the artist's imagination.

Dadi Setiyadi graduated with a B.A in Fine Art, Art Institute of Indonesia (ISI) Yogyakarta, majoring in Sculpture. In 2009, he was artist in residence at HOM Art Trans, Kuala Lumpur and at Rimbun Dahan, Selangor, Malaysia. He was one of the top five winners of Indonesia Nokia Arts Award Asia Pacific, Indonesia in 1999 and 2000, and finalist for Indonesia Indofood Art Awards. He was nominated for Biennale International Drawing and Print, Taiwan. He was also awarded a scholarship by Koko International, Indonesia for two years. In 2022, he participated in People to People, a collaboration between Indonesian and Danish artists in Davis Gallery Contemporary Art, Copenhagen, and Between Heaven and Earth organised by Mississippi Kunst og Kultur, Denmark in 2021.



186

EKO NUGROHO

b. Indonesia, 1977

Freedom Is Above;

Double Social Behavior;

We Are Factories For Ourselves, 2013

signed and dated (lower right)

relief print on Fabriano 100% cotton paper

edition 3 of 35 (set of 3)

30.5 x 25.5cm (sheet), 20 x 15cm (image)

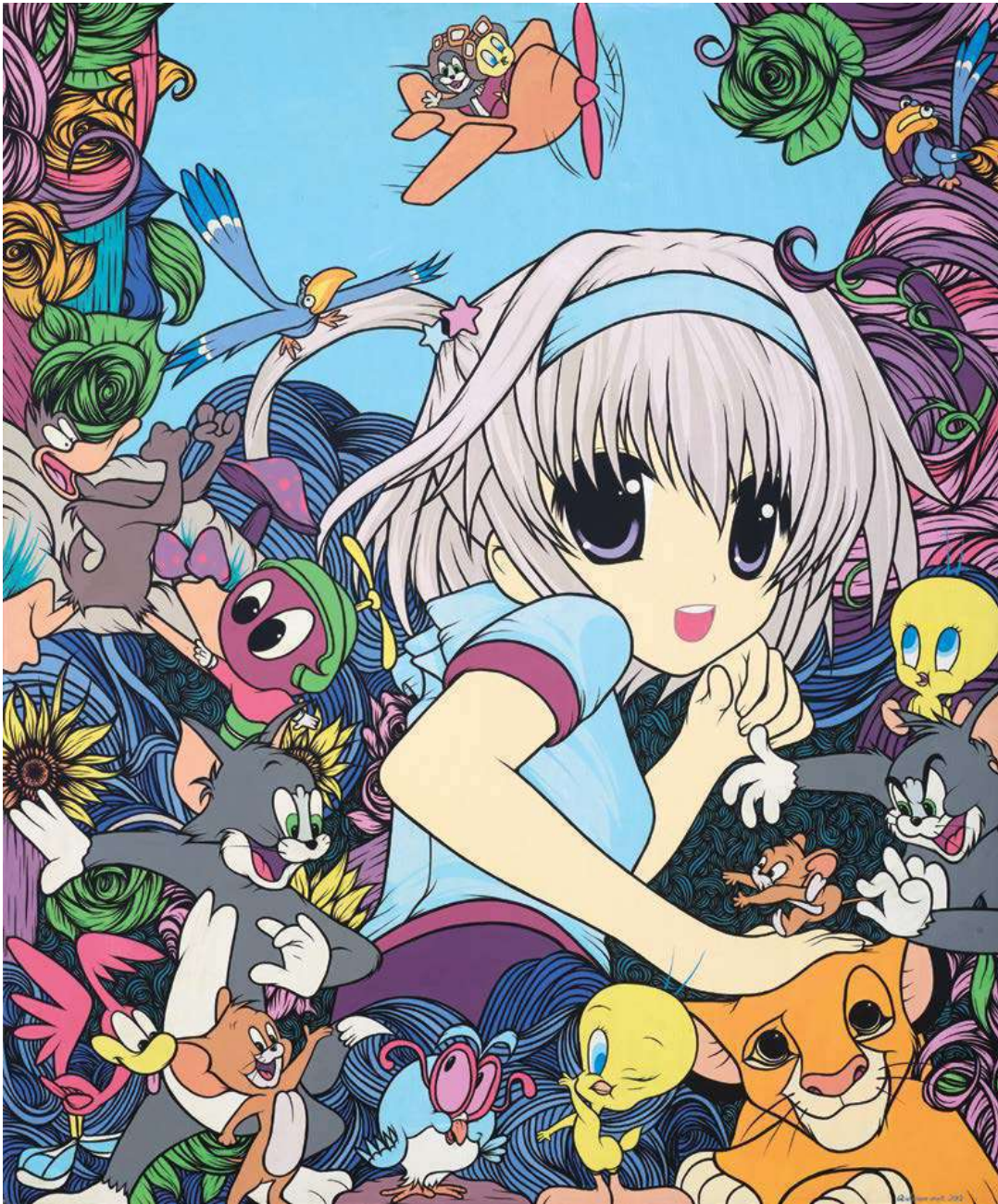
PROVENANCE

Private collection, Singapore

RM 2,500 – 4,500

Eko Nugroho 'comfortizes' and conceals real emotions, using masks (from 2000) and a trademark diamond head as caricatures, street art, graffiti and animation in his works referencing socio-political, environmental and cultural issues past and present. He is one of the most visible contemporary Indonesian artists today. *Freedom Is Above* illustrates a brave, defiant stance against the paradox surrounding the modern world, in hopes that one day justice will prevail. It shows the desire and yearning for freedom. *Double Social Behaviour* is suggestive of the dual roles performed by the self, an act of presenting devised to blend into an organization or society. It could be referring to the double standard practised in society, or those who put on the mask hiding their real characters. A storm is boiling up with fury seen through the burning fumes revealed in *We Are Factories For Ourselves*.

Eko Nugroho was named Best Artist of the Year 2005 by Tempo magazine. He represented Indonesia in the 2013 Venice Biennale and was selected for prestigious events such as the Asia-Pacific Triennial in 2006 and the Taipei Biennale in 2006; the Rotterdam Architecture Biennale, the Lyon Biennale and the Miami Art Fair all in 2009; the Setouchi Triennale (2019); besides the Jogja and Jakarta biennales, ArtJog, Bali Biennale (2005), Yogya and Indonesian art festivals. At the Valentine Willie Fine Art in Kuala Lumpur, he was featured in the Three Young Contemporaries (2005) and Wonderland (2007). He had residencies in The Hague (2005, 2009), Singapore (2008, 2013), China (2009), Australia and the United States (2011), Germany and France (2012), and South Korea (2013). He was commissioned by Louis Vuitton to design its scarf. He was educated at the Indonesian Art Institute, Yogyakarta, from 1997 to 2006.



187

RIDWAN NUR

b. Indonesia, 1980

Untitled, 2012

signed and dated (lower right)
acrylic on canvas, 120 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Ridwan's artworks often carry the theme of humans, animals, and plants with bright and fresh colors, bringing a cheerful atmosphere to the backdrop. The artistry of anime has influenced contemporary art around the world, erasing the boundaries of high culture and pop culture. Many iconic cartoon characters are depicted in this work, allowing the viewer to appreciate animation's distinctive style and expression. Some of these characters bring back the sweet childhood memories, where we once blurted out laughing happily, indulging ourselves in watching the creative episodes of Tom and Jerry, Looney Tunes Tweety Bird, etc.



188

BAMBANG TOKO WITJAKSONO

b. Indonesia, 1973

Forever And One, 2010

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Love is the eternal potion that makes the world go round, ever since Man had progressed from clubbing whichever female kind they fancied and dragging them to their cave home like a prized animal catch. Then again, even everybody's favourite animation, The Flintstones, Fred And Barney, have their amorous flings. This work by Indonesian Bambang 'Toko' Witjaksono treads on the Pop Art oeuvre of Roy Lichtenstein, showing a young couple in an intimate embrace, with the man looking down and protectively hugging his belle's back. Like most insane love backdrops, a kind of formica floral prints, in pink no less, adds to the lovey-dovey theme. But untypically Lichtenstein, there are no speech balloons, then again, is there a need for one in this case? This work is from his two-man show called Narration with Malaysia's Fawwaz Sukri at the Nadine Fine Art in Petaling Jaya in March 2016.

Artist-activist Bambang is a founding member of Apotik Komik (Comics Apothecary) together with Popok Tri Wahyudi, Samuel Indratma and Ari Diyanto in 1995. He was the curator of ArtJog12 in 2015. He had taken part in the Yogyakarta Biennale in 2003 and the Asian Triennale in Manchester in 2011, and also artist's residency in Liechtenstein (2003), New Delhi, India (2006) and Darwin, Australia (2008). He graduated with a Masters at the Bandung Institute of Technology in 2005. He had several solos since his first, Pameran Kamar, in Yogyakarta in 1996. His solo exhibition Batikkomik was presented by Equator Art Projects in Singapore (2014).

189

HAJI WIDAYAT

b. Indonesia, 1919 – 2002

Flamboyant, 1992

signed and dated (lower right)

oil on canvas

139 x 198cm

PROVENANCE

Private collection, Selangor

RM 60,000 – 100,000

To those used to Haji Widayat's dull palette of dull brown and rustic brown, his penchant for *Flamboyant* (Royal Poinciana) must be "party time". The bright orangey-red hues are not the only eye-catcher to the Indonesian artist; the tree also provides shade in tropical Southeast Asia, where it blossoms variously and profusely from March to July; and sometimes, the tree does not grow upwards ramrod straight, but leans and bends to the left or to the right like a bonsai gymnastics. Widayat had painted the *Flamboyant* as early as 1975 right up to the new millennium until his death in 2002. It's a beautiful sight with the sub-branches holding up bouquets of 'red' cauliflower-like bulbs. It is popularly called flame of the forest, and in Malaysia, semarak. Other names include *Delonix regia* and phoenix flower.

Haji Widayat is the creator of a style dubbed Magical Decorative or Mysticism. He was even given a retrospective by Singapore, at the Singapore Art Museum in 2007, titled *Widayat Between Worlds*. A late starter in art – he graduated from the Indonesian Academy of Fine Arts (Asri) in Yogyakarta in 1949, at the age of 31. Previously, he worked as a map-maker and surveyor. Besides painting, he also delved into sculptures and ceramics.





190

NYOMAN GUNARSA

b. Indonesia, 1944 - 2017

Balinese Dancer, 2012

signed and dated (lower right)
oil on canvas
95 x 95cm; 133 x 133cm (with frame)

PROVENANCE

Private collection, Selangor

RM 14,000 – 20,000

The expressionistic works of Indonesian maestro Nyoman Gunarsa are inspired by folk tales from Balinese culture and Hindu legends. He is recognised as one of the pioneers of modern Indonesian art whose creations reflect his interest in understanding the philosophy and beliefs of Indonesian society. The artist's formal explorations in composition are based dominantly on the rich artistic heritage of Bali, with themes centred on local dances, gamelan music and wayang puppets combined with western academic art principles. Nyoman Gunarsa excelled at depicting the charm of Balinese dancers in motion. His signature aesthetic highlights technical mastery in portraying lines and includes a great variety of detail including the dancer's elaborate costumes and ornate headdress.

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

191

PUTU SUTAWIJAYA

b. Indonesia, 1971

Antara Keras Dan Halus

(Between The Hard And The Soft),

2007

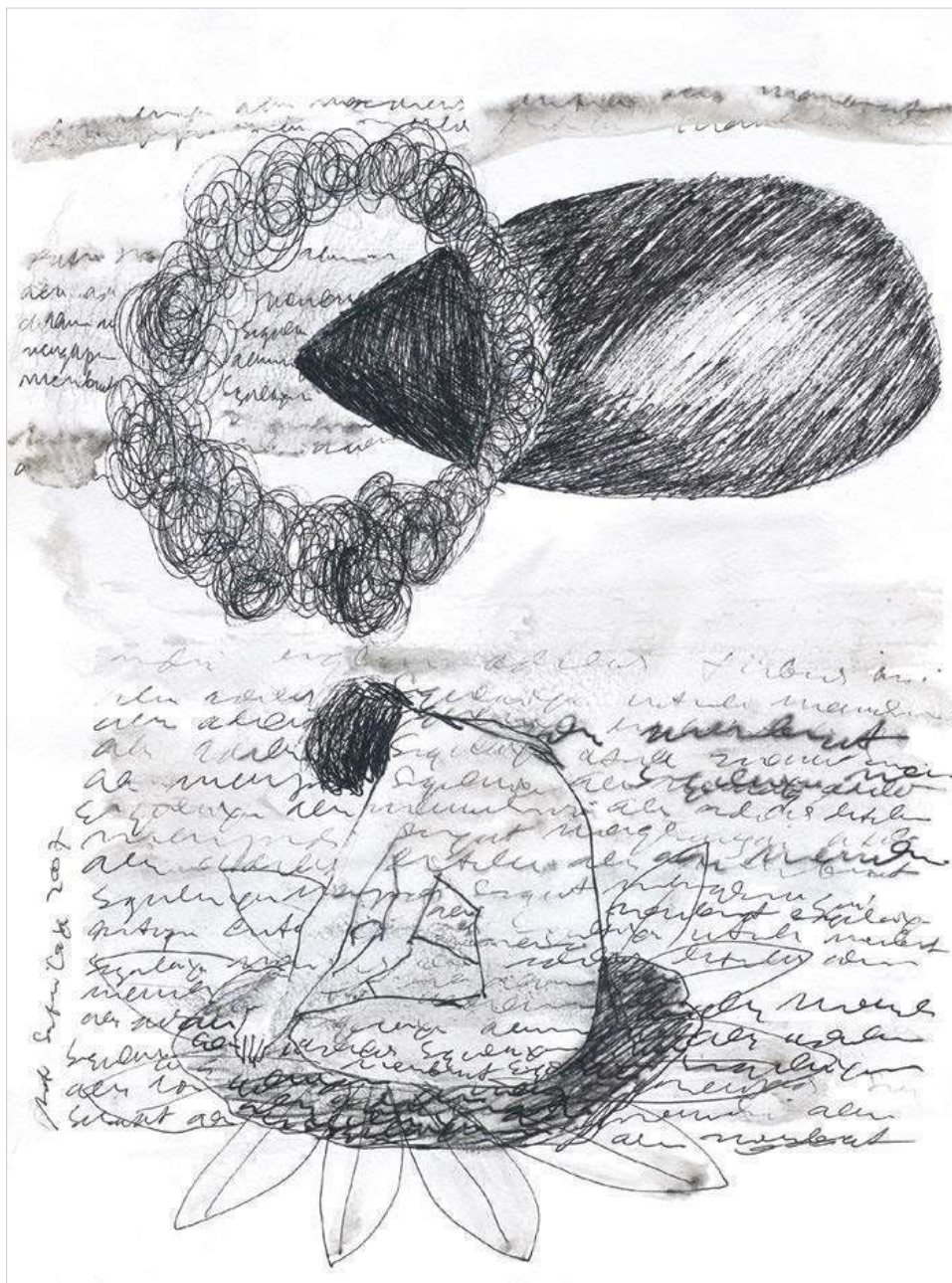
acrylic and ink on paper

34 x 25cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



The human body is the key source of inspiration for Putu's works. His artworks mainly focus on rhythmic movements of the human body in dance and meditation, translating spiritual and emotional states. The body postures and gestures as reflected in Putu's works are expressions and methods in which he describes personal experiences and feelings. This work illustrates a figure seated cross legged in a meditative pose that evokes quiet contemplation. One may wonder, the conflicts of the world, is it better to solve them using the hard way, or the soft approach?

Putu Sutawijaya graduated in 1998 from the Art Faculty of Indonesia's Institute of Arts (ISI) Yogyakarta. He received the best Fine Art Award from ISI in 1995 and was cited as one of the Top 10 Best Artists in the Philip Morris ASEAN Art Awards Indonesia in 1999. In 2000, he received the Lempad Prize from Sanggar Dewata, Bali. He has actively participated in numerous exhibitions regionally and internationally since 1989, among others are Indonesian Artists at Chouinard Gallery Hong Kong (1999), Asia Contemporary in London (2000), Dermensch Als Mass at Der Kulturen Museum, Basel (2001). His solo shows were held at Gajah Gallery, Singapore (1999), Chouinard Gallery, Hong Kong (2000, 2002), Chouinard Gallery, Chicago (2003), Valentine Willie Fine Art, Kuala Lumpur (2006) and Sin Sin Fine Art, Hong Kong (2007), etc. His works were exhibited in Art Stage Singapore 2013.



192

JEIHAN SUKMANTORO

b. Indonesia, 1938 – 2019

Untitled, 2013

signed and dated (lower right)
oil on canvas
45 x 45cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Throughout his career, the renowned Indonesian expressionist painter Jeihan Sukmantoro sought to illustrate the captivating aura of women onto his canvases. On offer here is an expressive portrait of a performer rendered in bold colours. In these works, Jeihan successfully emulates the personality of the sitter onto his creations, often presenting the modern woman as an independent and confident individual. Art-writer Ooi Kok Chuen dubbed Jeihan a “soul catcher” and in his interview with Jeihan in his (Jeihan’s) three-and-a-half-storey studio in Kota Bandung, Jeihan explained the ‘Black Eyes’: “We are all walking and working in darkness and mystery. We don’t know where we are going, what will happen tomorrow. (The Star, Oct 23, 2011).

The multidisciplinary Jeihan Sukmantoro was a sculptor, ceramist, printmaker (woodcuts) and painter (acrylic, oil, watercolours, pastels) and a published poet. A rebel, he studied at the Bandung Institute of Technology (1960-1966) but did not complete it. His best known book of poetry is MATA MBeling Jeihan (2000). Besides all over Indonesia, he had solo exhibitions in Rome (Italy), Rotterdam (Netherlands), New Jersey (United States), Paris (France), Zurich (Switzerland) and Malaysia. For his dedication in the art world, Jeihan achieved an award as the Pioneer of West Java Art (2006) and Anugerah Budaya Kota Bandung (2009).

193

JUSTIN LEE

b. Singapore, 1963

Queen Of Happiness - Series 2,
2007

signed and dated (on the reverse)
acrylic on canvas
122 x 91cm

PROVENANCE

Private collection, Singapore

RM 6,500 – 11,000



Often dubbed as the Andy Warhol of Singapore, Justin Lee is a celebrated pop artist who is known for using art as a means to pit Asian values against 21st century consumerism in an era dominated by capitalism. In recent years he has delved into socially engaged art in Japan through the participation of art residency programmes. His works are well collected and commissioned by various institutions and private collections such as Singapore Art Museum, Capitaland Group and Meta (Singapore).

Justin Lee received his Master of Fine Arts at Lasalle College of the Arts, Singapore / Goldsmiths University of London in 2016. He was awarded the Mont Blanc Young Artist World Patronage Project in Hamburg, Germany (2007), Highly Recommended Award at the Philip Morris Singapore Art Awards (2005), the Singapore Motorola Style Award (2005), and the Highly Recommended Award in the Singapore UOB Painting of the Year (2003). His solo exhibitions include *I am a CON artist: Continuous Contemplations of Justin Lee* (2021) and *They Used To Be My Playground*, Art Seasons Gallery, Singapore (2020). Selected group exhibitions include *Polyphony South East Asia*, Nanjing Art Museum, Nanjing, China (2019), *The Circle of Life*, Japan Creative Centre, Singapore (2017), and *South by Southeast*, 5 group artists exhibition - Yibo Gallery, Shanghai China (2016).



194

HUA CHAI YONG

b. Singapore, 1943 – 2018

Morning Market At Chinatown, 1983

signed and dated (lower left)
watercolour on paper
64 x 103cm

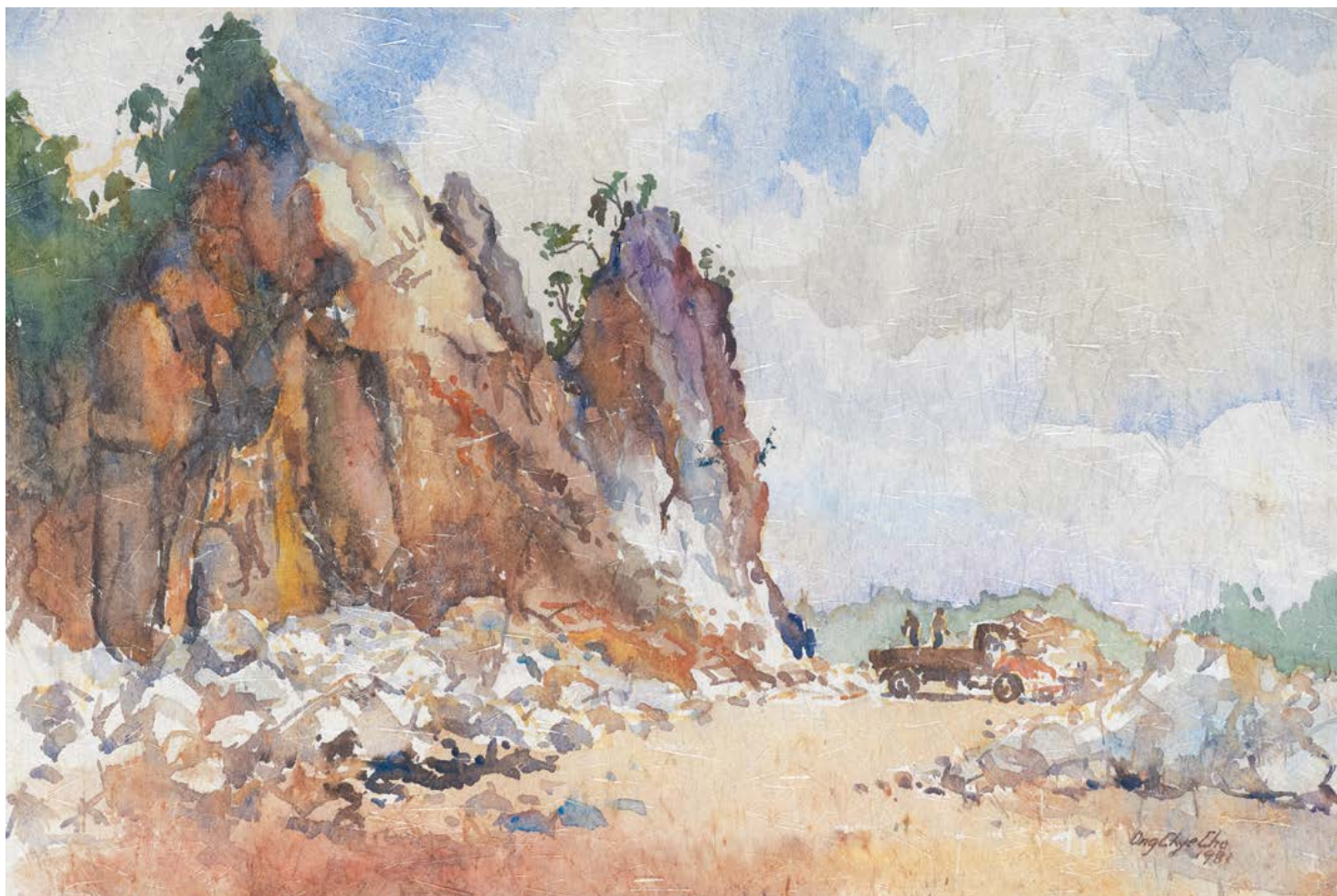
PROVENANCE

Private collection, Singapore

RM 9,000 – 16,000

The watercolour paintings of Hua Chai Yong were known for their spontaneity imbued with a fresh perspective. Most of his watercolour paintings were painted plein air. In 1963, he developed a new method of painting known as “flat brush technique”. The bustling energy of the streets is deeply felt in *Morning Market At Chinatown*, a precious record of the surroundings before its development.

Hua Chai Yong graduated from Nanyang Academy of Fine Arts in 1964. He was a recipient of the Highly Commended Award in 1983, 1986 and 1992 at the UOB Painting of the Year Competition. He won the Special Award at the National Day Art Exhibition in 1979 presented by the Ministry of Culture. He participated in exhibitions held in Singapore, Malaysia and Hong Kong.



195

ONG CHYE CHO

b. Indonesia, 1916 - d. Singapore, 1996

Untitled, 1981

signed and dated (lower right)
mixed media on paper
38 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Using warm and earthy tones, Ong Chye Cho's works communicate his fascination for exuberant landscapes. The rocky, faceted mountain scenery is carefully observed, standing high against an expansive sky, presenting a grandeur sense of nature. A truck is parked there, and workers are seen diligently working. Ong Chye Cho is regarded as one of the pioneers of watercolour painting in Singapore. His paintings were exhibited in Singapore, Malaysia, Thailand, China, Taiwan and the United Kingdom. Ong's solo exhibitions were at the Hyatt Regency (1976) and the Alliance Française (1988) in Singapore. Ong was the Vice President of the Singapore Watercolour Society (1969). Born in Sumatra in 1916, he moved to Penang where he joined the Penang Art Club in mid 1930s.

196

TAY BAK KOI

b. Singapore, 1939 - 2005

Kampong Houses On The River, 1974;

Untitled

signed (lower right; lower left)

ink and gouache on paper

48 x 45cm; 15 x 29cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

On offer here are a set of ink and gouache works illustrating a peaceful setting, painted in the style of Chinese ink painting, reinterpreted using a new medium. The essential forms distilled into abstract shapes encapsulates the dream-like ambience of the river scene. *Kampong Houses On The River* depicts a serene village view with a few beautifully rested boats placed in the foreground, which gives a feeling of depth and space. Another piece depicts two figures enjoying each other's company under a majestic tree, looking out into the expansive riverscape.

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



197

CHEONG SOO PIENG

b. China, 1917 - 1983

Untitled, 1960

signed and dated (top left),

signed in Chinese with one seal of the artist (top right)

ink and colour on paper

94 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 90,000 – 120,000

There were two important dates in Cheong Soo Pieng's development of his figure types. The first in 1952, when he together with Liu Kang, Chen Wen-hsi and Cheng Chong Swee made the historic visit to Bali, Indonesia, and the other in 1959, when he visited the indigenous tribes people of Sarawak. The visits helped define and refine the figure types that resulted in his seminal version of the Nanyang Style. In Bali, Soo Pieng was much impressed by the Balinese maidens painted by Belgian sojourner Adrien-Jean Le Mayeur de Merpres. He further refined the forms in his visit to Sarawak, with the romance of the ethnic tribes like the Dayaks, who live off the land and rivers, with primitive tools for hunting and the barest of clothings. The man is usually decked in feathered headgear, but here he is wearing a colour-striped songkok, with the loincloth exposing his back globules. His body is tattoo-ed with motifs said to have protective charms of the spirits. Two half-naked women stand beside him, both carrying small pouch bags with the centre one strapping a baby in a shoulder swathe. A faithful dog is in tow. They are probably waiting for the sampan to cross to the other side of the river. The play of grainy tonal hues gives the image an old antique feel.

Cheong Soo Pieng is pivotal in Singapore art history, instrumental in developing the Nanyang Style. After studying Art in Xiamen (1935) and Shanghai (Xinhua, 1936), he migrated to Singapore in 1946 and taught at the Nanyang Academy of Fine Arts from 1947 until he decided to go full time as an artist in 1961, and thereafter toured Europe for three years. He was accorded a Retrospective by the Singapore National Museum in 1983, but he died of a heart attack that July 1, four months before the exhibition. In January 1967, he was given a retrospective by the National Art Gallery, Kuala Lumpur. In 1962, Singapore awarded him the Meritorious Service Award (Pingat Jasa Gemilang).





198

RANDY SOLON

b. The Philippines, 1971

Masked Indio, 2009

signed and dated (lower right)
oil on canvas
61 x 82cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

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

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



199

RANDY SOLON

b. The Philippines, 1971

Trapped!, 2013

signed and dated (lower right)
acrylic on canvas laid on board
122 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Randy Solon is known for his Hyperrealism paintings depicting a menagerie of animals with some works couched only in a bluish sheen. In this artwork, a live white bird seems trapped inside the ribcage of a wolf. Is there some kind of religious symbolism to it? Or is it about the survival of the fittest, in this predatory world? The desire and yearning for freedom is well expressed.

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200

AJIS MOHAMED

b. Selangor, 1964

Senyum Seekor Kawan,
2015

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 12,000

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

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



201

JEHAN CHAN

b. Malacca, 1937 - 2011

Prosperity Carps, 1992

signed and dated with one seal of the artist
(lower left)
watercolour and collage on rice paper
110 x120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

In 1992, Jehan began painting the carps bred in his family home. This rare and exquisite work is composed of a serene lotus pond bathed in natural light. Bright, green leaves are overlapped in an artistic manner, leading the eye towards graceful carps in a beautiful myriad of colours. Carps are admired for their resilient spirit as they are known to travel upstream, therefore regarded as symbols of positive energy and abundance. In this work, there are 9 carps which represent good fortune and longevity.

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



202

WONG TWING TWING

b. Selangor, 1973

Leisure, 2010

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 22,000

This enchanting lake scene with a bevy of white and black swans is characterised by its tranquil harmony. A sense of peace and quiet of the early morning is conveyed in this work. Twing Twing is skilled in oil painting and this composition is notable for its magnificent execution of the crystal-clear waters of the lake in calming green hues.

Wong Twing Twing studied at Shanghai University, China where she obtained a master's degree in Oil Painting. She also had a Certificate in Oil Painting from the China Academy of Art, Hangzhou, China. Wong Twing Twing often paints familiar scenes that are close to her and the community. In Henry Butcher Art Auction July 2022, her work *Traditional* (2011, 111 x 86cm) was sold for RM 23,520.



Phuan Thai Meng frequently imbues his works with personal reflections of land, migration, and country. *I See* portrays finely detailed imageries and associations concerning identity, placed within an ornate black frame. The portrait section on the right side of the card is freely depicted with emoji symbols. The infiltration of fake Identity Card (IC) owners into the electoral rolls may affect the election results.

203

PHUAN THAI MENG

b. Johor, 1974

I See, 2012

black wooden frame and
oil on canvas
26 x 32cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

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.



204

AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled, 1996

signed and dated (lower right)
acrylic on paper laid on board
30 x 30cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 22,000

A glazed pot with its round, curved surface generates visual interest, accompanied by rich shadows at its base. Ahmad Zakii's still life objects are skilfully rendered in terms of form, texture, and structure. Warm, earthy brown tones were used to unify the image, drawing the viewer's attention to the smooth and earthy material. The clean execution, spherical shapes and tactile textures in a casual setting express a feeling of modernity.

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



205

YEOH KEAN THAI

b. Penang, 1966

Manipulated Form #10; #11, 2000

signed and dated (top left);
signed and dated (lower right)
acrylic and Indian ink on canvas
42 x 30cm; 46 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

This set of 2 works presents a lively dimensional play of lines, exploring the effects of visual perception. The artist illustrates with detail a fine depiction of still life comprised of traditional antiques and obsolete items, with a warm and nostalgic atmosphere. Hints of brown colours were used to enhance the rusty oxidised effect on the objects.

Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art Award (Malaysia), the Freeman Fellowship, 2008 and the Commonwealth Award – International Artist Residency (2009). His solo exhibitions include Code Red: Action to Neutralise, SGFA Gallery Residence, Kuala Lumpur (2011) and Links, SGFA, The Private Gallery, Kuala Lumpur (2007). His group exhibitions include Tashkent Biennale International Exhibition, Uzbekistan (2005), International Asian Art Fair, Park Avenue, New York (2008), Paths of Thought, Gallery Il Ramo d'oro, Naples, Italy (2008) and Vermont Studio Center Show, Vermont, USA (2008). He was also the first artist from Malaysia to have work featured during New York's Asian Art week in 2008.



206

TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

Match With Batik 6#, 2016

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

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Tony Ng's canvases incorporate tradition, drawing on local elements imbued with a sense of narrative. A selection of luscious pineapple, papaya, dragon fruit and guava are combined with batik drapery which provides an interesting contrast to the fruits in the painting. The artist creates strong visual interest using a variation between the dark background and decorative batik sarong. *Match With Batik 6#* is the artist's personal interpretation of still life using 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. 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 few years ago.



207

DAUD RAHIM

b. Perak, 1973

Nostalgia, 2016

signed (lower right)
colour pencil on canvas
124 x 148cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 14,000

Drawing on a variety of forms combining archaic reptile skeletons and modern transportation, Daud Rahim creates a distinct pictorial arrangement that contemplates issues concerning tradition and modernity. This work contains the Proton Saga, the first car produced in Malaysia. The word Saga is an abbreviation of 'Safety, Achievement, Greatness, and Ability'. Daud's interest in the intrinsic mechanical structures of the motorbike, automobiles and the skeletal structures of dinosaurs have been widely featured in his works.

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



208

EFFI SYAFIQ JUSOH

b. Kuala Terengganu, 1993

Pencinta Flora, 2021

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Effi's colourful, intriguing works are satirical in nature, raising questions on the confining spatial design of cheap housing. Within *Pencinta Flora*, Effi discusses the current living conditions of constricting spaces stacked upon each other within proximity. His emotional experience is translated upon the canvas fusing together architectural elements and human intervention of landforms to suggest a theatrical display. As land for development becomes scarce, will future homes be reduced to mere boxes? Effi observes the current scenarios of residential areas and imagines how it would impact the future. A hint of light is seen at the end of the tunnel.

His selected group exhibitions include Muda Mudi, Segaris Art Center (2016), We Know We Care, Contemporary Art Group Show of Emerging Artists, Jeth gallery Kuala Lumpur (2017), U12 presented by Curate Henry Butcher and Galeri Prima (2018), Morphosis, Galeri Prima (2018), and Segaris Art Center 10th Anniversary Show (2021).

209

AZMAN HILMI

b. Johor, 1968

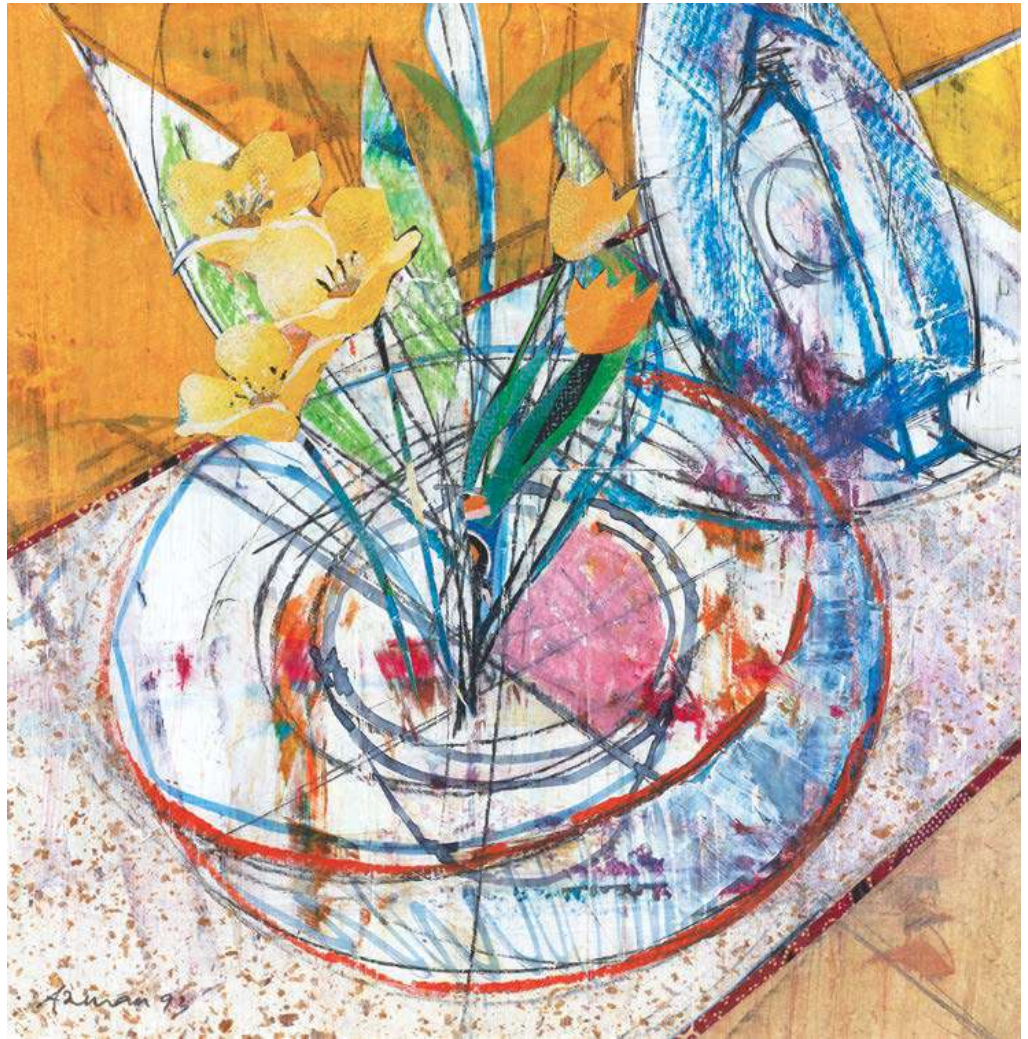
Interior Series, 1993

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

PROVENANCE

Private collection, Kuala Lumpur

RM 500 – 1,000



Executed with joyous colours, Azman Hilmi imbues his works with movement and vibrancy. Capturing a top-down view, the artist created a unique still life arrangement featuring elements such as flowers in a vase, and an iron, placed on a table surface. The soft blended tones further enhance the distinct lines and marks in the painting.

Azman Hilmi catapulted into the art scene with his Major Award triumph in the coveted Young Contemporary Artists (Bakat Muda Sezaman) competition. It was a mixed media collage of dangerously looking tools, sharp and heavy, and inspired by American Pop artist Jim Dine. But Azman's oeuvre is completely the opposite, very home-y scenes of still-life, interiors of gardens with lots of flowery plants. Azman received his BFA at the Mara Institute of Technology. He taught part-time at his alma mater from 1991-1993, before becoming an instructor in hand-drawn batik to less-abled people (OKU or orang kurang upaya) at the SM Pendidikan Vokasional Khas in Shah Alam. He had few solos so far – at the now defunct Art Salon, Bangsar (2001), Artseni in Starhill, Kuala Lumpur (2006) and Gehrig Art Gallery (Journey Of Colour, 2015) in Penang. His other prizes include 1st Prize in an orchid painting competition at The Mines (2001) and incentive awards from Galeri Shah Alam's open show in 1996 and 2015, besides another at Pelita Hati Gallery of Art in 2010. He had also taken part in the Malaysia Eye exhibition in London in 2013, and the Asian International Artists Exhibition in Seoul, South Korea, in 2009 and 2010.

210

NIZAR KAMAL ARIFFIN

b. Pahang, 1964

Shadow Series - Siapa #2, 2008

signed and dated (lower right)

acrylic on canvas

107 x 107cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Unlike Nizar Kamal Ariffin's famous *Dalang* series, *Shadow* series appear to contain silhouettes executed with rhythmic lines and strokes. The strong black contrasts used in the composition is a symbolic color of sophistication, strength and power. The seated figure is seen smoking; a cup of beverage is placed on the table.

Nizar became active when he joined Senika (Pahang Art Society) in 1984 and became a resident artist at the Taman Seni Budaya in Pahang, and the next year, he had dual first solos in Kuantan (Hyatt Hotel) and Kuala Lumpur (City Hall). He graduated with a BFA at the Universiti Sains Malaysia in 1986 and moved to Kuala Lumpur in 1993. He joined the Conlay Art Colony commune in Kuala Lumpur in 1998. In 1999 and 2000, he received Honourable Mentions in the Philip Morris Asean Art Awards, Malaysia competitions.



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

"purchase price" shall mean the hammer price and buyer's premium;

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

range;

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

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

I. GENERAL

I.1. CATALOGUE

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

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

I.2. CONDITION REPORTS

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

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

1.3. ESTIMATES

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

1.4. RESERVES

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

1.5. PRE-AUCTION VIEWING

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

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

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. Examination of property

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

References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal

inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others.

2.1.2. Buyer's responsibility

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

The prospective buyer undertakes:

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

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

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

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

- (i) notifies HBAA in writing of the number of the lot, the date of the auction at which it was purchased and the reasons why the buyer considers the lot to be counterfeit, within three (3) months of any information causing the buyer to question the authenticity or attribution of the lot coming to the buyer's attention;

(ii) is able to transfer good title to HBAA free from any third party claims arising after the date of the sale to the buyer; and

(iii) return the lot to HBAA in the same condition as at the date of sale, provided that, in any event, no refund shall be available if either:

(a) the catalogue description at the date of the sale was in accordance with the generally accepted opinions of scholars and experts at that time or the catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the lot was a counterfeit at the date of publication of the catalogue was by means of processes which either were not generally accepted for use until after the publication of the catalogue or else were unreasonably expensive or impractical or likely to have caused damage to the lot or likely, in HBAA's reasonable opinion, to have caused loss of value to the lot. An item shall be considered counterfeit where, in HBAA's reasonable opinion, it is a deliberate modern forgery i.e. an imitation created since 1970 with the intention of deceiving as to authorship, origin, date, age, period, culture or source (where the correct description of such matters is not reflected by the description in the catalogue) and which, at the date of sale, had a value materially less than it would have had if the item had been in accordance with the description in the catalogue. No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting).

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

2.3. HBAA'S LIABILITY TO BUYERS

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

Condition 2.5.12:

(a) HBAA gives no guarantee or warranties to the buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute);

(b) In particular, any representations, written or oral and including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any lot, including price or value, (i) are statements of opinion only and (ii) may be revised prior to the lot being offered for sale (including whilst the lot is on public view); and

(c) None of HBAA, any HBAA's affiliated company, or any agent, employee or director thereof shall be liable for any errors or omissions in any such representations.

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

2.4. SELLER'S LIABILITY TO BUYERS

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

2.5. AT THE SALE

2.5.1. Refusal of admission

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

2.5.2. Registration before bidding

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

2.5.3. Bidder registration

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

- Individuals: government-issued photo identification (such as national identity card, driving license or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement will be required.

- Companies/corporations/institutions: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnership, please contact HBAA for advice on the information which should be supplied by the prospective buyer.
- A financial reference in the form of a recent bank statement, a reference from the prospective buyer's bank, and/or the prospective buyer's banker's contact information.
- Persons registering to bid on behalf of a third party who has not previously bid or consigned with HBAA should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from the party.

2.5.4. Registering to bid on behalf

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

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

2.5.5. Bidding as principal

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

2.5.6. Absentee bids

HBAA will use reasonable efforts to carry out telephone bids or written bids delivered to HBAA prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone provided that such written bids are sufficiently clear in HBAA's opinion. Bids must be placed in Ringgit Malaysia.

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

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

2.5.7. Telephone bids

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

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

2.5.8. Bidding

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

2.5.9. Successful bids

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

2.5.10. Currency converter

Auctions are conducted in Ringgit Malaysia (RM), but HBAA may provide a currency converter in the sale room for the convenience of bidders. The figures shown in foreign currencies are only approximates and do not represent the exact

exchange rates. HBAA does not accept liability to bidders who follow the currency converter rather than the actual bidding in the sale room.

2.5.11. Video or digital images

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

2.5.12. Conduct of the auction

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

2.5.13. Auctioneer's discretion

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

- (a) refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion as the auctioneer will in his absolute discretion direct,
- (b) to advance the bidding in such a manner as he may decide,
- (c) to withdraw or divide any lot,
- (d) to combine any two or more lots and,

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

2.5.14. Successful bid and passing of risk

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

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

2.6. AFTER THE SALE

2.6.1. Payment

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

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

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

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

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

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

Please quote invoice number and client number with all transactions.

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

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

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

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

2.6.2. Buyer's premium

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

2.6.3. Tax

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

2.6.4. Auction results

The auction results will be published online at www.hbart.com.my or a faxed copy may be requested from HBAA office by contacting

+603-2691 3089 / +6016-273 3628, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

2.6.5. Collection of purchases

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

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

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

2.6.6. Insurance

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

2.6.7. Passing of title

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

number of the lot.

2.6.8. Transfer of risk

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

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

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

2.6.9. Packing, handling and shipping

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

2.6.10. Export license

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

2.6.11. Remedies for non payment or failure to collect purchases

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

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

a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;

b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;

c) to forfeit the buyer's earnest deposit as required under Condition 14;

d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;

e) cancel the sale of the lot;

f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment. If the re-sale should result in a higher price than the original hammer price obtained, the surplus shall be paid to the seller. In such case, the buyer waives any claim which the buyer may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;

g) set-off any amounts owed by HBAA or any HBAA's affiliated company to the buyer against any amounts owing by the buyer to HBAA or any HBAA's affiliated company, whether as the result of any proceeds of sale or otherwise;

h) exercise a lien over any of the buyer's property which is in HBAA's possession or in possession of any HBAA's affiliated company for any reason until payment of all outstanding full amount due to HBAA have been made in full. HBAA shall notify the buyer of any lien being exercised and the amount outstanding. If the amount outstanding then remains unpaid for fourteen (14) days following such notice, HBAA shall be entitled to arrange and carry out the sale of any such property in accordance with (f) above;

i) to insure, remove and store the lot either at HBAA's premises or elsewhere at the buyer's sole risk and expense;

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

k) to retain that or any other lot sold to the same buyer at the same time or at any other auction and release it only after payment of the full amount due;

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

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

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

2.6.12. Remedies for failure to collect purchases

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

3. CONDITIONS CONCERNING SELLERS

3.1. Seller's warranties

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

The seller warrants to HBAA and to the buyer

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

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

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

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

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

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

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

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

3.2. BEFORE THE SALE

3.2.1. Preparation for sale

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

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

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

(c) the way in which any lot is described and illustrated in the catalogue or any condition report;

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

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

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

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

3.2.2. Estimates

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

3.2.3. Exclusion of liability

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

3.2.4. Limitations on claims by seller

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

3.2.5. Withdrawal of lots by the seller

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

3.2.6. Withdrawal of lots by HBAA

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

If HBAA becomes aware of a competing title claim to, or lien over, a lot consigned by the seller, HBAA shall not release the lot to the seller, which

shall be held by HBAA at the seller's expense, until the title claim or lien, as applicable, has been finally resolved to HBAA's satisfaction.

3.2.7. Withdrawal fee

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

3.2.8. Loss or damage

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

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

3.2.9. Risk of loss or damage by the seller

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

3.3. AT THE SALE

3.3.1. Reserve price

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

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

3.3.2. Bidding at the sale

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

3.4. AFTER THE SALE

3.4.1. Payment

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

3.4.2. Payment of net sales proceeds to the seller

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

3.4.3. Rescission

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

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

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

3.4.4. Non-payment by the buyer

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

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

3.4.5. Post-auction sales

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

treated as being a reference to the date of the post-auction sale.

3.4.6. Unsold lots

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

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

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

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

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

4.2. Jurisdiction

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

4.3. Service of process

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

4.4. Photographs and illustrations

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

4.5. Copyright

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

4.6. Export/Import and embargoes

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

4.7. Notices

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

Any notice sent to HBAA shall be sent to:
Wisma Henry Butcher, No. 25 Jalan Yap Ah Shak,
Off Jalan Dang Wangi, 50300 Kuala Lumpur,
Wilayah Persekutuan.

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

4.8. Severability

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

4.9. Personal details

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

4.10. Introductory fees

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

4.11. Miscellaneous

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

(b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights hereunder.

(c) The singular includes the plural and vice versa where the context requires.

(d) These Conditions of Business shall not be assignable by the buyer or the seller without the prior written agreement of HBAA. However, these Conditions of Business shall be binding on any of your successors, assigns, trustees, executors, administrators and representatives.

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



LOT 60 SHARIFAH FATIMAH SYED ZUBIR, DATO', *Rasa Mustika Jingga Sakti 2*, 2009

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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

6 NOVEMBER 2022

IDENTIFICATION / FINANCIAL REFERENCE

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

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

Proof of Address: Utility Bill and Bank Statement (issued within the last 6 months) ☐ (for office use)

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

NAME OF BANK

ACCOUNT NO.

BANK ADDRESS

CONTACT PERSON AT THE BANK

TELEPHONE NO. (OF BANK CONTACT)

CREDIT CARD NO.

CREDIT CARD TYPE

ISSUING BANK

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

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

I further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM1500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

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

I also understand that the estimated price range provided in the catalogue should not be relied on as a statement that this is the price at which the lot will sell or its value for any other purpose, and it does not include the buyer's premium.

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

Telephone / Absentee Bid Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

6 NOVEMBER 2022

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

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

I understand it is my responsibility to check that there are no late saleroom notices affecting the sale of the lot(s) specified herein, which bidders in the saleroom have been notified at the commencement of the auction by the auctioneer. I hereby authorise HBAA to contact me on the number below for telephone bidding.

I understand and accept the inherent risks of bidding over the telephone and will not hold HBAA responsible for any errors that occur.

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

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

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

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

Telephone number during Sale (for telephone bids only) _____

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

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

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LOT 31 KHALIL IBRAHIM, *Untitled*, late 1950s

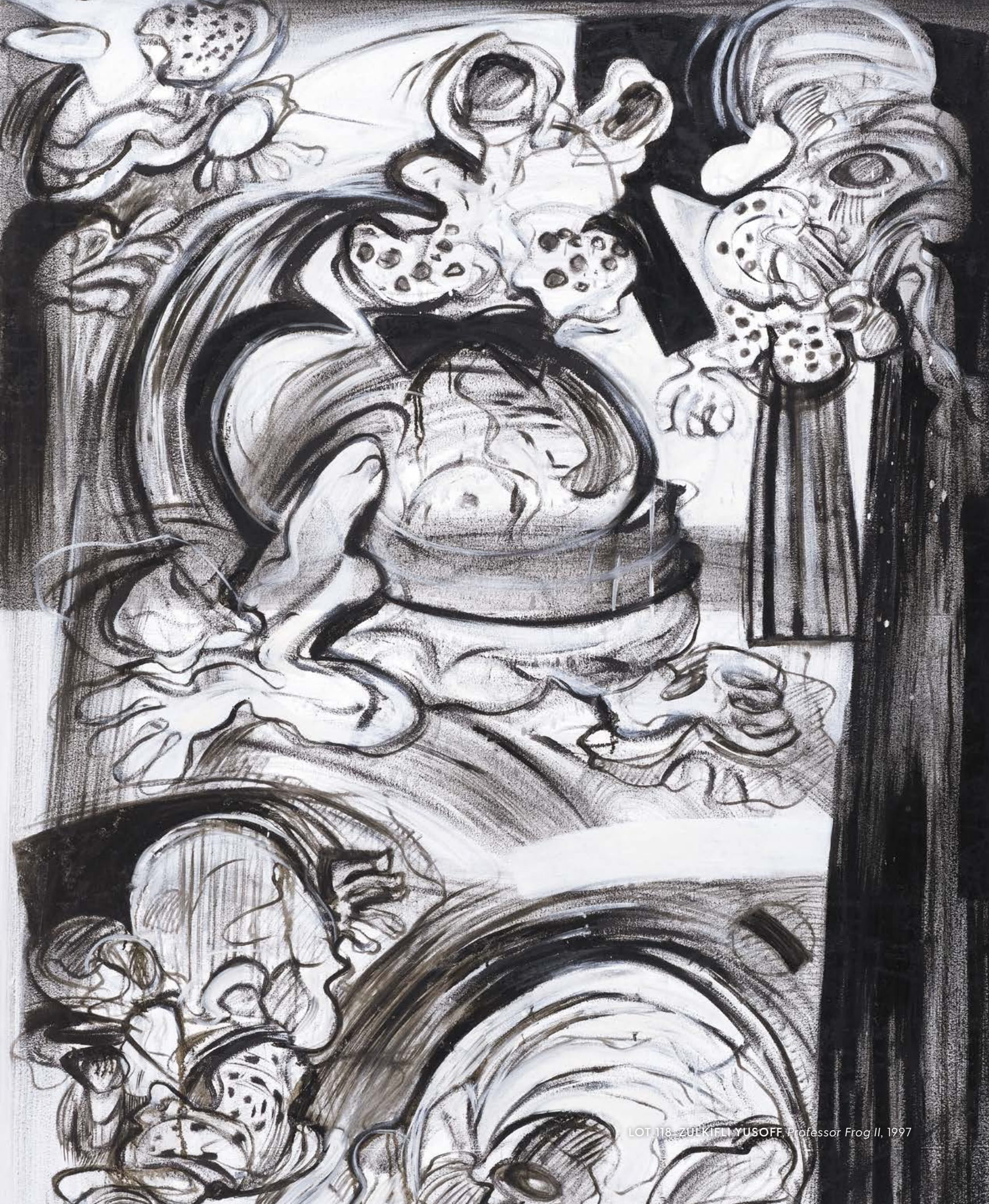






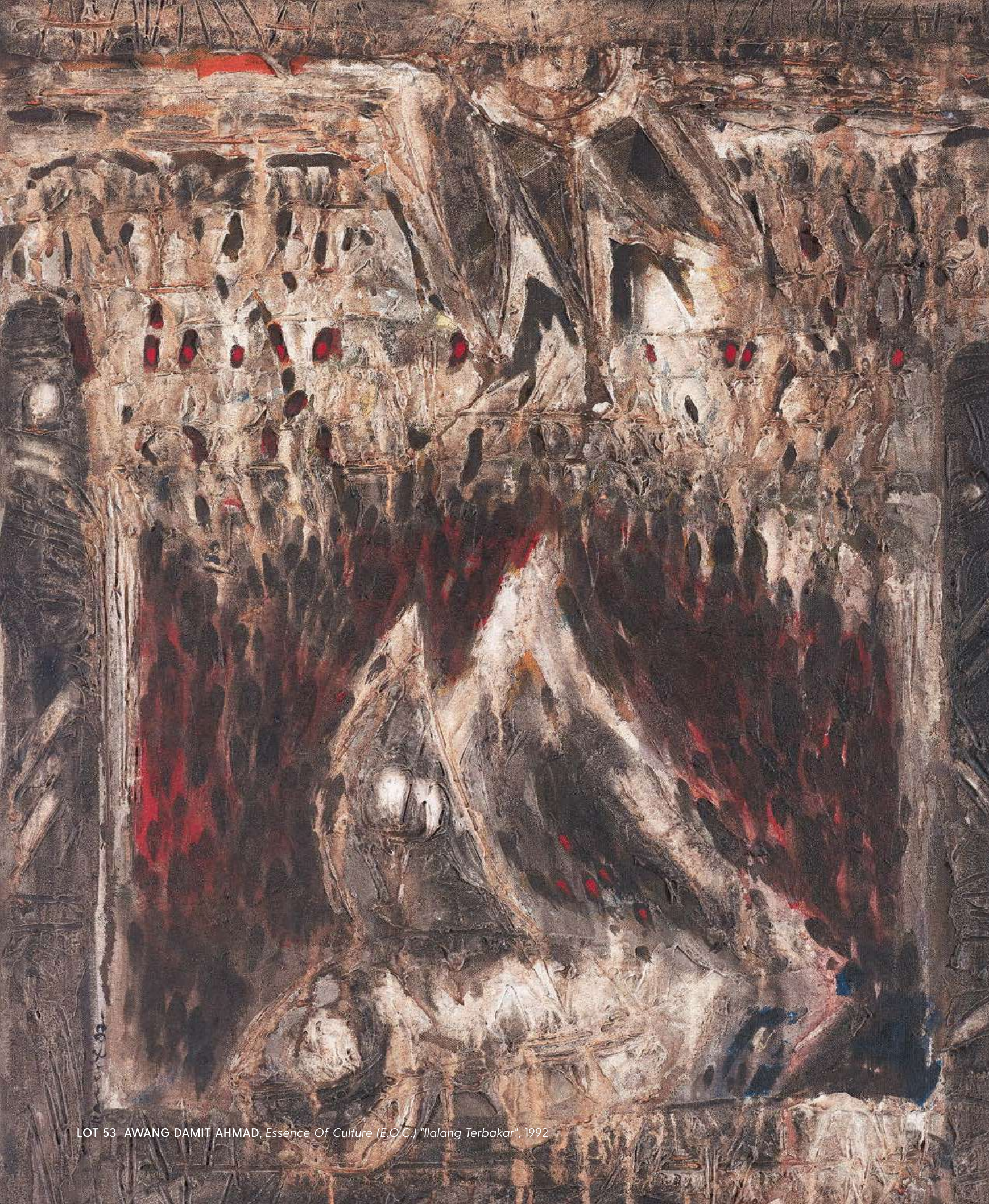


LOT 116 TAN CHIN KUAN, *On The Other Side: Bathroom 1*, 1996

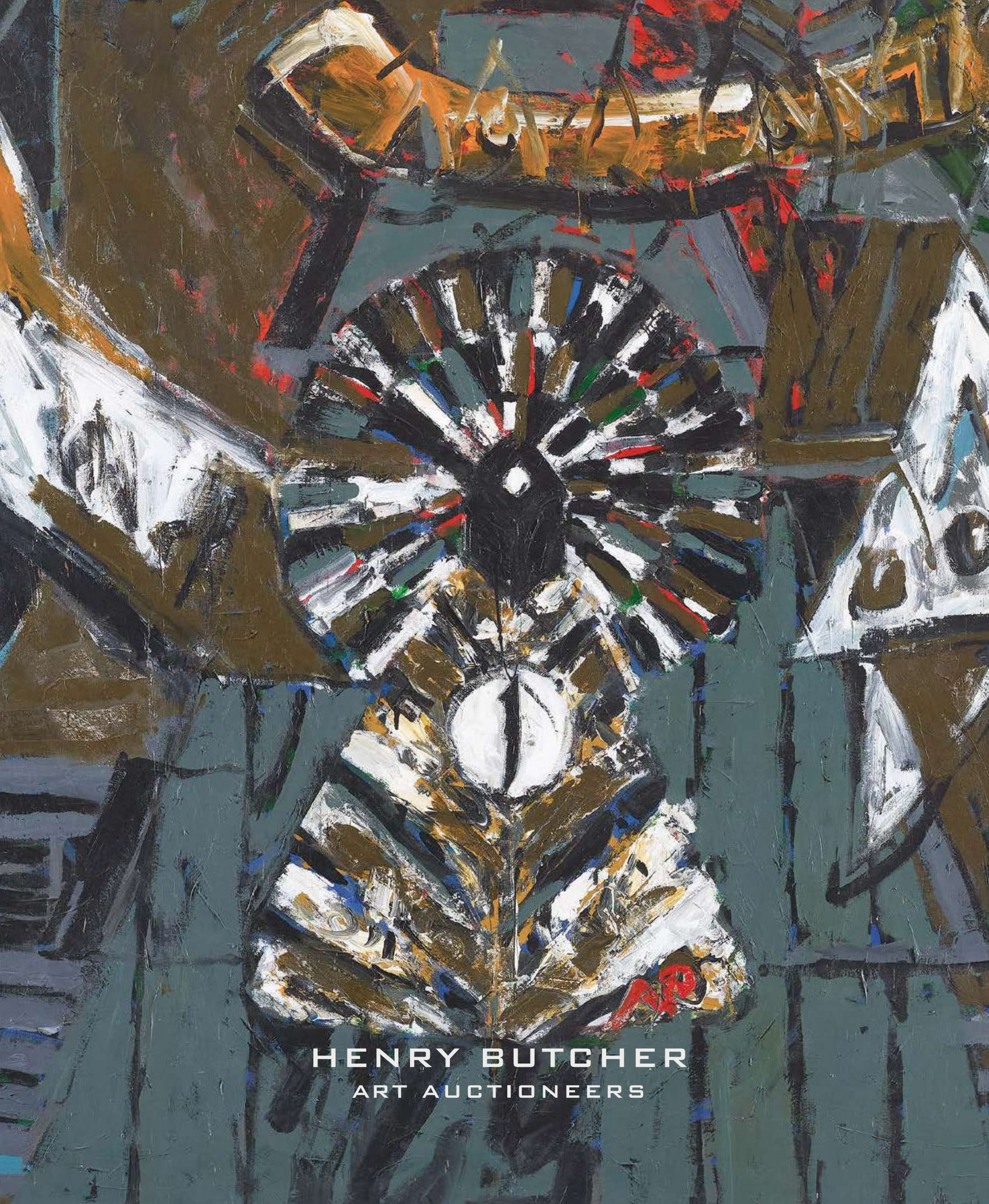




LOT 133 YUSOF GHANI, *Ombak Series 'Kuala Kedah'*, 2012



LOT 53 AWANG DAMIT AHMAD, *Essence Of Culture (E.O.C.) "Ilalang Terbakar"*, 1992



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