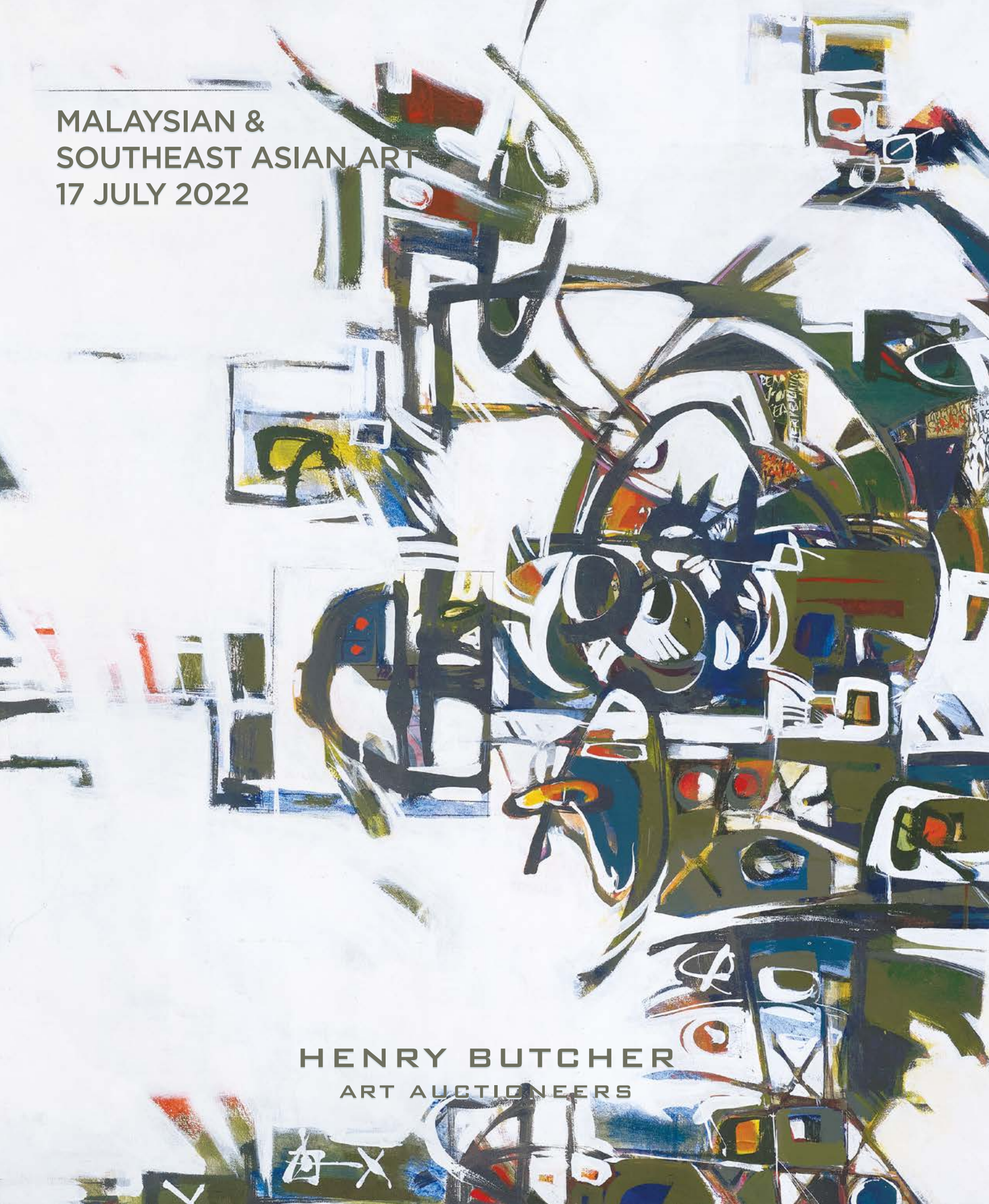


An abstract painting by Henry Butcher, featuring a complex composition of bold, expressive brushstrokes in white, black, blue, green, and red. The central focus is a large, dark, swirling form that resembles a stylized face or a mask, surrounded by various geometric and organic shapes. The background is a mix of white and light blue, with some darker areas in the corners. The overall style is dynamic and energetic, with a strong sense of movement and depth.

MALAYSIAN &
SOUTHEAST ASIAN ART
17 JULY 2022

HENRY BUTCHER
ART AUCTIONEERS



LOT 190 KHALIL IBRAHIM, *BREAKFAST AT 16/10*, 1968



LOT 170 AWANG DAMIT AHMAD, *Kemanisan Illusi III (Sweet Illusion III) (Pre-E.O.C.)*, 1984

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CONTACT INFORMATION

Polenn Sim
+6016 273 3628
polenn@hbart.com.my

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

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

General
+603 2691 3089
info@hbart.com.my

MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 17 July 2022, 1pm

VIEWING

8 - 16 July, 2022

10am - 6pm daily

Galeri Prima, Balai Berita Bangsar

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


HENRY BUTCHER
ART AUCTIONEERS

galeri
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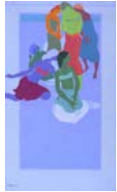
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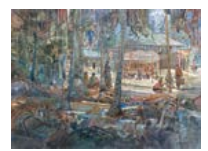
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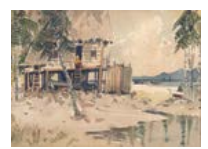
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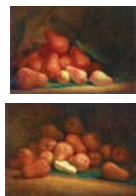
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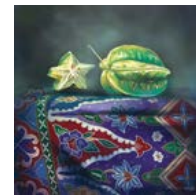
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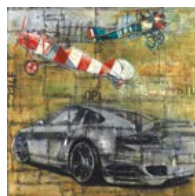
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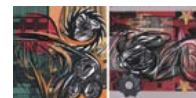
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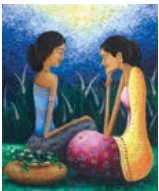
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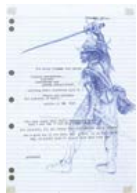
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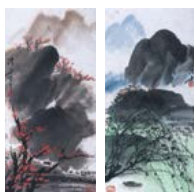
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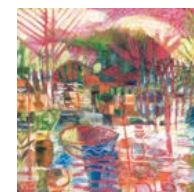
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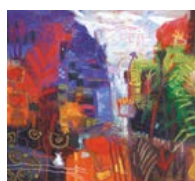
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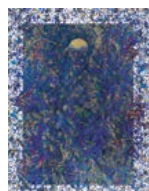
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2017



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Dato' Mohd Hoessein Enas
2017



204

NIK RAFIN

Dance
2016



1

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Untitled, 1983

signed and dated (lower left)
acrylic on canvas laid on board
35 x 20cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 - 18,000

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

2

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Untitled, 1983

signed and dated (lower left)
acrylic on canvas laid on board
35 x 20cm

PROVENANCE

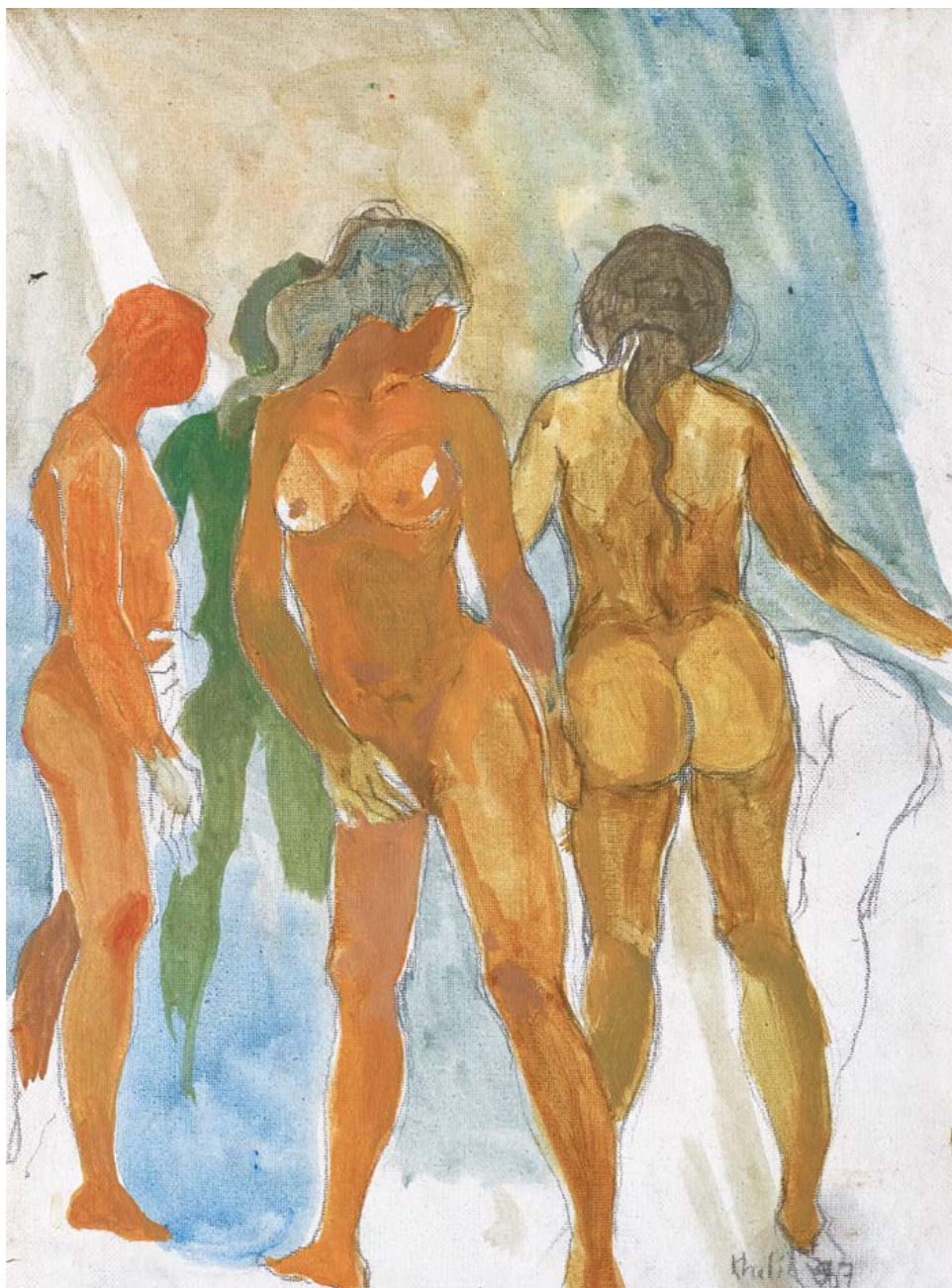
Private collection, Kuala Lumpur

RM 10,000 – 18,000



The usage of soft blue colour for the background gives a soothing vibe to the scene. The artist places strong emphasis on the human figures, displaying salient features and graceful contours of the human form.

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



3

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Untitled, 1997

signed and dated (lower right)

pencil and acrylic on canvas

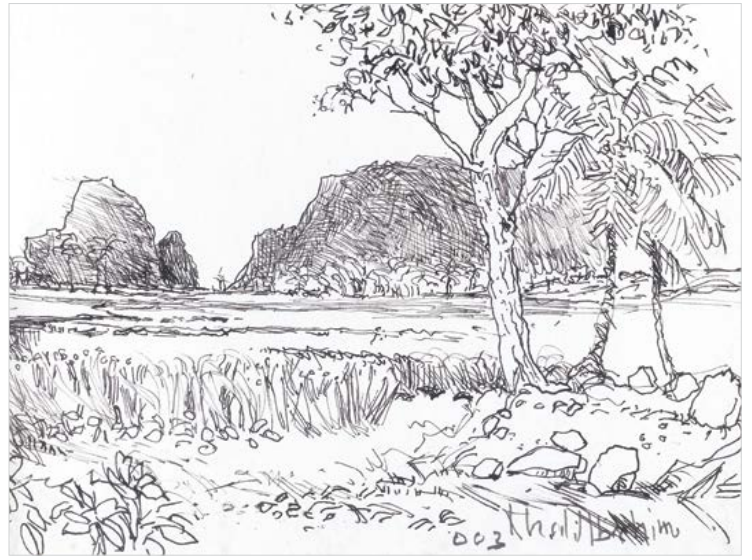
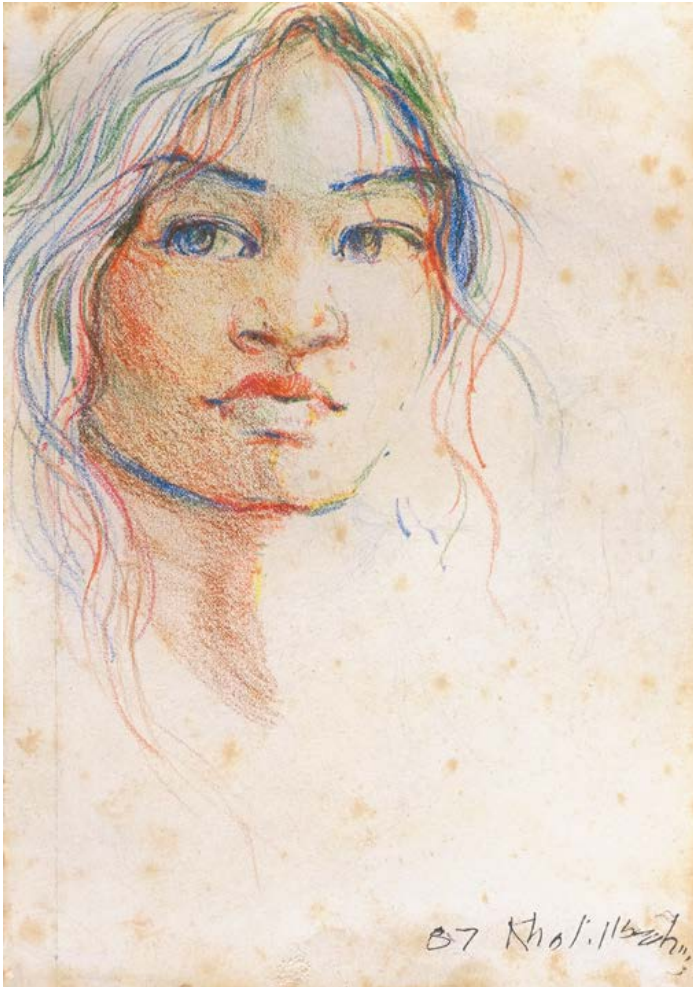
40 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 - 18,000

Before the imposition of more conservative strictures, nudes form a large component of Khalil Ibrahim's painting oeuvre, whether as drawings or in watercolours, acrylic, batik, pastel and even prints. Khalil Ibrahim was a versatile southpaw in art. His winning 2nd Prize in the Malayan Life competition sponsored by Lever Brothers in 1959 helped clinch a Pahang State scholarship to study Art in Britain. On his return, he was somehow released from his teaching bond and he became a full time artist and had never looked back ever since. He had a double first solo at the Samat Gallery in Kuala Lumpur followed by another solo the same year in Indonesia, but his two major exhibitions came late in his career, in 2004 with *A Continued Dialogue* at Galeri Petronas, and 2015 *The Art Journey*. After suffering a stroke in 2012, Khalil had lost his ability to paint with his left hand. Khalil was also a co-founder of the Malaysian Watercolour Society (MWS). He was in both MWS painting expeditions in Sweden and India.



4

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Untitled, 1987; 2003

signed and dated (lower right);
signed and dated (lower right)
coloured pencil on paper; ink on paper
21 x 14cm; 11 x 15cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 6,000

On offer here are two intimate studies by Khalil Ibrahim depicting a female portrait and an idyllic landscape. Khalil employed a remarkable use of transitions in colour to illustrate the portrait of a young female with a dreamy appearance. On the other work, the relationship between the huge trees and the contours of the mountainous terrain at the background is delicately portrayed, connecting the viewer to the sensorial beauty of landscape.

Khalil Ibrahim was a highly skilled and versatile artist, who was adept in acrylic, watercolour, batik, ink 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.



5

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Park Malmo, 1997

signed and dated (lower right)
ink and watercolour on paper;
ink on paper
32 x 40cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000



Khalil gives attention to the shapes that flow through the garden in Park Malmo, capturing the fleeting moments of spring. The colours in the watercolour study are muted, executed in a variety of green and purple shades. A sense of openness conveyed through swift lines fills the studies of the natural environment with vigor.

Khalil Ibrahim was awarded a Pahang State scholarship to study for his National Diploma of Design in Fine Arts at St Martin's School of Art and Design in London, 1963, postgraduate 1965. On his return in September 1966, he decided to become a full time artist. In his double solo at the Samat Art Gallery in 1970, he exhibited his batiks and his London works. Khalil was a co-founder of the Malaysian Watercolour Society.



6

AHMAD ZAKII ANWAR

b. Johor, 1955

Endau Rompin, 2000

signed and dated (lower right);
signed and dated (lower center)
ink and watercolour on paper
40 x 29cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

Executed in refined strokes using ink and watercolour on paper, the artist succeeds in capturing the enchanting morning scenic view of Endau Rompin (Johor) National Park (48,905-ha), the largest protected area in the Southern half of Peninsular Malaysia.

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 *Smoker Series* (1997) and his dark vignettes of urban realism. A series of significant solos abroad and at home led to his major mid-career survey exhibition called *Disclosure* at Galeri Petronas, Kuala Lumpur, in 2008. His solos abroad include *Presence* (New York, 1999); *Shadowland* (Hong Kong, 2001); *Subliminal* (The Philippines and also Thailand, 2006); *Baik Art* (South Korea, 2013); in Indonesia – *Borobudur*, *Amanjiwa*, *Arangbali* (2004), *Kota Sunyi* (2007), *Nafsu* (2010); and in Singapore – *Paintings Drawings and Prints 1991-2007* (2007), *Bones & Sinews* (2011), *Being* (2009), *Primordial Dream* (2005) and *Distant Gamelan* (1981). His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Interpreter of Desires* (Taksu, 2003) and *Icons* (RKFA, 2005).



7

A. B. IBRAHIM

b. Kedah, 1925 - 1977

Fishing Village; Kampung

signed (lower left)

watercolour on paper

36 x 54cm; 35 x 53cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500



The presented lot is a set of two watercolours on paper by the artist. Both pieces showcased the beauty of nature amidst a peaceful kampung life. A. B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



8

A. B. IBRAHIM

b. Kedah, 1925 - 1977

Fishing Village

signed (lower left)
watercolour on paper
36 x 54cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 2,800

In this tranquil image, a fishing village is bathed in natural light using soft tropical colours. This peaceful landscape depicts rural life in the village settlements located by the seashore. A brilliant study of light and shade, the landscape radiates with beauty from the cloud filled sky to the captivating reflections in the water.

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.



9

JOHARI ALIAS

b. Perak, 1964

Kampung, 1995

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

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,500

Depicted in the scene is a serene view of kampung houses located in front of the river. The view is just breathtakingly charming as the coconut trees that stand against the background seemed subtly blown by the wind. The artist's skill is impeccable, as depicted in the details on the coconut trees, houses, and water reflection. His works mostly revolve around the classic rural scene as well as everyday people's activities.



10

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

Tepi Pantai, 1997

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

Tepi Pantai illustrates a coastal scene by the beach which uplifts the senses. The artist gives attention to the windswept trees, casting glimmering shadows on the ground. Ismail was also adept with watercolours which he learnt from school-teacher Nik Mahmood from 1954 to 1955 and later Khalil Ibrahim although he is better known for his batiks. He was also a musician, with a Grade V music certificate in violin from the Royal School of Music (London) and worked part-time as a musician at Radio Televisyen Malaysia Kota Bharu. He became a graphic designer cum illustrator for Syarikat Percetakan Dian in Kota Bharu, from 1979 to 1991. He was a member of the Angkatan Pelukis SeMalaysia as well as the Persatuan Senilukis Kelantan (Peseni).



11

MANSOR GHAZALLI

b. Perak, 1930 - 2009

Untitled, 2004

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The artist illustrates a calming scene of a river surrounded by trees and greens. It's a very peaceful sight to look at as it's not crowded with people or congested with cars like in the city. One who truly appreciates nature would endure this feeling of serenity.

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.

12

TEW NAI TONG

b. Selangor, 1936 - 2013

Serenity, 1981;

Market, 1992

signed and dated (lower left);
signed and dated (lower right)
watercolour on paper
38 x 53cm ; 20 x 25cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800



Executed in delicate colours is the artist's poignant rendition of a village landscape and market scene. The subdued green tones infuse the mountainside with a sense of peace. 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.



13

TEW NAI TONG

b. Selangor, 1936 - 2013

Market Scene

signed (lower right)
watercolour on paper
26 x 25cm; 34 x 26cm; 21 x 24cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

A keen observer of his surroundings, Tew Nai Tong presents a captivating trio of paintings capturing depictions of life and activities on a busy market street. An assortment of produce is offered to buyers casually strolling past the stalls, giving the work an animated sense of movement. The beautiful colours make these works truly delightful.

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14

ONG CHOON HOO

b. Penang, 1965

The Old Sundry Shop, 2009

signed and dated (lower left)
watercolour on paper
53 x 75cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

Ong Choon Hoo is a professional watercolorist who has been painting since 1983. He is renowned for painting scenes such as riverside boats in fishing villages, and old towns. This work features a nostalgic view of an old sundry shop, allowing vivid colors of red to denote the range of objects sold at the shop. He focuses on the exterior structure of the shophouse, paying attention to the thatched roofs with broad application of layers of wet paint. The warmth and serenity of this painting results in a laid-back atmosphere.

Choon Hoo had won the Gold Medal in the Imaginative Art competition organised by the Penang Normal Chinese Senior Teachers Association in 1983 and the Minor Painting Award in the Penang Pesta Young Talent competition in 1994. Apart from his hometown in Bukit Mertajam in Penang, he travels to Kelantan (Kemamam), Perak (Ipoh, like the pottery factory), Selangor (Pulau Ketam) and Malacca to paint. He was among the artists who painted the Kampung Buah Pala settlement before the houses were torn down in September 2009 and the Artists for Heritage: New Views of Old Penang at Intec College to mark the Unesco Conference-Workshop in 1999. Choon Hoo has had solos at the Galeri Seri Mutiara, Penang (Survival of Old Traditions, April-May, 2012) and Pinkguy Gallery, Kuala Lumpur (Lancar, September-October, 2017). His art has been exhibited in numerous international group shows in China, Taiwan, Hong Kong, Korea, Japan, Thailand, Singapore and Malaysia.



15

MAAMOR JANTAN

b. Kedah, 1961

Untitled, 2004

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Depicted in the scene is a tranquil village composed of a dynamic interplay of light and shadow. People are seen what in Malay called “merewang” where villagers get together cooking and cleaning when there is an event like weddings and such. Scenes like this evoke nostalgic memories of a village life that is harmonious, simple 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.



16

ALEX LEONG

b. Penang, 1969

Penang Bridge, 2008

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

The panoramic view of Penang Bridge offers a peaceful and tranquil atmosphere. Using delicate washes of colour, his work shows some people fishing and hanging out while enjoying the great view of Penang Bridge, the iconic monument of Pulau Pinang.

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.

17

ALEX LEONG

b. Penang, 1969

Love Lane Penang, 2010

signed and dated (lower right)

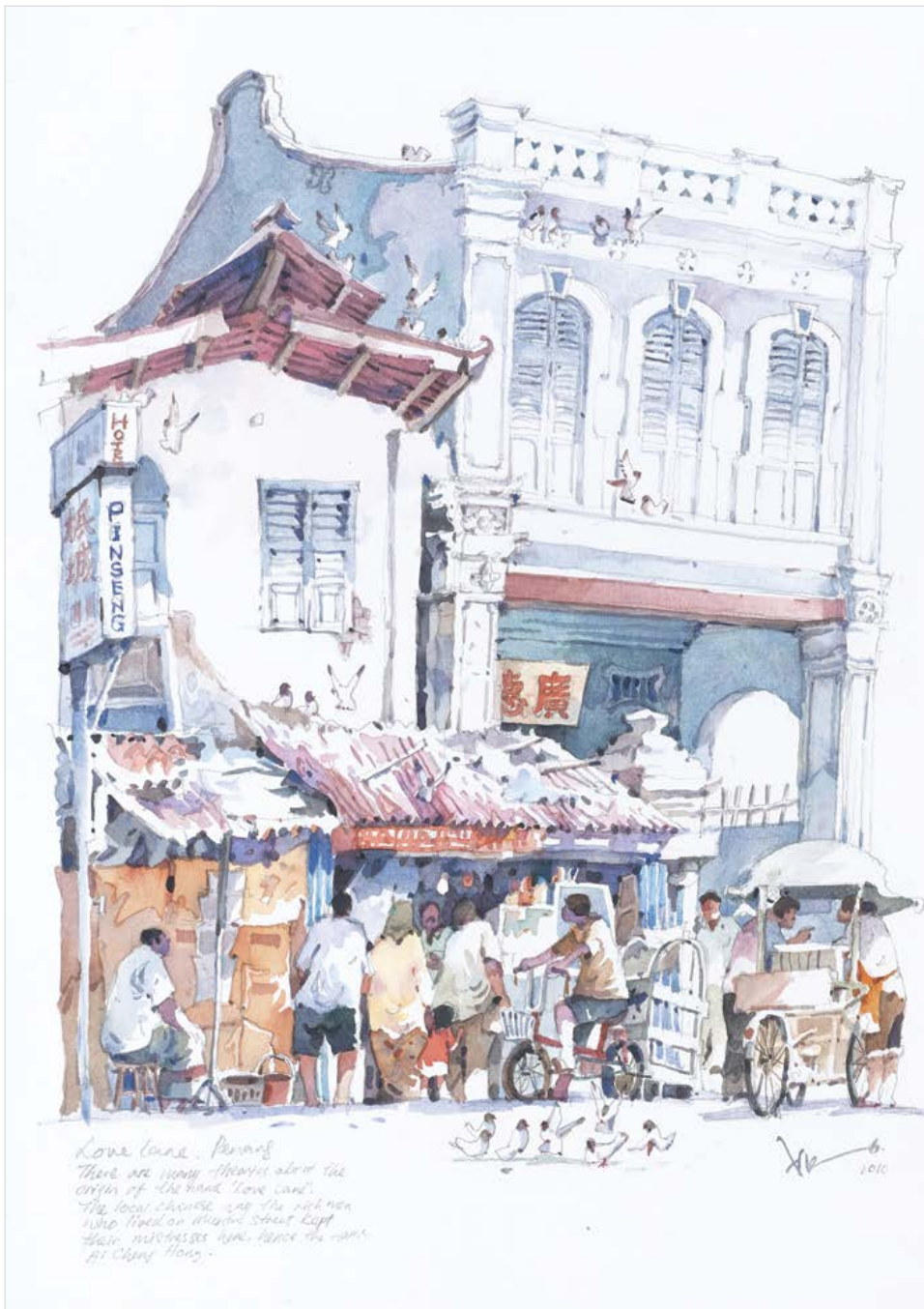
watercolour on paper

54 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,300 – 4,000



Love Lane is a popular lane within the inner city of George Town. There are many Chinese-style traditional shop houses that convert into boutique hotels, hostels, hipster cafes, and bars now. It offers a lot of splendid spots to take photos that are Instagram-able. 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 watercolor compositions of famous street scenes in Malaysia are well sought after by collectors.



18

ALEX LEONG

b. Penang, 1969

Transfer Road Roti Canai Stall, Penang,
2005

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

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,000

Alex Leong's paintings reveal deep affinity for Penang's cultural heritage and historic structures. His works are well admired for portraying urban landscapes, densely composed features of traditional buildings and spaces of Georgetown. His street scenes often contain lively activities and interaction, capturing the energetic momentum of the community. The hawkker is selling roti canai, making an honest living.

Alex Leong, born in 1969 in Penang, is catching 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. China, Indonesia, Singapore and Korea. His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



19

TAN CHOON GHEE

b. Penang, 1930 – 2010

Penang Street Scene, 1994

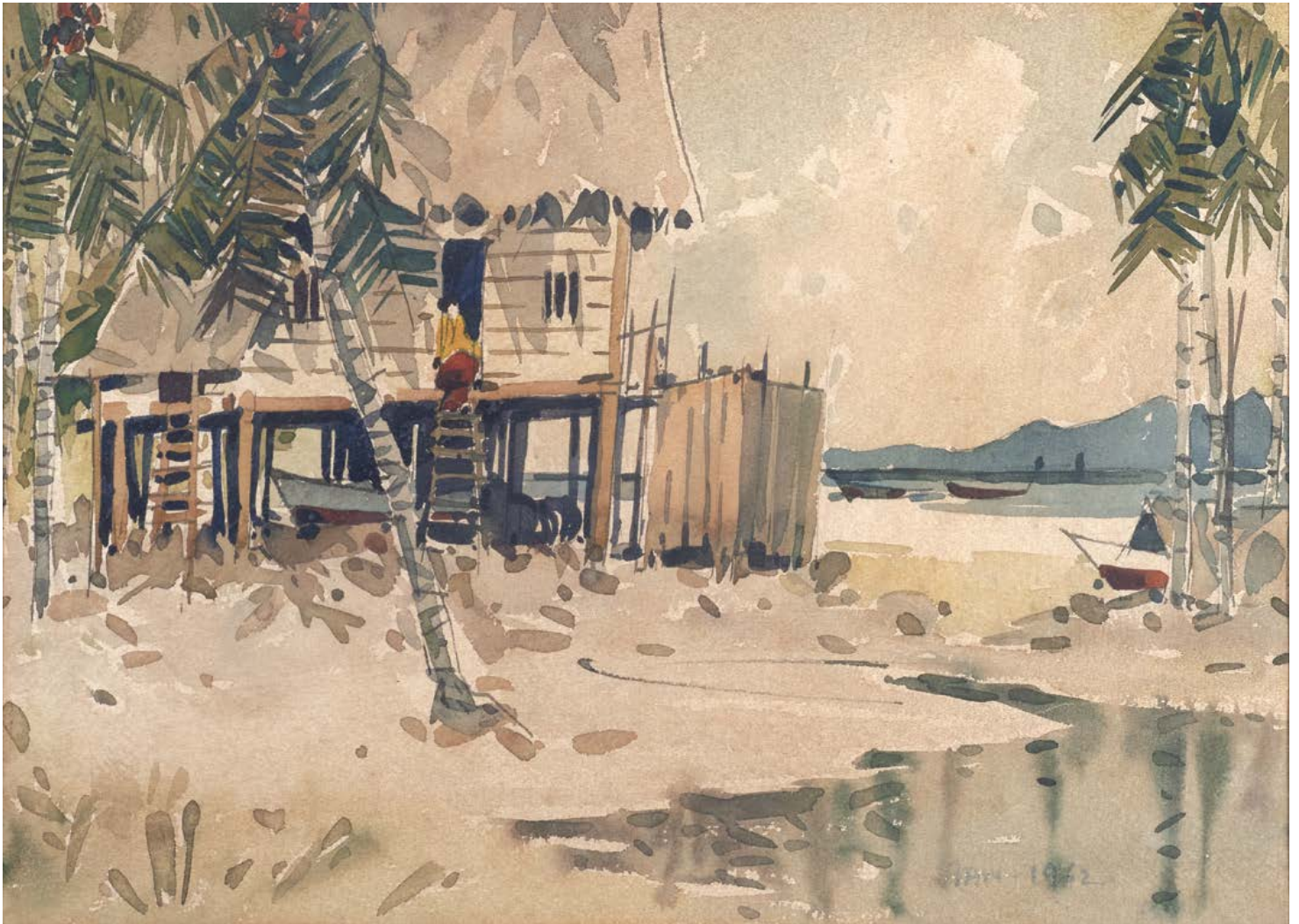
signed and dated (lower left)
watercolour on paper
13 x 56cm

PROVENANCE

Private collection, Selangor

RM 1,800 – 3,200

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



20

TAN CHOON GHEE

b. Penang, 1930 – 2010

Kampung, 1962

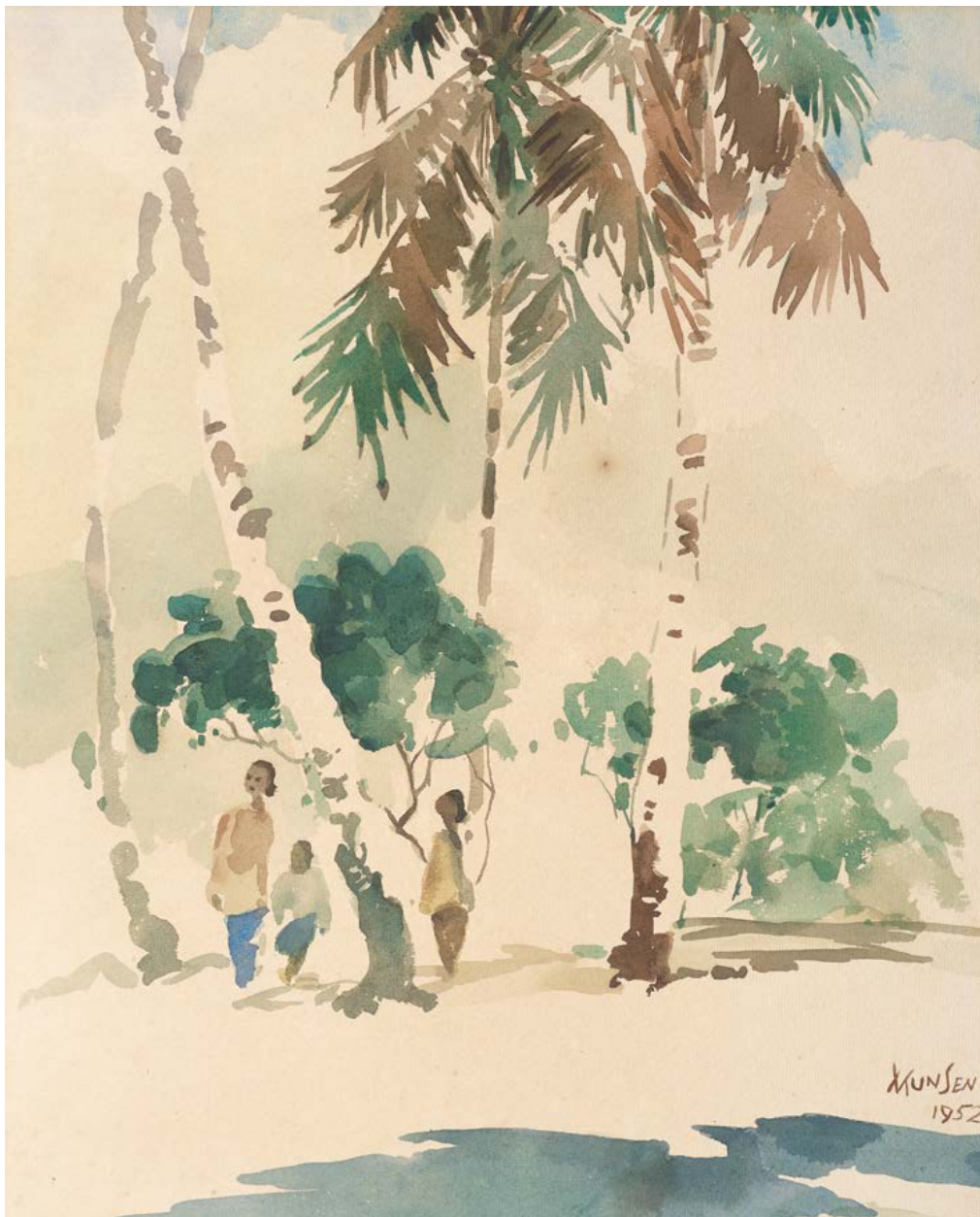
signed and dated (lower right)
watercolour on paper
28 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

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



21

YONG MUN SEN

b. Sarawak, 1896 – 1962

Untitled, 1952

signed and dated (lower right)
watercolour on paper
48 x 39cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 10,000

Yong Mun Sen was among the earliest pioneer artists of Malaysia who played an important role in the development of fine arts institutions such as the Penang Chinese Art Club, the Singapore Society of Chinese Artists, and Nanyang Academy of Fine Arts. He was best known for his impressions of the Malayan landscape, capturing the lives of the people by the sea, villages and plantations. Executed in translucent hues, this work illustrates Yong Mun Sen's confident rendering of forms using watercolor. Lively brushstrokes convey the shifting qualities of light. The scene is framed by tall coconut palms that extend towards the clouds. A cluster of viridian green shrubs leads the viewer towards a group of relaxed figures which infuses the scene with the light-filled airiness of the vast countryside.



22

YONG MUN SEN

b. Sarawak, 1896 - 1962

Untitled (Boats), 1952

signed and dated (lower right)
watercolour on paper
28 x 39cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Few boats are seen resting near one another on clear water. One figure is seen seated on his boat enjoying the calming view as he watches the day slowly passing by. Yong Mun Sen's iconic watercolour paintings capture the grandeur of nature rendered in swift and deft strokes.

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.

LAI FOONG MOI

b. Negeri Sembilan, 1931 - 1995

Untitled (Boats), 1959

signed and dated (upper right)

oil on board

75 x 105cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Rare And Important Malaysian Works From 1900 To 1994,

Valentine Willie Fine Art Gallery, 2005, p. 10

RM 70,000 – 120,000

The year 1959 saw Lai Foong Moi at her versatile finesse. She had just returned to Singapore from studies in Paris and had painted several works of the Chinese *tongkang* (junks) in Singapore. The period was also notable for her Sarawak sojourn where she stayed with the Dayak in the longhouse and painted. Some of these *tongkang* works were shown at the University of Malaya Art Museum in Singapore in March 1959 in an exhibition curated by Prof. Michael Sullivan. The year 1959 is notable for several iconic works like *Rumah Panjang Sarawak*, *Penari Iban*, *Morning In The Kampung* and *Gadis Melayu*. Of course, her *Samsui Woman* is regarded as the symbol of Malayan feminism.

Lai Foong Moi was actually born in 1928, the Chinese lunar Year of the Dragon, and died of cancer in August 1995. She is a pioneering legend in Malaysian art, inspiring many women artists before she took up Singapore citizenship when she taught at her alma mater, the Nanyang Academy of Fine Arts (NAFA) where she had studied from 1950-1953. She won a French government scholarship to study at the famous Ecole des Beaux Arts in Paris from 1954-1958 where her mentor was Prof. Chaplain-Midy, the classmate of Georgette Chen, who was also her mentor in NAFA. Despite her prolific talents and versatility, she had only three solos in the 1960s – Kuala Lumpur, Penang and Singapore. For personal reasons, she stayed away from exhibitions and her last show was the Pont des Arts in Singapore in 1994. Her stature was such that her works were accepted into Paris exhibitions with their stringent standards, and even won Honorable Mention in a Societes des Artistes Francaise exhibition. In Ooi Kok Chuen's obituary of her in The New Sunday Times on Dec 10, 1995, art historian Redza Piyadasa ranked her "a major artist". "She was very important not only as a woman painter, but a painter of her generation... even in Southeast Asia."



ABDULLAH ARIFF

b. Penang, 1904 - 1962

Boats Beneath A Tree, 1960

signed and dated (lower left)

watercolour on paper

37 x 54cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

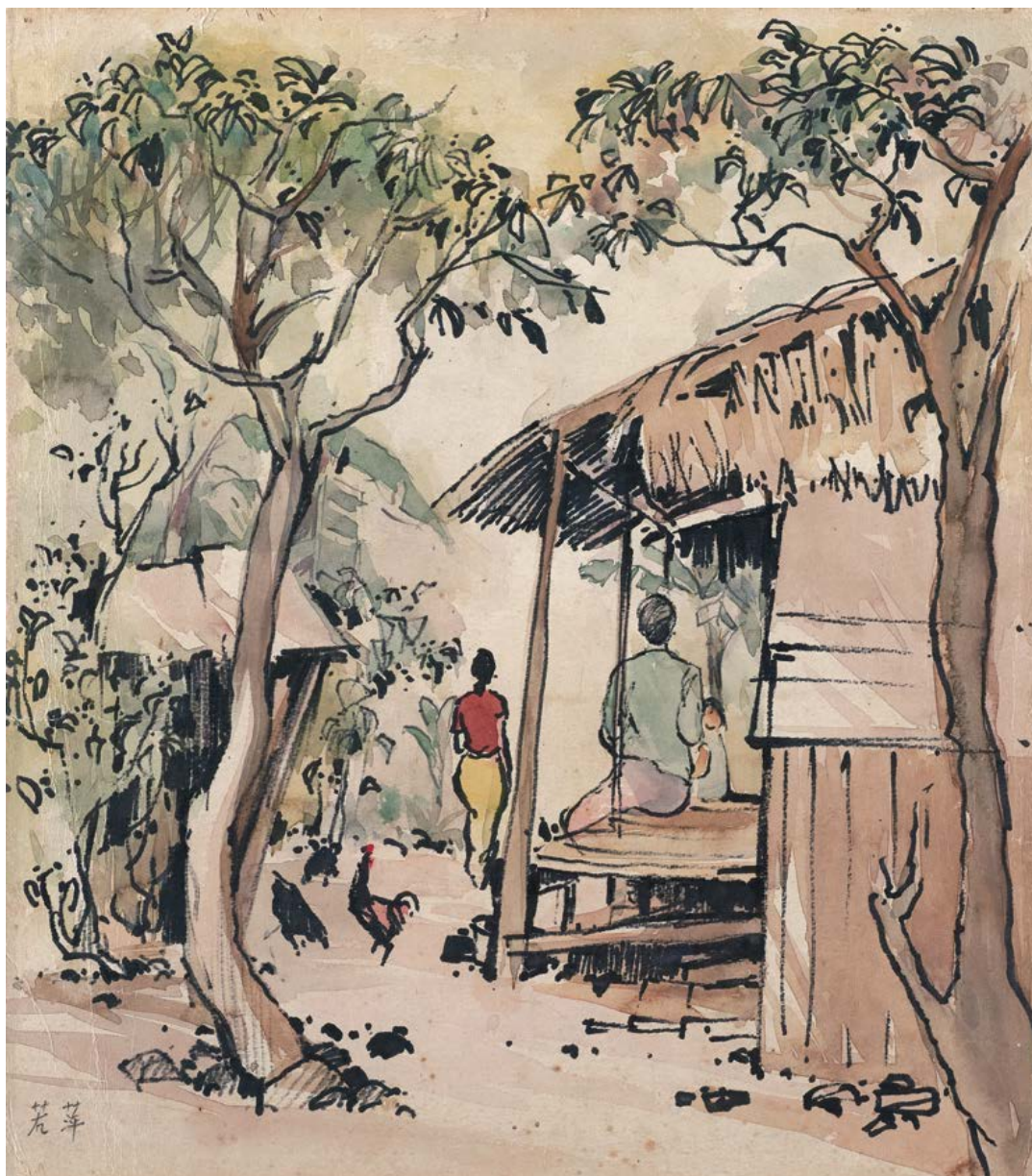
Eight Pioneers of Malaysian Art, Second Edition, Dato' Dr. Tan Chee Khuan,
Marshall Cavendish Editions, 2014, p. 46

RM 60,000 – 100,000

It was the Age of Innocence with Malaya just gaining Independence, on the back of an agrarian economy. Malaya was predominantly rural with vast open uninhabited land, where the people at large were left to eke a living in farms, estates and fishing in the rivers and sea. This rural scene of a boat bay under the canopy of a tree with overhanging branches is replete with the romance of yesteryears, when life was simple though harsh, and the happiness quotient was high. Pioneer artist-cartoonist-politician Abdullah Ariff's rural landscapes reveal his affinity with land, especially the countryside. Using the top-down perspective, he was able to encompass more elements on the ground, through the interstices of the branches and leaves, with three idle *sampan* (boats) in view providing a cool respite from the open land on the left where the late-afternoon heat was palpable despite a soft overlapping colour veneer. That year in 1960, Abdullah had two roads in Penang named after him. It was also the Year of the 3 Agongs and the end of the Malayan Emergency.

Art teacher, artist, advertising pioneer and politician – Abdullah Ariff was a Penang City Councillor, in the Jelutong district (1955-1957). A remarkable feat for a self-taught artist besides being one of only two locals accepted into the Penang Impressionists coterie, as an instructor. As an artist, he had solos in the United States, at two venues in Charlotte (1954) and the Malayan Embassy in Washington (1955). He was also featured in the Le Salon Society of French Artists exhibition in Paris. In 1955, he was made a Fellow of the Royal Society of Art (FRSA) England. He taught Art at the Anglo-Chinese School (now Methodist Boy School) in Penang for six years before he quit to set up Ariff Advertising (1955). He also contributed cartoons for the Straits Echo (later renamed National Echo) newspaper (1945-1947).





25

KUO JUPING

b. China, 1908 – 1966

Kampung House With Chickens

signed (lower left)
ink and watercolour on paper
37 x 33cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 3,000

The artist manages to capture the beauty of kampung life with hues of greens and browns. It creates a positive and peaceful vibe. It is pleasant to look at. Kuo Ju Ping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Arts in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co. He was a founding member of Thursday Art Group and Penang Chinese Art Club in 1936. He was one of the first artists to paint ordinary people and places such as rubber estates, oil palms, cocoa plantations, paddy fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930-2010) who became a legendary watercolourist.



26

KUO JUPING

b. China, 1908 – 1966

Foodstalls Beneath Trees

signed (lower right)

oil on canvas, 45 x 59cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Eight Pioneers of Malaysian Art, Dato' Dr. Tan Chee Khuan, Penang State Museum & Art Gallery, 2013, p. 92; Second Edition, 2014, p. 88

RM 8,500 – 14,000

Juping portrays an impressionistic depiction of traditional food stalls painted in light, soothing colours. The soft hues of green tones of the trees and the groups of people sitting together infuse the scene with a laidback and serene atmosphere. These food stalls and its delicacies provide a connection to the collective memories of the past.

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



27

KUO JUPING

b. China, 1908 – 1966

Untitled

signed (lower right)
oil on canvas laid on board
50 x 35cm

PROVENANCE

Private collection, Singapore

RM 7,000 – 12,000

Located along the trading route of the Malacca strait, Penang was a thriving port of diverse cultures. The expansion of the tin mining industries in the 19th century led to the migration of people from diverse nationalities and religions, establishing networks of labour, capital, and resources. As a result, the architectural knowledge and culture of previous generations were preserved through the heritage buildings in the city. Juping concentrates on the effects of warm diffused light, filtered through the leaves of the trees. The composition displays several qualities in treatment, from the solid impressions of the mosque structure to the relaxed rendering of foliage and gentle strokes capturing relaxed figures at the foreground.

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28

KUO JUPING

b. China, 1908 – 1966

My Neighbour

signed (lower right)

oil on board

50 x 40cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000



The artwork depicts a traditional building with an imposing high gateway, surrounded by lush greenery. The colours range from shades of green and brown. On one side several long planks were stacked, indicating that the owner could have been in the sawn wood business.

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.



29

KUO JUPING

b. China, 1908 – 1966

Bridge

signed (lower left)

oil on canvas laid on board, 49 x 59cm

PROVENANCE

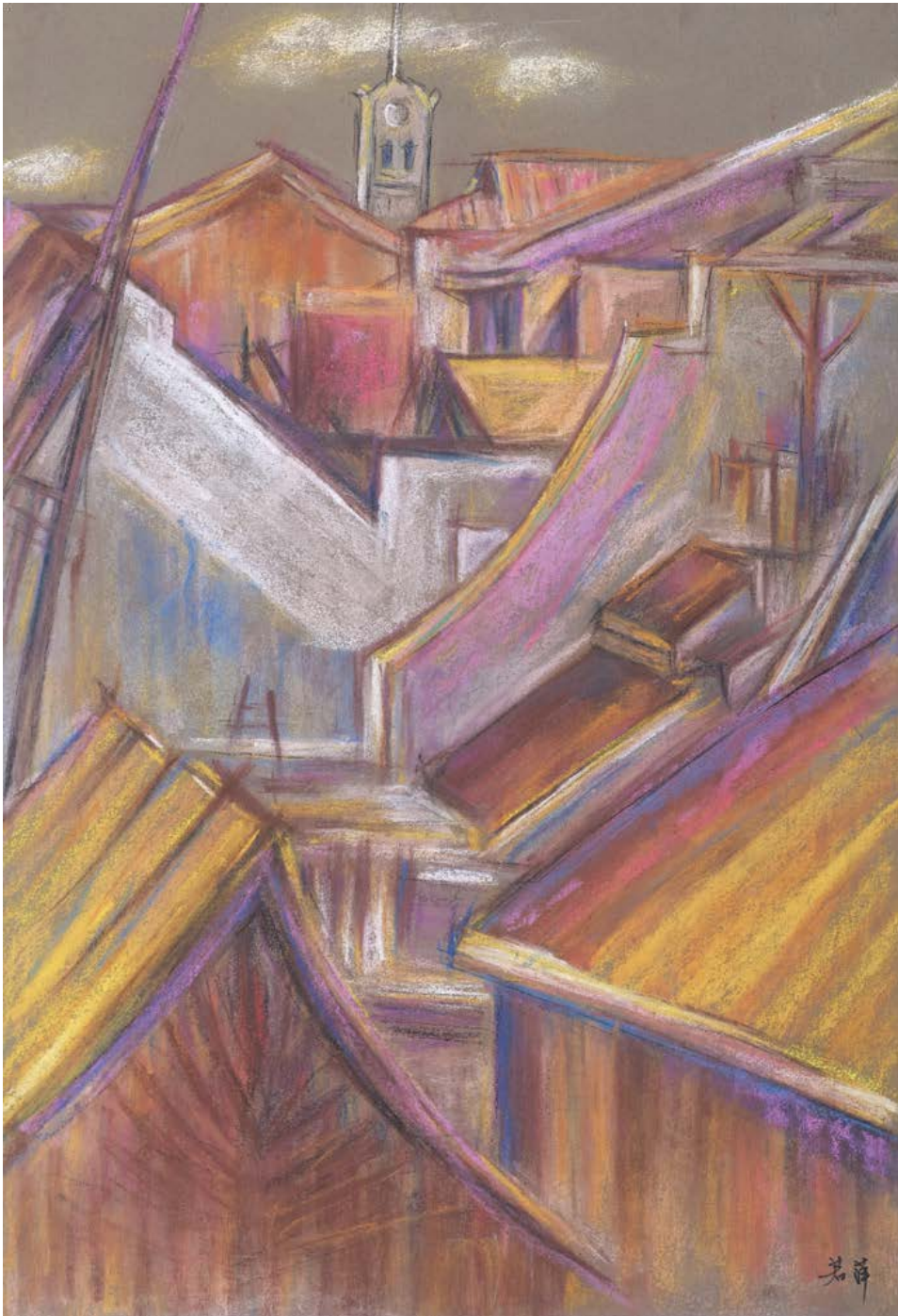
Christie's Hong Kong, 20th Century & Contemporary Art (Morning Session), 26 May 2019, Lot 199;

Private collection, Singapore

RM 12,000 – 20,000

Kuo Juping was a renowned pioneer artist of Malaysia whose impressionistic works capture the memories of a bygone era. He sought inspiration from the world around him, including the rustic landscapes, buildings, villages and animals. Here, Juping captures the grandeur of Kek Lok Si (Temple of Supreme Bliss), an architectural marvel built on Crane Hill which derived its name from its natural contours resembling the shape of a flying stork. The experience of light and air surrounded by natural foliage around the monastery conveys a gentle and tranquil mood.

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



30

KUO JUPING

b. China, 1908 – 1966

Rooftops

signed (lower right)

pastel on paper

56 x 38cm

PROVENANCE

Private collection, Singapore

RM 3,500 – 6,000

Juping spent his leisure time sketching and painting and was known to enter rooftops in search of breath-taking views for his compositions. Here, he presents an expressive drawing from his excursions. Juping illustrates a picturesque scene of rooftops and lofty textured walls of old houses silhouetted against an open sky. Juping rendered the architectural forms in swift agile strokes, imbuing the composition with dynamism and a feeling of immediacy and movement.

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



31

LEE WENG FATT

b. Kuala Lumpur, 1967

Shadow Series

(Petaling Street, KL), 1999

signed and dated (lower left)

oil on canvas

60 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

The artist's affection for old buildings and facades has always been a subject in most of his works. Each tells a different story of its own as if they speak to him privately and allow him to bring out the best in them. The artist often makes them admirable and pleasing to see even though the work is as simple as an open window with birds flying nearby.

Lee Weng Fatt graduated with a Diploma in Art & Design at the Kuala Lumpur College of Art in 1989. He started painting watercolours before switching to oil in 1995. His first solo was at the Art Salon, Kuala Lumpur, called Hang Kai / Jalan Jalan in 1994, then at other venues in Kuala Lumpur like Joshua Fine Art Gallery (2000), Art House (2004) and TJ Fine Art (2010).

HARON MOKHTAR

b. Selangor, 1963

Waris Minang I, 2013

signed and dated (lower right)

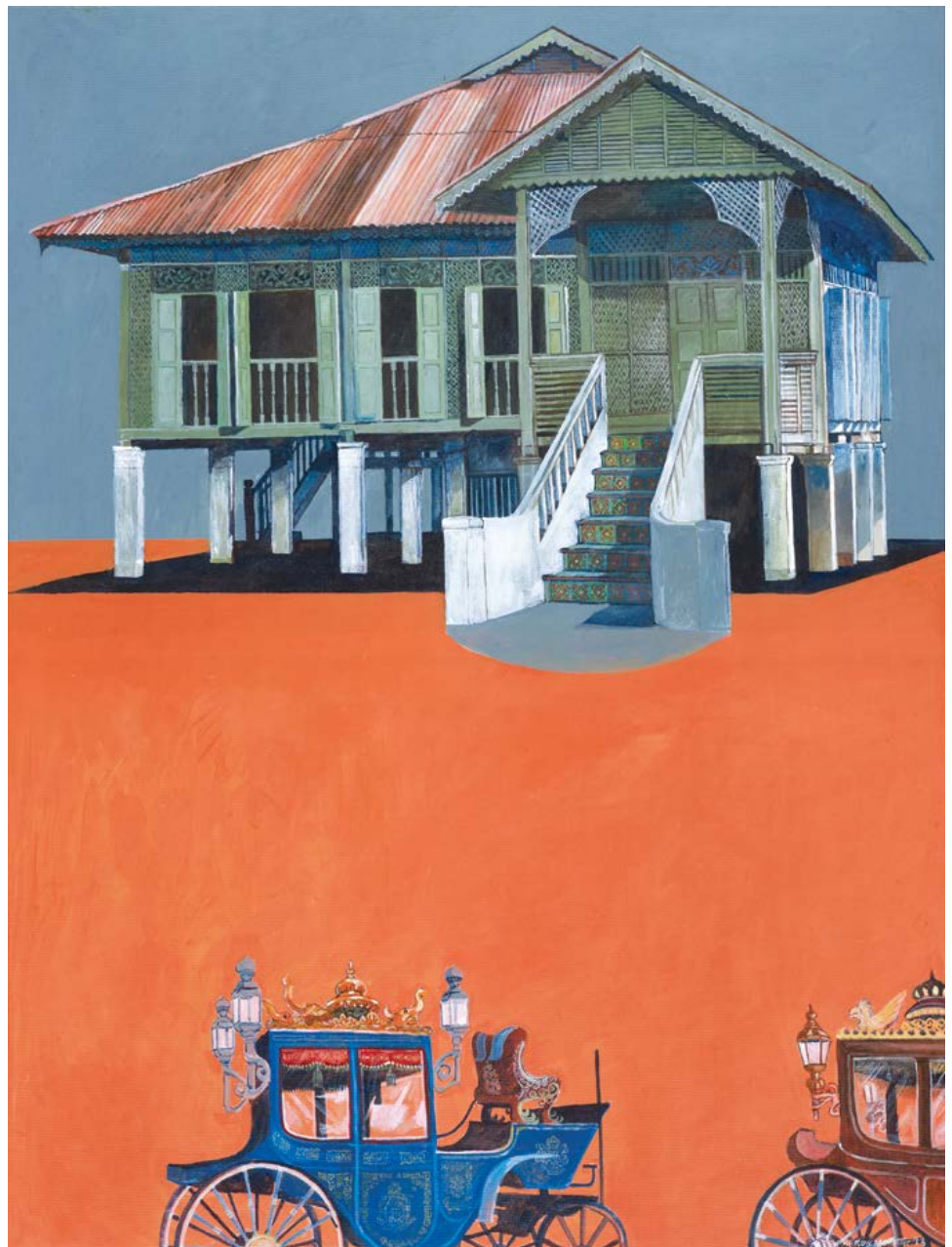
acrylic on canvas

122 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



Depicted in the scene is a detailed illustration of a carriage. It is often heavily decorated as sometimes it is used to carry newlyweds in Minang culture. Minang itself is very rich in its customs and beliefs, to begin with. The people of Minang adopt the cultural values even in modern days. Known for his distinctive use of space, the composition in Haron Mokhtar's works often portrays detailed illustrations of heritage architecture.

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



33

LUI CHENG THAK

b. Negeri Sembilan, 1967

Our Pride - Putrajaya, 2000

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

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 40,000 – 60,000

For the past three decades, Lui Cheng Thak developed a sophisticated style that engages with traditional architectural buildings and depictions of street life in Malaysia. The artist depicts the Perdana Putra complex in Putrajaya, the administrative capital, featuring the iconic green mosaic dome which complements the brown stone façade. The work's monumental quality is conveyed through a frontal view, skilfully executed in a palette of warm tones. Completed in 1999, the building structure combines both classical and vernacular architecture. Designed to be the nation's pride, it was planned as an 'intelligent garden city' with programs and initiatives to protect the environment, and conserves many green areas, wetlands, and parks.

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 twelve 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!

34

LUI CHENG THAK

b. Negeri Sembilan, 1967

Nam Hiong Chicken Rice Shop,
2021

signed and dated (lower right)

oil on canvas

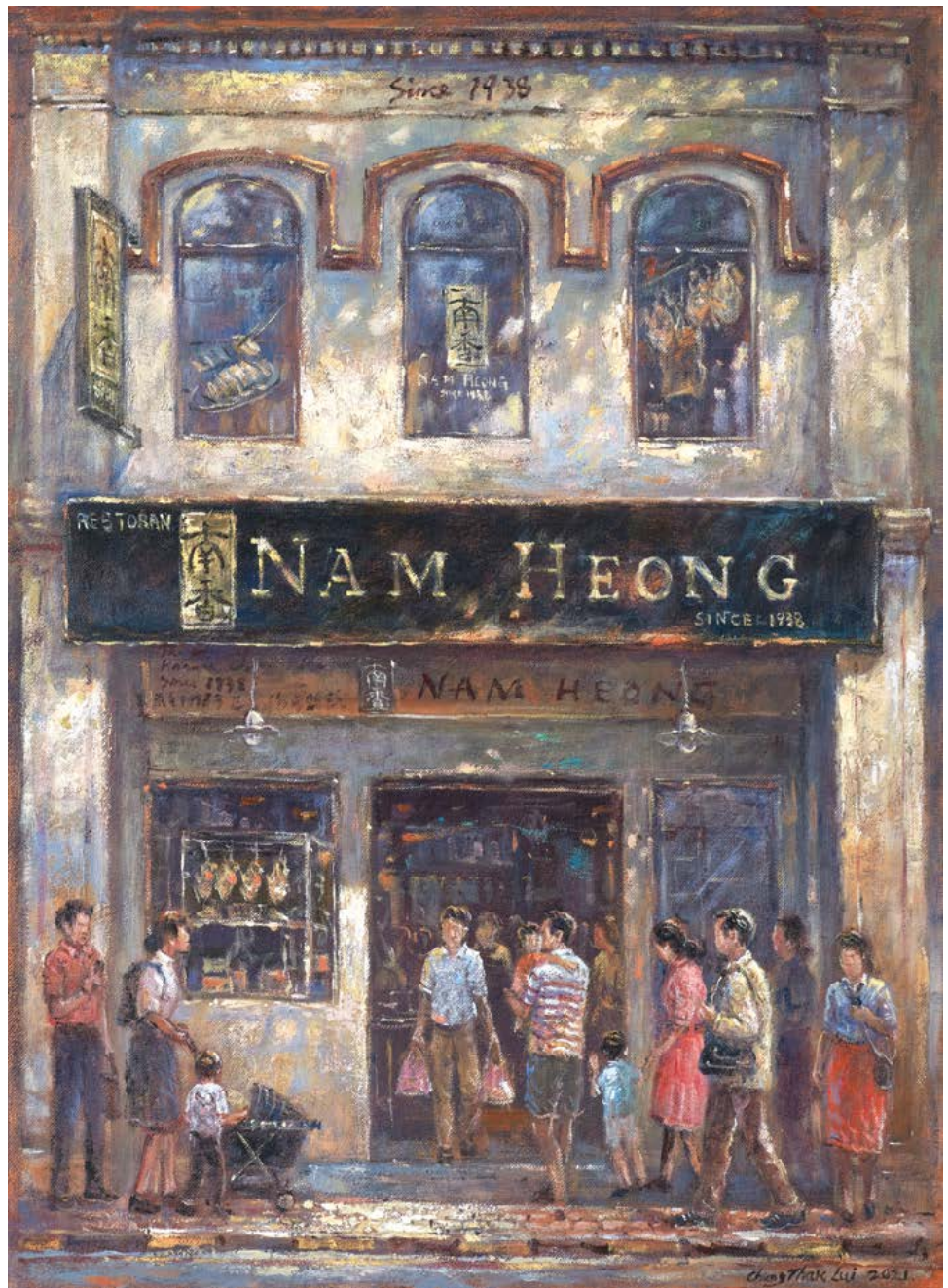
56 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 6,000 – 10,000



On offer here, the artist paints a very famous chicken rice shop located in Chinatown, Kuala Lumpur. Lui Cheng Thak's fondness for traditional architecture in urban areas is executed in his distinctive palette containing earthy tones that exudes a soothing and uplifting atmosphere of the scene.

Lui studied at the Kuala Lumpur College of Art from 1987 to 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 twelve consecutive solos with Pinkguy Gallery, the latest being *Jalan-Jalan 2* in February 2022.



35

LOO HOOI NAM

b. Kedah, 1965

Street Scene KL, 2011

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

PROVENANCE

Private collection, Selangor

EXHIBITED

Panorama Of Malaysia,
Galeri Seni Mutiara, Penang

RM 4,500 – 8,500

A tranquil moment captured in a charming town. 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.



36

LOO HOOI NAM

b. Kedah, 1965

A Beach Of Our Own

(Batu Ferringhi, Penang), 2010

signed and dated (lower right)

oil on canvas

60 x 80cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Armed with a palette knife, Loo Hooi Nam illustrates a scenic view of Batu Ferringhi Beach, Penang. His impressionist rendition is created with thick impasto technique that brings out the character of the place. The rocky terrain on the coastline was skilfully depicted using various strokes of earthy brown tones, merging with the tranquil blue colours of the sea and sky.

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37

KHOO SUI HOE

b. Kedah, 1939

Fishing, 1960s

signed (lower right)

oil on board

38 x 52cm

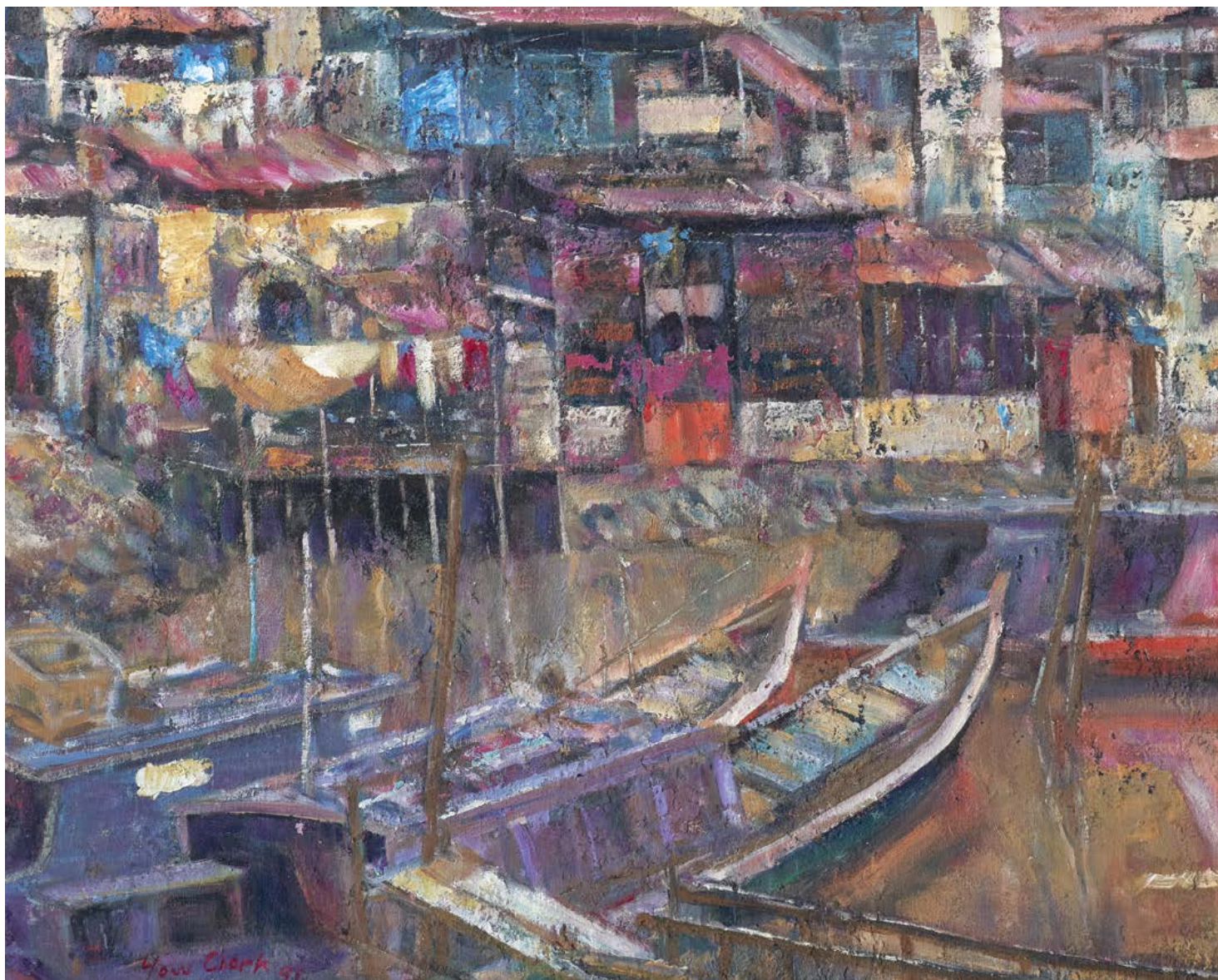
PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 23,000

Unlike the usual style of the artist this landscape depicts a steady rhythm of nature. With a boat seen floating on the river amidst the green ambience, the person was indulging himself in his fishing activity, quietly, calmly, and patiently.

Khoo Sui Hoe has been an artist all his life, defying conventions from the time he graduated from the Nanyang Academy of Fine Arts in Singapore (1961) to his studies at the Pratt Institute in New York (1977), under the John D. Rockefeller III Fund Award. His accolades include Honourable Mention in the 1969 Salon Malaysia and twice the Asian Arts Now Awards (Las Vegas, 2002, 2004). He founded the Alpha Singapore Gallery (1972) and then the Alpha Utara Gallery in Penang (2004) but is best known for founding the Utara Group in 1977. He was honoured with a Retrospective called The Painted World of Khoo Sui-hoe, by the Penang State Art Gallery in 2007, and he had a mini reprisal at the Wisma Kebudayaan Soka Gakkai Malaysia in Kuala Lumpur in 2017. He also held a book launch at PAM (Pertubuhan Akitek Malaysia) in 2017. He resides between Jacksonville, Arkansas, USA, and Penang, Malaysia.



38

FUNG YOW CHORK

b. China, 1918 - 2013

Malacca River, 1991

signed and dated (lower left)
oil on canvas laid on board
38 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The iconic Malacca River scene illustrates a riverbank, painted in solid brushstrokes in earthy tones. The composition shows some boats resting on the riverbanks overlooking houses / shophouses on the other side. Fung Yow Chork has skilfully captured the serenity and the calmness of the surroundings in his oeuvre.

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



39

YONG KHEK CHEONG

b. Kuala Lumpur, 1946 - 2021

Malacca River, 2006

signed and dated (lower left)

oil on canvas

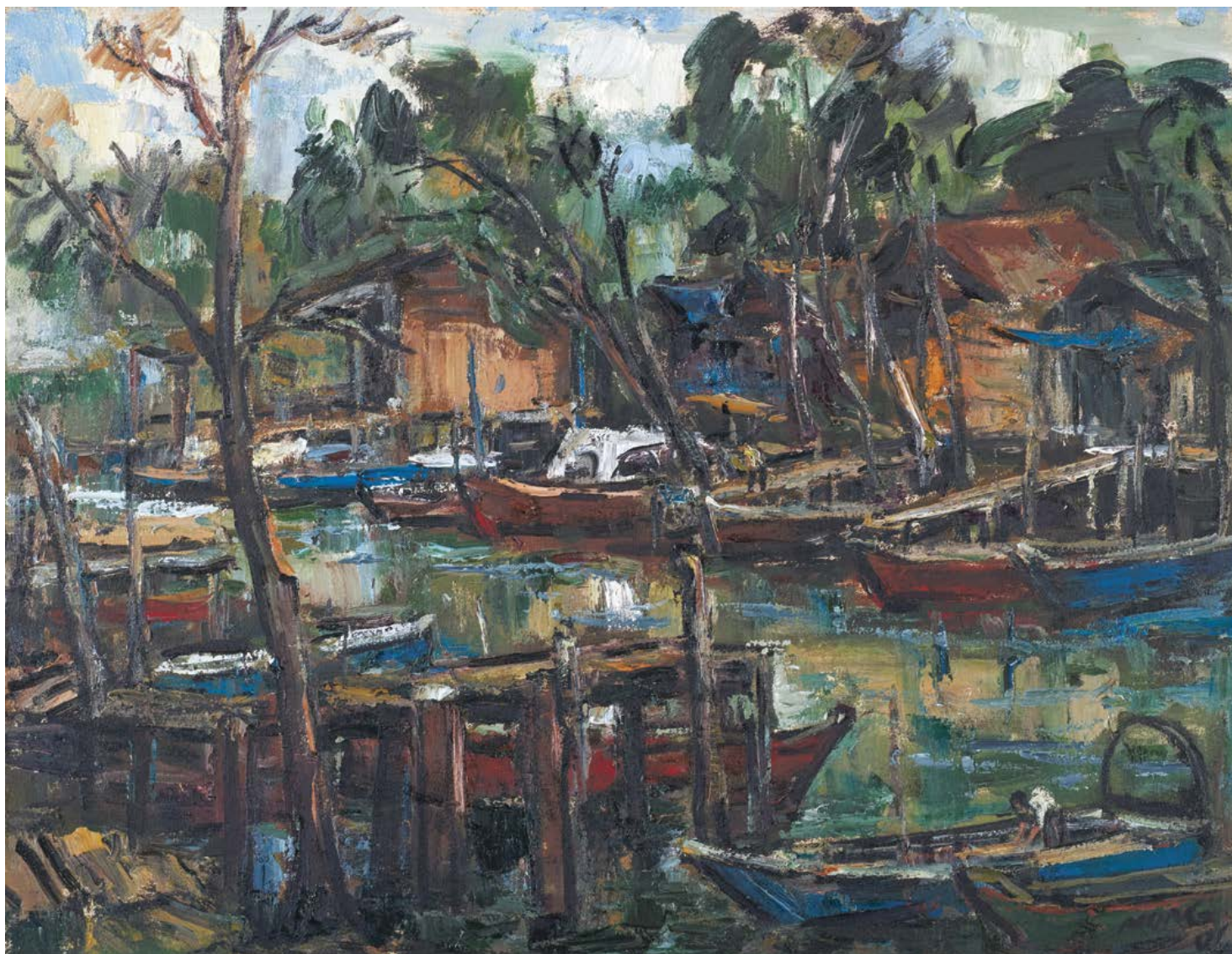
64 x 81cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

Yong Khek Cheong has skilfully captured the serenity of the iconic Malacca River, highlighting the play on light and shadow, as well as the reflective surface of the water. Yong Khek Cheong, a full-time artist, graduated from Nanyang Academy of Fine Arts Singapore in 1967. He has held 2 solo exhibitions in 2005 and 2010 respectively and participated in various group exhibitions and art fairs including Art Expo Malaysia, Hangzhou Art Fair, and Guangzhou Art Fair.



40

WONG JONG NONG

b. Singapore, 1944 - 2010

Houses By The River, 2001

signed and dated (lower right)

oil on canvas

51 x 66cm

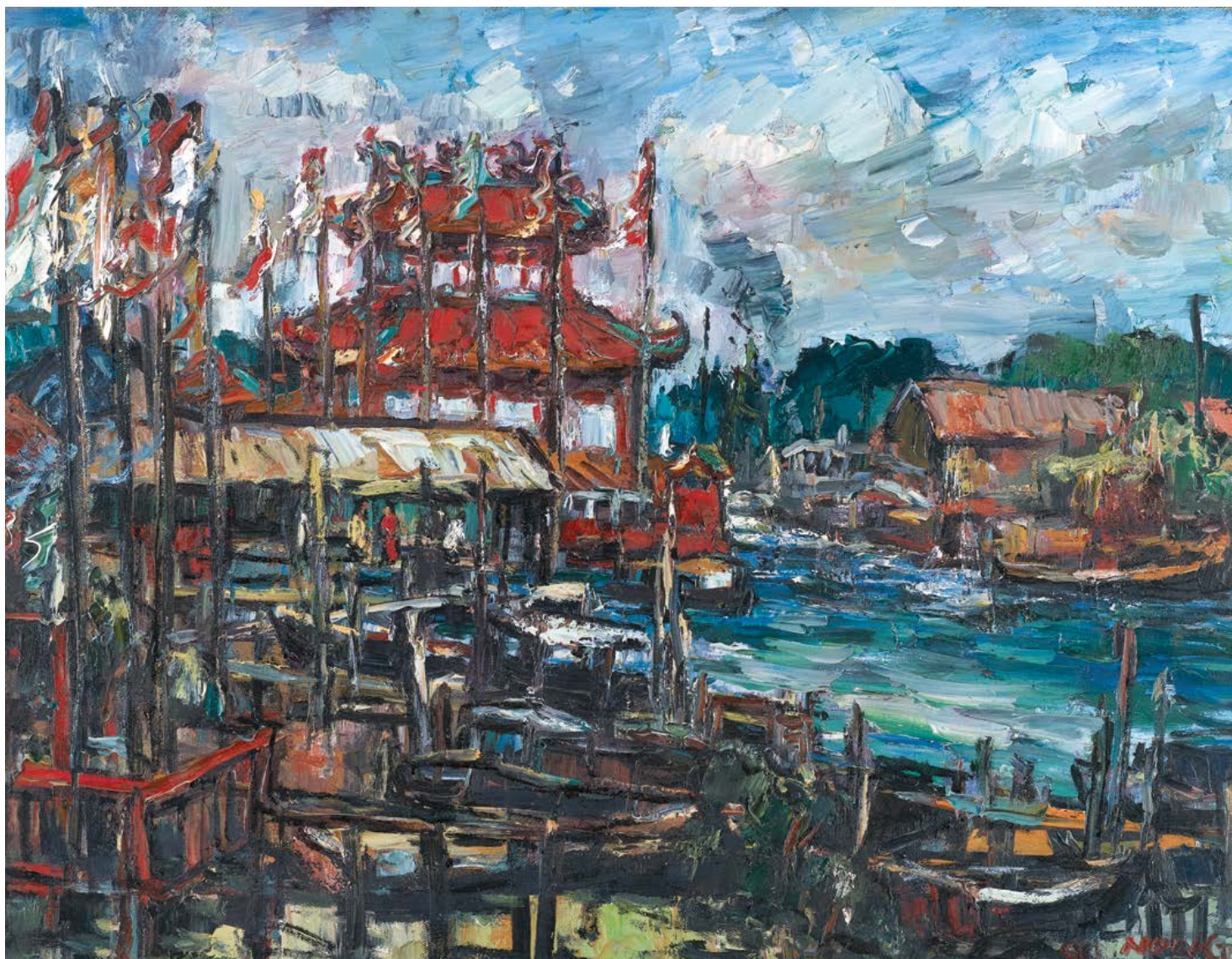
PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Houses By The River expresses the artist's deep sentiment towards nature, with varying techniques used to create textures of the trees, wooden houses, and the reflective surface of the water. The artist used rustic colours to construct the landscape, capturing the mood and atmosphere of the scene. It is painted with sophistication, evoking a blissful and contemplative atmosphere.

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



41

WONG JONG NONG

b. Singapore, 1944 - 2010

By The River, 1999

signed and dated (lower right)

oil on canvas

51 x 66cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Wong Jong Nong's favourite themes were the fishing villages, disused tin-mines, hilly regions, coastal areas and riverine scenes. The places were always Pulau Ketam, Port Kelang, Selangor, Puchong, Seremban, Terengganu, Kelantan, Malacca and Perak (Cameron Highlands). Since graduating from the Nanyang Academy of Fine Arts (NAFA) in Singapore in 1964, he had been painting fulltime, especially in oil. Executed with deft and swift brushworks, the work contains scenic features including a temple, boats, and flag poles, which capture the momentum of the port.

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



42

JEHAN CHAN

b. Malacca, 1937 - 2011

Fishing Village, 1980s

signed (lower left)

acrylic on paper laid on board

25 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

This piece by Jehan Chan is visually captivating. 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 / 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.



43

JEHAN CHAN

b. Malacca, 1937 - 2011

Fishing Village, 1985

signed and dated (lower left)
acrylic on paper laid on board
25 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

This 1985 piece, done in his customary style, displays a peaceful scene with stilt houses built on a river. A figure is seen paddling towards one of the houses, possibly returning to his home. 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.



44

MOHD ZAIN IDRIS

b. Terengganu, 1939 - 2000

Kampung At Night

signed (lower left)

oil on canvas

51 x 121cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

The moon that shines bright lightens up the whole scenery leaving a sense of coolness as the night slowly creeps in. Although we were absent, we could almost feel the cold and hear crickets throughout the night. The artist brilliantly uses hues of blue to create a serene night mode that we all desire.

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



45

YUSOFF ABDULLAH

b. Kelantan, 1928 – 2006

Boats, early 1960s

signed and indistinctly dated (lower left)

oil on board

57 x 73cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Sometimes all you want to do is just to lay back and relax, watch the day pass by slowly and get lost in your own thoughts. The view is breathtakingly calming, as some boats are seen parked scattered in the scene while some come and go to desired destinations.

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 freelancer photographer and once even set up an art gallery called Gallery 12 in a joint venture in Kota Bharu.



46

TEW NAI TONG

b. Selangor, 1936 - 2013

Bali Beach, 2002

signed (lower right)
oil on canvas
61 x 81cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 15,000

The Balinese jukung canoe was especially popular during the time of Adrien-Jean Le Mayeur de Merpres (1880-1958). The small wooden outrigger canoe is still used for fishing although modern versions use High Density Polyethylene (HDPE) or polythene. It has a marlin-like prow with a crab claw sail. It must have been a day off for the fishermen as the jukung were parked on shore, and two vendors could be seen carrying a basket, one on the head. Some activity could be discerned in the background dominated by a cluster of stilt hutments.

Tew Nai Tong studied at the Ecole Nationale Supérieure des Beaux-Arts (1967- 1968) after a fast-track stint at the Nanyang Academy of Fine Arts in Singapore, from 1957-1958. He helped set up the Malaysian Watercolour Society, and the Contemporary Malaysian Watercolour Association, and co-founded the Le Beaux Art Gallery in Kuala Lumpur. In 2007, he had a major survey exhibition, *Odyssey*, at the National Art Gallery, Malaysia. He won best awards in the Shell (watercolour, 1981), Esso (1982), Dunlop (watercolour, 1983) competitions. He was the 2009 Malaysian winner of the Asia Art Award in Seoul, South Korea. He had lectured at three art academies for 23 years before deciding to go fulltime in 1992.



47

TEW NAI TONG

b. Selangor, 1936 - 2013

Alor Setar Padi Field, 2002

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

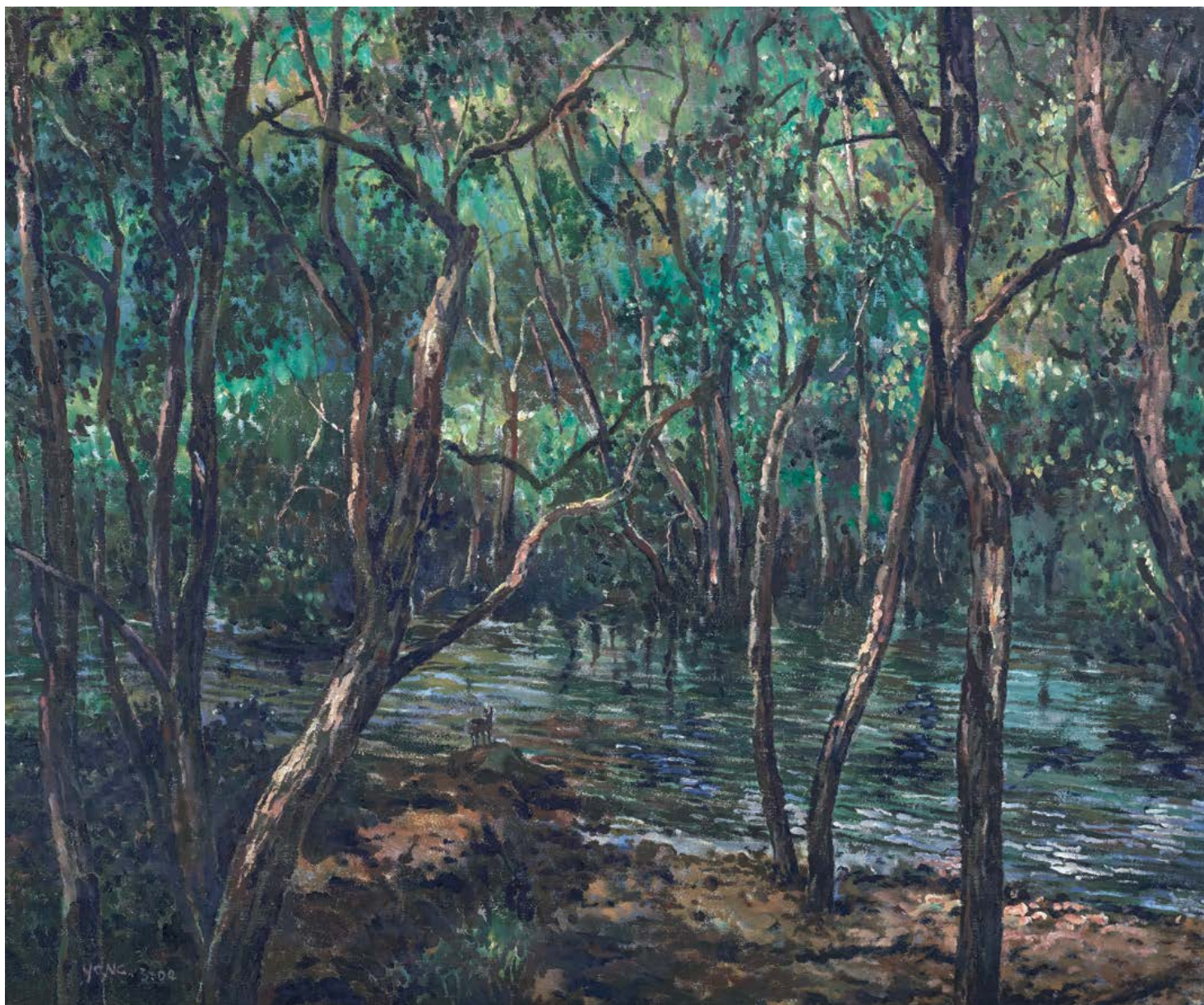
PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

The present work is a classic example of Tew Nai Tong's style, characterized by a fusion of Nanyang school and post-impressionist techniques. Here, Nai Tong used a tranquil palette to express the serenity of the verdant paddy fields in Alor Setar, Kedah. Details such as the rustic village houses partly hidden by vegetation, complemented by tall coconut trees and blue skies convey the sights and senses of the Malaysian landscape. Nai Tong infused the scene with a feeling of airiness and movement, enlivening the expansive agricultural vista through delicate brushstrokes.

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48

YONG KHEK CHEONG

b. Kuala Lumpur, 1946 - 2021

Beautiful Life, 2004

signed and dated (lower left)

oil on canvas

59 x 71cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Depicted in the scene the artist paints a tranquil ambiance with lush forest greens complemented by a clear river stream that flows subtly below. A small deer can be spotted, standing on a boulder, probably contemplating whether to cross the river or not. Yong Khek Cheong, a full time artist, graduated from Nanyang Academy of Fine Arts Singapore in 1967. He has held 2 solo exhibitions in 2005 and 2010 respectively and participated in various group exhibitions and art fairs including Art Expo Malaysia, Hangzhou Art Fair and Guangzhou Art Fair.



49

ABDUL RASID YUSOF

b. Johor, 1957

Kuala Gula, 2008

signed and dated (lower left)

acrylic on canvas

76 x 102cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

One of the main attractions in northern Perak is the Kuala Gula Bird Sanctuary – a bird watching paradise. The sanctuary was established by the Wildlife and National Parks to protect migratory and resident species of birds. The mangrove and mudflat areas are a stopover for various species of migratory and resident birds including endangered species such as the Lesser Adjutant and Milky stork. Bathed in magnificent light, the foliage of the mangrove forest is reflected on the lake. Abdul Rasid Yusof focuses on the depiction of nature and wildlife in his paintings to create awareness about the importance of biodiversity conservation.

An avid nature lover Abdul Rasid Yusof was born in Johor but resides in Ampang where he set up his studio. It was in 1977 that he became an illustrator and cartoonist and began illustrating for comics and schoolbook publications. He participated in many art exhibitions as far as Taiwan, China and Philippines. His recent art exhibition was a group show in 2019 at the City Art Gallery together with fellow artist friends Ahmad Fauzi Arshad, Tan Sik Yaw, Tang Hong Lee, Lam Le Siang and Yeo Eng Peng.



50

AJIS MOHAMMAD

b. Selangor, 1964

Mystical Ocean, 2018

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

PROVENANCE

Private collection,
Kuala Lumpur

Accompanied by a certificate
of authenticity

RM 18,000 – 28,000

Painting marine creatures is one of the most challenging, what more, in a record of sorts doing it 'live' 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. 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. Although he had his scuba-diving certificate by PADI (Professional Association of Diving Instructors), he started painting underwater in 2000, devising his own modus operandi. He had been in the forefront of conservation campaigns and awareness campaigns on sea corals. Among others, he was involved in the Inspirational Science Camp in Pulau Tiga in Sabah, Shell World Coral-Transplant Project, the Pulau Perhentian Earth Day beach clean-up (all 2005), and the Pulau Sibuan Darwin Project (2010). In 2004, he was awarded the Youth Ambassador Award by the Sports Ministry.



51

ONG SOO KEAT

b. Penang, 1941

King Vulture

signed (lower right)

acrylic on paper

32 x 26cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

On offer here is an image of a King Vulture. A type of bird that can be found mainly in South America. The artist brilliantly captures the beautiful coat of the bird with meticulous details looking as though it is realistic at one glance. This large bird is predominantly white and has a very noticeable beak.

Ong Soo Keat was born in Penang. As an avid nature lover, the artists' works revolve mostly around birds and its natural habitat as well as other animals. He held solo exhibitions in 1977, 1982 and 1991. In 1975, Ong Soo Keat was invited to participate in the London Group Exhibition of Endangered Species. Some of his paintings were used for Malaysian Postal Stamps design.



52

MASS YUSOF

b. Selangor, 1956 - 2021

Harimau, 2012

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

The artist captures the subtle features of the tiger perfectly using acrylic on canvas. This ferocious creature appears to be serene and beautiful in appearance. Mass Yusof is a self-taught artist from Klang, Selangor. He has been painting since primary school. That is where his creative journey begins. In 1980, he joined Utusan Melayu and after various positions he then settled as creative director. After 30 years in the media world, he then decided to become a full-time artist and devoted himself to painting as to pursue his passion. During his time he had several solo art exhibitions as well as group shows.



53

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Untitled, 1999

signed and dated (lower right)
mixed media on paper
28 x 28cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000



One of the founding members of the cult Matahati artist's cooperative, Ahmad Shukri has been consistently creating awareness on the environment and the balance with other living entities like insects and animals through his inimitable works. The brightly coloured butterflies are imbued with a sense of freedom and movement among the flora, rendered with playful imagination. He draws attention to the butterflies as a symbolic icon of the natural world.

Ahmad Shukri graduated from the Mara Institute of Technology in 1991. He first tasted success when he won the 1st Prize in the one-off Malaysian Art Open at Galeri Petronas in 1994, with his work of chloroformed butterflies. In 1997, he won the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition and the Juror's Choice Award in the Philip Morris Asean Art Awards finals in the Philippines. He was also in the top 5 Malaysian-level winners in the 1999 Asean Art Awards. He was chosen for the Asean Art Show at the Fukuoka Art Museum in 1994. Shukri took part in the Sharjah Biennale (2003), residencies like Rimbun Dahan (2003), the Écht in Amsterdam, the Netherland (2013), and workshops in Bangladesh and Denmark (2002). His solos include 92939495969798 and Ahmad Shukri (Art Salon, KL, 1998 and 2001), Boy And Girl (Taksu, KL, 2002), Virus (Art Seasons Singapore, 2003), Fitting Room (XOAS, KL, 2005), Golden Gate (Pace Gallery, 2012), Kaki Jual (Nadine Fine Art, 2016), and Made In Malaysia (The Edge Galerie, 2017). The exhibition, Warning: Tapir Crossing, marked the opening of the Patisatu gallery and studio in 2009. His solo exhibition MONUMENTS was held at Segaris Art Center in October - November 2019.



54

WONG KEAN CHOON

b. Perak, 1942

Strong Cows (水好草绿牛兒壯), 1999

signed and dated (lower left)
watercolour on paper
52 x 72cm

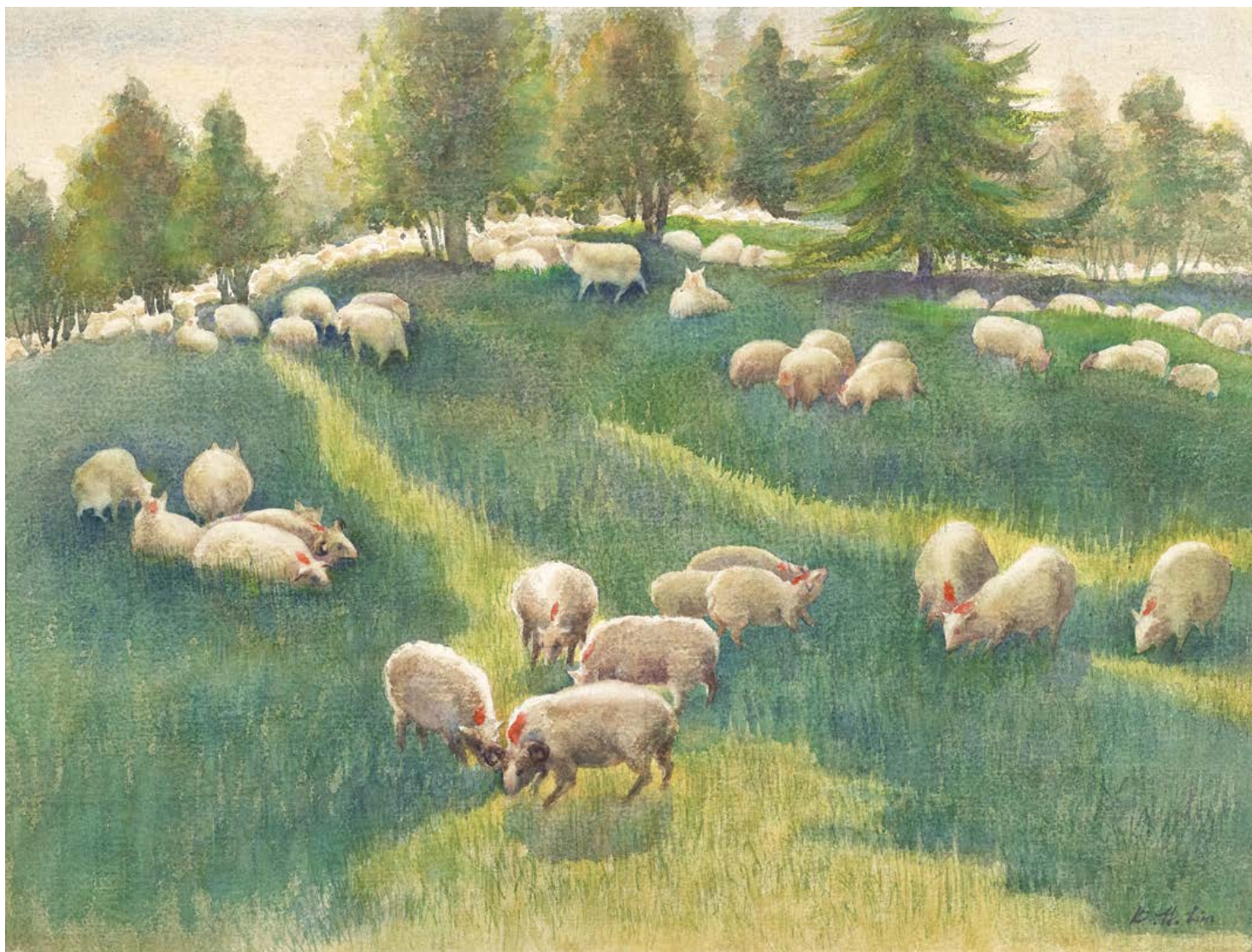
PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Wong Kean Choon depicts a rural, pastoral landscape with a herd of cows. Confident in execution, he imbues the landscape with tenderness, focusing on the sunset skies dyed in gentle purple and grey tones. This work was painted using multiple layers to build spatial structure and express a peaceful sense of perspective.

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.



55

LIM KIM HAI

b. Selangor, 1950

Sheeps Grazing In Summer, 1980s

signed (lower right)
watercolour on paper
57 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

On offer here is a beautiful scenery depicting sheeps scattered around in groups grazing freely from the vast landscape. There is a calmness in this work that the artist brilliantly displays through the interplay of light and shadow.

Kim Hai studied at the Nanyang Academy of Fine Arts in Singapore in 1970-1972, and the Ecole Superieure des Beaux Arts in Paris in 1975-1980. Lim Kim Hai had won several prizes when residing in France for 17 years. His awards: Silver and Gold Awards in the Salon des Artistes Francais in 1981 and 1982 respectively; Silver Award in the Salon Internationale du Val d' Or in 1984; Prix Henri Lehmann Award from the Institut de France in 1986; Golden and Public awards from 52e Salon des Beaux Arts, Enghien-les-Bains in France in 1987. From 1989 to 1992, he had solos in Russia, Spain and France, including at the Valmay Art Gallery, Paris in 1988. In Singapore, he had solos at Singapore's National Museum, Hotel Meridien and Gallery Art Forum in 1988. He had a major homecoming exhibition at Galeri Maybank, Kuala Lumpur, in October-November 1992.

56

LIM KIM HAI

b. Selangor, 1950

Untitled, 2003

signed and dated (lower center)

oil on canvas

91 x 80cm

PROVENANCE

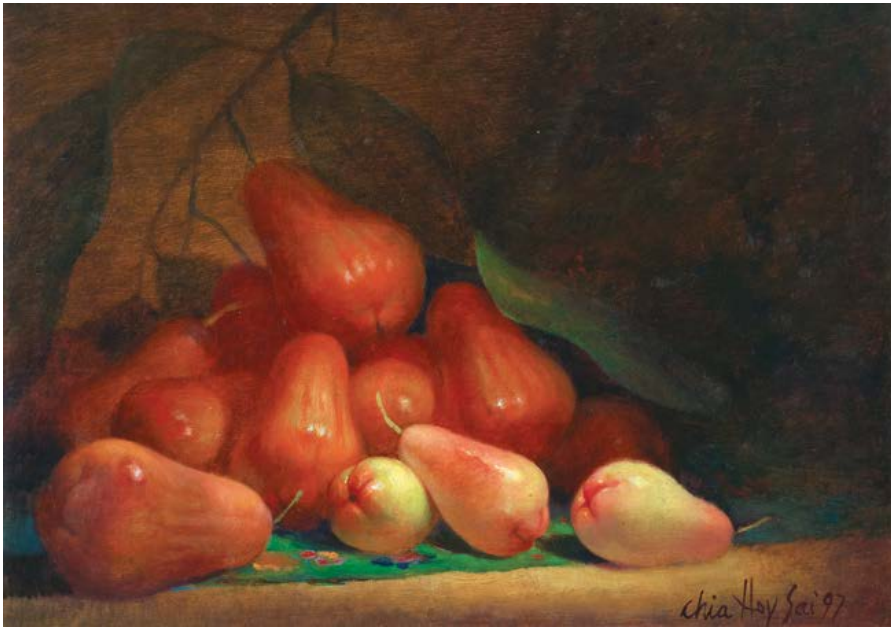
Private collection, Kuala Lumpur

RM 60,000 – 80,000



More than a sense of taste, local tropical fruits offer a sense of place that is closely linked to the soil, vegetation, eating habits and potpourri of colours. After 17 years being based in Paris, Lim Kim Hai, dubbed the Apple King, relocated back home in a major exhibition in Kuala Lumpur in 1992. It's been three decades and this 2003 still-life brings out the best in the 72-year-old artist in the fruits galore with all splendour of colours, the creased silvery drape and the wooden panel backdrop. Yellow rambutans (*Nephelium / appaceum*), mangosteens and clementine oranges with the thin peel in green or patchy orange. All these fruits are native to Southeast Asia. The yellow rambutan is more leathery and slightly bigger than the red variety, while its flesh does not stick easily to the under skin. The mangosteen is in dark purple, and has succulent white pulps inside. They represent identity the way apples, olives, avocado and grapes grow in other climes.

Lim Kim Hai was the toast in Paris before deciding to return to Malaysia in 1992, and 2002 for good. His notable awards include the Golden Award in the Salon des Artistes Francais, Paris (1982), the Silver Award in the Salon Internationale Du Val D'Or, France (1984), the Salon de Mantes La Jolie, France, Rotary Club Award (1986), the Prix Henri Lehmann – Peinture from Institut de France, Academy des Beaux (1986) and the Golden and Public Awards from 52e Salon des Beaux Arts, Enghien-les-Bains, France (1987). No mean feat in Paris with its stringent standards. After graduating from the Nanyang Academy of Fine Arts in Singapore in 1972, he furthered his studies at the Ecole Nationale Supérieure Des Beaux Arts, Paris, France (1975-1980), and decided to stay put.



57

CHIA HOY SAI

b. Selangor, 1948

Jambu Air, 1997

signed and dated (lower right);

signed and dated (lower left)

oil on board

20 x 29cm; 23 x 34cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500



A bunch of rose apple guava is placed on the table against a dark background. The artist uses subtle light that appeared in the corner just enough to enlighten the whole scene thus giving a romantic feel to the piece. The balance between light and shadow is exceptionally pleasing to the eye of viewers.

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

58

CHIA HOY SAI

b. Selangor, 1948

Gathering, 2021

signed and dated (lower left)

oil on handmade canvas

34 x 29cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 4,000 – 6,000



Veteran artist Chia Hoy Sai has been creating paintings of local fruits for the past 40 years. Executed on smoothly primed canvas, *Gathering* is a fine example of still life that illustrates with realism the arrangement of freshly picked fruits. The assortment of gently arranged coconut and starfruits in sumptuous colours of yellow and green represent the abundance of the tropics. The artist's skilful technique in the use of light to emphasize the surface texture of the fruits is demonstrated in this work.

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



59

TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

Still Life My Surrounding #3, 2019

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

PROVENANCE

Private collection, Selangor

RM 3,300 – 5,500

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 and elevates the splendour of the sarong designs. Here, two star fruits (one sliced, the other uncut) are placed strategically on finely decorated batiks have become the main subject. Layered with traditional culture, the works are also symbolic. 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. In the recently held *Art For All: Art Gala* at GMBB, Tony's works were on display at Art WeMe's booth.



60

YAP CHIN HOE

b. Selangor, 1970

Far And Away II, 2022

signed (lower left)
mixed media on paper
113 x 112cm

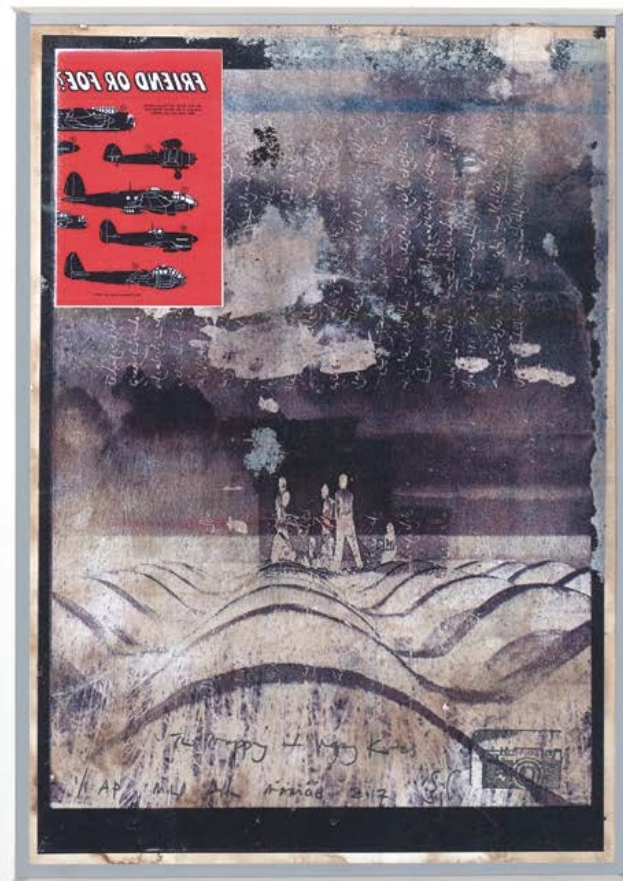
PROVENANCE

Private collection, Selangor

RM 11,500 – 16,500

Unique within Yap Chin Hoe's body of work, this beautiful still life stands apart as one of the few compositions deftly executed in soft, monochromatic tones. Yap Chin Hoe created a captivating arrangement filled with tranquil atmosphere, inspired by the household items of Peranakan culture. Here we can see the intricately detailed tablecloth; meanwhile the peranakan bowl and kamcheng are meticulously crafted with flower motifs. The dragonfly is an auspicious symbol of change, new opportunities, and transformation.

Yap Chin Hoe demonstrated his talent at an early age — before he graduated from the Malaysian Institute of Art in 1991, his work has netted him awards, and was displayed in 1990's Young Contemporary Artists Exhibition in Kuala Lumpur. With a double major in oil painting and printmaking, Yap puts a spin on the Western still life, employing Oriental porcelain and creatures as his theme.



61

MOHD AZLAN MAM

MOHD LATIB

b. Penang, 1974

The Mapping Of Wayang Kertas, 2017

signed and dated (lower center)
risograph ink, collage and hand tint on
caffeinated art paper
edition 1 of 1, artist's proof
29 x 20cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,500

The diversity of imageries is based on the artist's quest to find truth within society's uncertainty. The masses have been overwhelmed by the rhetorical imagery that has been subjected to myths long blanketed by conventional thinking patterns. *Wayang Kertas* is covered with a diversity of artistic techniques that have denied the old conventions of life's fake projections. The time has come to discuss the fundamental issue today – the process of searching for the truth, the rediscovery, and the construction of underlying reasons. The wordings 'Friend Or Foe?' (mirrored image) are interestingly placed on top of the warplanes.

Mohd Azlan studied at College of Medical Imaging, University of Malaya Medical Centre, graduated in Medical Imaging (1996), majoring in Intervention Radiological and Cardiac procedures. He has worked in Radiology Department, University Malaya Medical Centre, National Heart Institute, HealthScan Malaysia and currently working as Deputy Manager of CT Scan Unit in Cardiac Vascular Sentral Kuala Lumpur (CVSKL), a private diagnostic and medical centre, specializing in Multi Slice CT Coronary Angiogram and Coronary Imaging.



62

RADUAN MAN

b. Pahang, 1978

Speeding With Time II, 2011

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Raduan Man's aluminium works convey an aesthetic beauty, skilfully incorporating images on the industrial texture of a smooth metallic surface. The artist has always been fascinated by the mechanics of vehicles and has translated that obsession into his artworks. His works are a statement of his dreams, memories, strength and self belief, and he projects an imaginative approach in making art.

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



63

ABDUL MULTHALIB MUSA

b. Penang, 1976

Untitled

stainless steel
21 x 10 x 13cm

PROVENANCE

Private collection, Kuala Lumpur

RM 800 – 2,000

The sculptures of Abdul Multhalib Musa are informed by natural surroundings and the built environment. His works seek to highlight the interlinked relationship between art and architecture. Geometry embedded within nature is constructed into three dimensional shapes.

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

64

ZULKIFLI YUSOFF

b. Kedah, 1962

*Studies (Harimau Malaya I);
Studies (Harimau Malaya II),
2009*

acrylic on canvas
46 x 46cm each (set of 2)

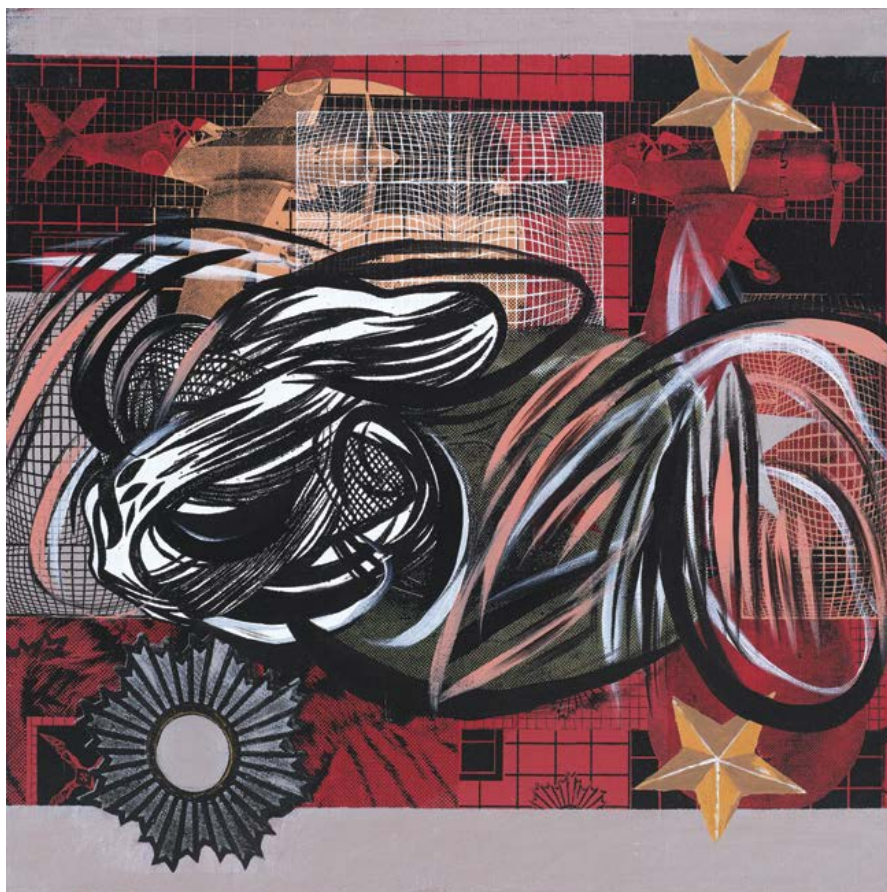
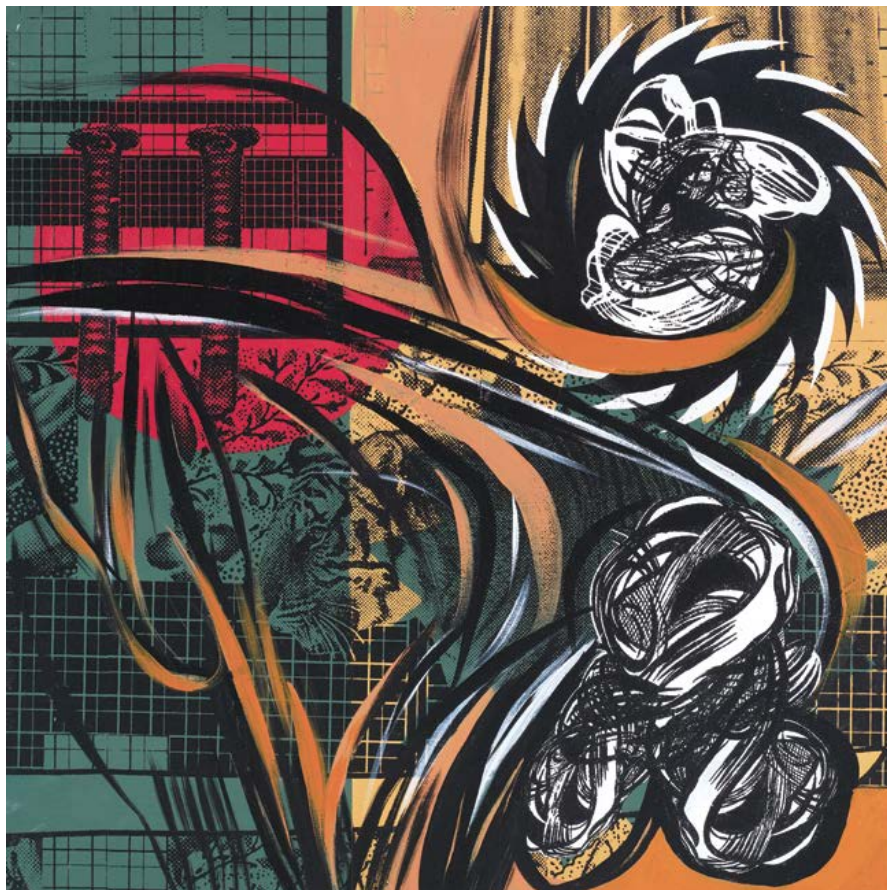
PROVENANCE

Private collection, Singapore

RM 8,000 – 13,000

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. The symbol of the tiger was featured prominently as the national emblem on many local institutions. Fresh colours infuse the artwork with a dynamic energy, pulsating with monochromatic lines, complemented by a structural combination of forms.

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.





65

ZULKIFLI YUSOFF

b. Kedah, 1962

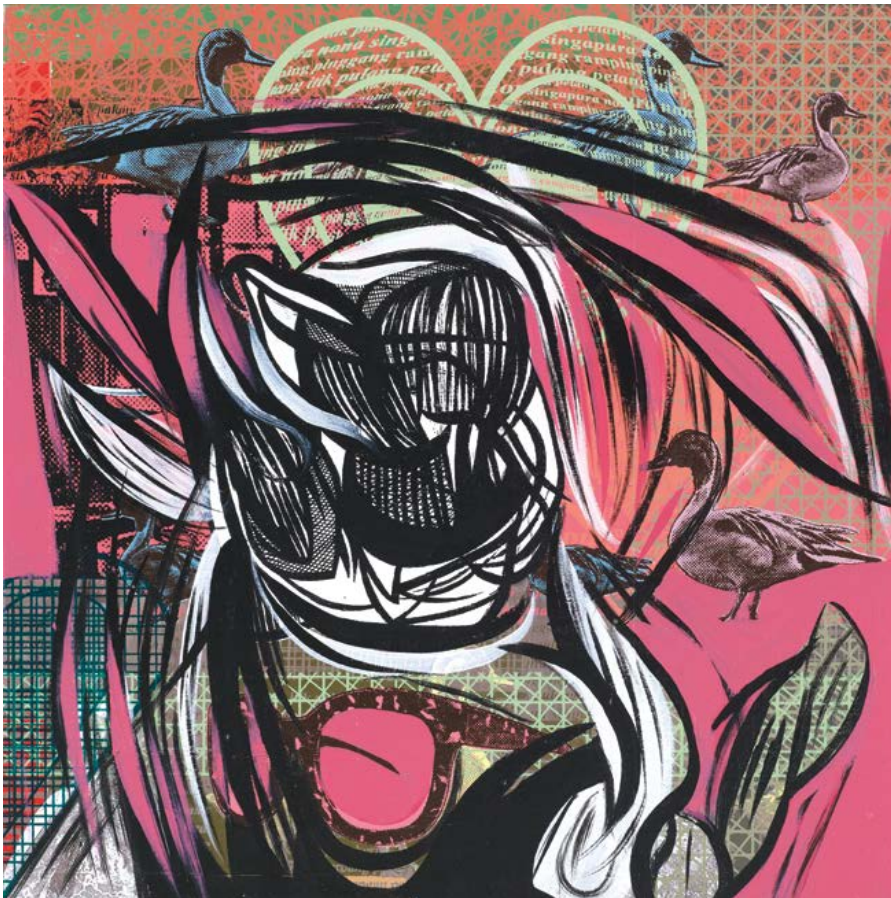
Studies (Merdeka 57 II);
Studies (Itik Pulang Petang II),
 2009

acrylic on canvas
 46 x 46cm each (set of 2)

PROVENANCE

Private collection, Singapore

RM 8,000 – 13,000



Zulkifli Yusoff is one of Malaysia's most established contemporary artists. An accomplished artist, he developed a versatile practice that encompasses painting, sculptures, and installation. Zulkifli is also known for his evocative pieces influenced by historical events. These bold and colourful compositions refer to an important time frame – the nation's period of independence. *Studies (Merdeka 57 II)*, illustrates the 20 cents coin issued by the Board of Commissioners of Currency, Malaya. *Studies (Itik Pulang Petang II)* integrates images of ducks, combined with swirling forms, love symbols and rattan patterned background – elements associated with the atmosphere of *kampung*.

66

ZULKIFLI YUSOFF

b. Kedah, 1962

Itik Pulang Petang IV
(*Malaya Series*), 2009

signed (lower right)
mixed media on canvas laid on board
123 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 26,000



Zulkifli Yusoff is one of Malaysia's most established contemporary artists. He embraced experimentations in painting, sculptures, and installations, employing old and new techniques influenced by history. Recollecting memories of the days when the peninsular was under colonial rule and assimilating the use of silkscreen painting combined with mixed media, Zulkifli developed a distinctive style, characterized by a layered format incorporating various symbols. *Itik Pulang Petang IV (Malaya Series)* is a distinctive example portrayed by layers of rich colours and daring swirls of fluid black lines that enhance the vividness of the image.

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



67

ZULKIFLI YUSOFF

b. Kedah, 1962

Berkereta Sana Sini, 1996

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

PROVENANCE

Private collection, Singapore

RM 14,000 – 24,000

There's no stopping the antics of the philandering Ahmad, who likes to drive around in his Beetle (Volkswagen), going to sleazy places such as Jalan Kandang Babi (In Malay parlance, 'babi' which means pig, is a derogatory term). A vitriolic graffiti, BUSUK (FOUL), is scrawled in the middle, hinting that the dastard Ahmad must be up to no good. This work from Zulkifli Yusoff's Brave New Art series (shown at The Art Gallery Penang) precedes his Reformasi series. Both his Brave New Art and Reformasi series were also shown in Zulkifli Yusoff: A Historical Survey 1996-2009 at Art Salon@SENI organised by The Art Gallery.

Zulkifli Yusoff, newly retired from academia, 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 'national' 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).



68

ZULKIFLI YUSOFF

b. Kedah, 1962

Long Journey, 1997

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

PROVENANCE

Private collection, Singapore

RM 14,000 – 24,000

For the past three decades, Zulkifli has developed a multi-disciplinary practice that engages with the issues of history, power and greed. The works from the 1990s period are highly imaginative, reflecting not only his thought processes, but contemplates social structures of present-day realities. Zulkifli turns his attention to the subject of power and the tensions within groups, dominated by a rich variety of lines that give weight to the subjects. *Long Journey* offers an amalgam of forms that are reintegrated in a dramatic black and white composition on canvas.

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.



69

ZULKIFLI DAHLAN

b. Kuala Lumpur, 1952 - 1977

Untitled, 1960s

mixed media on cardboard
17 x 21.5cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Zulkifli Dahlan is like a James Dean equivalent in Malaysian art. He died in his prime at the age of 25. His works are astonishing, far out, working against the grain of Nanyang stylistic métiers, and the bucolic 'swaying coconut trees' landscapes, with his fractured world of 'bare-forked' deformed figures in an absurd surreal setting. Even then and as a founding member of Anak Alam, he rails against materialism, hypocrisy and the status-conscious. This is best exemplified in his large and monochromatic masterpiece, *Separate Reality: One Fine Day In A Forbidden Land*. His radically stylized human figures and surrounding landscape transformed the aesthetics of naïve art and cartoons.

A most belated and befitting tribute was given to Zulkifli Dahlan in the exhibition, *Bumi Larangan*, at the National Art Gallery Malaysia from May 9 to July 2, 2017. Zulkifli travelled to Europe, Jakarta and Bangkok during the 1970s. Self-taught and a son of an ulama, Zulkifli received the Special Award in the *Man And His World* exhibition in 1973. He was resident artist of the *Angkatan Pelukis SeMalaysia* in 1973-1974. In 1974, he had a two-man show with Yusof 'Volkswagen' Osman in an unusual venue, the open Taman Jaya in Petaling Jaya. He was also a resident artist with fellow Anak Alam strongman Mustapa Ibrahim in Medan, Sumatra, under Indonesian artist Mozes Misdys.



70

MARYAM ABDULLAH

b. Selangor, 1951

Bermain Menunggu Senja, 1975

signed and dated on verso
oil on canvas
83 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 15,000

Maryam Abdullah was one of the women painters who was directly involved in the establishment of the Anak Alam Group in the 1970s. Her works are mostly themed on flowers and nature. It is often imaginative and interesting to look at. In *Bermain Menunggu Senja* depicts young children playing together. The silhouettes and the background colorways suggested its noon time when young kids usually go out to play with friends. The composition of this piece is visually pleasing as the artist draws our attention to the standing little girl that seems to be winning in whatever games that they are playing. The quirky clouds hanging above take us on nostalgic memories of a style of painting we use to see back in primary school.

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - 2004

The Kiss, 1997

signed and dated (lower center)

oil on canvas

50 x 60cm

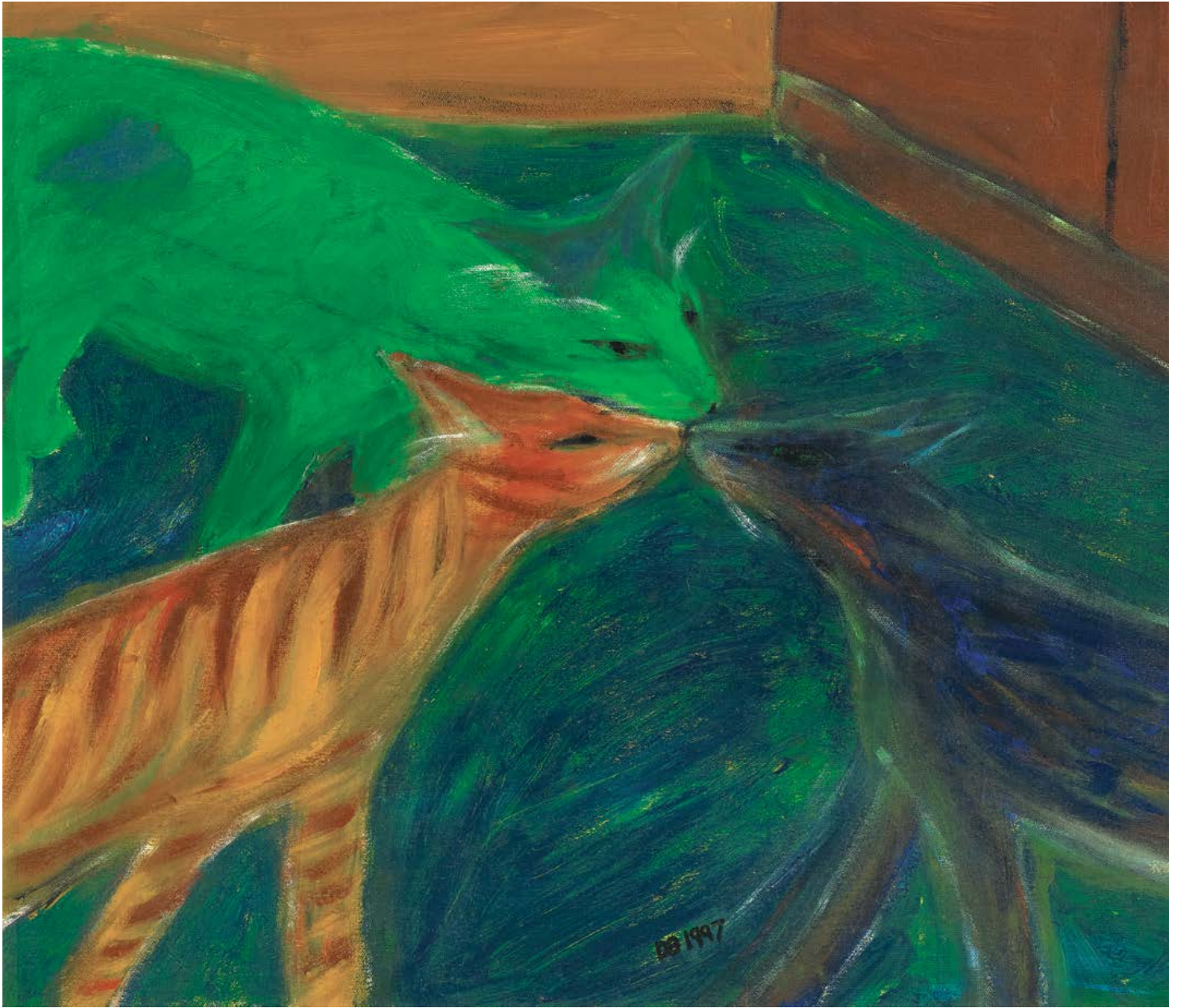
PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 75,000

Do cats kiss? To once wunderkind artist Dzulkifli Buyong, cats loom large in his canvas oeuvre which he invests with some poetic empathy while deeply rooted in childlike innocence and humour. Like Andrew Lloyd Webber's musical *Cats*, he painted them as he perceived them, with great imaginative flair. The 'child' in Dzulkifli Buyong never left him all his life, even after his Japan art exposure stint. Green cats, tiger-furred cats... whatever, they are more than endearing pets and friends. To cats, touching nose may be a form of greeting like a handshake, and licking is a kind of grooming. With these three cats presumably kissing, it may even look like a pact. But a cat's kiss refers to a cat's eye blink, often affectionate. There's also the subtle play of geometry, the cat's triangular spread against that of the wall corner. Kitty, Kitty, Kitty...!

Sensitive and reticent, Dzulkifli Buyong was a wunderkind of the Wednesday Art Group (WAG) in the 1960s and was influenced by Patrick Ng Kah Onn (at Victoria Institution) more than the WAG founder Peter Harris. At 14 (1962), he had swept the 1st, 2nd and 3rd Prizes, for pastels, in the Young Friends art competition and repeated the feat the next year with the 1st and 2nd Prizes. His other prizes were 2nd Prize (pastel) in the Joy of Living competition in 1964 and 3rd Prize in the Bahasa Kebangsaan Month poster competition in 1964. An informal art training stint in Japan for three years proved tough on him because of the culture shock.





72

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - 2004

Rest, 1987

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

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 75,000

There's no respite from the pet cats as one tries to catch forty winks. Then again, the brood could be 'guarding' their sleeping master as evident by the possessive look of the cats looking over the body. The reclining back of what looks like a woman covers two-thirds of the picture and one is drawn by the simple floral and mountain patterns of the sarong as much as the electric blue of the blouse. These are domesticated cats: there are no paw scratches on the backdrop despite the scattered dirty splotches. The artist DzulKifli Buyong is regarded as the Prince of Cats for his re-enactment of cats with their wily habits in domestic situations.

Sensitive and reticent, DzulKifli Buyong was a wunderkind of the Wednesday Art Group (WAG) in the 1960s and was influenced by Patrick Ng Kah Onn (at Victoria Institution) more than the WAG founder Peter Harris. At 14 (1962), he had swept the 1st, 2nd and 3rd Prizes, for pastels, in the Young Friends art competition and repeated the feat the next year with the 1st and 2nd Prizes. His other prizes were 2nd Prize (pastel) in the Joy of Living competition in 1964 and 3rd Prize in the Bahasa Kebangsaan Month poster competition in 1964. An informal art training stint in Japan for three years proved tough on him because of the culture shock.

73

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - 2004

Self Portrait, 1971

signed and dated (lower right)

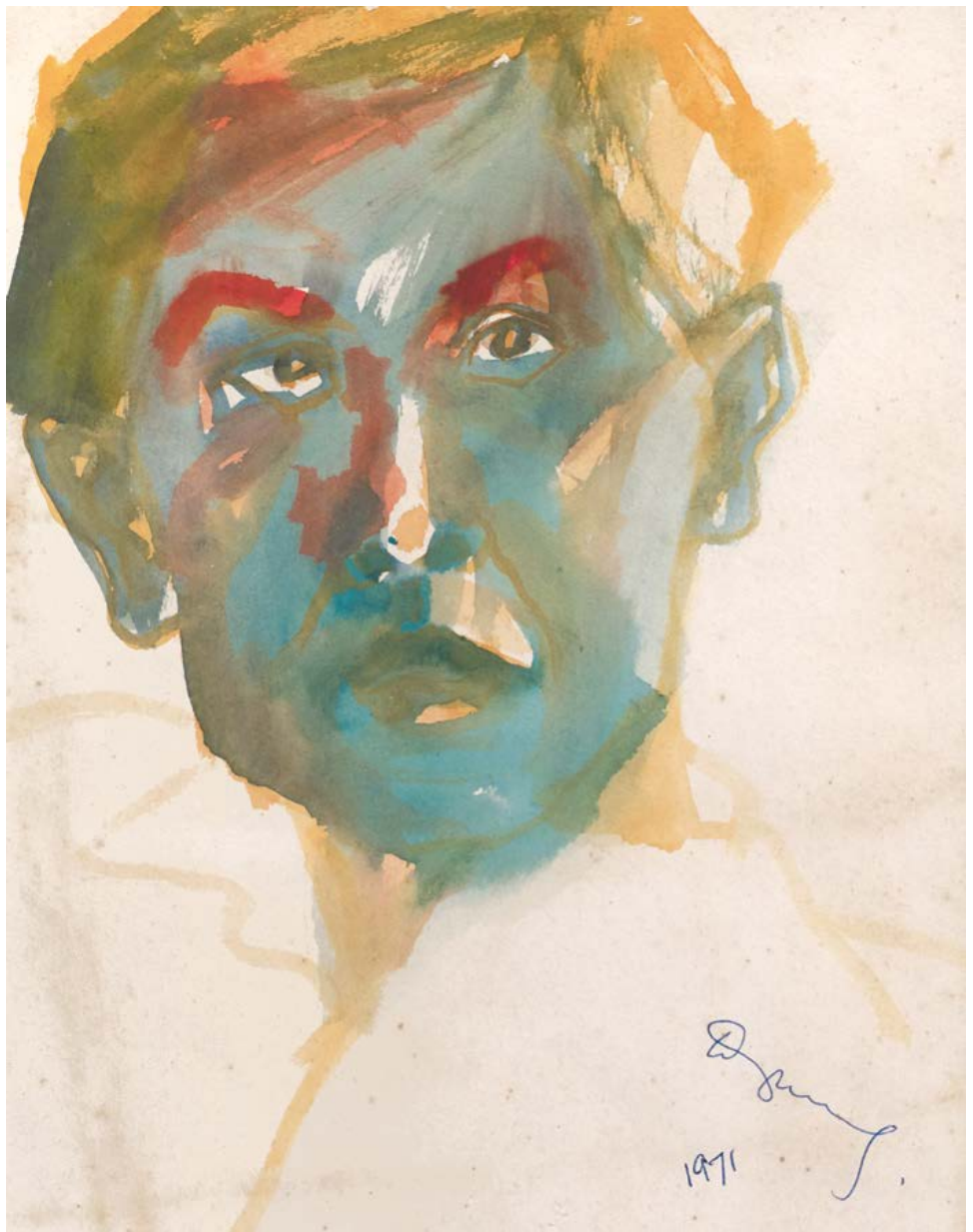
watercolour on paper

30 x 23cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 16,000



Rare to obtain in the market, this self portrait of Dzulkifli Buyong is painted with vigour using exquisite shades of blue and orange hues. Dzulkifli Buyong was a wunderkind of the Wednesday Art Group which he joined from 1962 to 1966. He is known for his mini psychological dramas of children at play and in the rural home surroundings, and often with a cat in tow or sometimes with the cat taking centre stage itself. He first excelled in 1962 when he won the Best Overall Entry award presented by the Raja Permaisuri Agong and then prime minister Tunku Abdul Rahman. His other awards include: 1st, 2nd and 3rd Prizes (pastels), Young Friends' Art Competition 1962; 3rd Prize (oil) and 3rd Prize (pastel), Mother & Child competition 1963; 1st and 2nd (pastels), Young Friends Competition 1963; 3rd Prize, Bahasa Kebangsaan Month Poster Competition, 1964; 2nd Prize (pastel), Joy of Living competition, 1964.

YONG MUN SEN

b. Sarawak, 1896 – 1962

Malay Gentleman

signed (lower right)

oil on canvas

48 x 36cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Eight Pioneers of Malaysian Art, Dato' Dr. Tan Chee Khuan,
Penang State Museum & Art Gallery, 2013, p. 272

RM 70,000 – 120,000

Portraits by Yong Mun Sen were few and far in between, what more his one of all people, a Malay Gentleman, and done in oil. Was it a commissioned piece, someone he knew well, a passing acquaintance or something in the person that made him want to capture his visage in oil on canvas? With a truncated cone kopiah on his head, and in white too, and with a scarf loosely strung over his shoulders, the moustachioed subject seems transfixed on something or someone in front. He looks pious, and maybe an Islamic official of some standing. What's the occasion, Hari Raya, Awal Muharram, a wedding?.

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 1920. 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).



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 25,000 – 45,000

Male subjects were few and far in between in Dato' Hoessein Enas's portrait portfolio in oil and pastels, unless it was commissioned with the subjects mostly being royalty or corporate bigwigs. His subjects were invariably about beauties, of various ethnic origins – nubile young damsels or the more sophisticated 'sitters'. This 1955 pastel of a strapping handsome young lad garbed in brown satin baju melayu with a *tengkolok* (headgear), of all colours pink, was never documented, 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."

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).





76

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924 – 1995

Untitled, 1973

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

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 55,000

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

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

77

**MOHD. HOESSEIN ENAS,
DATO'**

b. Indonesia, 1924 – 1995

Portrait Of A Burmese Lady, 1966

signed and dated (upper right)

pastel on paper

64 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 60,000



It is no secret that Dato' Hoessein Enas loved painting women... Malays, Iban and for a little exotica, Korean, Javanese, Balinese and as in here, Burmese (probably the only portrait of Burmese lady). The classic beauty with the ethnic costume offering an exotic embellishment. When he was in London under a UNESCO Fellowship and Asia Foundation grant in 1960, he had done portraits of a bevy of Caucasian lasses, and also slipped in a solo at the Charniel Gallery in Chelsea, London. Dato' Hoessein shows the demure Burmese woman seated on a chair sideways, unlike the great U Lun Gywe's standard of having them in dancing poses and with posteriors protruding. Her back is slightly turned, her pretty face is in profile accentuating the slender neck and the radiant eyelashes. The woman, who looks modernised, does not seem to be in her Myanmar habitat, as her face is sans the white thanaka cosmetic paste. There is a regal air about her, and her elegance shows in her dressing: A short muslin eingyi (blouse) with revealing waistline shows some body flesh, and the only spark of striking colour can be seen in the longyi sarong.

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CHUAH THEAN TENG, DATO'

b. China, 1914 - 2008

Make-Up, 1980s

signed (lower left)

batik

90 x 60cm

PROVENANCE

Private collection, Singapore

RM 35,000 – 60,000

Teng's memorable compositions sought to celebrate the virtues of motherly devotion, concentrating his technique on the use of batik. Characterized by bold outlines painted in flowing lines and a remarkable sense of colour and design, Teng's distinctive style marks him as an important modern artist of his time. Here, mother and daughter form a deep and loving bond, as the mother's gesture delicately attaches a flower onto her daughter's hair. They are both elegantly dressed in ornate fabrics, surrounded by luxuriant flowers which carries a sense of optimism, and hope for the future generation. In this scene, Teng captures the tender moments of togetherness and emotional harmony through opulent colours of green, yellow and blues. They are making up and dressing up for a festival celebration.

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 (NAG), 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.





79

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

Reciting, 2005

signed and dated (lower right)

batik

72 x 85cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 30,000

On offer here, the artist illustrates a familiar scene of a teacher teaching students to recite Al-Quran. The light that creeps into the veranda beautifies the scene as it illuminates the face of a figure teaching the children. The ambiance is hot yet cool, peaceful but loud, and illiterate but content.

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).

80

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

Kite Flying, 2005

signed and dated (lower right)

batik

67 x 54cm

PROVENANCE

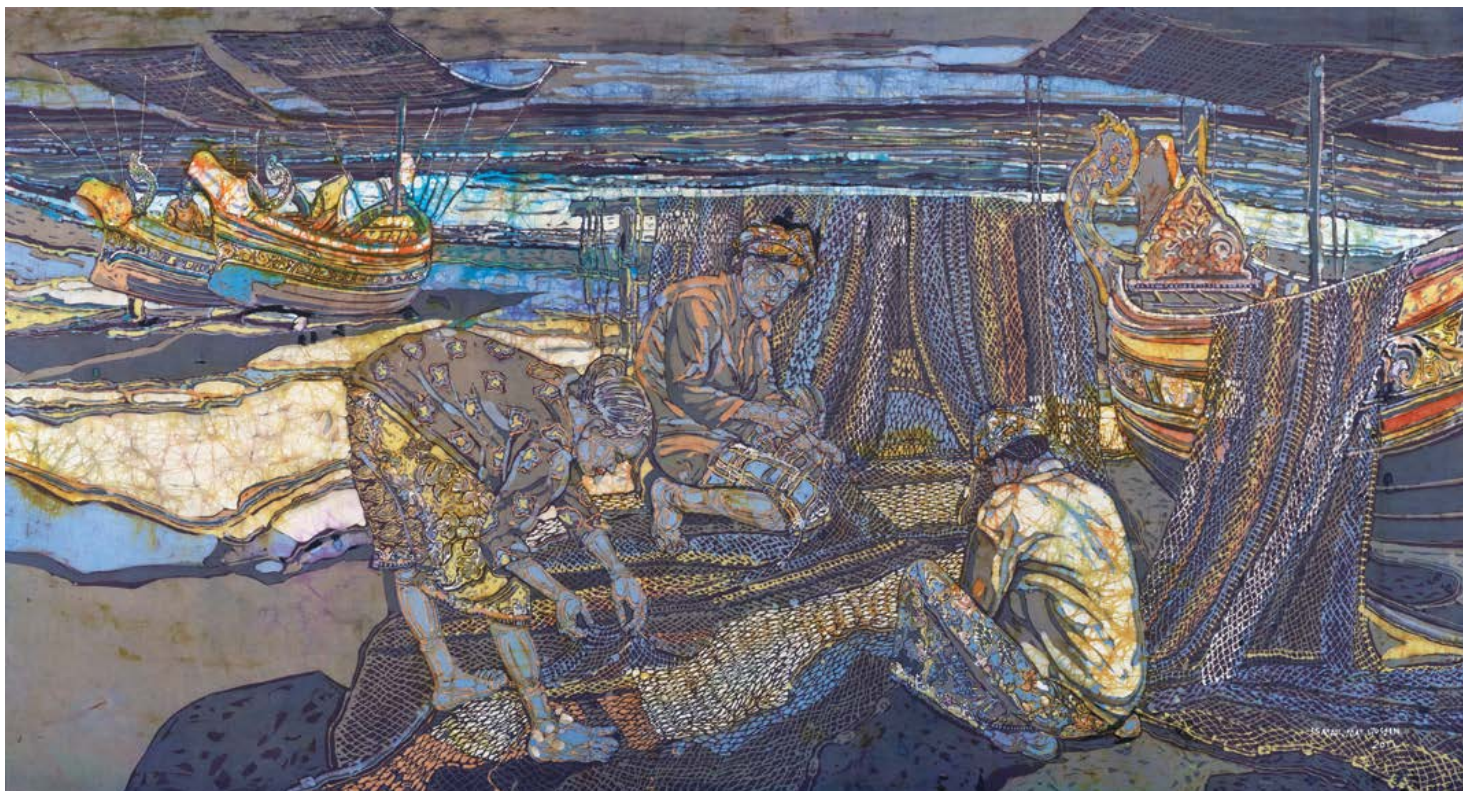
Private collection, Selangor

RM 7,500 – 12,000



The Wau Bulan is a traditional kite game that is commonly found in the state of Kelantan. Traditional Malay society believed that kite games were related to the spirit of the wind and sky, highlighting the strong connection between man and nature. Kite flying became a recreational hobby practiced by the Kelantanese community to relax after months of working on the paddy fields. The Wau Bulan is one of the country's national symbols, along with the hibiscus and keris.

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81

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - 2015

At Work, 2011

signed and dated (lower right)

batik

100 x 180cm

PROVENANCE

Private collection, Selangor

RM 68,000 – 100,000

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, men and women, when coming ashore. Here, the artist created a striking composition of fisherfolk mending nets, focusing on soft glimmering light to bring out the evening atmosphere as the sun begins to set.

Although self-taught, Ismail Mat Hussin worked as a graphic designer cum illustrator at Syarikat Percetakan Dian in Kota Baru from 1979-1991, but had been painting virtually full time since 1968. He was a member of Peseni (Persatuan Senilukis Kelantan) and the Angkatan Pelukis SeMalaysia. 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. He also painted in watercolours, but his batiks fetch higher prices. A similar work done in 2008 with the size of 96 x 186cm was sold for RM140,000 in the Henry Butcher Art Auction March 2019 edition.



82

TAN THEAN SONG

b. Kedah, 1946

Fishing

signed (middle right)

batik

48 x 76cm

PROVENANCE

Private collection, Selangor

RM 1,800 – 3,200

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. His batiks follow the usual themes of Mother and Child, rural life, and this work depicts the fishing activity by the group of three.

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.



83

M. SUKRI DERAHMAN

b. Kelantan, 1975

Semangat Rebana I, 2017

signed and dated (lower right)

batik

102 x 122cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Executed in his forte the artist excellently depicts a group of men playing rebana performing to the public. The rebana is a tambourine that is used in Islamic devotional music in Southeast Asia. The intricate batik motives can be seen on the fabrics and the large musical instruments. It's mesmerizing how he creates such wonderful work that revolves around traditional activities that are long forgotten. 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).



84

LIM KA SENG

b. Perak, 1944

Trio II, 2009

signed and dated (lower right)

oil on canvas

60 x 73cm

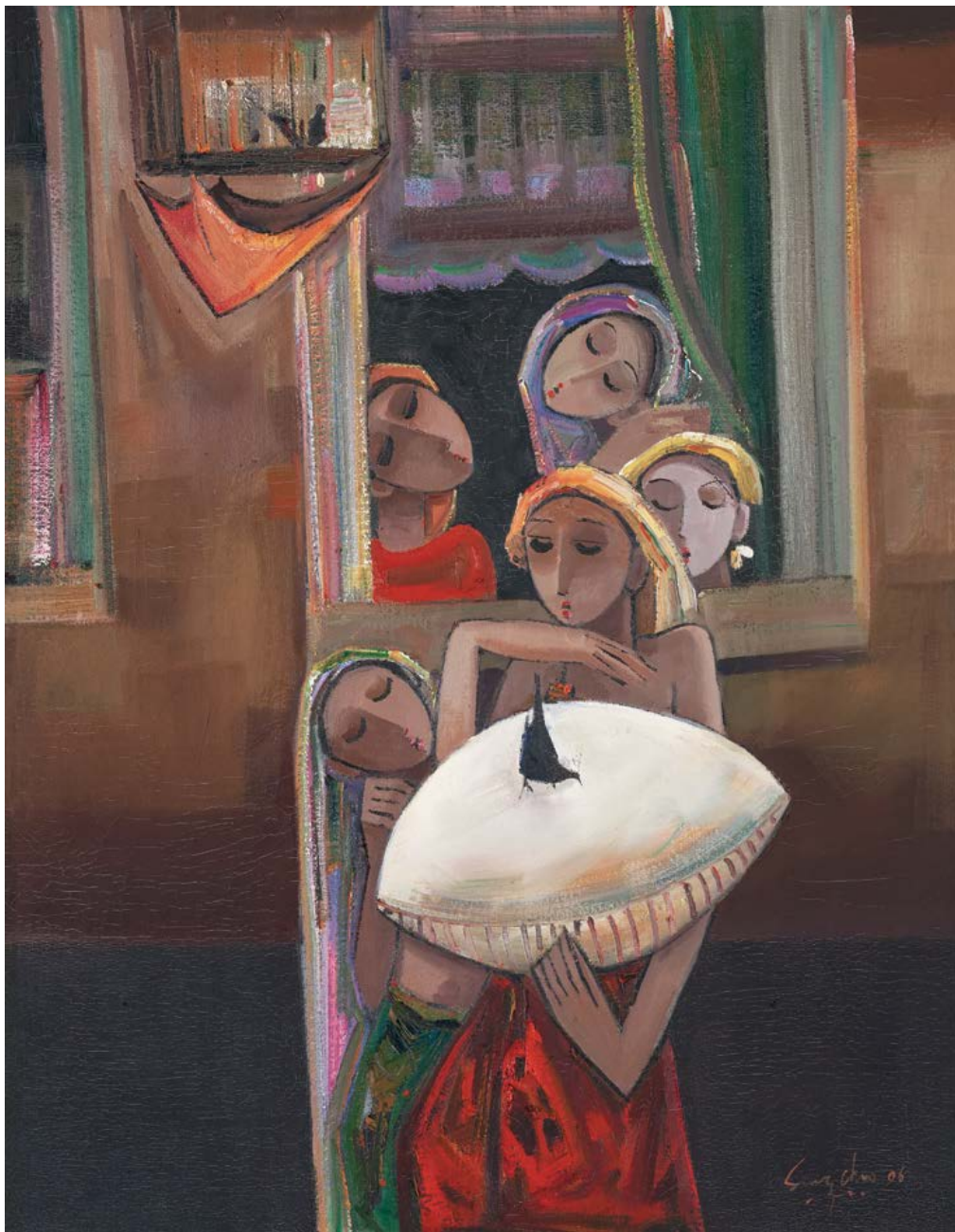
PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Trio II is Lim Ka Seng's personal expression of human figures in a distinctive style. His application of contrasting hues of red and blue enhances the alluring beauty of three oriental ladies. The work shows the artist's experimentation with colours and space, placing the figures against a backdrop of fragmented and overlapping forms in a faceted space. Filled with emotion and tenderness, the musical ambience emanates through the captivating arrangement of figures.

Lim Ka Seng graduated from the Tan Guan Hin Art Class Perak in 1961, and from the Press Art School England in 1963. He was President of the Contemporary Malaysian Watercolourists Association (CMWA) between 1998-2001. In 1998, he won the Education Minister Award from Japan Modern Arts Association in Osaka, Japan. He has participated in numerous international exhibitions in the Asia Pacific, such as the Guangzhou Art Fair in China (2008), and Hangzhou Art Fair, China (2009).



85

KENG SENG CHOO

b. Kedah, 1945

Inside And Outside

The Window (窗内窗外), 2006

signed and dated (lower right)

oil on jute

97 x 76cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

In this unique composition, five captivating beauties are looking downwards in deep contemplation, focusing on the feeding of a small bird. The artist expressed the theme of people in harmony with nature, painted in a soft, rustic atmosphere with a warm glow suggestive of fond recollections of the past. The work is depicted in his signature style, characterised by a group of demure young damsels wearing traditional garments.

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

86

HO KEE CHEK

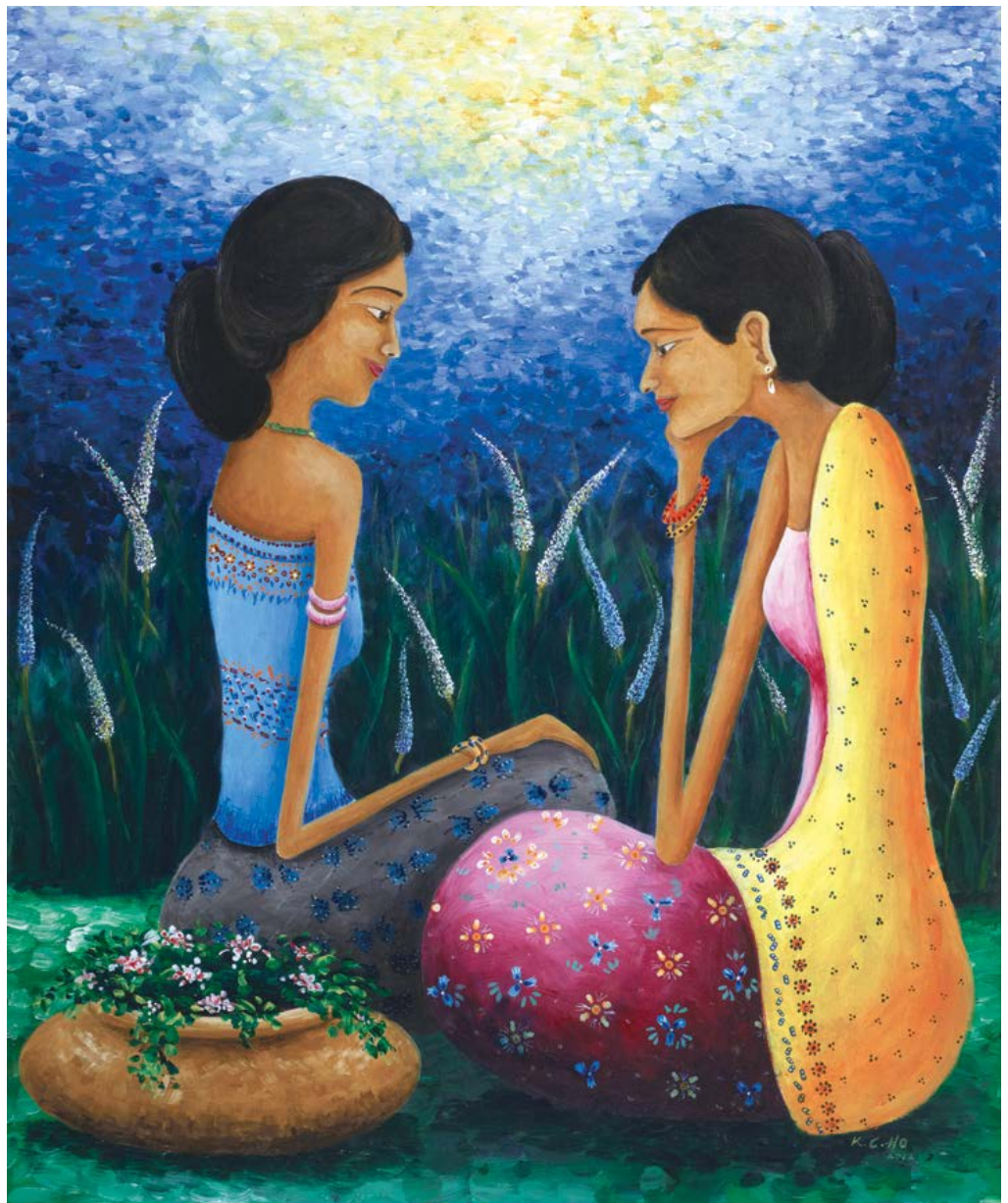
Sisters, 2012

signed and dated (lower right)
acrylic on board
50 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000



Two ladies are painted in the trademark of the artist which poses slim long hands as well as elongated bodies. A presence of closeness can be sensed between the two as the title suggests they are sisters. The softness in their faces showcased their love for each other is eternal.

Ho Kee Chek is a Kuala Lumpur College of Art graduate. Her favourite topics are ladies and nature, which she paints in acrylic. She had joined some group art shows under the City Art Gallery, Kuala Lumpur with some other artists namely Keng Seng Choo, Cheung Pooi Yip, Cheah Yew Saik and many more.



87

LONG THIEN SHIH

b. Selangor, 1946

Kartika At Publika, 2013

signed and dated (lower right)
pastel on paper
51 x 64cm

PROVENANCE

Private collection, Selangor

RM 2,800 – 5,000

Kartika Affandi is adored by all. A well-known female Indonesian artist who deserves to be admired. She is the daughter of the revered artist Affandi, and her painting style is very much inspired and influenced by her father. She was hosted by Raja Ahmad to visit Kuala Lumpur and R A Fine Arts. Long Thein Shih's painting of Kartika with a flower in her hair, as is her customary manner, is on display here. The explosion of colors represents her extraordinary abilities and brilliance like no other.

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. Long was honoured with a retrospective exhibition titled Man Of The Times at National Art Gallery Malaysia 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.



88

ENG TAY

b. Kedah, 1947

Untitled

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

PROVENANCE

Private collection, Selangor

RM 36,000 – 60,000

Artists are like prophets in the process of social changes and more cataclysmic for human kind, the anthropogenic climate change. Eng Tay is known, in his prints and sculptures and later his oil canvases, for his espousal of the Family Unit and the universal core of Asian values. Everything is couched in the embalming dark interiors, hosting the family of four clustered intimately close together, the Mother figure ensconced on a sofa, with the wafting strains of music from the plugging of the guitar chords, and the intoxicating scent of plucked flowers, the magnolia. For all the detachment of the techie generation of mobile phones and computers, there is nothing like moments spent and cherished together as a family, fostering love and understanding.

The high point of Eng Tay's art career was when he was given a Retrospective by Galeri Petronas in 2009. Although he started painting earlier in Alor Star, Eng Tay made his way to New York to study at the Art Students League (1969-1972) and then the Pratt Graphics Centre (1972-1977). He has produced works in ceramics, sculptures (in bronze, in editions of 25), paintings and prints, primarily etchings. His monumental sculptures can be found in Kiaraville SENI, Marc Residences, and Zehn condominiums in Kuala Lumpur. His works are in the collection of the Taipei Fine Arts Museum; the Fukuyama Museum of Art, Hiroshima in Japan; the New York University; the Frankie Valli Estate and the Merv Griffin Estate, both in the United States.

ENG TAY

b. Kedah, 1947

Untitled, 2006

signed and dated (lower left)

oil on canvas

75 x 100cm

PROVENANCE

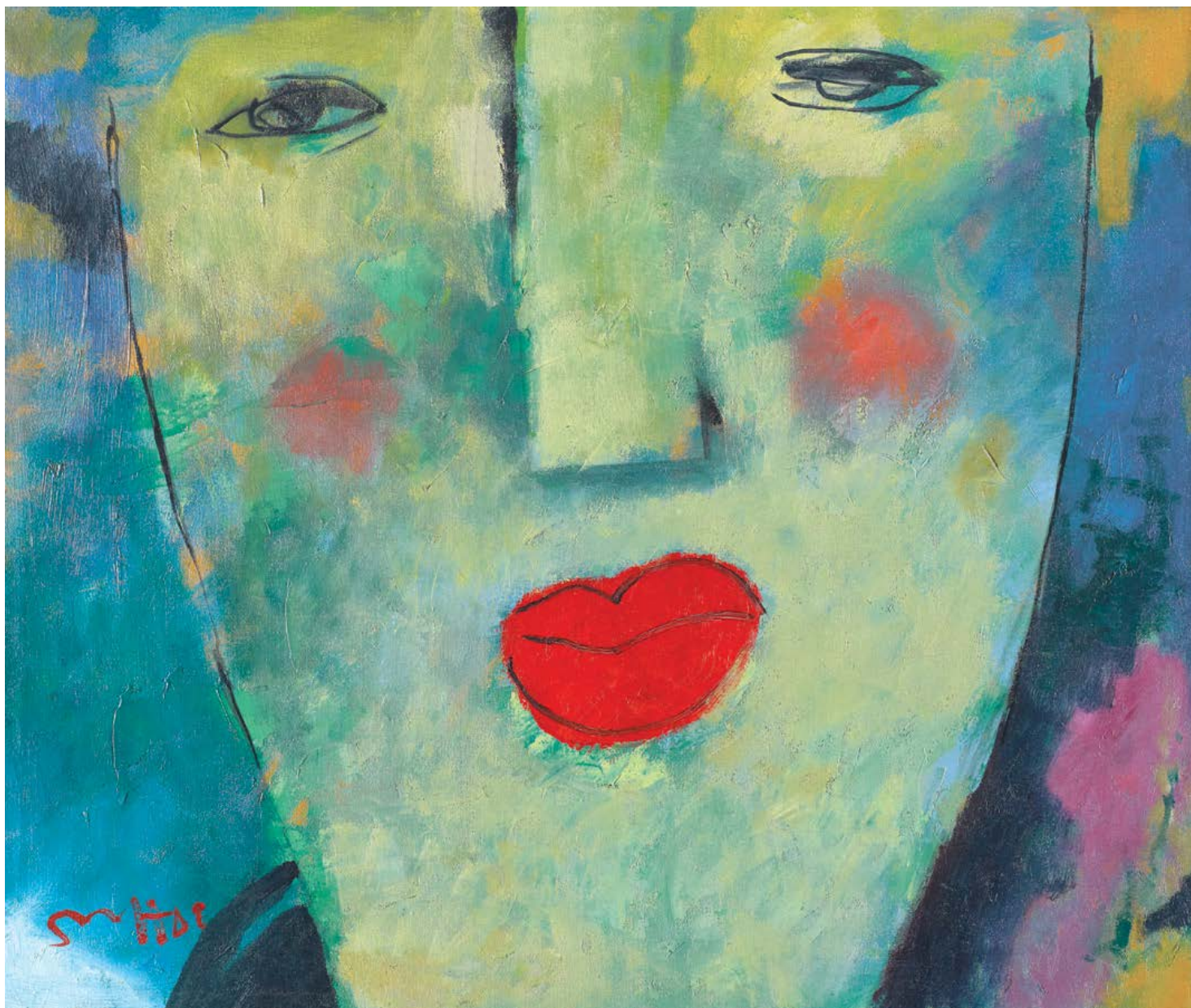
Private collection, Kuala Lumpur

RM 45,000 – 60,000

From the tragic ashes of the World Trade Centre in 911 springs a new hope, a better tomorrow, and a return to the human touch. Eng Tay, who witnessed the double-plane assaults of the twin towers from his White Street studio in New York, presents a bruised but hopeful world under healing with a simplicity of tones and soft ascetic colours. Even the landscape visible from the four arches seems aglow despite the eventide. In this Columbus Park Series crafted from the heart of New York's Chinatown, Eng Tay has created a beacon of hope, a return to intimacy and the human touch. This park, once called Paradise Park, is a favourite recreation spot where people play mahjong or Chinese chess, practise daiji martial arts or perform traditional dance and music though it was a dangerous ghetto in the 19th century. Salvation lies in moving on positively, after the brazen attacks on Sept 11, 2001 by two coordinated planes by suicide terrorists.

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90

KHOO SUI HOE

b. Kedah, 1939

Match Maker, 1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 26,000

Matchmaker, matchmaker, make me a match
Find me a find, catch me a catch...

The familiar refrain from the Matchmaker song in the 1971 film adaptation, *Fiddler On The Roof*, would have conjured different faces of Yenta the wizened matchmaker, according to ethnicities and cultures. Matchmaking in its traditional forms, *xiangqin* in Chinese, and the *tukang risik* in Malay, is passe, of course, but the digital revolution has provided singles with opportunities from dating agencies, including the more creative 'Lunch Actually'. For the artist Khoo Sui Hoe, his stereotyped matchmaker is one with a deadpan face, rouged cheeks and rosy lips but one can sense her years. Perhaps, traditional matchmaking was practiced in the generation of his parents, but as a youth, he had struck out on his own from then agrarian Kedah to Penang and Singapore and eventually, the United States.

91

LEE JOO FOR, JOHN

b. Penang, 1929 - 2017

Eyes And Love, 1972-1981

signed and dated
(lower left & lower center)
acrylic and pastel on paper
125 x 82cm

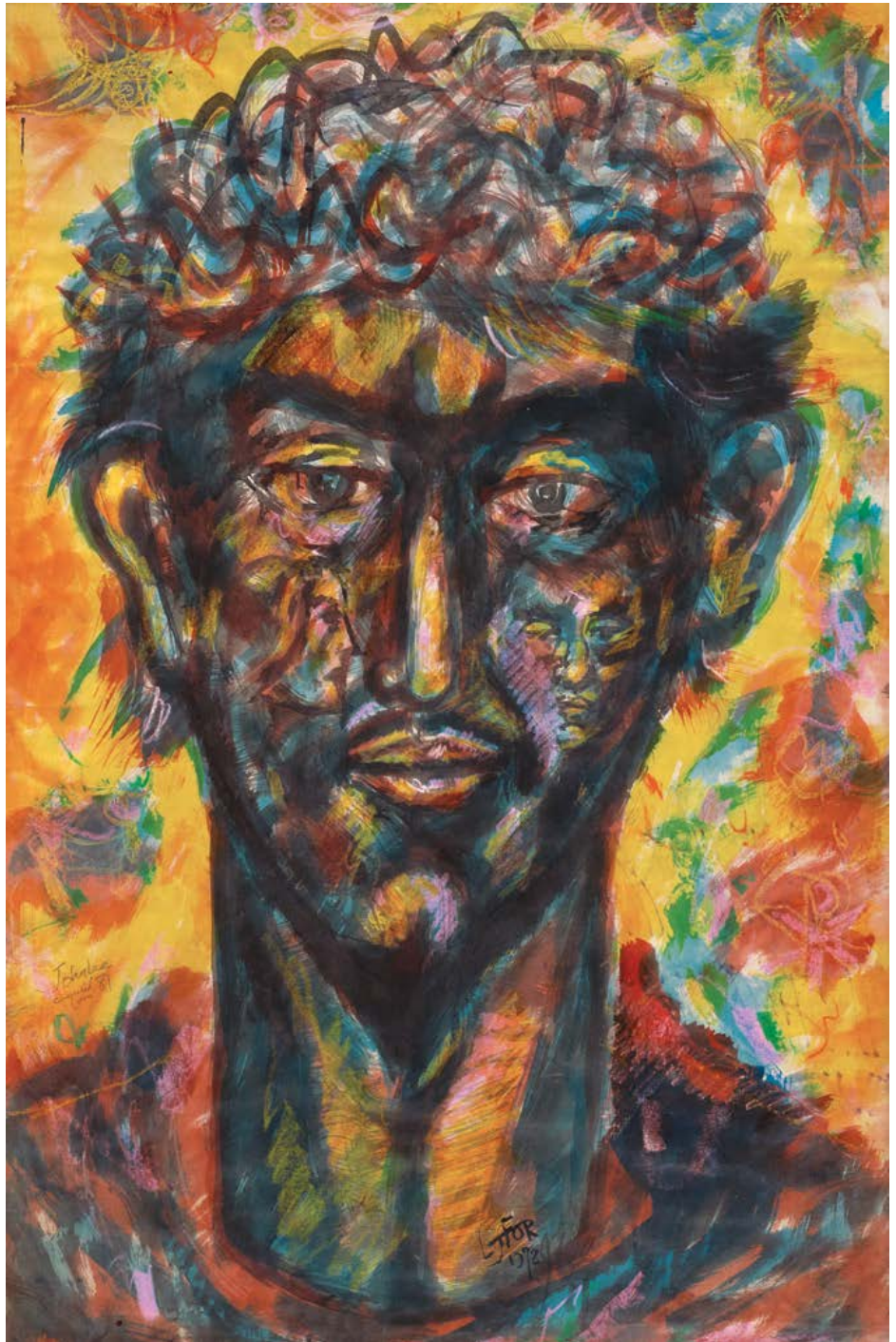
PROVENANCE

Private collection, Selangor

ILLUSTRATED

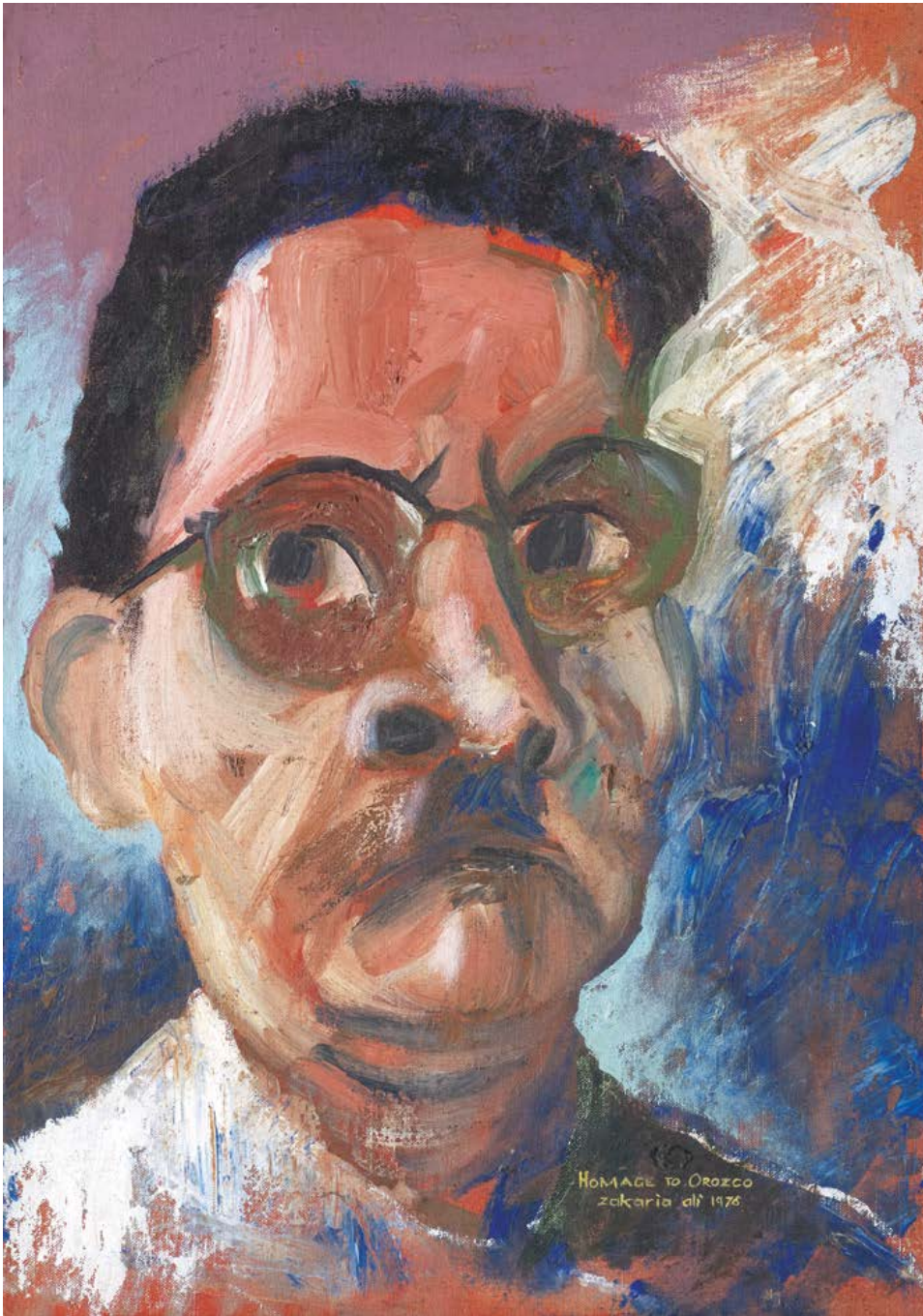
Lee Joo For Retrospective 1957-1995,
The Art Gallery Penang, p. 54

RM 3,000 – 6,000



Lee Joo For was a multitalented and versatile artist and playwright. In this person with sharp features, there is a male face on his left cheek, and a female face on his right cheek. The two become one...

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



92

ZAKARIA ALI

b. Negeri Sembilan, 1946

Homage To Orozco, 1976

signed and dated (lower right)

oil on canvas

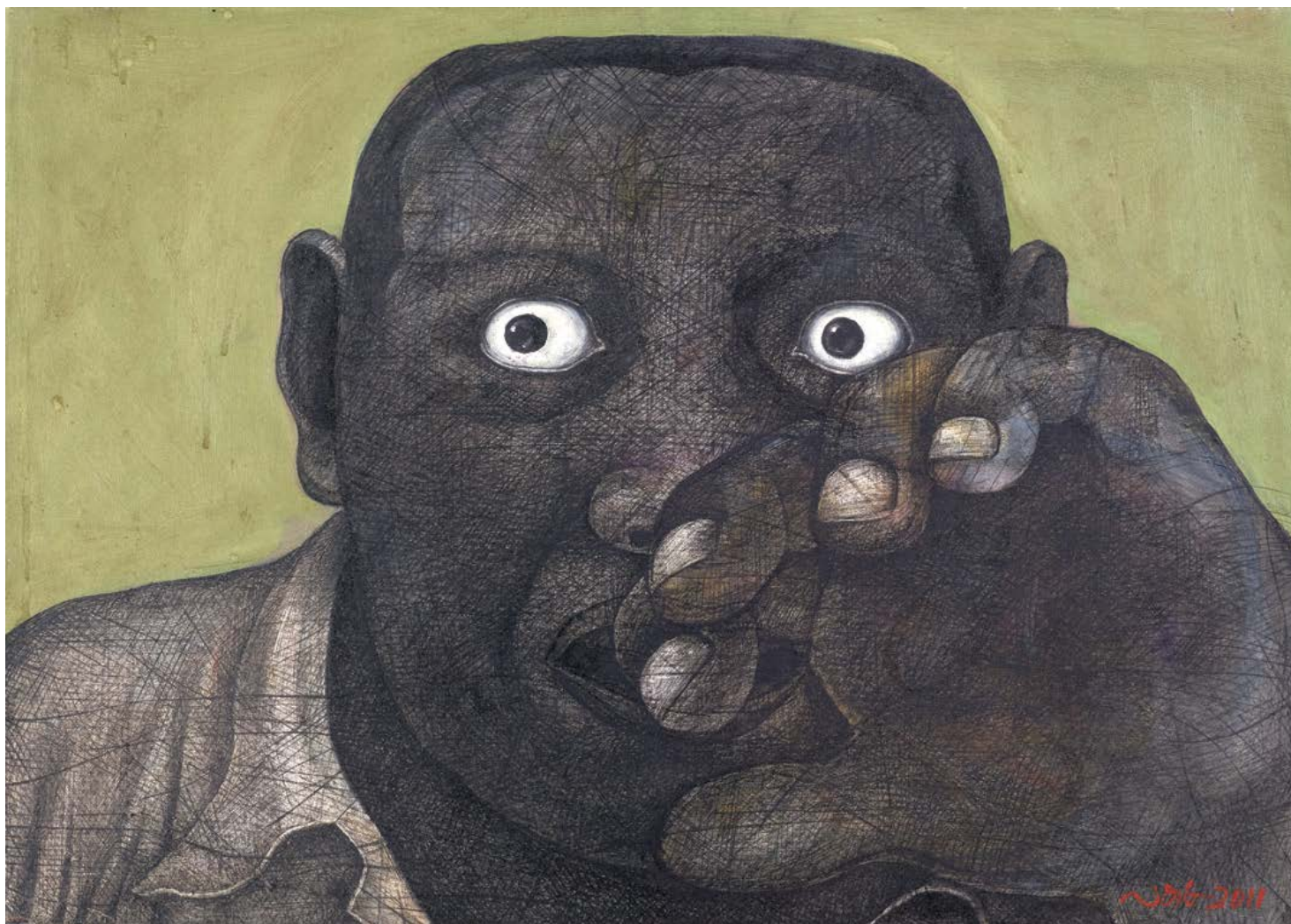
61 x 44cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000

On offer here, the artist drew the great Mexican muralist Orozco in his usual style. For all his redoubtable skills on paper and canvas, Professor Zakaria Ali had few solos, including the third being his Retrospective (1971-1999) at The Art Gallery in Penang on Jan 31-Feb 13, 1999. It says much that his first solo was at the Pan Art Gallery, Fondren Square, Houston in 1969! Then followed a solo on his return, in 1982, at the Universiti Sains Malaysia, where he taught for many years before moving on to Universiti Kebangsaan Malaysia and then Universiti Pendidikan Sultan Idris in Tanjung Malim. His credentials are impeccable, with a double Masters: BFA Southwestern University in Georgetown, Texas, Massachusetts; Masters (Art) Stephen F. Austin State University in Nacogdoches, Texas, 1973; Masters (Art History), Universidad de las Americanas, Mexico (1974); PhD Harvard University (1984-1988). He was awarded the Tokoh Novel in 2006. His books include *Empangan* and *Villa Maya* (both novels); *Islamic Art In Southeast Asia* (1994); *Alif Ba Ta: The Life and Times of Ahmad Khalid Yusof* (2004); and *Abdullah Ariff*.



93

NG BEE

b. Selangor, 1952

Untitled, 2011

signed and dated (lower right)
oil on canvas
63 x 89cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

Depicted in the scene is a close-up image of a man covering some parts of his mouth with his eyes wide open as if shocked to see something in front of him. His eyes tell 1001 things that we too as viewers are eager to know. This work contains Ng Bee's trademark of an intricate network of oil-based cross-hatches, spirals and oval shapes within the configurations.

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.

NADIAH BAMADHAJ

b. Selangor, 1968

With One Eye Open, 2010

charcoal on paper collage mounted on wood
143 x 143 x 15cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Front cover, Malaysia Art Gallery Guide, August 2011

RM 45,000 – 75,000

Highly detailed and intricate, *With One Eye Open* was made in 2009 for the 100th day commemoration of the passing of beloved 4th Indonesian president Abdurrahman Wahid, or more affectionately known as Gus Dur. Some deem him as the blind (partially / almost) man with vision, a visionary president. The artist developed meticulous technical applications of manipulating paper to create the exquisite layering and distinct atmosphere with a unique visual language connecting histories from the past.

Nadiah Bamadhaj was initially trained as a sculptor at the University of Canterbury in New Zealand but now produces drawings, sculptures, installations, and digital images. She has worked in non-governmental organisations, lectured in art, and has written on both Malaysia and Indonesia. In 2000, she began her full-time art-practice and was awarded the Nippon Foundation's Asian Public Intellectual Fellowship in 2002, electing to spend her fellowship period in Yogyakarta, Indonesia, where she currently lives with her husband and son. Her artwork continues to focus on the social intricacies of Yogyakarta's society, using myth, architecture, and dwelling to articulate her observations. Her solo exhibitions include *Ravaged*, Richard Koh Fine Art, Malaysia (2020), *Lush Fixations*, Richard Koh Fine Art Singapore (2019); *Ravaged*, Chambers Fine Art New York (2018); *Descent*, Richard Koh Fine Art Malaysia (2016) ; *Surveillance*, Valentine Willie Fine Art, Malaysia (2008). Public collections include Petronas Gallery (Malaysia), Muzium & Galeri Tuanku Fauziah USM Penang (Malaysia), The National Gallery (Singapore), Singapore Art Museum (SAM), Wellington Management Boston (USA).





95

JERI AZHARI

b. Perak, 1955 - 2006

Lee Kuan Yew, 1997

signed and dated (middle right)

mixed media on canvas

76 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 15,000

Ahmad Azahari Mohd Noor, better known as Jeri, made Retro-Pop on canvas, assemblages or as objects, found or otherwise, often very colourful, hung on walls or from ceilings. He was a regular Kilroy, splattering paint all over, even on his second-hand car parked on the porch. Pop Art to him was what popped out of his head, something spontaneous. Exploring issues of world events, his collection of images sourced from mass media publications have been integrated into his canvases.

In this work, Jeri created an assemblage of prominent figures, focusing on the portrait of Singapore's Prime Minister Lee Kuan Yew. Since the country's independence from Malaysia in 1965, Lee Kuan Yew's pragmatic leadership had rapidly transformed Singapore not only into a major manufacturing powerhouse but also as a leading financial hub in the Asia Pacific region. At his peak, Lee stepped down as prime minister in 1990. Many yearn and desire for power, and when they wield power, they cling onto it. Lee relinquished his position, the power and privileges that came with it. Some were wondering if the leaders of Malaysia would do the same... certainly not, be it in the past, or now! It's 'a hard act to follow', wordings (mirrored image) the same as printed on the cover of Newsweek.

Jeri studied at the Mara Institute of Technology in 1973-1974, but being a rebel, he opted out. He worked as a graphic artist at the Dewan Bahasa dan Pustaka for two years, and continued his work at the New Straits Times group of companies but quit in 1987. His solos include Pop Art at ParkRoyal Hotel, Kuala Lumpur (1996), Goethe-Institut director Gerhard Engelking's Space 2323, Kuala Lumpur (1997), Pop Goes The Culture at Galeri Maybank (1997), Celebration at Regent Hotel, Kuala Lumpur (1998), Relations at Galeri Petronas (2001, when he was a resident artist there), and Revolution at Balai Berita (2004). Henry Butcher Art Auctioneers organised a Tribute to Jeri Azhari at Galeri Prima in July 2019, in recognition of his contribution to the development of Pop Art in Malaysia.

96

AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled, 2008

signed and dated (lower right)

acrylic on canvas

117 x 97cm

PROVENANCE

Private collection, Kuala Lumpur

RM 56,000 – 70,000



The Gambuh dance with the main dancer, often moustachioed and crowned personifying the fictional Javanese prince from the Malat, Prince Raden Panji, is the oldest of the Balinese dances back to 15th Century Majapahit times. It has the origin status of the Japanese Noh drama and the Kathakali of Kerala, and is often accompanied by the gamelan ensemble. In the seminal book on Balinese dance, *Dance and Drama in Bali* (1938), Beryl de Zoete and Walter Spies wrote: "Yet there will come a moment, during a temple feast or cremation when one will become aware of a strange wailing of flutes and rebab, the clash of cymbals and clamour of strident voices rising above the gay contention of several gamelans and the tinkle of the Pedanda's bell." Though the story is about the separation of Prince Panji and his lover, Candra Kirana, and their eventual reunion, the artist Ahmad Zakii Anwar traces the dance repertoire as a physical and spiritual journey of Man.

Ahmad Zakii Ahmad gave up a lucrative Advertising career to paint fulltime and proved a big hit with his *Smokers Series* in 1997, leading to his mid-career survey exhibition, *Disclosure*, at Galeri Petronas, Kuala Lumpur, in 2008. He had solos in the United States, South Korea, Indonesia, Hong Kong and Singapore. He graduated with a Graphic Design diploma from the Mara Institute of Technology in 1977.



97

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 20,000 – 32,000

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.



98

CHONG SIEW YING

b. Kuala Lumpur, 1969

The Enchanted, Urban Life Series,
1997-2000

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

PROVENANCE

Private collection, Selangor

RM 22,000 – 38,000

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

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

CHONG SIEW YING

b. Kuala Lumpur, 1969

Journey, 2010

signed and dated (lower right)
charcoal and acrylic on paper mounted canvas
137 x 180cm

PROVENANCE

Private collection, Singapore

EXHIBITED

Chong Siew Ying: INFINITY, Valentine Willie Fine Art,
Singapore, 2011 (illustrated, p. 12 & p. 13)

Accompanied by a certificate of authenticity

RM 50,000 – 70,000

*The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
Stopping By Woods on a Snowy Evening.*

By Robert Frost

The road is lonely, dark and deep, and fraught with perils and imponderable. Several may take the self-same road of sharply etched edges at the sides, but with different experiences, even endings. In *Journey* from Chong Siew Ying's 2011 Infinity oeuvre (Page 12-13, Infinity, Valentine Willie Fine Art, Kuala Lumpur, May 6-29), the deserted road (pebbled?) funnels far, far ahead to a plethora of mists, hills and mountain tops, and a regiment of stratus clouds. Is there a solitary miniscule figure in the distant yonder? Eyes are deceiving. Many things we see are not what they are. Many things we don't see are the substance of shadows. The stark black-and-white realism offers a hint of mystery and danger. The journey of life is often filled with ups and downs, but no matter what, we have to move on with faith, hope, and love.

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





100

WONG PERNG FEY

b. Kuala Lumpur, 1974

Untitled

charcoal on paper
58 x 41cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Wong Perng Fey is an experimental and versatile painter who graduated from the Malaysian Institute of Art in 1998 under scholarship. He was awarded the Artist Residency in Rimbun Dahan, Kuang in 2002. His works are in many prominent public collections such as the National Art Gallery, Malaysia; Bank Negara Malaysia Museum and Art Gallery, and Galeri Petronas, Kuala Lumpur. He lives and works in Beijing.

Perng Fey's gestural paintings of figures, nature, and natural vistas fluctuate between abstraction and figuration with an acute sensitivity to colors, layers and textures. His works consist of a diverse subject matter, ranging from traditional landscape and portraiture to abstraction that exhibits a talented and confident brush play. His works become more than a picture plane and are transformed from the documentation of actions and mistakes into a plane that records gestures and mental states. The details of the plants are well painted.



101

JALAINI ABU HASSAN

b. Selangor, 1963

Landskap Biru Birat, 2020

acrylic and oil on canvas
183 x 183cm

PROVENANCE

Private collection, Selangor

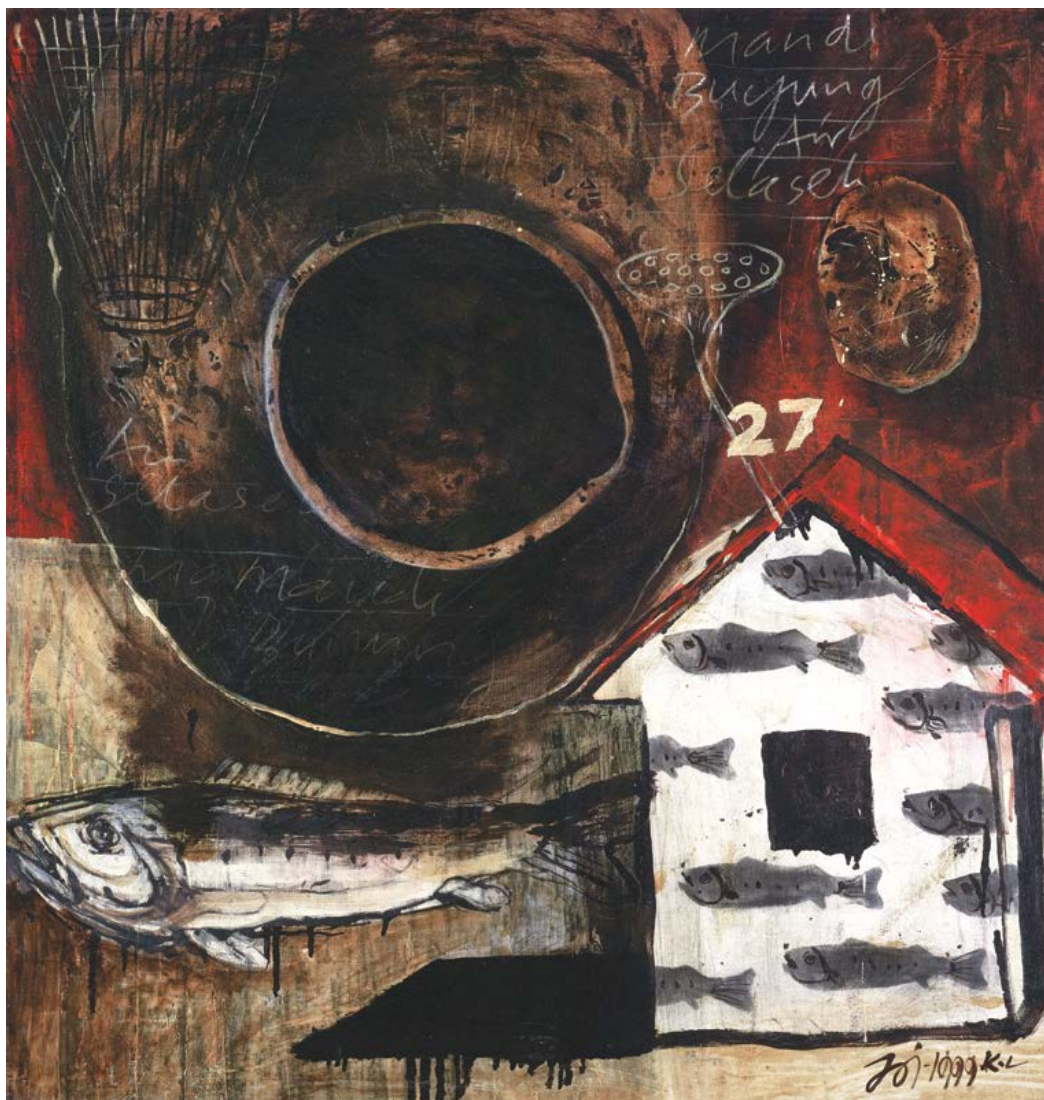
EXHIBITED

Twenty 20, Segaris Art Center, 2020

RM 34,000 – 44,000

The enigmatic spectrum of colours across the surface of *Landskap Biru Birat* finely captures a sense of vastness using a variety of techniques to achieve new textural effects. The unique contrast between shimmering blues, purple and dynamic spiralling lines enhances the intensity, giving a sense of momentum and life. A visually arresting and exuberant piece, the work is a jubilant celebration of the natural landscape.

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



102

JALAINI ABU HASSAN

b. Selangor, 1963

Mandi Buyung Air Selaseh, 1999

signed and dated (lower right)
mixed media on canvas
93 x 89cm

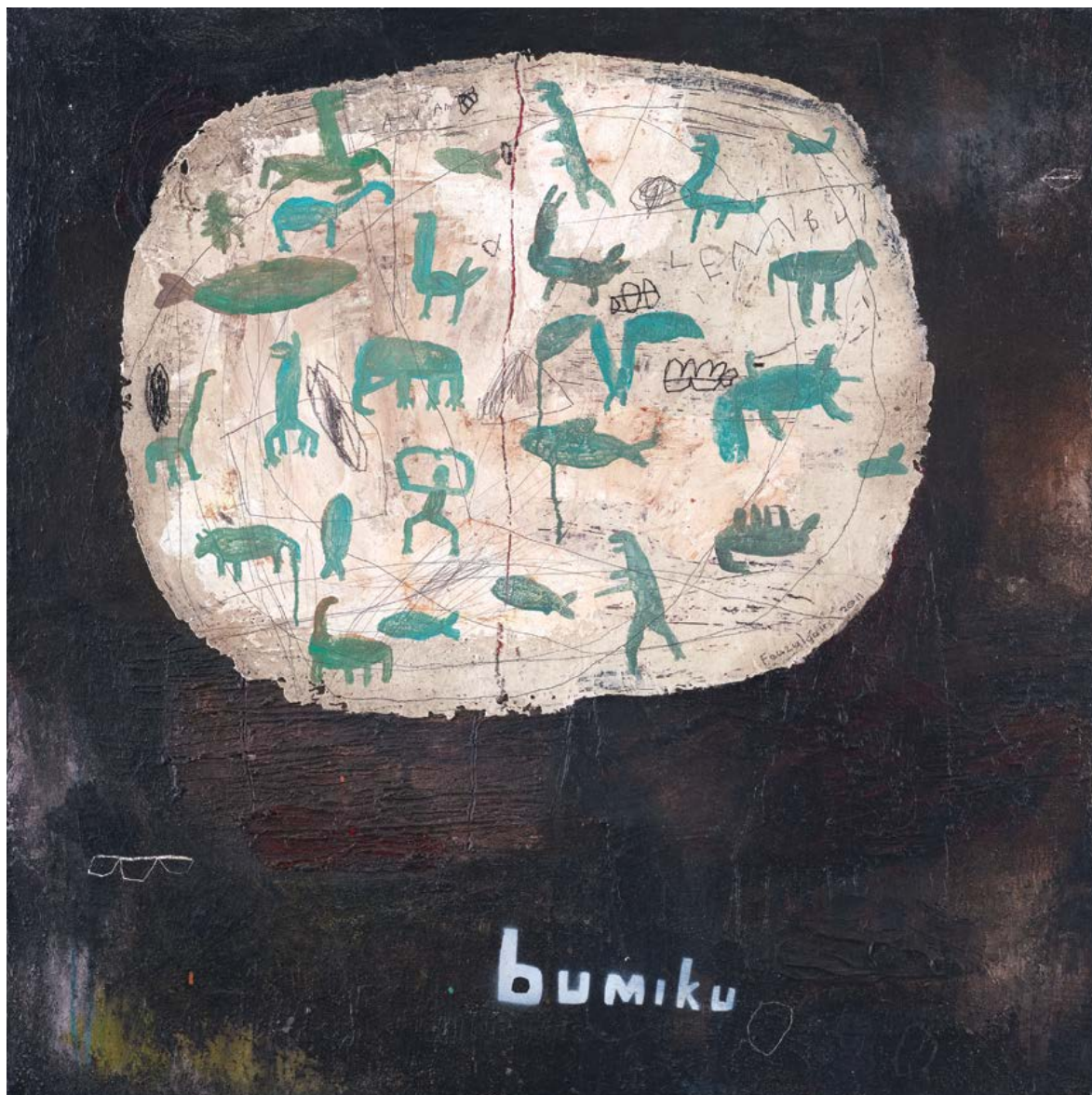
PROVENANCE

Private collection, Selangor

RM 10,000 – 17,000

Jai constantly breaks the formal and technical boundaries of both traditional and experimental media. His drawing contains several recognisable motifs from everyday life such as the *buyung* water container, fish trap, fishes, and local flora in rich burnished colours. The spatial depth is heightened by placing the objects observed from multiple angles, placed against an earthy coloured background. He treated the work as a personal visual diary exploring issues of memory, suggesting his recollections of traditional culture.

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



103

FAUZUL YUSRI

b. Kedah, 1974

Bumiku, 2011

signed and dated (center)
mixed media on canvas
91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 10,000

Known for his distinctively naïve stylistic manner of painting, Fauzul Yusri captivates his audience with the sophistication of his mark-makings. Fauzul Yusri developed a personal style that enabled him to present his reflections on issues surrounding our daily existence, in this case, the evolution of early life forms through the form of a window frame resembling a cell. The frame guides the eye movement through contrasts of colour. *Bumiku* contains aspects associated with the prehistoric experience, using a plethora of prehistoric animals, fish, and mammals combined with layered surface textures.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His 13 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).



104

HAMIR SOIB

b. Johor, 1969

Breathing Hole, 2008

signed and dated (lower right)
oil and bitumen on linen
182 x 122cm

PROVENANCE

Private collection, Singapore

RM 25,000 – 45,000

Some 37,000 tonnes of crude oil were spilled into the sea when the Exxon Valdez supertanker struck the Prince William Sound's Bligh Reef on March 24, 1989, endangering seals, sea otters, salmon and sea birds like the penguin. It was an environmental disaster with lasting effects even after a decade, with actual ecological recovery taking another two decades. Hamir Soib uses the Humboldt penguin, shown desperately gasping for life, as the victim symbol of threatened marine life in the area. This work was shown at the 'Art For Nature' fund-raiser for the Worldwide Fund for Nature, with the theme 'Shifting Boundaries'. (Note: Another disastrous oil spill happened in 2010 in the Deepwater Horizon).

Hamir Soib was a founding member of the Matahati group who was initially involved in stage and filming before going full-throttle into art when he set up The Gudang warehouse art-space in 2002. His earlier pursuits saw him clinch the Best Art Director award with Zuraini Anuar for *Perempuan Melayu Terakhir* in the 14th Malaysia Film Festival. He held his first solo in 2005 and won the Shah Alam Art Gallery's Incentive Prize. In 2007, he was a finalist in the Sovereign Art Award in Hong Kong. When still in school (Mara Institute of Technology) in 1990, he won a Consolation Prize in the Dokumentasi Kemiskinan competition.

105

LATIF MAULAN

b. Pahang, 1974

Frozen, 2011

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

PROVENANCE

Private collection, Selangor

EXHIBITED

With[Out] Voice 2011, White Box,
Publika, Kuala Lumpur

RM 5,000 – 9,000



In *Frozen*, we see the image of a strikingly beautiful woman, transitioning between the air and water elements, as if to suggest an intangible source of transformation within one's mindset and emotional state. Throughout the journey of life, you will have to gather all your strength, to delve deeply into the inner self, and learn to trust the voice within, undisturbed by the influence of the external world. Thankfully, it's just a dream, and things will only get better.

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



106

NIK MOHD HAZRI

b. Kelantan, 1988

*If The Sky Is Falling,
Maybe We Will Meet Again #2,
2016*

signed and dated (lower right)
acrylic on cotton jute
153 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 15,000

A promising young artist, Nik Mohd Hazri's paintings feature enigmatic portraits that capture the raw emotions of his subjects. The harmonious treatment of light in soft pastel colours adds to the relaxed and tranquil atmosphere. A carefree and serene image, the girl is shown in a contemplative state, whilst displaying a quiet inner strength. He effectively portrays a mysterious atmosphere, inviting the viewer to imagine the nuanced feelings going through the sitter's mind.

Nik Mohd Hazri obtained a Diploma of Fine Art from Universiti Teknologi MARA (UiTM) in Machang, Kelantan, where he studied from 2008 to 2011. He then pursued his Bachelor of Fine Art (Painting) at UiTM, Shah Alam, Selangor where he graduated in 2014. He has participated in numerous group exhibitions such as Human Being by F Klub at Ken Gallery, Kuala Lumpur (2019); Bintang 5 Volume III, Segaris Art Center, Publika (2018); We Are 5: Artemis Art's 5th Anniversary Exhibition, Publika (2017), etc. He has also participated in several international art fairs namely Art Kaohsiung, Art Stage Singapore, Art Stage Jakarta, and Art Expo Malaysia etc. He was awarded the Vice Chancellor's Award, Bachelor Degree in Fine Arts (Hons), UiTM Shah Alam, Selangor (2014) and the Dean's List Award for Semesters 3 and 4 (2012). A member of the Intuitive Art Group, he was involved with a mural project at Publika alongside other group members.



107

NIK MOHD SHAZMIE

b. Kelantan, 1991

*How To Raise A Child In A World
Full Of Apes*, 2018

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

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 15,000

The term survival of the fittest became famous in Charles Darwin's book *On The Origin Of Species* in 1869. It was a concept suggesting only the strongest species which adapted to the environment could successfully live and reproduce. Since then, it has been increasingly difficult to thrive in a world constantly ravaged by pollution, conflict between nations resulting in food and energy shortages, waves of pandemics, inflation, energy crisis, wealth gap disparities, and proliferation of banking related scams targeting the vulnerable. In creating compositions with multiple visual elements and bright colours, Nik Mohd Shazmie offers a personal interpretation of the ongoing paradoxes and changes that surround modern life.

Nik Mohd Shazmie has a Diploma in Fine Art from the Faculty of Art & Design of Universiti Teknologi MARA, Kelantan. In 2014, he received a Bachelor (Hons) in Fine Art from the same university. He has held a solo exhibition titled *Home Sweet Home* (2015) at Nando's Chinatown, Kuala Lumpur and participated in group exhibitions in Malaysia and abroad. In 2015, he won the Gold Award (Established Category) in the prestigious UOB Painting of the Year competition held at Curate Henry Butcher. In 2014, he was also the grand prize winner of Nando's Art Initiative.



108

NIK MOHD SHAHFIZ

b. Kelantan, 1993

Blue Riding Horse, 2017

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

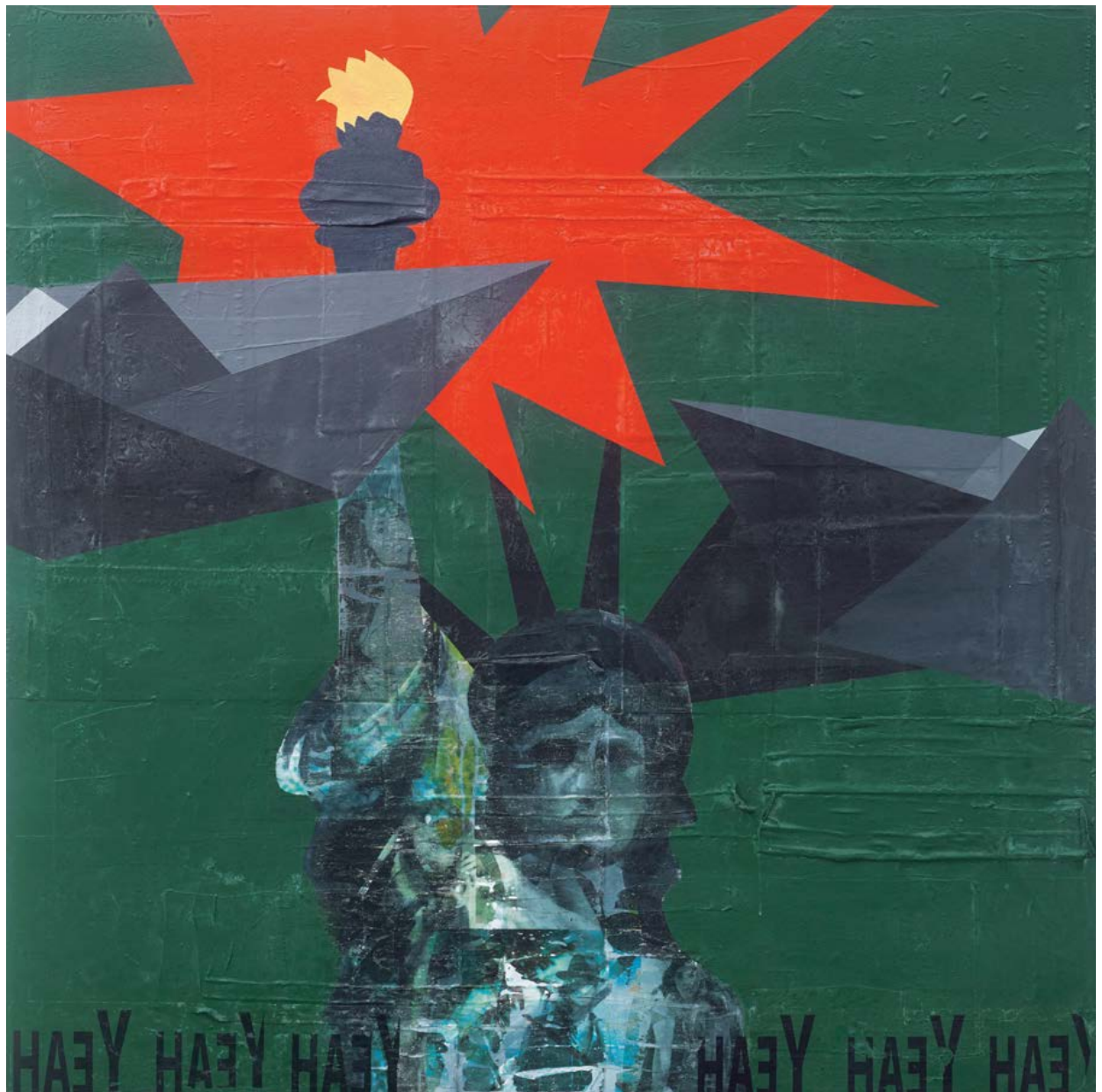
PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

As one of the artistic Nik brother's trio, Nik Mohd Shahfiz developed his own distinctive style marked by his observations and personal memories that form part of the experience of contemporary life. His artworks often express concerns over humanity and development in new technologies. He draws attention to the display of an impressive sculpture of a riding soldier in a museum exhibit, forming a link between the historical past and the present. The connection between an artwork and its viewer has transcended across centuries, and the understanding and perception of a work's context could evolve through the passage of time.

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



109

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Untitled, 2002-2005

signed and dated on verso
mixed media on canvas
122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,500 – 35,000

Ahmad Shukri Mohamed's signature work lies in his meticulous technique of collage, assemblage and printmaking. On offer here is a canvas piece illustrating the upper part of the Statue of Liberty accomplished through the process of haphazard layering, creating texture and visual dimension in green, black and red. Located at the lower part of the canvas is a repetitive mirrored image of the word 'YEAH'.



Stephen employed a juxtaposition of ready-made objects and images to explore past historical events. The artist has a passion for researching and drawing famous icons and their historical legacies. The idealism and zeal during Mao's period were reflected in a new form of art named socialist realism, which aimed to communicate the party's ideology to the masses.

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

110

STEPHEN MENON

b. Pahang, 1972

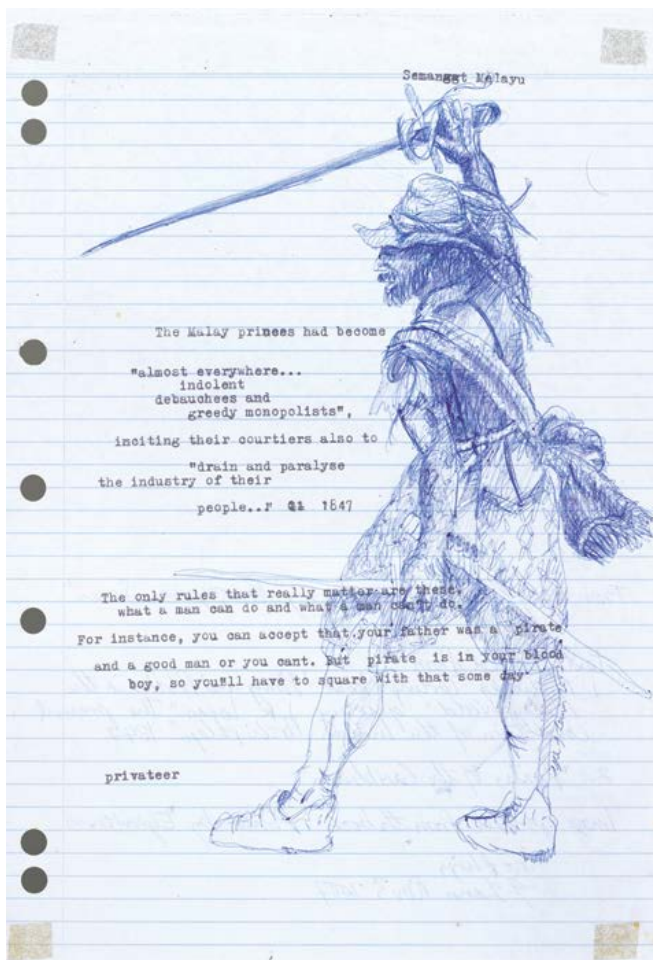
Born Red, 2011

mixed media
60 x 80cm

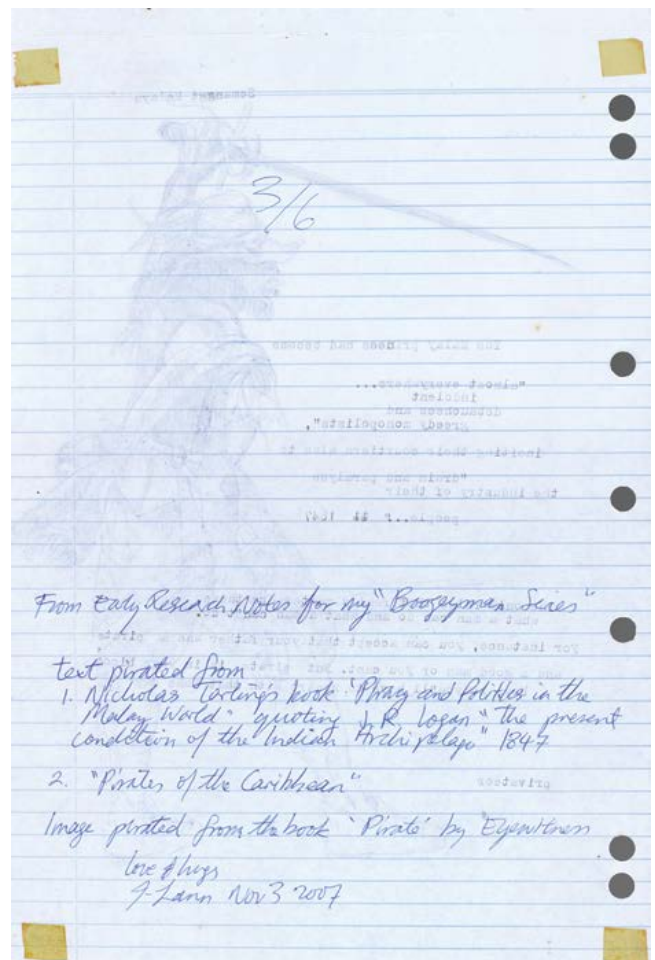
PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



(Recto)



(Verso)

Drawing from the historical references of Southeast Asia, Yee I-Lann is known for her diverse artistic practice encompassing photo media, collaborative weaving, and film to explore issues of colonialism, neo-colonialism, and power. Produced in a carefully assembled vertical format, this work reflects on past histories with a combination of drawing and poem, accompanied by an image of a forceful figure.

111

YEE I-LANN

b. Sabah, 1971

Untitled, 2007

signed and dated on verso
ink and blue ballpoint pen
on paper
30 x 20cm

PROVENANCE

Private collection,
Kuala Lumpur

RM 3,000 – 5,000

Yee I-Lann received her BA in Visual Arts from the University of South Australia in 1993. Her solo exhibitions include *Through Rose-Coloured Glasses*, North Park Center, Dallas (2019); *Like the Banana Tree At The Gate*, MSAC Gallery, Taipei (2016); *Yee I-Lann: Picturing Power*, Tyler Rollins Fine Art, New York (2014); *Fluid World*, Contemporary Art Centre of South Australia (2011); *Boogeyman*, Black Box, MAP, Kuala Lumpur (2010). In 2021, she participated in the group show *Tonight The Air Is Warm* at Kristin Hjellegjerde Gallery, London. Yee I-Lann also took part in many group exhibitions worldwide which include *2020 Asia Project – Looking for Another Family*, National Museum of Modern and Contemporary Art, Korea (2020); *Asian Art Biennial: The Strangers from beyond the Mountain and the Sea*, National Taiwan Museum of Fine Arts, Taichung City, Taiwan (2019); *The Horizon is Just an Illusion: New Thoughts on Landscape*; *OUR Art Projects*, Kuala Lumpur (2018); *Outcasts: Women in the Wilderness*, Wave Hill, Bronx, New York (2017); *BODY/PLAY/POLITICS*, Yokohama Museum of Art, Japan (2016); *Jakarta Biennale*, Jakarta, Indonesia (2015); *The (Post) Colonial Photostudio*, Northern Gallery for Contemporary Art, Sunderland (2013) and *Singapore Biennale*, Singapore, (2013). Her works are held in important public collections such as Minneapolis Institute of Art, USA; National Art Gallery, Malaysia; Queensland Art Gallery, Australia and National Gallery of Victoria, Melbourne, Australia. Her solo exhibition *Borneo Heart* was held at Sabah International Convention Centre and was also showcased at Art Basel's 'OVR: Portals (2021).



112

**RAJA SHAHRIMAN
RAJA AZIDDIN**

b. Perak, 1967

Study 11

*(Rhythm Of The 21st Century
Series Of Study Drawing), 2009*

signed (lower right)

watercolour wash and pen on paper

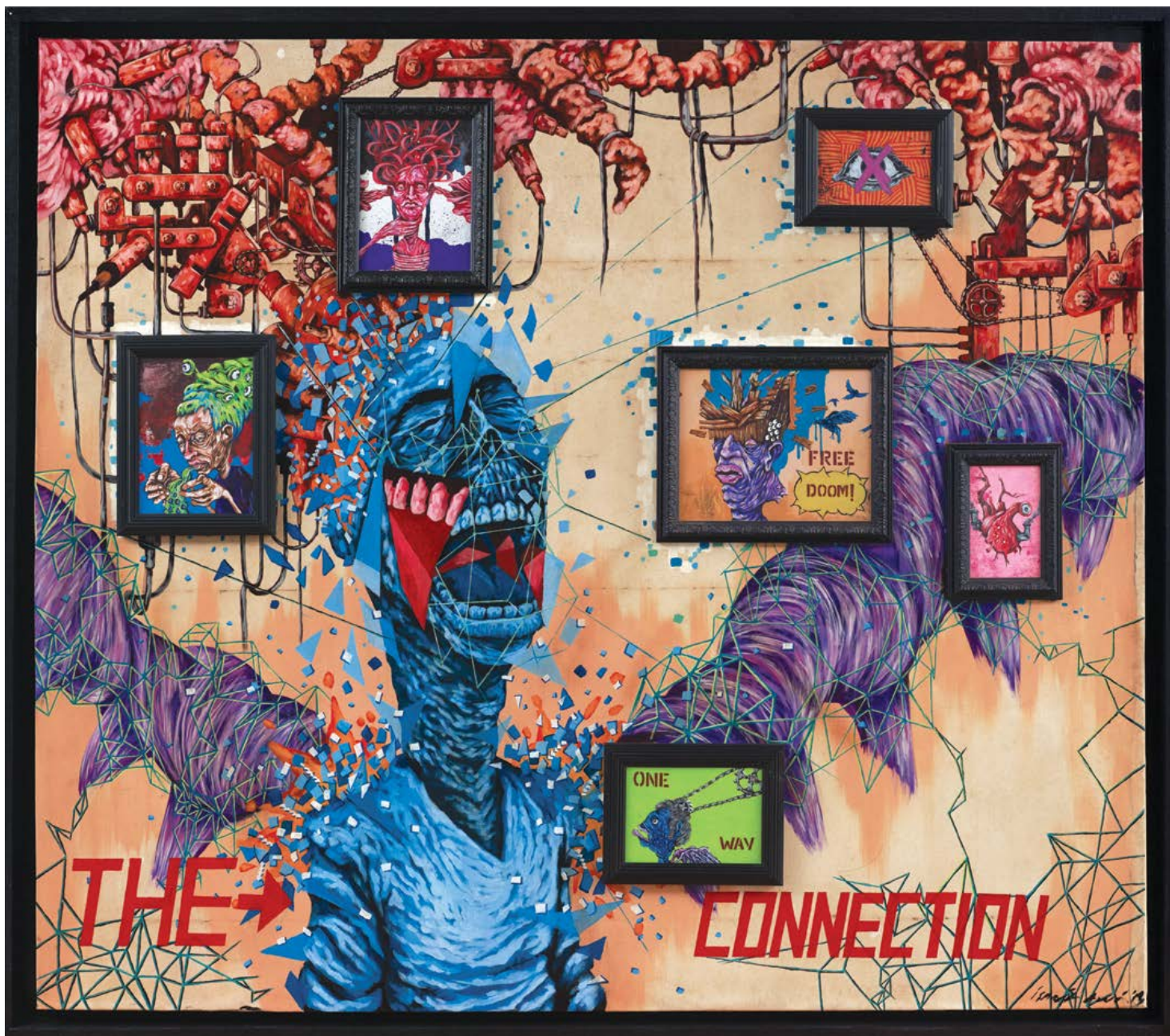
54 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Raja Shahrman'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 (MIA), he returned to his hometown Kuala Kangsar. His last exhibition solo Lok was held at National Art Gallery Malaysia from December 2019 to March 2020.



113

ISMAIL AWI

b. Terengganu, 1987

The Connection, 2013

signed and dated (lower right)
mixed media on canvas, 122 x 140cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Ismail Awi draws heavily on gothic, surrealism and street culture, weaving them into his own intriguing narrative. His fascinating dream-like paintings illustrate unique figures in a meticulous style, alluding to hidden desires and psychological states. Imbued with a sense of drama and fantasy, *The Connection* 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!



114

ISMAIL AWI

b. Terengganu, 1987

The Dreamers, 2015

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

In a surreal state of mind, Ismail Awi imaginatively creates a fantasy landscape inhabited by strange creatures. Confronted with a lucid dream, the viewer is forced to narrate a scene from the grotesque encounter. *The Dreamers* illustrates a winged-man, slobbering in deep sleep. His face is resting on an ancient tortoise — its expression indicates astonishment. A couple of birds are hovering around them. Miniature stilt houses are positioned on the sleeping man's palm. He certainly had a good dream, as shown by the smiling faces coming out from the mouth of the tortoise.

115

CHEONG KIET CHENG

b. Kuala Lumpur, 1981

Once Upon A Time, 2015

signed (lower right)

acrylic on canvas

174 x 124cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,500 – 11,000



It's like Alice in Wonderland, a dream world where the girl with hair neatly tied in a ponytail and all dressed up for a party is celebrating alfresco with a bunch of hare and a fierce-looking lion which obviously wants to join in the fun too. Not the hare on her right which instinctively scampers away. Though hare does not enjoy a good press with all the unsavoury connotations, animals should not be discriminated against because of size, looks or (bad) habits. Nature is to be enjoyed in all its glory and with all the living things around. Cheong Kiet Cheng means this as a reminder of happy coexistence and affinity to Nature.

Kiet Cheng's follow-up solo was also at the same gallery, called 'Between Two Hills – The Chorus of Life (2017)'. Her breakout exhibition was in a double billing with her husband, Hoo Kiew Hang, at White Box, MAP Publika, called Jojo In The Wonderland (2013), vis a vis her husband's 'Paradise of Gods'. Cheong graduated with a Fine Art Diploma from the Dasein Academy of Art in Kuala Lumpur in 2006. Then came a diverse exposure in 2012, when she got a Certificate in Journalism (Hang Xing Academy of Journalism, Kuala Lumpur), a Certificate in Basic Photography (PCP Art of Photography, KL) and a Certificate in Drama Acting (Pin Stage). She also had an artist's residency in Sasaran in 2012. Kiet Cheng was a finalist in the Malaysian Young Contemporary Artist (Bakat Muda Sezaman) competition in 2013, the Nokia Creative Art Awards in 2004 and 2005, and the Starhill Visual Art Award in 2011. She won 2nd Prize in the Watercolour category of the Tanjong Heritage Award in 2006 and the Bronze Prize in the Nanjing Art Festival in China. In 2016, she was awarded the Creative M50 in Shanghai, China.



116

HAZUL BAKAR

b. Johor, 1989

Babak III (Tambo Keparat), 2016

carved MDF board
92 x 122cm

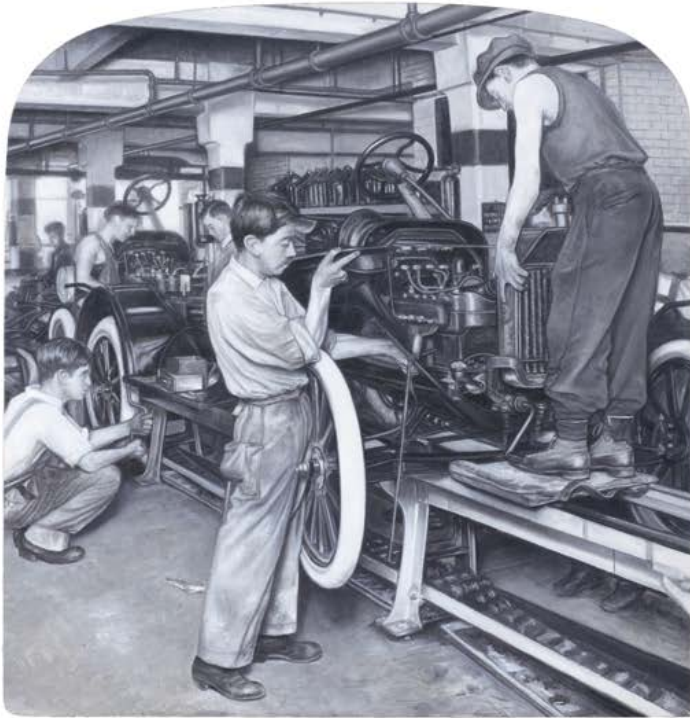
PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

This work is exhibited at the Versus Animal #1 art exhibition which criticizes the inhuman behaviour of men. *Babak III (Tambo Keparat)* depicted the illusion of oppression with the usage of non-human entities as a subject. It invites the viewers to the sick reality of oppression where one is pleased and satisfied suppressing others while they know they are suffering.

Hazul Bakar obtained a Diploma in Fine Arts at the National Academy of Art, Culture and Heritage (Aswara). Majoring in printmaking the artist had won numerous awards and joined group exhibitions such as Versus Animal #1 co-organised between ChinaHouse, Penang and HOM Art Trans in 2016, Behind The Wall at Artemis Art Gallery in 2015, Test Print by Cetak Kolektif at the HOM Art Trans in 2015, M50 at Artemis Gallery in 2013. This fulltime artist's work often revolves around pop culture in the Malaysian community. His recent solo exhibition Tuan Hamba was held at Sunway Putra Mall.



117

GAN SIONG KING

b. Johor, 1975

Assembly / Disassembly, 2015

signed and dated on verso
oil on board
41 x 39cm each, diptych

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Gan Siong King is a visual artist whose works revolve around unpacking conventional structures and expectations in art. In terms of composition, *Assembly / Disassembly* is arranged in a diptych format, allowing the viewer to draw connections between the images. The image on the right shows the production line of a meat packing business in Illinois termed the “disassembly line”. The operations of the slaughterhouse inspired Ford Motor Company to apply the process to the car industry, leading to the design of the “assembly line” in 1913, a manufacturing arrangement which revolutionised mass production all over the world. The adaptation of the assembly line process with the use of conveyor belts reduced the production time of Ford’s Model T from 12 hours to 92 minutes. This method decreased the cost and production time of the car, enabling the company to reduce the price of their cars, which gave mobility to the masses.

A graduate of Malaysian Institute of Art, Gan received his Diploma in Fine Art in 1996 majoring in oil painting. He is currently exploring ways of using exhibition as a medium for experimentation, learning and collaboration. This is reflected in his recent solo project *My Video Making Practice*, Singapore Art Museum, 2022, *All Watched Over by Machines of Loving Grace* held by A+ Works of Art, Kuala Lumpur, *Meeting People Is Easy*, Kuala Lumpur, 2017, a solo exhibition in the form of a month-long open studio, and his first online video exhibition @yarimoriya, Japan, 2016, made as part of his residency at ARCUS Project, Moriya. Gan has exhibited at the 6th Asian Art Biennale, Taichung, 2021, Koganecho Bazaar Vol. 2, Yokohama, 2020, Biennale Jogja XV—Equator #5, Yogyakarta, 2019, and Ilham Gallery, Kuala Lumpur, 2017.



118

YUSOF MAJID

b. England, 1970

Penang Food For Thought
(*Peninsular Series*), 2013

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

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

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

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



119

ANURENDRA JEGADEVA

b. Perak, 1965

Untitled, 1992

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Looking closely at the image you can see cows cluttered together forming a rather organic structure that soon burst into green flames. How many cows exactly are there in the image? The more you count the more you lose track of it. This dreamlike scape takes you further into the minds of the artist and leaves you into your own interpretations.

Artist, journalist, lawyer – J. Anurendra has been all, but it is in art that he excels and excites. Certainly, one of the brightest contemporary artists in his 50-something age-group. He did his MFA at the Monash University, Melbourne (2003) after a Foundation in Art and Design at Oxford Polytechnic (1987) and LLB Honours at the University of London. After a tame first solo in 1992, J. Anu has come up with several head-turning exhibitions culminating in Sacred Altars in 2017. His other notable solos include My God Is My Truck, Conditional Love and Melancholic Mantras, as well as the recent MA-NA-VA-REH – Love, Loss and Pre-Nuptials in the Age of the Great Debate.



120

SAMSUDIN WAHAB

b. Perak, 1984

Keluarga Bahagia, 2020

signed and dated on the cardboard box
egg carton, paper, colored pencil and
acrylic on eggshell
19 x 11 x 11cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

An air of angst pervades among the six EggHeads in the drab brown carton, with just enough space for social distancing. The glum looks among the egg-aggerated caricatures are no surprise, given the Covid-19 pandemic with its protracted enforced incarceration and isolation on pain of fine. The work of painted eggshells can be read on several levels: ennui behind the *Keluarga Bahagia* (Happy Family) façade, or little tension or cracks emerging when the family members are virtually strapped together, and the utter unspeakable boredom of pacing the parameters of one's abode. This work by Samsudin Wahab was from a group show called *Mending Fence Tales From An Isolation* in 2020. It brought together 41 artists not only from Malaysia, but also those from Thailand, the Philippines and Indonesia. Had this work been done after the new government of Dato' Sri Ismail Sabri with its mantra of *Keluarga Malaysia* in August 2021, it could have elicited more insinuations.

Samsudin Wahab won the hugely coveted Major Award in the 2019 *Bakat Muda Sezaman* (Young Contemporary Artists) competition, after a 2013 Juror's Prize. He won the Malaysian Emerging Artist Award in 2009, the year he was chosen resident-artist at Rimbun Dahan. His other notable awards were 2nd Prize in Goethe-Institut's *Salon Meets Art* (2007) and a Consolation Prize in the *Tanjung Heritage* competition (2005). He also had residencies in India (2010) and with HOM (2008). A co-founder of the printmaking collective, *Cetak Kolektif*, he studied for his BFA at the Mara Institute of Technology in 2007.



121

DANIEL COQUILLA

b. The Philippines, 1970

Hopia, 2010

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The vibrant food culture of the city has been recorded in Daniel Coquilla's brightly colored canvases. His memorable compositions feature local street scenes that are derived from everyday life, rendered using a unique top view perspective. Hopia refers to a popular Filipino pastry with a flaky crust introduced by Fujian immigrants.

Daniel "Dansoy" Coquilla attended the University of the Philippines (UP), College of Fine Arts in 1990 and received the UP Gawad Chanselor para sa Sining Biswal in 1996. He received two Juror's Choice awards in the 1997 Philip Morris Philippine and ASEAN Art Awards, and has also won Grand Prize and Juror's Choice in the Art Association of the Philippines Annual Painting Competitions, as well as a finalist in the Metrobank and Shell National Painting Competitions. He was a Finalist to the Winsor & Newton World-Wide Millennium Painting Competition. In 2006, the Cultural Centre of the Philippines gave him a Thirteen Artists Award. He has held 18 solo exhibitions in the Philippines, Singapore, and participated in over 10 group shows. His works are in private and public collections, including the Singapore Art Museum.



122

ALVARO M. JIMENEZ

b. The Philippines, 1948

Burdaderas, 2000

signed and dated (lower right)
acrylic on banana stark
61 x 51cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Philippines cultural traditions and festivals are central to Alvaro M. Jimenez's works. Scenes from the daily lives of womenfolk, and the relationship between mother and child form the narrative of his paintings. In *Burdaderas*, local craftswomen are engaged in the art of hand embroidery. Virtues such as patience are honed through learning the craft, preserving the family legacy, and forming a link between generations.

Alvaro M. Jimenez is a graduate of Bachelor of Science in Industrial Engineering, and specializes in painting Philippines scenery in watercolour. Jimenez explored the possibility of using banana stalks as an alternative to canvas, producing works of art that sought to preserve the culture of 19th century Philippines.

123

SANDAR KHAING

b. Myanmar, 1971

Nude With Camera.

Rimbun Dahan 1, 2014

signed and dated (upper left)

acrylic on canvas

180 x 120cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 13,000



One of Myanmar's leading contemporary female artists, Sandar Khaing is known for her brightly coloured series of large female nudes. Sandar Khaing had a residency in Rimbun Dahan in 2014. The inspiration for The Naked Truth With Camera series began from asking one of her nude models to hold a camera when posing. She realized the act of holding the camera empowered the model. Sandar presents the beauty of lines through emphasizing the model's curvaceous body.

Her work has been showcased in more than thirty exhibitions locally and internationally, including Thailand, Indonesia, Singapore, Hong Kong, London and the United States. She has exhibited at Art Stage Singapore and London's Saatchi Gallery START Art Fair. Solo exhibitions include Contentment Cows at Lokanat Gallery, Yangon (2011), The Naked Truth at Loren Knuson's House, Chiang Mai, Thailand (2009), Sandar Khaing Solo Show at Studio Square, Yangon (2006). Group exhibitions include Blue Wind International Art Festival at Yangon (2010), Ongoing Echo 2nd Art Exchange Indonesia–Myanmar at Tanah Tho Gallery, Bali, Indonesia (2011).

AGUS SUWAGE

b. Indonesia, 1959

Beban Sang Pelukis, 1994

signed and dated (lower right)

charcoal on paper

141 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000

The stylized monochrome work in the form of German expressionism makes a strong statement as a personal contemplation of the roles of artistic practice in society. In *Beban Sang Pelukis*, the artist is weighed down by several elements, yearning for independence from the existing network of principles and theories required in the study of art. Located closely to the figure's heart is the value of aesthetics. Agus Suwage's art practice began to flourish during the mid-1990s during the years of regime change. He received international acclaim during this period and was invited to participate in international forums. His works frequently reference the social conditions, issues of power, myth, collective values, and stereotypes in society.

One of Indonesia's most prominent contemporary artists, Agus has taken part in the Jogja Biennale (2007 and 2013), Gwangju Biennale (2000), the Asia-Pacific Triennial (1996), Havana Biennale (1997), Singapore Biennale (2006). He received his MFA in Graphic Design at the Bandung Institute of Technology in 2006 after his BFA in 1979-1986. Since his first solo in Yogyakarta in 1991 (Cemeti Art House), he also had three solos at Tyler Rollins in New York in 2011, 2013 and 2017. His works are collected by the Singapore Art Museum, Fukuoka Art Museum, Tokyo Metropolitan Art Museum, Saitama Museum of Modern Art (Japan), Los Angeles County Museum of Art, and Cornell University (United States).





125

HERI DONO

b. Indonesia, 1960

Penunggang Kuda Beneran (The Real Horse Rider), 2018

signed and dated
(lower left)

acrylic on canvas
100 x 125cm

PROVENANCE

Private collection,
Kuala Lumpur

RM 50,000 – 80,000

The provocative Indonesian artist Heri Dono fuses traditional folk art with contemporary idioms and happenings in the Now, with trademark caricatures drawn from the Javanese wayang. “His sense of humour – the fundamental wiring pattern of a broadly visioned, acutely alert and empathetic mind – is firmly rooted both in the fun and seriousness...,” wrote Astri Wright. The quest for global domination can be vicious. In the global chessboard, there are no good guys, though one of the self-christened saviours here is garbed in the superhero Batman’s outfit. He’s waving a red flag with the hammer-and-sickle emblem, a symbol of communism, seemingly in triumph rather than a peaceful gesture. The one with the orange mop hair who looks like a trigger-happy gunslinger, and a dotard to boot, has no good intention either, with a fawning gesture of surrender with upraised hands. While one (resemble Donald Trump?) is astride a ‘plaything’ rocking horse, the other’s ‘steed’ is one with monstrous claws on its forelegs. With all the purported weapons of death populating the composition, there’s little to suggest a conflict, more likely a collusion of convenience. So, what martial music is being played in the backdrop, the Russian State Anthem or the Star-Spangled Banner?

The Prince Claus Award (Belgium, 1998), the Unesco Prize at the Shanghai Biennale (2000) and Indonesia’s coveted Anugerah Adhikarya Rupa (2014) – all these rank as outstanding accolades of Heri Dono, who has been invited to premier art events such as the Asia-Pacific Triennial (Brisbane, 1993) and biennales in Venice (2003 and 2015), São Paulo (1996), Havana (2000), Gwangju (1995, 2006, 2014), Shanghai (2000), Yokohama (2001) and Sharjah (2005). He had solo exhibitions in Asia, United States, Australia and Canada, and since 1990, art residencies in United Kingdom, Switzerland, United States, Switzerland, Germany, Norway, Brazil, Australia and New Zealand. He has also taken part in Art Stage Singapore, Art Bali, Art Jakarta, ArtJog and Art Expo Malaysia, etc.



126

RUDY MARDIJANTO

b. Indonesia, 1967

Hello!, 2008

signed and dated (lower right)
oil on canvas
42 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Taking inspiration from the community in rural Java, Rudy used densely layered strokes to convey a depiction of a busy communal life of people. This piece depicts how people adapt to modern technology and culture even though they still use traditional transportation like trishaw and bicycle. However, a woman is seen daringly wearing a red tank top walking across causing a stir among the people nearby showing that she too adapted to the modern culture.

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



127

ERICA HESTU WAHYUNI

b. Indonesia, 1971

The Famous Noah's Ark, 2012

signed and dated (lower center)
acrylic on canvas
80 x 110cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Erica's distinctive, colourful renditions have garnered her reputation as one of the most sought-after contemporary artists in Southeast Asia. Here, Erica illustrates the famous Noah's Ark in her own depiction of bold and vivid colours. Animals are seen gathered in pairs upon embarking on Noah's Ark.

Erica's first exhibition of sketches was held at Taman Budaya (Cultural Park), Yogyakarta in 1990. She has then participated in a number of group shows including 32nd Year of the Sanggar Bambu at Widya Manggala, Yogyakarta (1991), Women Imaging Women at the Cultural Centre in the Philippines (1999) and To Russia with Art at Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). Her solo exhibition was held at Mondecor Museum and Art Gallery, Jakarta in conjunction with Chap Goh Meh festival in 2013.

128

**ANAK AGUNG GEDE OKA
SUDARSANA**

b. Indonesia, 1963

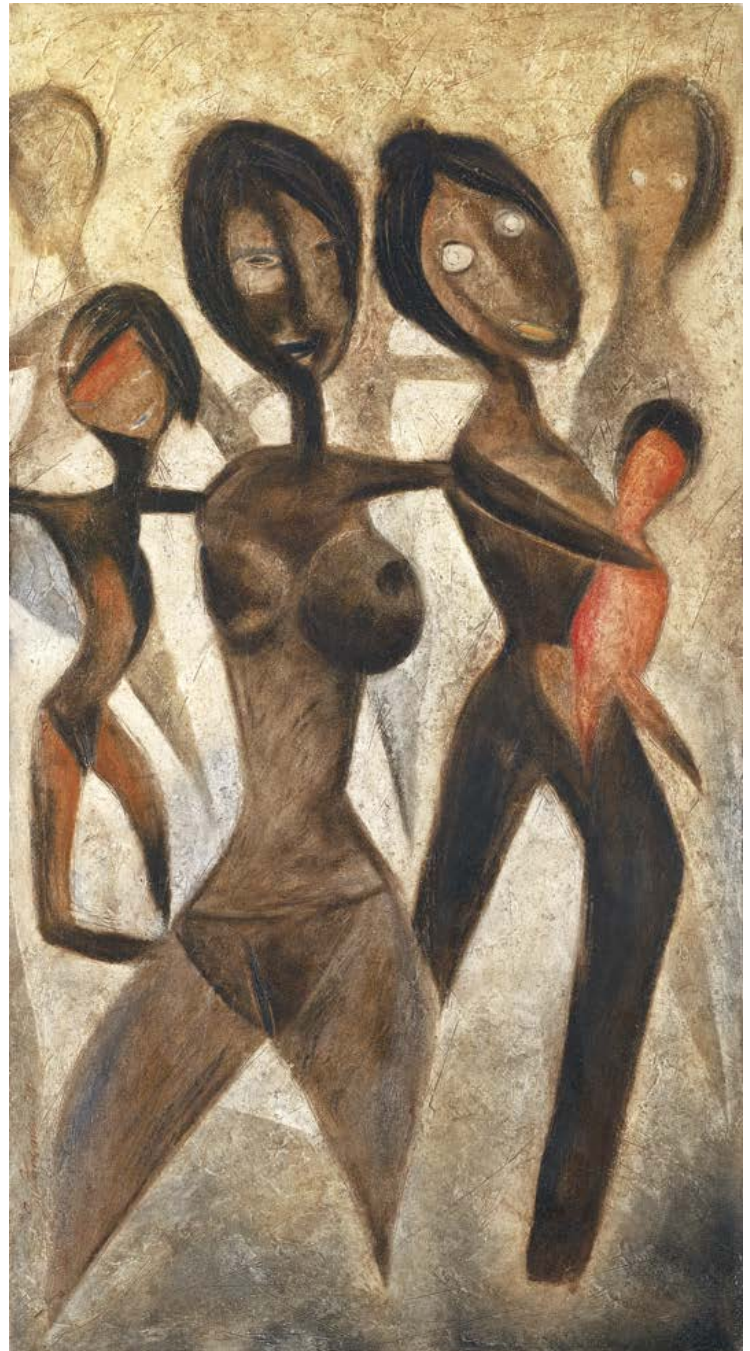
Pengasuh Anak, 2004

signed and dated on verso
oil on canvas
110 x 60cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000



Executed in soothing earth tones, this work reveals Anak Agung's interest in the expressive powers of elongated silhouettes and contrasting colours. In *Pengasuh Anak*, a group of women and young children are portrayed in the artist's highly unique style, rendered in various positions. Focusing on the movement of the body, Anak Agung succeeds in bringing the figures to life through a captivating orchestration of brushstrokes and rustic palette.

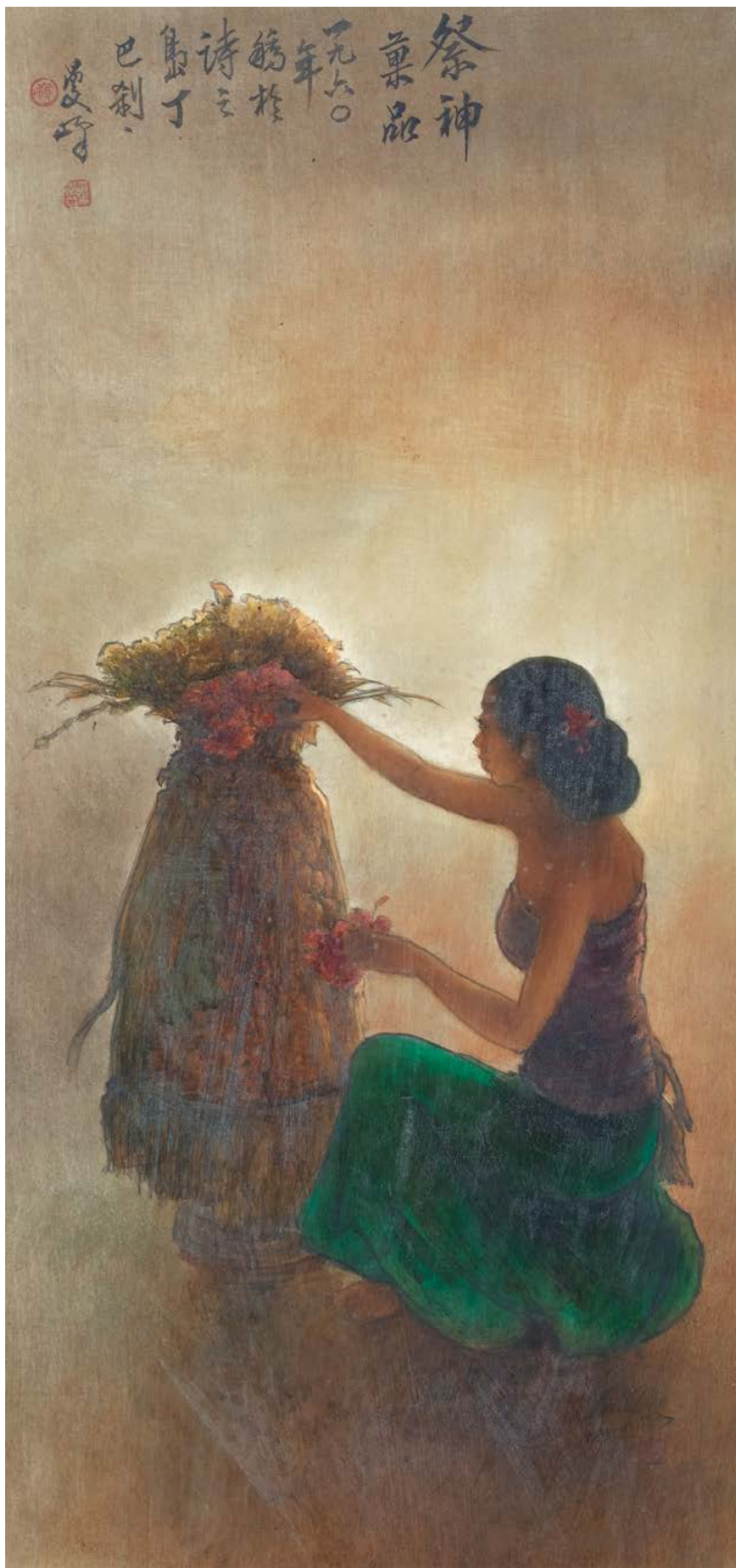
Anak Agung Gede Oka Sudarsana was born in Padang Tegal Ubud, Bali in 1963. He is the grandson of Anak Agung Gde Sobrat, the famous Balinese painter, member of the Pita Maha Group. He was trained by his grandfather since his childhood. In the early years he was painting in a traditional Balinese style.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

129

LOT WITHDRAWN

HENRY BUTCHER
ART AUCTIONEERS

Please note that this lot has been withdrawn.



130

LEE MAN FONG

b. China, 1913 - 1988

Offering

signed and stamped with the
seal of the artist (top left)
oil on masonite board
103 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 65,000

Whilst prayers to Hindu deities particularly the trinity of Brahma, Vishnu and Siva are a communal ritual in Bali, the preparations usually by women reveal its personal touch like in this work by Lee Man Fong recollecting a nubile maiden decorating a prayer bouquet in Denpasar. The prayer can take the form of the simpler *canang sari* flower offerings on trays of palm leaves, or towering braided totems of fruits, cakes and flowers which are eventually carried and balanced on the head by women sauntering their way to the temples, almost daily. Such rituals and romance are deemed exotic by foreign tourists, and the calendar is decked with various ceremonies from birth to death. Lee Man Fong is recreating an impression from his 1941 trip to Bali in his inimitable sepia-hued colours, soft and dreamy that even mute the brighter colours usually on the sarung for a soothing harmonious feel.

He topped his auction records when two Bali Life works sold for US\$4.64m (Christie's Hong Kong, Nov 23 2013) and US\$3.4 million (Sotheby's Hong Kong, April 2010).



131

NYOMAN GUNARSA

b. Indonesia, 1944 - 2017

Balinese Woman With Offering,
2000

signed and dated (lower right)
oil on canvas
95 x 95cm; 136 x 136cm (frame size)

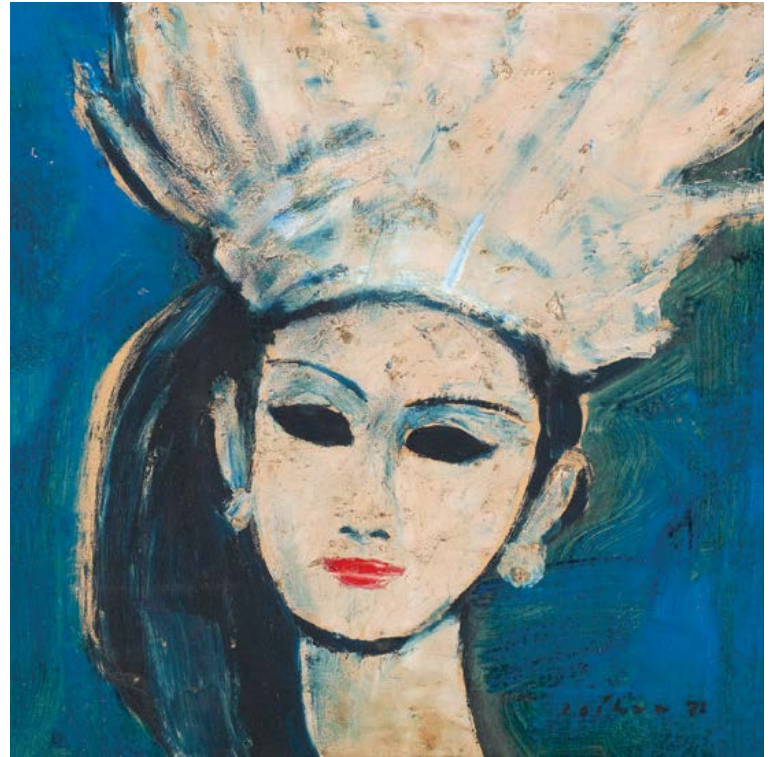
PROVENANCE

Private collection, Kuala Lumpur

RM 11,000 – 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 which allows insight to 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. *Balinese Woman With Offering* is a ritual scene rendered with great dexterity that symbolises gratitude through the beautiful creations of Canang Sari. The hand carved wooden frame adds a unique quality.

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



132

JEIHAN SUKMANTORO

b. Indonesia, 1938 – 2019

Wajah, 1990;

Ni Kadek, 1998

signed and dated (top left);
signed and dated (lower right)
oil on canvas
50 x 40cm; 45 x 45cm

PROVENANCE

Private collection, Selangor

Accompanied by
a certificate of authenticity

RM 10,000 – 18,000

Throughout his career, the renowned Indonesian expressionist painter Jeihan Sukmantoro sought to illustrate the captivating aura of women onto his canvases. On offer here are portraits of two women in frontal pose, 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).

133

JEIHAN SUKMANTORO

b. Indonesia, 1938 – 2019

Lidya K, 1982

signed and dated (top right)

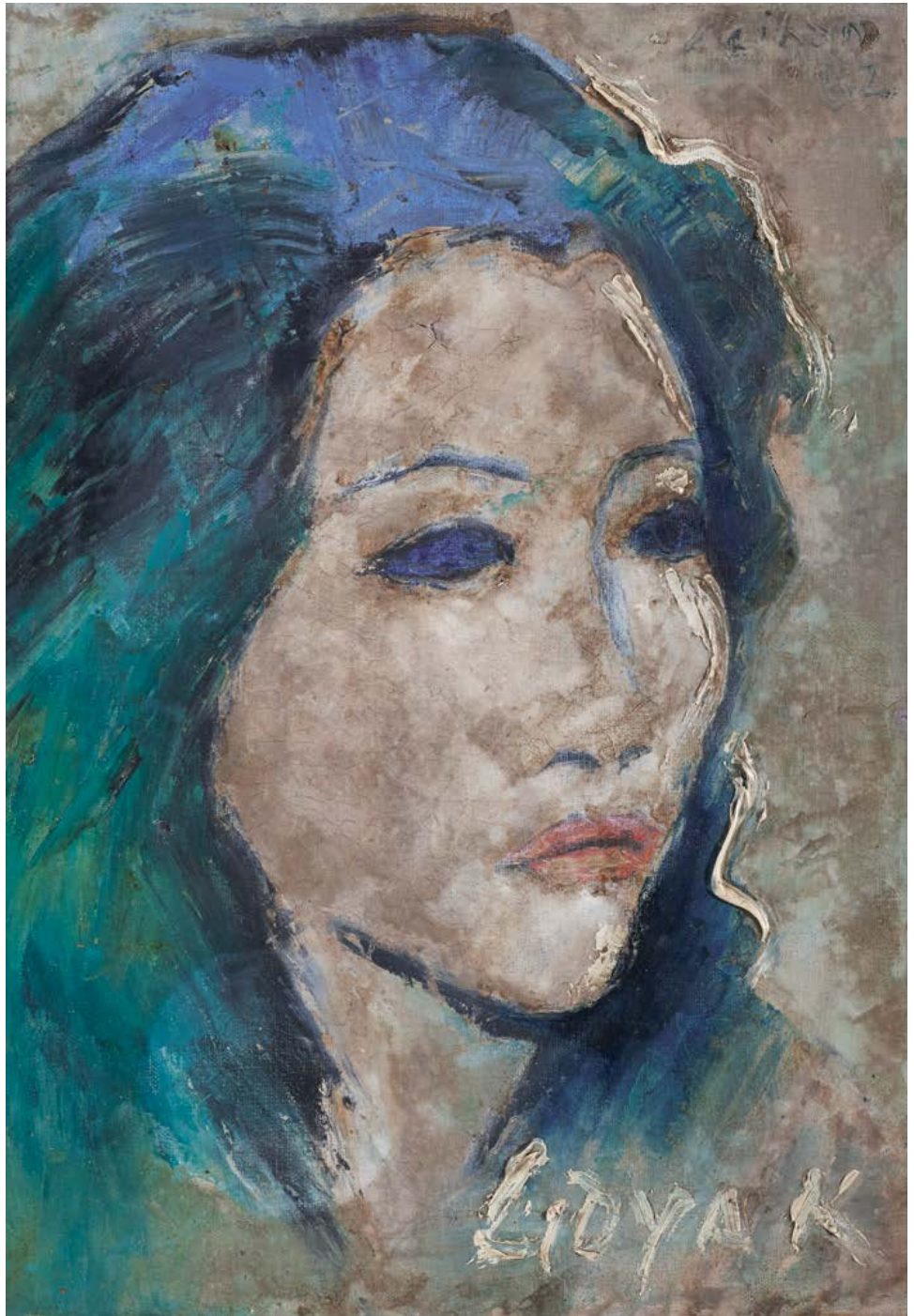
oil on canvas

45 x 32cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



The sitter is painted in the usual style of the artist which consists of a pair of black eyes with pale skin posed a little slanted to the left as the lips seem slightly parted. Her effortless beauty is further enhanced by the wavy hair that she possesses. An elegant beauty!

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.



134

DULLAH

b. Indonesia, 1919 - 1996

Portrait Of A Man

signed (lower left)
oil on canvas laid on board
58 x 47cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

The present lot depicts a portrait of a man posed looking radiant in his striped shirt. Dullah was well known as a master portrait artist. This self-taught artist admitted that Affandi and S. Sudjojono were his great teachers, but in fact his creations which evidently followed the school of realism were quite divergent to the works of the above two great masters. From the early days of the independence, Dullah formed a close friendship with Soekarno, the first President of the Republic of Indonesia. In 1949, Dullah led a group of young artists to exhibit live battle scenes during the war of Indonesia's independence against the Dutch. The works were displayed at the Legermuseum in Holland and had gained great interest and the works were documented in the book *Karya dalam Peperangan dan Revolusi* (1978).

Dullah was also appointed by Soekarno to care for all the President's art collections and was mandated to be curator of the state painting collections. He often accompanied the president on his trips here at home as well as abroad. Consequently, Dullah moved to his hometown Solo and settled there with his family but spent most of his creative time in Bali together with a group of his pupils. The group settled in Ubud and then moved to Pejeng. Dullah also ran an art gallery in Mas where most of his good works were on display for sale.

135

NYOMAN WEDA

Kutuh Sayan, Ubud, Bali, 1996

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000



A traditional Balinese Barong is depicted in the scene. On special occasions, it is brought out and asked to bestow blessings on the community. It's frequently displayed on an altar or worn as part of a full-body costume. Barong masks are sacred objects that necessitate meticulous craftsmanship. The creature's big, protruding eyes are emphasized with pigment on this mask. On either side of the mouth, two noticeable wooden tusks protrude. Hair has been inserted beneath the lower lip to give the creature a beard, and the decorative mane that stretches out around the face is made of elaborately tooled leather.

HAJI WIDAYAT

b. Indonesia, 1919 - 2002

Sabung Ayam, 1974

signed and dated (lower left)

oil on canvas

120 x 145cm

PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

RM 60,000 – 100,000

The battle cry is: Kill or Be Killed, as two gamecocks are thrown into the *wantilan* (fighting arena), their spurs laced with poison as they flutter and lunge at each other. At one time, cockfighting could be found in many parts of Southeast Asia, especially in the villages, like in Bali, in the temples, where cockfighting was / is regarded as some sort of religious obligation. How one could nurture with love and affection a fighting cock but shows no emotions if it gets killed in the *wantilan*, shows the cruelty behind the practice, the culture. To many Indonesian artists, presenting the *sabung ayam* (cockfighting) is a rite of passage from Affandi to in this case, Haji Widayat, with his trademark brown veneer. The central heart of the composition focuses on the gladiatorial art of death, whilst two more could be seen being primed on the sidelines, diagonal top left and bottom right. With technology, cockfighting betting has gone online, so there is no showing of guilty fowl faces of the perpetrators playing a proxy war.

Haji Widayat is known for his Magical Decorative or Mysticism in his oeuvre and boasted of a museum in his name in Magelang in Central Java. In 2007, the Singapore Art Museum accorded him a Retrospective featuring his paintings, sculptures and ceramics. Widayat was a surveyor cum map-maker before he enrolled at the Indonesian Academy of Fine Arts (Asri) in Yogyakarta, and later lectured there for more than 30 years before retiring in 1988. During the revolution, he produced Anti-Dutch propaganda and co-founded the Young Indonesian Painters group PIM in 1952.





137

POPO ISKANDAR

b. Indonesia, 1927 - 2000

Untitled, 1997

signed and dated (lower left)

oil on canvas

70 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 42,000

Indonesian painter Popo Iskandar was deeply involved in the art scene for 55 years as an expressionist artist, cultural essayist, educator, and art critic. Popo was born and raised in the city of Bandung, a centre of education and culture. He grew up in a musical family where his father practised and sang traditional Sundanese music. He was also interested in the poems of Sutardji Calzoum Bachri which also describe the character of cats. As a result, Popo's compositions are fused with musical perceptions and poetry as seen in the flowing lines, rhythm, and tempo. Popo Iskandar is well known for his paintings of cats which began in the early 1960s. In his compositions of cats, he sought to study the cat's nature through its spirit, which led to observations of cats in all kinds of situations and environments. The present lot captures the lively, flexible movement of cats that reflect the artist's interpretation of the subject according to the emotional state of his heart.

Popo Iskandar's interest in the arts grew when he undertook a painting course at Keimin Bunka Shidoso, Bandung under the guidance of Barli Sasmitawinata and Hendra Gunawan in 1943. His artistic career began as a poster painter for the Information Service of Indonesian Students Armed Force (TRIP) in 1945. He was then enrolled at the Bandung Institute of Technology, Department of Fine Arts and graduated in 1958. Aside from his role as a lecturer at the State Teachers Training College in Bandung, Popo was also a highly regarded scholar and art critic. His bold, graphic works usually feature stylised animal forms with vivid colours. In the 1960s, he created his signature collection of artworks on the topic of cats that reflect on not only the physical attributes but the spiritual understanding of the animal. Popo received numerous accolades during his lifetime and was awarded life membership by the Jakarta Academy for shows held outside of Indonesia, namely in China, Japan, Netherlands, United Kingdom and United States of America.



138

A.D. PIROUS

b. Indonesia, 1933

Untitled, 1966

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

This rare early work by Abdul Djalil Pirous, better known as A.D. Pirous demonstrates his personal explorations in abstraction, playing with the dynamics of textures created by merging oil paint, impasto techniques, and turpentine. Working intuitively with an integration of compelling shapes, and overlay of drip techniques accompanied with sophisticated colours, his works reflect a timeless spiritual journey through a unique visual landscape. The rich blue colours are contrasted with an assortment of floating shapes, creating a highly dynamic composition imbued with a sense of freedom.

A.D. Pirous is known as one of the key figures in the Indonesia Modern Art Movement. He graduated from Bandung Institute of Technology (ITB) in 1964 and established the Communication and Design department in ITB. In 1969, he studied graphic design and printmaking at the Rochester Institute of Technology in the U.S.A under a John D. Rockefeller III Foundation Fellowship. Pirous has received many awards for his achievements as an artist and humanist, including: the Art Award by the Minister of Education and Culture (1985), the Cultural Satyalancana by the President of the Republic of Indonesia (2002), and the Habibie Award (2015). He has held solo exhibitions across Indonesia since 1972 and had exhibited in Kuala Lumpur by the invitation of the National Art Gallery in 2003 with a solo show titled Words and Faith.



139

NGUYEN LAM

b. Vietnam, 1941

Untitled Abstract II, 2012

signed (lower left)
oil on canvas
50 x 50cm

PROVENANCE

Private collection, Singapore

RM 7,000 – 10,000

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



140

BUI XUAN PHAI

b. Vietnam, 1920 – 1988

Rhapsody In Blue

signed (upper right)
oil on canvas laid on board
11 x 13cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 30,000

Rhapsody In Blue is a passionate piece unified by layers of interpolating gestural marks scumbled across the canvas, focusing on the artist's inner sensibilities towards colour. Poetic forms appear to move across the surface, guided by a sense of life force imbued with spiritual qualities. Merging subtle shades and elusive forms, the artwork is an interpretation of his inner mindscape and lyrical visions of expressive freedom.

Bui Xuan Phai, one of the internationally best known Vietnamese artists, was persecuted in 1957 for his support of the Nhan Van movement for political and cultural freedom, and was only 'rehabilitated' in 1984, when he was allowed to hold his first solo. In 1996, he was amply vindicated when he was posthumously awarded the coveted Ho Chi Minh Prize. He graduated from the Fine Arts College of IndoChina in 1946, and was involved in the anti-French resistance in Viet Bac and the August 1954 Revolution in Hanoi. He was dubbed one of the Four Pillars of Vietnamese Art, the others being Nguyen Tu Nghiem, Duong Bich Lien and Nguyen Sang.



141

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 20,000 – 35,000

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.

142

NGUYEN TU NGHIEM

b. Vietnam, 1922 – 2016

Year Of The Dragon, 1988

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

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 30,000



Chinese beliefs and tradition, adopted and adapted into Vietnam, loom largely in the art of Nguyen Tu Nghiem, which were sometimes reduced to sketches. The dragon dance, *Mua Rong*, a later adaptation, around 1944-1945, is animated during the Tet, the start of the nine-day Vietnamese new year which is similar to the Chinese. The dragon is a powerful mythical creature which is a harbinger of wealth as it controls water, floods and hurricanes. Here perhaps, Mr Dia (*Ong Dia*), the Vietnamese spirit of good luck, has morphed into a winsome maitreya goddess commandeering the dragon's movements.

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.



143

THANH CHUONG

b. Vietnam, 1949

Abstract Figure, 2001

signed and dated (lower center)
lacquer on wood
30 x 40cm

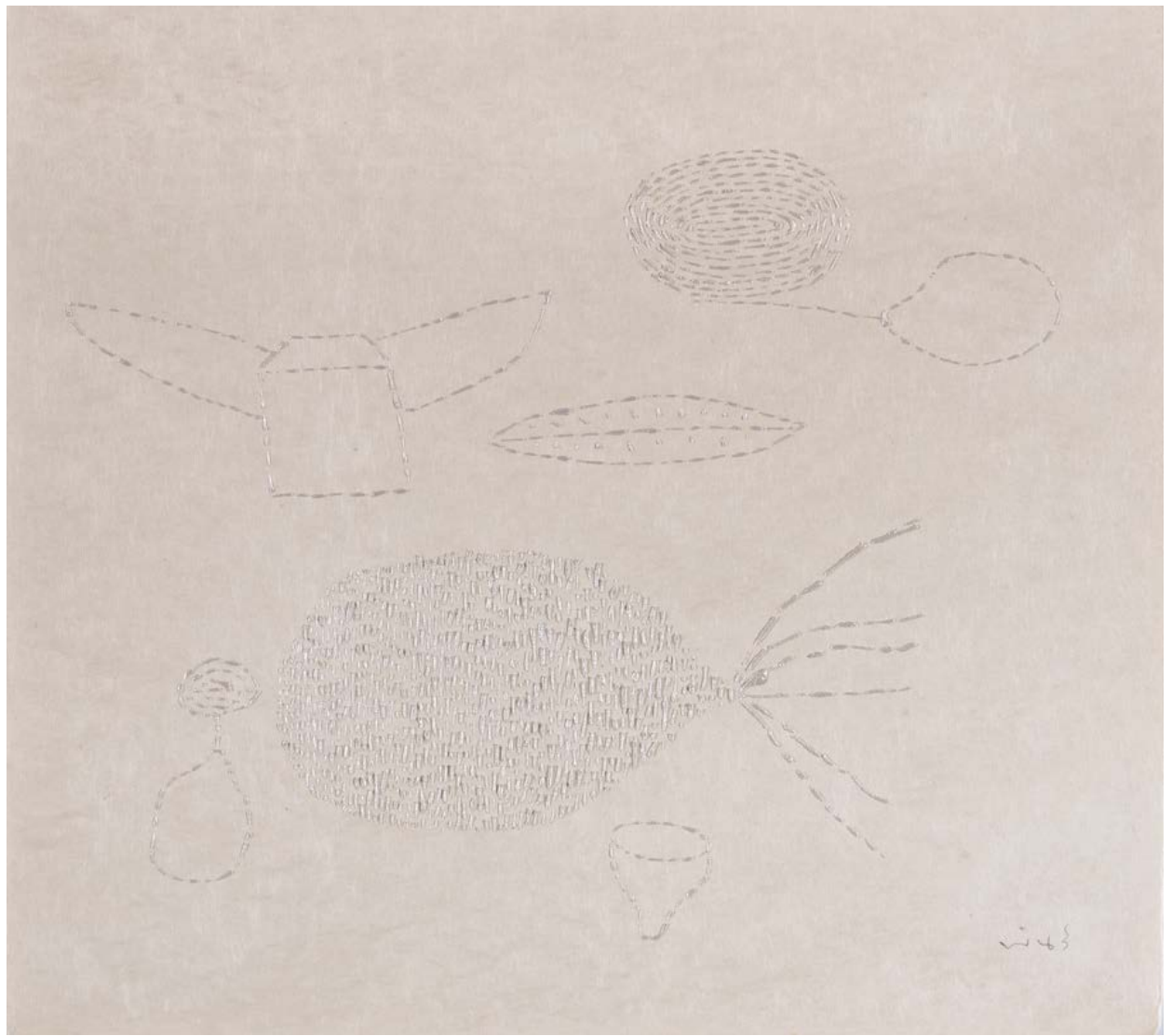
PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

Two distorted figures are seen resting in their own solitude even though one of them opens its eyes staring blankly into space. Shapes, forms, and colours used in this piece just complemented one another, forming a pleasing balance of light and shadow. The artist's distinctive style of painting is often inspired by Vietnamese rural life, family, love and self-portrait.

Thanh Chuong is a Vietnamese modern and contemporary artist who was born in 1949. He started painting at the age of seven, since then he has won numerous awards and gained recognition through his art. In 1960 he entered the Institute of Fine Art. Among his first teachers at the time were Nguyen Sang, Bui Xuan Phai, and Nguyen Tu Nghiem. In 2001 Thanh Chuong's work was chosen by the United Nation as a symbol for the International Year of Volunteers thus, became the first painter in Asia who had a painting printed on the UN stamps. His works were not only exhibited locally but worldwide throughout the years of his involvement in art including Korea, Japan, New York, Hong Kong, Denmark, England, France and Italy.



144

PINAREE SANPITAK

b. Thailand, 1961

Quietly Floating Sky Notes #1,
2008-2009

signed (lower right)
acrylic on shikishi paper
24.3 x 27.4cm

PROVENANCE

Private collection, Singapore

RM 2,500 – 4,500

Pinaree Sanpitak is a prolific Thai conceptual artist whose artworks reference the female body and womanhood. Working in a diverse range of mediums such as installation, printmaking, drawing, painting and sculptures, her art is a distinct interpretation of the body as a site of experience through organic forms. Executed in delicate textures and cream colours, *Quietly Floating Sky Notes #1* exudes a sense of tranquillity. The piece is a meditative interpretation of cloud forms, and emotive response to light and space.

Pinaree received her BFA in Visual Arts and Communication Design, School of Fine Arts and Design, University of Tsukuba, Ibaraki, Japan (1986). She has participated in various biennales including the Jakarta Biennale, the Busan Biennale, the Asia Pacific Triennial of Contemporary Art, and the Setouchi Triennale. An overview of her work from 1995-2013 was showcased in a solo exhibition, *Collection +: Pinaree Sanpitak*, at the Sherman Contemporary Art Foundation in Sydney, Australia in 2014. Her solo exhibitions include *Bodily Space: Confessed and Concealed*, Yavuz Gallery, Singapore (2019), *Conversation in the Garden*, presented by Yavuz Gallery at Art Basel Hong Kong 2015, *Hanging by a Thread*, Los Angeles County Museum of Art (LACMA), USA (2013), and *Quietly Floating*, Tyler Rollins Fine Art, New York, USA (2010).



Manit Sriwanichpoom's unique brand of Action Photography as dramatized by Pink Man has made him an international star. The man dressed up in pink silk tuxedo and often with a pink supermarket trolley as an accessory is played by Mani's friend Sompong Thawee, a poet. In this indictment against crass consumerism and extreme capitalism, Pink Man roamed the streets of Bangkok like a Hungry Ghost (seven images). Pink Man, created in 1997, "is my upset and alienated feeling towards the concept of consumerism which has been accepted simply and without consideration by Thai society. I feel that this system has enslaved us without our realization," says Manit.

145

MANIT

SRIWANICHPOOM

b. Thailand, 1961

Hungry Ghost #1, 2003

Lambda C-print, edition 5 of 12
120 x 149cm

PROVENANCE

Private collection, Singapore

RM 22,000 – 35,000

Artist, social activist, writer, photographer, producer, cinematographer, gallerist, Manit Sriwanichpoom explores various spectrums in his art. Apart from a bookshop, Kathmandu Photo Gallery (2006), he set up with his filmmaker wife Ing K, he founded a political party, Silapin, with fellow activist Vasan Sitthiket in October 2007 but disbanded it in 2009. He also boasted of a 48-seat cinema, Cinema Oasis, with a five-metre screen, in Bangkok. After graduating with a BFA from the Srinakharinwirot University in Bangkok (1984), he worked as a photographer for Bureau Bangkok. In 2007, he was awarded the Higashikawa Prize in Hokkaido, Japan, and the Chevalier de l'ordre des Arts et des Lettres by France in 2014. He took part in the 2009 Asia-Pacific Triennial in Brisbane and also in Thailand's first pavilion in the Venice Biennale, apart from showing in the Centre Pompidou in Paris, the Sao Paulo Biennale and Photoquai Paris (2007). The Singapore Art Museum accorded him a mid-career survey called Phenomena & Prophecies in 2010.

146

ROBERT ZHAO RENHUI

b. Singapore, 1983

The More We Get Together
(Collision), 2019

diasc in frame, edition 2 of 2
29 x 22cm

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,500



One of Singapore's most prominent multidisciplinary artists, Robert Zhao's practice investigates man's relationship with nature and the environment, producing works ranging from photography, video and installation. He wrote: "Since the 1950s, global changes such as deforestation and urbanisation have affected animals and plants in different ways. Sometimes they suffer through human development, and sometimes humans produce situations that allow novel organisms to thrive. Due to a dramatic increase in travel and trade, animals and plants have also crossed into new territories, creating new ecological categories of 'invasive' and 'native' species. Most conservation efforts are aimed at destroying the former and protecting the latter, though increasingly, more ecologists are conceding that these categories are fluid and unstable. New Forest exposes a variety of collisions; between nature and the city, invasives and natives. Sometimes these result in violent encounters: competition, predation and extinctions. Other times these interactions result in a new, precarious balance, and a destabilising of categories of foreign and local, noxious and useful."

His recent solos include: Robert Zhao Renhui: The Lines We Draw, ShanghART Singapore, Singapore, 2020, Singapore Biennale: Every Step in the Right Direction, Gillman Barracks, Singapore 2019, New Forest, Mind Set Art Center, Taipei 2019, The Institute of Critical Zoologists Final Report of the Christmas Island Expert Working Group, NTU Centre for Contemporary Art, Singapore, 2018, A Guide to the Flora and Fauna of the World, Centre of Contemporary Photography, Melbourne, 2015, and Primo Marella Gallery, Milan, 2014. He had also taken part in the 20th Sydney Biennale in 2016. Robert Zhao won the UOB Painting of the Year Award in 2009, apart from the National Arts Council's Young Artist Award (2010), Deutsche Bank Award in Photography (University of the Arts, London, 2011), the Sony World Photography Awards in 2010 and 2011. He received his BFA and MFA in Photography from the Camberwell College of Arts and the London College of Communication.



147

GENEVIEVE CHUA

b. Singapore, 1984

Breeze Blocks #11, 2020

acrylic on linen

28 x 21cm

PROVENANCE

Private collection, Singapore

RM 3,500 – 6,000

Genevieve draws attention to the sturdy material of breeze blocks in architecture, based on the exploration of minimal, geometric shapes and clean lines. Widely used in the construction of screens and building exteriors, breeze blocks create beautiful, eye-catching patterns when assembled. In addition to providing ventilation by allowing light and air to enter the building, the durable structure also provides shade and privacy. Combining intricate arrangements of textures, linear shapes and tones, Genevieve transforms the humble units of construction into a poetic interplay of subtle forms.

Genevieve Chua received her education at the Royal College of Art, UK (MA Painting). Her selected solo exhibitions include *Vestigial and Halves* (Seoul, 2017); *Rehearsals for the Wilful* (Manila, 2016); *Moths* (Hong Kong, 2015); *Parabola* (Singapore, 2014); *Cicadas Cicadas* (Los Angeles, 2014); *Adinandra Belukar* (Singapore Biennale 2011). She was the winner of the 2020 IMPART Award (artist category) and was conferred the Young Artist Award (2012) by the National Arts Council, Singapore.

148

YEO HOE KOON

b. China, 1935

Untitled, 1982

signed and dated (lower left)

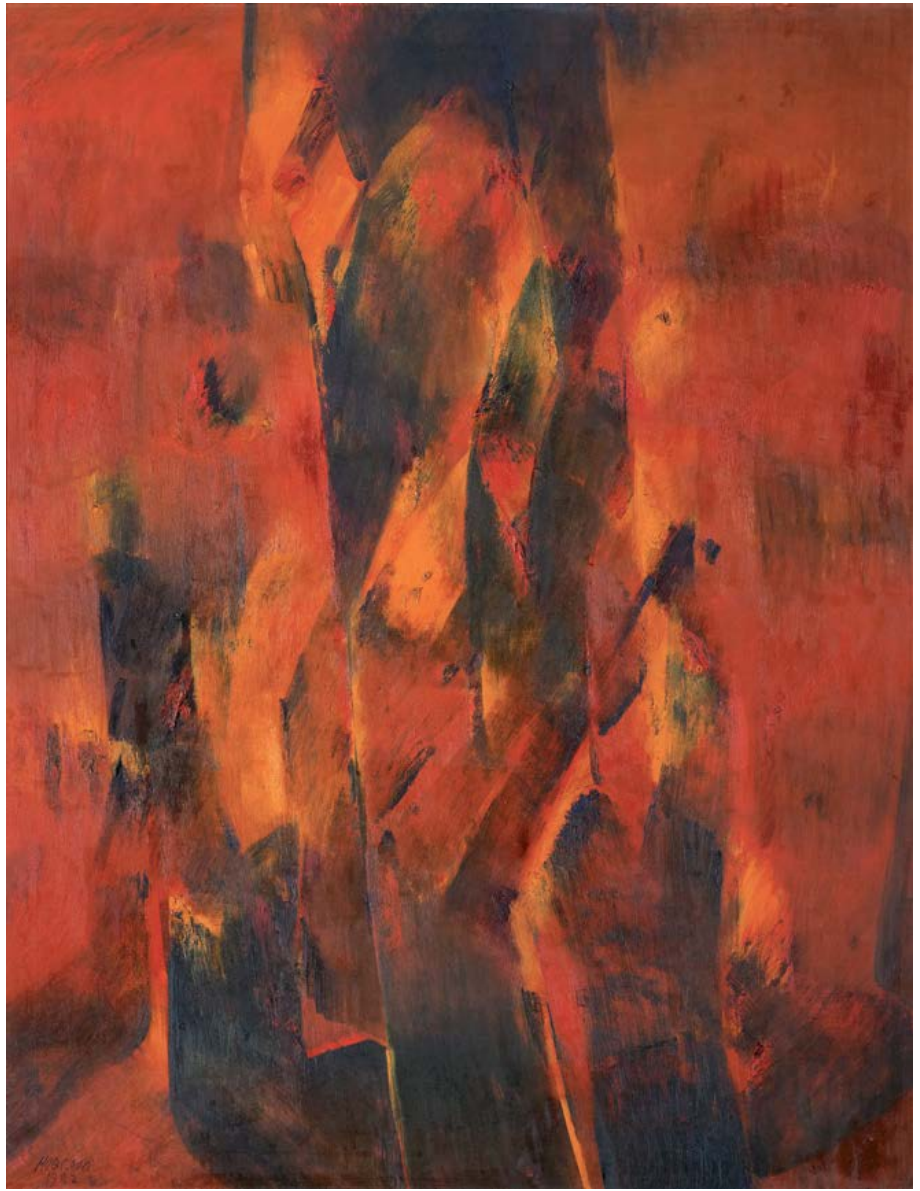
oil on canvas

126 x 98cm

PROVENANCE

Private collection, Perak

RM 15,000 – 28,000



This 1982 work by Yeo Hoe Koon shows the intervening disruptions of the blessed natural order in the world by Man, with the reddish-orangey colours probably fanned by some kind of heat. Yet, an inherent beauty that is latent shines through the imminent destruction, the Wordsworthian 'sordid boon' of what we have lost. This was around the time of his landscapes like *Red Woods Park* and *Tropical Mood*. Here, Hoe Koon plays with the fractured planes imbibed in the works of Cezanne when he was studying in Paris but adapted with telling finesse in his works of landscape and his floral still-life. As he intoned: "Solitude is my inspiration. I have to be alone and at peace with myself, then the ideas begin to slowly flow, bringing forth images from the past locked up in my mind." At 87, Hoe Koon has found great economic resurgence in the country of his birth, China (Hainan), with recognition in Singapore as an important second-generation artist though he spent many years of his art development in Malaysia too.

Yeo Hoe Koon had his tutelage at the Nanyang Academy of Fine Arts, Singapore (1955-1957), followed up with the Ecole Nationale Supérieure des Beaux Arts (1959-1961), with a solo at Gallery Horizon in Paris and a tour of art museums and galleries in Europe from 1965-1967. He is adept at Chinese brush paintings as well as oil and acrylic and has had several solos in Malaysia, China and Singapore, the last 'Looking Back, Forging Ahead' being held at the Hai Hui Art Gallery (now at Tanglin Shopping Centre) in Singapore, from May 8-22, 2021. His first solos were in the Malaya Hall in London in 1961, and in Penang in 1962 after visiting the East Coast. He was included in the touring Malaysian art exhibition in Australia and New Zealand (1966), Europe and America (1967). As an artist with French roots, he also took part in both Pont des Arts exhibitions in 1994 and 1997.

149

TAY BAK KOI

b. Singapore, 1939 – 2005

Untitled, 1999

signed and dated (lower left)

oil on canvas

120 x 189cm

PROVENANCE

Private collection, Selangor

RM 70,000 – 120,000

A herd of buffaloes in Tay Bak Koi's inimitable style of the animals shaped like Minangkabau roofs provides a welcome distraction in this work with two cowherds watching over them. The topography is punctuated by the white curved horns like little sickles. The sharp-angled hump forms with thinly etched outlines and the play of colours are reminiscent of the cretaceous sandstone-and-siltstone rainbow mountains of China at the Zhangye Danxia Landform Geological Park, named a UNESCO World Heritage Site in 2009. Earlier works of buffaloes were limited to mostly green and blue. Chia Wai Hon wrote on his buffaloes: "... tightly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump..."

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





150

CHOO KENG KWANG

b. Singapore, 1931 – 2019

Floating, 1968

signed (lower left)
oil on canvas
70 x 95cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

On land or water, the conditions of living and making a living are worlds apart. While exposed to the same weather conditions, the terrain and modes of transport are different though certain vessels are amphibious. But there is a romance over the floating world, with boats now thankfully propeller driven instead of the manual oar, that affords mobility and trading opportunities. For some, the boats are both a mobile home and an office. Choo Keng Kwang likes to envelope his floating world in greenish hues, to set a late-day mood and to exert a kind of Turner atmospheric treatment. In many parts of Southeast Asia, people live like water gypsies in floating villages of huts built on stilts, while others just ply their wares on their boats circumventing the congested roads.

After taking afternoon classes at the Nanyang Academy of Fine Arts (NAFA) while studying at the Catholic High School, he served as principal of Sin Hua School and taught at NAFA before retiring as head of Art Education in 1986. He was awarded the Public Service Medal in 1976 and Long Service Award in 1986. He won 1st Prize in the Asia-Africa Art Around The World competition and the 1983 National Day award, and was invited to take part in the Sultan of Brunei's 47th birthday art exhibition in July 1993. His collectors include former China Chairman Mao Zedong, former Egypt president Anwar Sadat, former Singapore President Ong Teng Cheong, and moon-landing astronaut Neil Armstrong.

151

KOEH SIA YONG

b. Singapore, 1938

Untitled, 1995

signed and dated (lower left)

oil on canvas

51 x 40cm

PROVENANCE

Private collection, Singapore

RM 8,000 – 14,000



As part of the pioneering group of the second-generation artists in Singapore, Koeh Sia Yong is known for a diverse range of subjects portraying the landscape and culture of Southeast Asia. His work is characterised by realistic and expressive approaches, featuring themes such as Balinese dancers, streetscapes, and flowers. In this eye-catching work, the artist used an interplay of brushstrokes which successfully captures the pose and expression of the sitter filled with beautiful colours and emotion.

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



152

CHIEU SHUEY FOOK

b. Singapore, 1934

Little Girl, 2001

signed and dated (lower right)
mixed media on paper
130 x 67cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

The Art Power On The Mekong River, p. 25

RM 3,000 – 6,000

Nothing could be more appealing to the tourist gaggle than the indigenous people, especially those uninured to the trappings of modern life, or a reverse Cosplay acting for the tourism dollar. This cute little girl, depicted in all her innocence, tries on a hat while garbed in traditional dress. She is probably from the Akha tribe roaming around the less hospitable Golden Triangle region, but resettled in camps as tourist traps, the way the Padaung women are exploited, never mind that the brass rings stacked around their necks have debilitating physical defects.

Chieu Shuey Fook is versatile in painting, batik and sculptures, and no stranger to Malaysia, having had his solo at the Samat Gallery. After graduating from the Nanyang Academy of Fine Arts in Singapore in 1953, he spent two decades in Advertising (Ogilvy & Mather) before becoming a fulltime artist in 1982. He was popular with corporations for two decades, with various commissions in murals like the aluminium relief on 20 SIA Boeing jets done in New York, and the Orchard Road MRT Station (now no more). His metal relief sculpture, *Water House*, won 1st Prize in the Instant Asa art competition in 1970. He won 1st Prize for Abstract Painting in competitions hosted by the NAFA Alumni Association in 2009 and the Singapore Art Society in 2013. He was also commissioned by the Singapore Community Chest to do a coin sculpture in 1990. He also helped set up the Black Earth Art Museum in 2008.

153

LOW PUAY HUA

b. Singapore, 1945

Mekong River, 2000s

signed (lower right)
mixed media on paper
127 x 66cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

The Art Power On The Mekong River, p. 27

RM 3,000 – 6,000



Low Puay Hua is better known for his Realism renditions, especially of the Singapore waterfront and city / townscapes suggesting human habitation. Unlike here, it is an abstract representation of the Mekong River as the title suggests. The Mekong River flows through six Asian countries and is the world's twelfth longest river and the third longest in Asia.

Low Puay Hua graduated from the Nanyang Academy of Fine Arts in Singapore in 1965. His accolades include the silver medal at the Salon des Artistes Francais in Paris in 1986, and the Artist of the Year in the Teochew artists exhibition in 2010. He was given a solo by The Art Gallery Penang in 1997.



154

GOH BENG KWAN

b. Indonesia, 1937

Endless Trip, 2000s

signed (lower right)
mixed media on paper
127 x 66cm

PROVENANCE

Private collection, Selangor

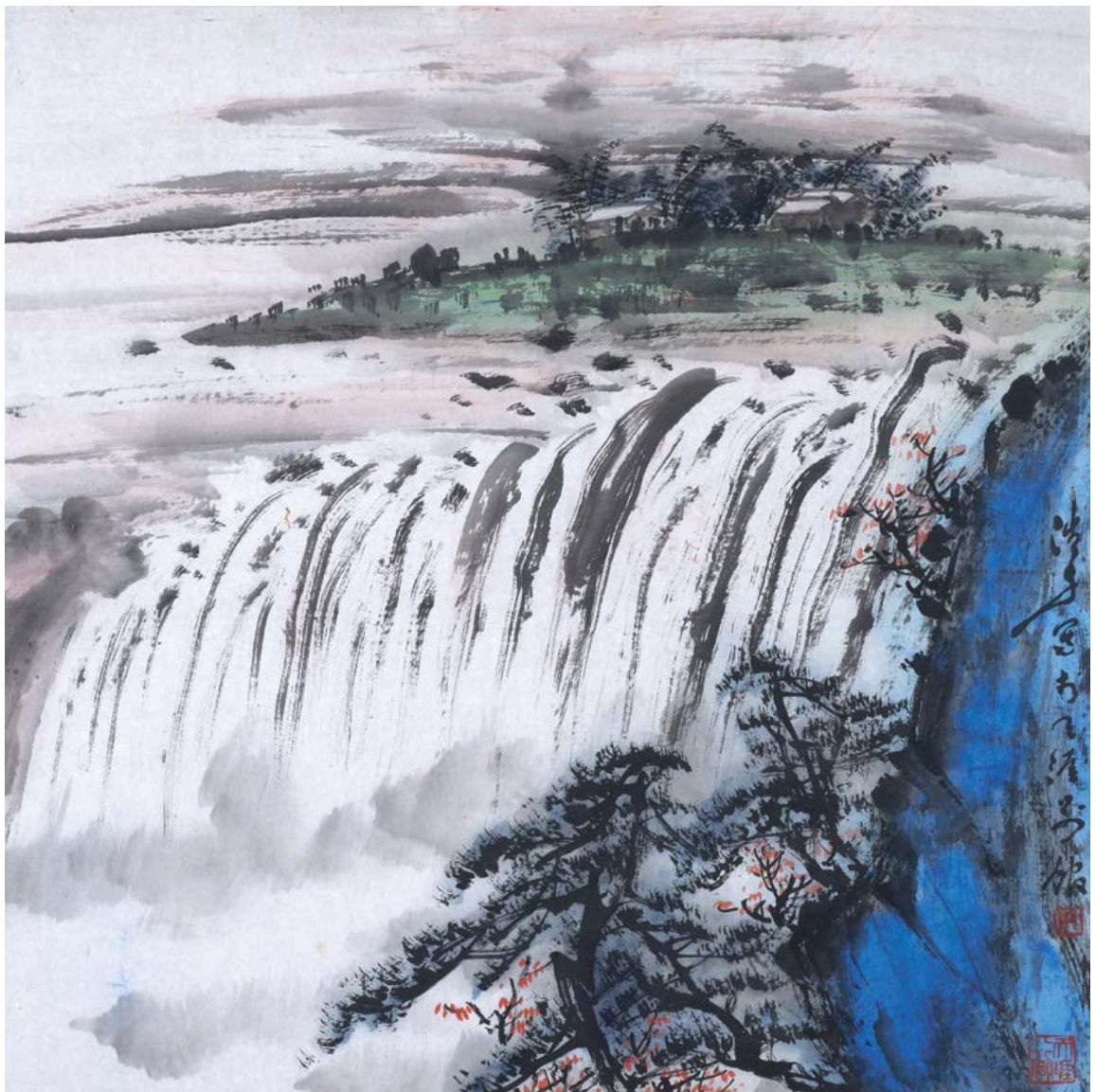
ILLUSTRATED

The Art Power On The Mekong River, p. 23

RM 3,000 – 6,000

It looks like the lines created using a thick brush of grey forms at an unknown starting point. Like a trip taken with no starting and no ending. And the next thing you know you are already on an endless journey. It went on and on. We all have experienced an endless trip especially when it becomes a routine in our daily life hence it will only change when we take a step back and recalibrate. This abstract work probably depicts the magnificence of the Mekong River, the world's twelfth longest river and the third longest in Asia, with an estimated length of 4909km.

Goh Beng Kwan is a Singapore art legend, winning the Cultural Medallion in 1989, the 1st Prize of the UOB Painting of the Year in 1982, 1st Prize Australian Business Council and Australian High Commission awards, silver medal in the Salon des Artistes Francais (1985), and the Singapore Tyler Print Institute (STPI) residency in 2006. His baptism in art was a virtual 10-year personal tutelage by two great Singapore art pioneers Chen Wenhsi and Cheong Soo Pieng, learning Chinese ink and calligraphy. Studies at the Art Students League in New York, under Sidney Gross, changed his course to abstract expressionism, while a Provincetown workshop in Massachusetts put him in touch with collagist Leo Manso. At STPI, he also met paper-maker Richard Hungerford. In celebration of his 85th year of life, celebrated pioneer generation artist and Cultural Medallion recipient Goh Beng Kwan held a landmark solo exhibition showcasing 85 of his works from 20-29 May 2022.



155

CHENG HAW-CHIEN

b. Penang, 1948

Waterfall, 1990s

signed with one seal of the artist
(lower right)
ink and colour on paper
69 x 69cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

In this magnificent waterfall landscape, the artist captures the thundering spectacle with rapid strokes, giving a breath-taking sense of the glorious beauty of nature. The composition is framed by ancient pine trees and rock contours anchored firmly on the lower right. On top of the cliff, a group of houses and clusters of trees denote signs of inhabitants. Mist surrounds the stream located at the lower edges.

In 1981, the artist embarked on a tour around the globe – Australia, New Zealand, the Pacific Island nations, Central and Southern America, the United States, Canada, Europe, Africa, India, Nepal, Myanmar, Laos, Thailand, the Philippines and other countries. Cheng took photographs and with keen observation, he made a number of sketches from photo and memory, capturing the divergent cultures, landscapes, flora and fauna. A master of the Lingnan school in Malaysia where he was under personal tutelage of Professor Zhao Shao-ang, the renowned master of Lingnan School, China; other mentors include Reverend Chuk Mor and Taiwanese professor Liang Han Cao. Cheng pursued degree in Diplomacy and studied calligraphy in Taiwan. His solo exhibition includes “The Art World of Cheng Haw Chien”, National Art Gallery, Malaysia (2010), and at the prestigious Huizhou Museum, Guangzhou, China (2018).



156

CHENG HAW-CHIEN

b. Penang, 1948

Untitled, 1990s

signed with one seal of the artist
(middle left);

signed with one seal of the artist
(middle right)

ink and colour on paper
69 x 34cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Cheng Haw Chien presents a tranquil mountainside, filled with a captivating array of layers of ink, introducing colour to enhance the scene. A poetic image of serenity and optimism is expressed within this incredible natural landscape. Tiny houses nestle in the valley, partly hidden by trees and rocks. Signs of human activity are minute in scale compared to the vastness of the mountains. The artist used a variety of brushstrokes to describe the layered formations of the mountain terrains and trees, infusing the scene with the spirituality of eastern art.

In 1981, the artist embarked on a tour around the globe — Australia, New Zealand, the Pacific Island nations, Central and Southern America, the United States, Canada, Europe, Africa, India, Nepal, Myanmar, Laos, Thailand, the Philippines and other countries. Cheng took photographs and with keen observation, he made a number of sketches from photo and memory, capturing the divergent cultures, landscapes, flora and fauna. A master of the Lingnan school in Malaysia where he was under personal tutelage of Professor Zhao Shao-ang, the renowned master of Lingnan School, China; other mentors include Reverend Chuk Mor and Taiwanese professor Liang Han Cao. Cheng pursued degree in Diplomacy and studied calligraphy in Taiwan. His solo exhibition includes “The Art World of Cheng Haw Chien”, National Art Gallery, Malaysia (2010), and at the prestigious Huizhou Museum, Guangzhou, China (2018).



157

CHENG HAW-CHIEN

b. Penang, 1948

Untitled, 1990s

signed with one seal of the artist
(middle left)
ink and colour on paper
69 x 34cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

This impressive landscape is depicted with free brushwork to capture the finest details of the mountain peak. Cheng Haw Chien conveys the poetic beauty of the summit, emphasising the rugged shapes of the rocks and mountains. The richness of the maple leaves complements the layered formations of the valley. He captures the atmosphere through the rhythmic sensations delivered by constructing the terrain using an elevated perspective, infusing the scene with spirituality.

In 1981, the artist embarked on a tour around the globe – Australia, New Zealand, the Pacific Island nations, Central and Southern America, the United States, Canada, Europe, Africa, India, Nepal, Myanmar, Laos, Thailand, the Philippines and other countries. Cheng took photographs and with keen observation, he made a number of sketches from photo and memory, capturing the divergent cultures, landscapes, flora and fauna. A master of the Lingnan school in Malaysia where he was under personal tutelage of Professor Zhao Shao-ang, the renowned master of Lingnan School, China; other mentors include Reverend Chuk Mor and Taiwanese professor Liang Han Cao. Cheng pursued degree in Diplomacy and studied calligraphy in Taiwan. His solo exhibition includes “The Art World of Cheng Haw Chien”, National Art Gallery, Malaysia (2010), and at the prestigious Huizhou Museum, Guangzhou, China (2018)



158

FOO YONG KONG

b. Negeri Sembilan, 1948

Abstract Scenery, 2017

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,300 – 5,500

Dr. Foo Yong Kong's artworks exhibit a strong life force, freedom, and an indomitable spirit. He stresses the saturation of colours and deftness within the brush strokes. His artistic practice is a conflation of Chinese calligraphy and western abstract expressionism. Luxuriant overlapping colours and textures are interwoven through meandering brushstrokes, forming a unified and expressive composition.

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.



159

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – 2019

Red Earth Near Bau, 2002

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

As a Sarawakian himself the artist was indeed familiar with the vast landscape that the state had to offer. Thus, depicted in his usual style of semi-abstract landscape is Bau. A gold mining town rich with beautiful nature trails, caves, and lakes. The red palette used catches the charm of the place that only exhibits tranquillity from within. While the blue hues that cover the background show as if there is a magnificent hill hidden amidst the mist.

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.



160

RAFIEE GHANI

b. Kedah, 1962

Tales Of Chini II, 2000

signed (lower left)
oil on canvas
131 x 124cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 36,000

A pristine freshwater lake endowed with the myth of a dragon (Naga Seri Gumum) and a fabled underwater Khmer kingdom. The lake has incredible biodiversity that led it to being bestowed Unesco Biosphere Reserve status. A settlement of the Jakun Orang Asli tribe, who had helped preserve its natural heritage, it transforms into blooms of lotus on its surface from between August to September. But over the years, Tasik Chini in the Pekan district of Pahang has been threatened by encroaching plantations, logging and iron-ore mining which even threatened marine life. The poet and artist Rafiee Ghani captures the beauty of this lake as a paradise still.

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.

161

RAFIEE GHANI

b. Kedah, 1962

Oriental Breakfast, 2000

signed (lower left)

oil on canvas

131 x 123cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 36,000



There is something to be said about having oriental breakfasts in a tropical setting or even at bustling street warong (stalls), with the purported extra flavour and an ambient aura to the morning ritual. Unlike western cuisine of bread and / or cereal, oriental breakfast could sometimes be spicy, with the pungent sambal of the nasi lemak for instance, which adds 'fire' to the belly to start the day. Or just plain porridge with all the meaty and vegetable ingredients and condiments to stir the taste buds. Visiting foreigners who opt for the Asian menu in hotels are known to have savoured such 'exotic' delights.

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.



162

RAFIEE GHANI

b. Kedah, 1962

Melon Falls, 2000

signed (lower right)
acrylic on canvas
122 x 132cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 40,000

Rafiee Ghani's incipient flushes were about domestic interiors of still-life objects, plants and flowers. Imagine, with a sleight of a 'mind-hand' switch: Presto, the interiors extrapolated to the outdoors. What is from inside, what's outside, the line can be blurred with interchangeable things, too. Promiscuous. And with his trademark vibrant and Fauvist hues. Tra la la, the fun has begun. Just lie down, and roll in this "table-scape to landscape" lather of imagination. Still-life in the garden, if you like.

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.

163

RAFIEE GHANI

b. Kedah, 1962

Recollections, 1998

oil on board
53 x 61cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,500



As the title suggests, this work is perhaps about recollection of memories and journeys that celebrate the artist's American exposures in Oregon which is in the 1998. Through the artist's epic artistic journey to different cities, he created a visual diary that consists of vibrant colours and free-flowing lines that symbolises his experience on canvas.

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



164

RAFIEE GHANI

b. Kedah, 1962

White Rain, 1998

signed (lower right)
oil on canvas
60 x 73cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,500

Layered with distinctive gestural strokes in vibrant colours, the artist constructs a rich variation of forms in this playful and exuberant piece. Rafiee Ghani's colourful palette and expressive brushwork results in a highly distinguished style which communicates human emotions that transcend cultures. In *White Rain*, the artist portrays beautifully arranged forms amidst a dynamic and colourful setting.

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



165

HAMIDI HADI

b. Selangor, 1971

Blood Disorder, 2012

signed and dated (lower right)
industrial paint on canvas
170 x 170cm

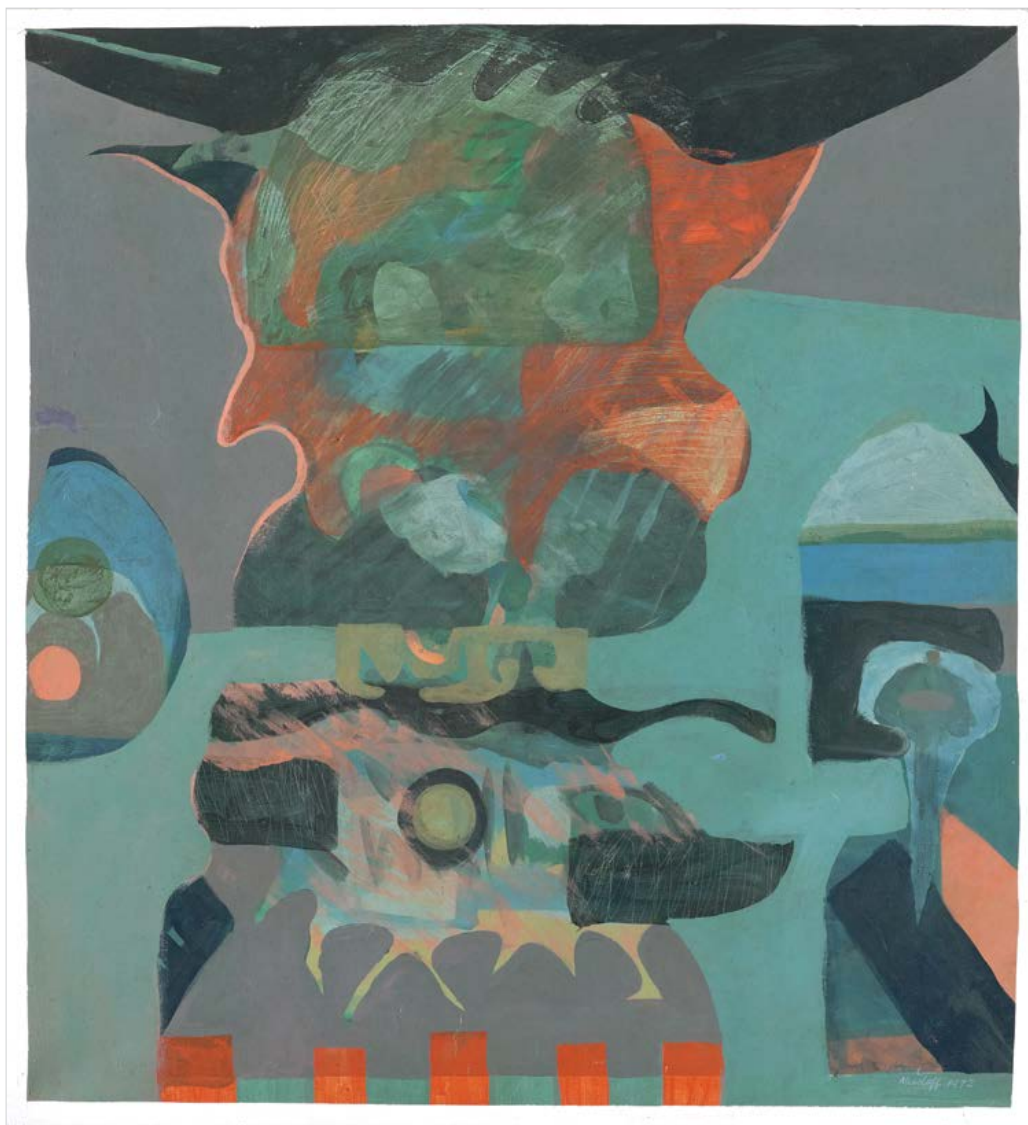
PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Hamidi Hadi is one of the more exciting abstract artists to have emerged in the last decade. Using a multiplicity of media and with different techniques, he has created his own repertoire of contemplative Minimalist works about and from Nature and couched in spirituality. The work features a multi-layered composition with vibrant red paint amidst overlapping brown and orange hues.

Hamidi Hadi obtained his Masters in Art & Design Network (Painting) at the University of Wolverhampton, UK, in 2002, after a BFA at the Universiti ITM (2000). He has won several awards including the UOB Painting of the Year (Malaysia) - Bronze Award, Established Artist Category in 2018, and the Malaysia-level Philip Morris Asean Art Award (2000) and the Consolation Prize in Bank Negara's Kijang Award (2004). He has taken part in Art Stage Jakarta (2016), Art Expo Malaysia (2015, 2016); Kembara Jiwa: The Travelling Soul, Galeri Chandan Kuala Lumpur, Bandung, Jogjakarta, Art Exchanges with Poland (2006) and Japan (2005). Wei-Ling Gallery, then known as Townhouse, gave him his first solo called Indelible Markings in 2005 and hosted his next few, including Dari Langit Dan Bumi in 2016. His work, *Bloated*, fetched a premium of HK\$60,000 at Sotheby's HK in April 2017. His recent solo exhibitions include Saring II: Sublimity, Wei-Ling Contemporary, KL (2021), and Saring, Wei-Ling Contemporary, KL (2019).



166

MUSTAPA HAJI IBRAHIM

b. Perak, 1946

Senja Transparen (Radiant Sunset),
1972

signed and dated (lower right)
oil on canvas, 87 x 79cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Mustapa Haji Ibrahim, *Paintings*,
1968 - 2008, RA Fine Arts, p. 62

RM 6,000 – 10,000

One of the central themes of Mustapa Haji Ibrahim's works are the components of nature at its core, merged with symbolic attributes such as monoliths, stone carvings, vegetation, and clouds. *Senja Transparen (Radiant Sunset)* is one of Mustapa's poetic abstract compositions from the early 1970s emanating with life force. There is a sense of lyrical rhythm and motion conveyed through curvilinear shapes that continually shift, yet the composition is held together by a harmonious interplay of animated forms and colours.

Mustapa Haji Ibrahim enrolled in Gombak Lane School, Selangor in 1951, and Maxwell Secondary School, Kuala Lumpur in 1964. He attended art classes with Mazeli Mat Som, A.P.S, and was a member of the Kumpulan Anak Alam. He held his first solo exhibition at British Council Kuala Lumpur in 1973. His fourth solo exhibition was titled *Mustapa Haji Ibrahim, Paintings, 1968-2008* held at RA Fine Arts in 2008.



167

AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 – 1997

Perjalanan Pandita (Zaaba), 1981

signed and dated on verso
acrylic on canvas
71 x 85cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000

Ahmad Khalid Yusof is acknowledged as the foremost Malaysian artist for incorporating and adapting khat calligraphic traditions into modern pictorial compositions. *Perjalanan Pandita (Zaaba)* was created in honour of the famous writer Zaaba, Ahmad Khalid's uncle. He used a unique combination of natural elements that merged and interacted with each other, resembling the sensation of propelling rhythms. This refined work is characteristic of Ahmad Khalid's exploration of abstraction through graceful modulations of forms unified through a palette of azure and turquoise colours.

Apart from being an academician at the Mara Institute of Technology, Ahmad Khalid Yusof served as director of the Shah Alam Art Gallery between 1991-1997, and was founder-president of the Malaysian Artists Association (1979), organising painting trips to Vietnam and Tasik Chini. He graduated from Kirby, Liverpool, in 1956-1958, and continued at the Specialist Teachers Training Institute in 1963. He furthered his education at the High Wycombe and Winchester Art School (1965-1969), before his MFA at the Ohio University in the United States in 1976. He also won 1st Prize in the Great Britain Reeves & Sons art contest in 1967, and was appointed guest-writer of Dewan Bahasa dan Pustaka in 1994. He was selected for the Contemporary Paintings from Malaysia at Asia-Pacific Museum in Pasadena in July-October 1988. He also took part in the 3rd Asian Invitational exhibition in Fukuoka, Japan, in July, and was guest-curator of the Aseanbankers show that October-November.



168

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 6,000 – 9,000

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.



169

SANIP LASMAN

b. Johor, 1937

Riau II, 1997

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Composed in shades of blue as the dominant colour, this piece is about unraveling the mystery of Riau as having many history events back in the days. This island is part of the Malay world. However, the artist establishes the place with elegant brushstroke and bold choices of colour that brings out the beauty that lies within the island. Thus, leaving viewers admiring the view in the artist's perspectives.

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.

Is there life before E.O.C. (Essence Of Culture)?

by Ooi Kok Chuen

Truth to tell, few would have guessed that Awang Damit Ahmad was behind the handiwork of a clutch of paintings and prints in the period between 1981 and 1985, preceding his life-affirming autobiographical *E.O.C.*, which has put an insignificant speck of a fishing village, Kuala Penyu, onto the art world map.

Breathtakingly so are his etching prints done between 1981 to 1984 on the plight of the Palestinians triggered by the Balfour Declaration of 1917 imposed by Britain.

The prints portfolio includes gems like *Message To The World* (1981), *Poskad Kepada Dunia* (*Postcard To The World*, 1981), *Harapan* (*Hope*, 1981), *Memori Sabra...!?* (1982) sold at the Henry Butcher August 22, 2021 auction; *Tragedi Al'Azzatar* (*The Tragedy Of Al' Azzatar*, 1983) and *Kehancuran* (*Destruction*, 1984).

These are works of great impact, dealing with the humanitarian fallout of two vicious massacres of the Palestinians. The first, the siege of Tel al-Zaatar, a UNRWA (UN Relief and Works Agency for Palestine Refugees)-administered refugee camp in north-eastern Beirut from January-August 12, 1976; and the other, that of Sabra and Shatila (Sabra and Chatila), by Lebanese militia with the connivance of the Israel Defence Forces, on September 16-18, 1982. In the first, some 1,500 people lost their lives, and in Sabra and Shatila, some estimated 460 to 3,500 Palestinian and Lebanese Shiites civilians were killed.

It was the Arab world's Guernica.

One would have thought that Awang would continue on such a trajectory. But in between the gore and anguish of the genocide, one finds a sea-change in Awang's repertoire. A slew of aching beautiful saccharine expressions by Awang, in his first phase as a full time artist between 1983-1985.

For a spell, Awang dabbled in local landscapes in watercolour on Chinese rice-paper, before he switched to abstract landscapes such as *Kemanisan Illusi III* (*Sweet Illusion III*), a 1984 mixed media on board being offered in this Henry Butcher Auction.

Then comes *Ingatan Waktu Kecil* (*Childhood Memory*) done in what is genesis or at least the first sparks of his *E.O.C.* series, with the focus on simple childhood games like Ting-Ting and Noughts and Crosses, or also known as Tic Tac Toe.

It is tantalising that this auction offers a rare 1984 pre-*E.O.C.* *Sweet Illusion III*, an outstanding 1985 *E.O.C.* *Childhood Memory*, a mature 1994 *E.O.C.* *Angin Musim Kemarau*, and a strong 1997 *Marista Pengkalan*. A glimpse on Awang's art journey from 1984 to 1997...



AWANG DAMIT AHMAD

b. Sabah, 1956

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

signed and dated (lower left)

mixed media on board

91 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Pameran Terbuka Negara 1985, National Art Gallery, Malaysia

Accompanied by a certificate of authenticity

RM 80,000 – 100,000

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

The farmer who became a Telekom technician and an artist and academician and showing his works all over the world. Awang Damit Ahmad reached the pinnacle of Malaysian Art when he won the Major Award in Salon Malaysia III, the nation's biggest art awards. His other prizes are the Minor Award in the 1984 Bakat Muda Sezaman Malaysia and 2nd Prize in the Malaysian Bank Association art competition in 1988, the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012, besides Honourable Mentions in the Philip Morris Asean Award in 1994 and 1995. He graduated with a Masters at the Catholic University in Washington DC, United States, in 1990. His selections include the Contemporary Paintings of Malaysia in Pasadena, Los Angeles, in 1988. As an academician, he retired at the University ITM as Associate Professor in May 2011.



AWANG DAMIT AHMAD

b. Sabah, 1956

Ingatan Waktu Kecil (Childhood Memory) (E.O.C. Series), 1985

signed and dated (lower left)

acrylic on canvas

137 x 168cm

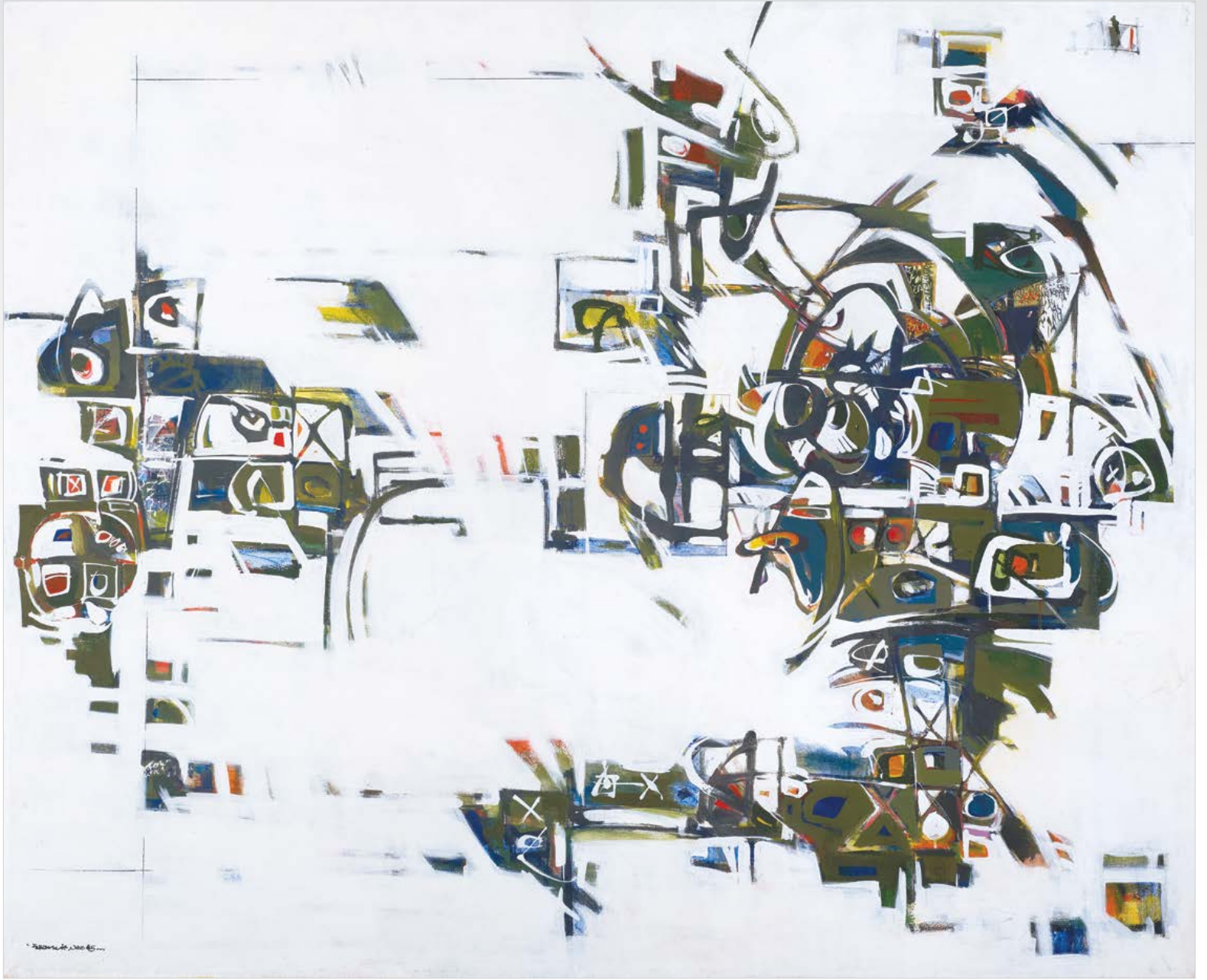
PROVENANCE

Private collection, Kuala Lumpur

RM 190,000 – 300,000

Is this the innocuous work that triggered or launched Awang Damit Ahmad's celebrated *Essence Of Culture (E.O.C., Intipati Budaya, 1985-1995)* series? Though only regaling about childhood experiences and games played in his impoverished and insignificant village of Kuala Penyu (but Awang has since put Kuala Penyu on the world art map), it represents an integral ingredient in the *E.O.C.* narrative before the artistic repertoire was expanded to include implements used by the fisherman and the farmer, the bounty of the land, the natural environment and the finicky weather. The games run the gamut of Ting-Ting, fragments of the alphabet soup and the ole favourite of Noughts and Crosses, also known as Tic Tac Toe, where two players mark 'X' or 'O' on a three-by-three grid to complete a flourish that is horizontal, vertical or diagonal. This game does not even need pen and paper, sometimes it could be played on a sandy surface with a branch stick. There is a lot of ambiguous white space in the painting, which acts to hold the composition as well as to probably spell the mist of time.

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AWANG DAMIT AHMAD

b. Sabah, 1956

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

signed and dated (lower right)

mixed media on canvas

153 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied by a certificate of authenticity

RM 160,000 – 220,000

Everything all around becomes parched, dessicated, shrivelled while the soil is starved of moisture and nutrients. The dryness can also cause wildfires, dust storms and is a bane to the health of man and animals. This lack of atmospheric circulation is a farmer's dread, for without the elixir water, all the earlier efforts will come to zilch. There will be no harvest but thorns from this hydrometeorological spell. Such tenuous harmony between Man and Nature lies at the crux of Awang Damit Ahmad's maiden *Essence Of Culture (E.O.C., Intipati Budaya)* repertoire, with his own brand of symbolisms related to land and life. But it's not all dour lament, but stoic struggles to overcome the obstacles from a wellspring of hope. *E.O.C.* dates between 1985 to 1995.

The farmer who became a Telekom technician and an artist and academician and showing his works all over the world. Awang Damit Ahmad reached the pinnacle of Malaysian Art when he won the Major Award in Salon Malaysia III, the nation's biggest art awards. His other prizes are the Minor Award in the 1984 Bakat Muda Sezaman Malaysia and 2nd Prize in the Malaysian Bank Association art competition in 1988, the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012, besides Honourable Mentions in the Philip Morris Asean Award Award in 1994 and 1995. He graduated with a Masters at the Catholic University in Washington DC, United States, in 1990. His selections include the Contemporary Paintings of Malaysia in Pasadena, Los Angeles, in 1988. As an academician, he retired at the University ITM as Associate Professor in May 2011. Today, Awang Damit Ahmad is one of the most important artists in Malaysia.





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AWANG DAMIT AHMAD

b. Sabah, 1956

Marista "Pengkalan", 1997

signed and dated on the reverse
mixed media on canvas
69 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 55,000

To the modest fishermen, the good ole' jetties are points of departure and beacons for returning. To Awang Damit Ahmad, they represent the risk albeit with a sense of adventure, and also an accomplishment of the day's task, to be touching land again, even if it is a panoply of planks. Jetties are imbued with memories, of good and bad catches, and sometimes a prayer to have survived perilous experiences on the boat at sea. The composition is driven by a slanted white bar running down the middle, with modulated textures in a grey veneer and with pockets of red and light blue hues. Over time, the jetty becomes a nostalgic register and a marker in one's journey when life was tougher. Awang has done another jetty work, double the size, in 2000/7 besides *Pengkalan Senja* (2002) with obvious twilight elements, and all centred around his hometown of Kuala Penyu in Sabah. The *Marista* works represent a more structured, refined and elegiac phase from his *Essence Of Culture* series.

174

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Hymns Of The Earth 9, 1996

acrylic and modelling paste on board
60 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 26,000



Inspired by rock formations in nature, broad strokes are rendered with palette knives. The use of modelling paste for its textural quality gives a good visual effect. In this work, colours of different tones and hues are applied, creating mesmerizing layers of depth.

Dato' Sharifah Fatimah Zubir is without doubt one of the greatest women artists in Malaysia today, with a body of astonishing unequalled works. She is from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) graduating in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the 1981 Bakat Muda Sezaman. In 1979, she won the coveted Major Award in Salon Malaysia. In 2007, she was conferred the Dato' title by the Sultan of Kedah. Her other awards include 3rd Prize 2nd Biennial of Contemporary Painting of the Islamic World in Tehran, Iran, in 2003.



175

**TAJUDDIN ISMAIL,
DATO'**

b. Negeri Sembilan, 1949

Bluemoon II, 2007

signed and dated (lower center)
mixed media on board
122cm (diameter)

PROVENANCE

Private collection, Kuala Lumpur

RM 28,000 – 45,000

All the seemingly disparate shapes or forms are circumscribed by a circle, a perfect symbol of balance and harmony. Dato' Tajuddin Ismail started exploring round canvases in the early 2000s. This harmonious orchestration of forms, colour and space evokes a sense of contemplative calm. One gets a sense of musicality in this round work apart from the tranquility and beauty, and recalls the strains of the 1934 ballad, *Blue Moon*. Dato' Tajuddin's abstract repertoire plays on nebulous coloured shapes in rhythmic interaction to create an experience and a revelation. As Piet Mondrian intoned: "Abstract art is not opposed to Nature... it is one with true human nature."

Dato' Tajuddin Ismail's works reveal his exposures to, and imbibement of, paintings and sculptures of organic and geometric forms, Graphic Design (Art Centre College of Design in Los Angeles) and Interior Architecture (Pratt Institute in New York) after initial studies at the Mara Institute of Technology, which he later taught there. He was also apprenticed to Massimo Vignelli. He has won numerous awards including the Minor Award in the National Drawing Competition (1977), the National Graphic Art competition (1978), Salon Malaysia (1979) and the National Design Council (1994).



176

**TAJUDDIN ISMAIL,
DATO'**

b. Negeri Sembilan, 1949

Night Bloom, 2015

signed and dated (lower center)
mixed media on board
122cm (diameter)

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

The works of Dato' Tajuddin Ismail are inspired by nature and its underlying forms. Painted with a variety of textures and surface layering, this work is an expression of his experience, worldview, and spiritual values. Combining the long-standing tradition of humanity observing nature, the circular composition evokes a romantic and lyrical mood, with a dazzling spectacle of colour that heightens the emotional effect.

Dato' Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-1981. His accolades include the Major Award, National Drawing Competition in 1977; Minor award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up TJ Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.

YUSOF GHANI

b. Johor, 1950

Maligas II (Ombak Series), 2013

signed and dated (lower right)

oil and acrylic on canvas

127 x 127cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 70,000

When Yusof Ghani unleashed *Ombak: Breath of Life* at a packed solo exhibition opening at Bank Negara Malaysia Museum and Art Gallery in November 2014, what many saw was a vigorous sense of movement and momentum flooding back into his works. But Yusof was in his early 60s, no longer the energetic ‘protest’-driven art-ivist of his celebrated *Tari* series. *Maligas* is inspired by a place in north Sumatra. What is it about the place, or events and how, it is only a flicker of a memory, as the waves lap up objects, manmade and natural, and images and sounds, with a hint of the nocturnal for something mysterious. *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, in chronological order, are *Tari*, *Topeng*, *Wayang*, *Hijau*, *Biring*, *Wajah*, *Ombak*, *Segerak*, and *Kuda*. Yusof has also organised the Shah Alam Biennale at his Tapak gallery cum resident in Shah Alam, the first in 2016.



178

JOLLY KOH

b. Singapore, 1941

Dragon Country, 2006

signed and dated (lower left)

oil and acrylic on canvas

97 x 164cm

PROVENANCE

Private collection, Kuala Lumpur

RM 52,000 – 92,000

Dragons are forever. Real or mythic, they capture the human imagination like no other and exist in emblems and entablatures and in the Chinese zodiac legend as one of the 12 mythical lunar creatures. They can be invisible, in feeling and scent only, as in this Jolly Koh's *Dragon Country*, one in a series of three, with swift but graceful movements in some celestial space. Executed in a vast expanse of red sienna colours that are luminous, the work resonates with harmony that produces a sense of motion across space. It simultaneously suggests the impressions of a place, and connection between the self and the environment. At the paintings right edge, exuberant and free-flowing vertical bands overlap, swirl, and merge seamlessly into one another, channelling the energy of movement. Jolly Koh himself, born in 1941, is a Metal Snake, sharing the sinuous movements and physiological characteristics of the dragon. Jolly Koh's dragon repertoire spans the years 2001-2006.

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 has 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.





179

JOLLY KOH

b. Singapore, 1941

Yellow Reflection III, 2006

signed and dated (lower left)

oil and acrylic on canvas

96 x 162cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Jolly Koh, Maya Press, 2008, p. 221

RM 50,000 – 90,000

Yellow Reflection III is testament to Jolly's endless imagination in his compositions, with enticing, saturated colours that invites the viewer to enter a passage of time. The slivers of blue on top with the tidal yellow heightening evokes a misty, fluid atmosphere, as the illusion of depth gradually unfolds. The yellow is imbued with its inherent tensions, with vertical strokes moving across the surface of the painting, exuding confidence, and warmth. A sense of happiness and energy and even cheerfulness pervades in this languorous ode to Beauty.

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180

JOLLY KOH

b. Singapore, 1941

Balloon Nebula, 2013

signed and dated (lower right)
oil and acrylic on canvas
92 x 167cm

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 90,000

On top of the stylistic developments in his poetic oeuvre, Jolly has always maintained his own vision and interest in the aesthetic experience. Works from this period reflect the artist transitioning into a sophisticated realm, with defter composition placing emphasis on bold colours that reflect the interior landscape of the artist's conception. As such the Nebula series has become one of his most important works in recent years. What an efflorescence of cosmic ecstasy with sonic orchestral bloom and boom. Jolly Koh's *Balloon Nebula* strikes at a new manifestation of intergalactic combustion: a miasma of molten colours of various hues, light and dark, magical, and enticing. Its rich varieties of textures were created using an elaborate process of pouring and splashing paint across the surface, resulting in an overpowering mix and density of gaseous colour spectrum interacting in an infinite space. So grand and exhilarating!

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 has 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.



181

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Ancient Earth I, 1994;
Night Dance #5, 2010s

acrylic and modelling paste on paper;
acrylic on paper
38 x 29cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 11,500 – 18,000

On offer here is a set of 2 works by the artist. The *Ancient Earth I* is from her first *Touch The Earth* series. The usage of the colour in this series is more ethereal. While the other piece from The *Night Dance* series uses interactions of colours, combining elegant strokes applied in multiple directions. Dato' Sharifah Fatimah Syed Zubir graduated from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. In 1979, she won the coveted Major Award in the Salon Malaysia 1979. She also won 3rd Prize in the 2003 Biennial of Contemporary Painting of the Islamic World, Teheran. For her tremendous contributions, she was conferred a 'Datoship' by the Sultan of Kedah in 2006.



182

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Rimba-96-II (Rimba Series), 1996

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

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 26,000

This intuitive broken squiggles like calligraphy represent the lowland peat swamps so crucial to the balance of the ecosystems of animal, bird, plant and marine life. They resemble root structures of pneumatophores in mangrove forests. The stark, sparse lines in the work reveal the fragility and vulnerability of indiscriminate human intervention. With Southeast Asia cornering some 60 percent of the world's tropical peatlands, storing vast amounts of carbon below ground, the decimation of these habitats through clearing, burning or drainage for conversion to plantation crops and other uses, is a recipe for ecological disaster. The importance of peat cannot be under-estimated. In the UK, it has banned sale of peat compost from 2024 and has even allocated the equivalent of some RM293m for the restoration of peatland.



It's interesting to note this 1966 *Pago-Pago* with its almost circular centrist monolith, with what looks like a hole in the centre, and bereft of the usual sharp flanges at the top, or at least some tiered pagoda typical of his Southeast Asian travels. It looks like some kind of plant form rather than a man-made structure. Latiff Mohidin was still in Europe, most probably Berlin, after imbibing the great European modern artistic impulses all over with the after-thought how these were inspired, influenced by other "non-European" cultures. How what he called the "trunk root of tradition" could prevail even when the painting's preoccupation was on divergent and unrelated subjects or images. As he intoned: "Art is a living energy, art is like a flowing river..."

183

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago-Pago, 1966

signed and dated (lower right)
mixed media on paper
9.5 x 14cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 35,000

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 February 28 to 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, Malaysia, 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).



184

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

One Cloud One Day
(*Pago-Pago Series*), 1970

signed and dated (lower right)
etching on paper, edition 2 of 3
30 x 30cm (image)

PROVENANCE

Private collection, Selangor

RM 6,000 – 12,000

As printmaker Juhari Said noted, in his research into Latiff Mohidin's graphic works, being railroaded into New York at the Pratt Graphic Centre (1970), Latiff developed a new mindset, which resulted in a seismic shift in his artistic style and production from the organic growth of his *Pago-Pago* to a phalanx of lines and geometric shapes. "That was the end of his *Pago-Pago* phase," Juhari avers. Latiff had imbibed the best of printmaking in the German tradition (Berlin), the French touches (Atelier LaCouriere) and the American contemporaneity.

A national treasure in paint, print (printmaking), bronze / stainless steel (sculpture) and letters (poet, essayist and translator in three languages – Malay, English and German), Latiff Mohidin hit a career peak in art when his celebrated *Pago-Pago Series* (1960-1969) headlined a three-month exhibition at the prestigious Pompidou Centre in Paris from February to May 2018. He was awarded a major Retrospective by the National Art Gallery in December 2012 to June 2013, his second. He studied at the Hochschule fur Bildende Kunst in West Berlin. His international awards included the John D. Rockefeller III Fellowship to study at Pratt Institute (1965) and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). Locally, he won 2nd Prize (Graphics) in the 1968 Salon Malaysia. In literature, his awards included the SEA Write Award (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976.



185

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Dan Aku Melihatmu

(*And I Watch Over You*), 1974

signed (lower right)
etching on paper, artist's proof
13.5 x 13cm (image)

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

Dan Aku Melihatmu (*And I Watch Over You*) evokes the celestial through the tiny, sparkling shapes expanding from the centre. The artist's dreamlike exploration of space is well expressed through subtle shades and textures, resulting in a poetic composition of balanced elements. This early work by Dato' Sharifah was made during her studies and is a testament to her early talents, displaying her versatility in the medium of printmaking.

Dato' Sharifah Fatimah Zubir is without doubt one of the greatest women artists in Malaysia today, with a body of astonishing unequalled works. She is from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) graduating in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the 1981 Bakat Muda Sezaman. In 1979, she won the coveted Major Award in Salon Malaysia. In 2007, she was conferred the Dato' title by the Sultan of Kedah. Her other awards include 3rd Prize 2nd Biennial of Contemporary Painting of the Islamic World in Tehran, Iran, in 2003.

186

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – 2009

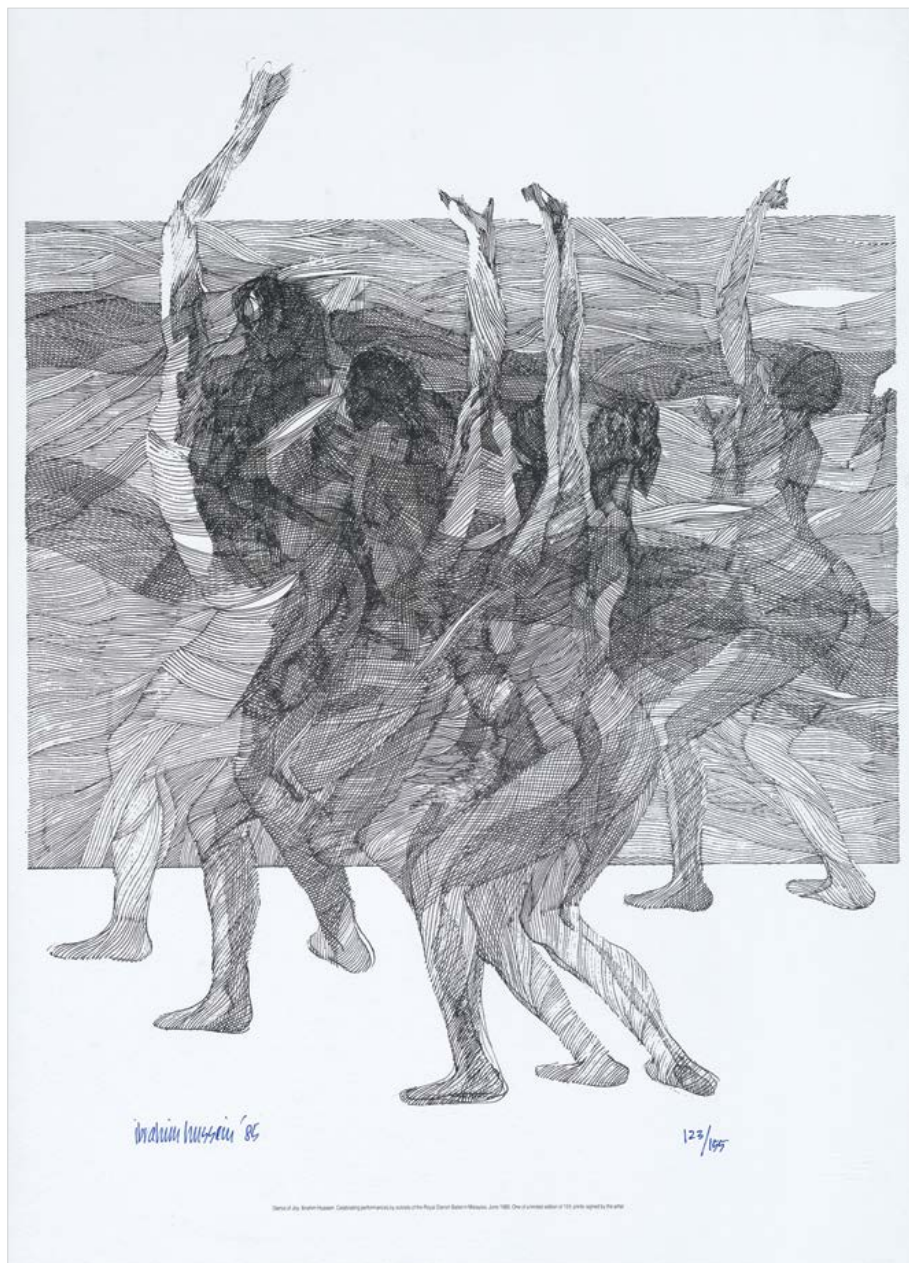
Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper;
edition 123 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.

187

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 - 2009

Dreaming, 1984

signed and dated (lower left)

acrylic on paper

12.5cm x 19cm

PROVENANCE

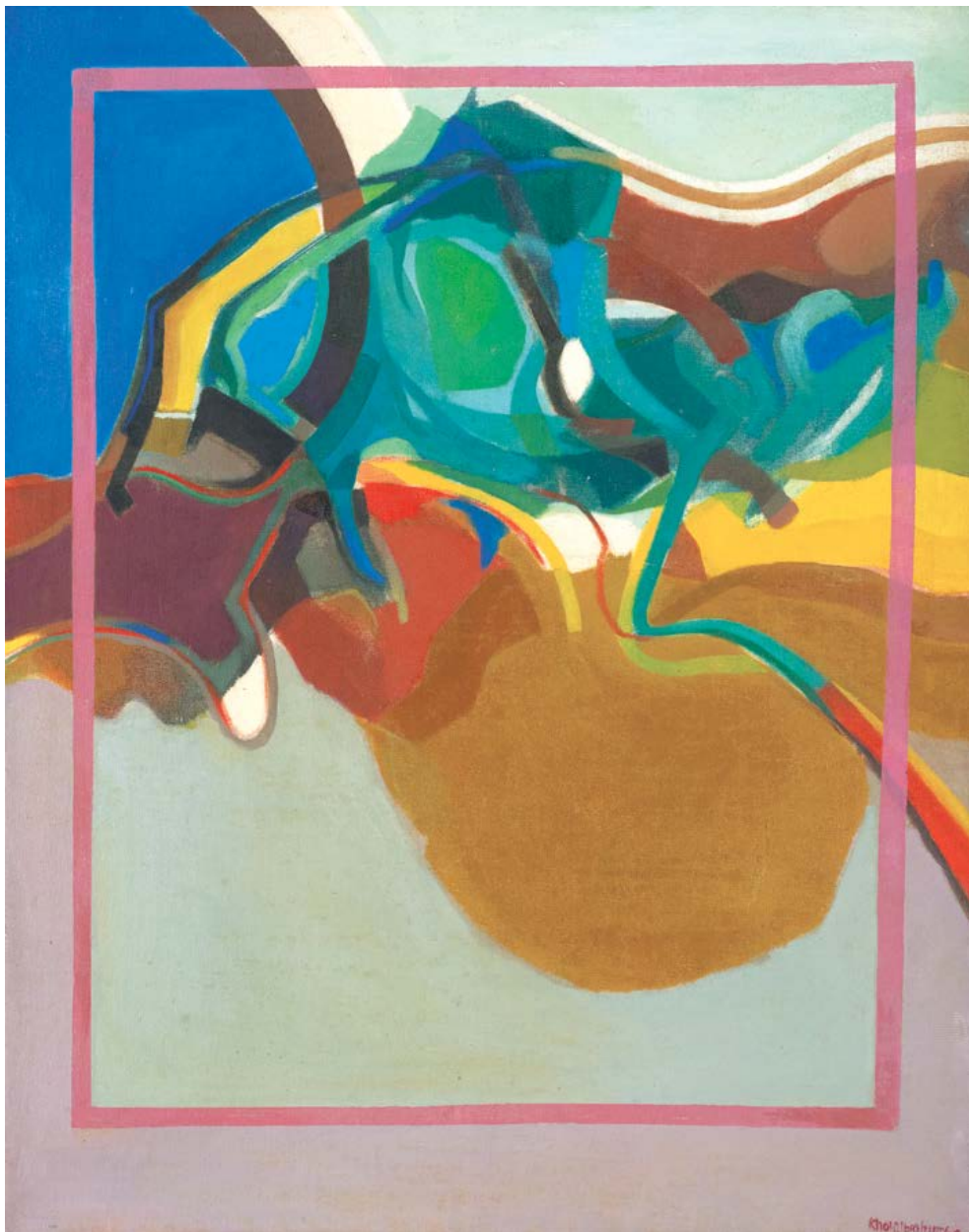
Private collection, Kuala Lumpur

RM 22,000 – 36,000

There is no controlling or choreographing what we dream or can dream, although the word itself can be a misnomer, which can refer to something hankered for or a target. This drawing, *Dreaming*, with Datuk Ibrahim Hussein's tangled parallel lines, is probably one suggesting some erotic dreams, with or without the nocturnal emission. The Freudians will tell you that such dreams portend some deeply suppressed frustrations or inhibitions or some ideal imagined scenario with whoever it is that is dreamed about, but really, we'll never know, in the absence of scientific truths.

Datuk Ibrahim Hussein took part in the 1970 Venice Biennale through the Smithsonian Institute workshop. In 1977, he was featured in the tripartite simultaneous exhibition in Kuwait, which also featured works of Andy Warhol and Salvador Dali. In 1984, he won the Monte Carlo 18th International Exhibition of Contemporary Art. He was accorded a Retrospective by the National Art Gallery Malaysia in 1986. He graduated from the Byam Shaw School of Drawing and Painting (1959-1963), and the Royal Academy in London (1963-1966), after studying at the Nanyang Academy of Fine Arts in Singapore in 1956 (less than a year). His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), 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 Med Asian Arts Festival in Cherating (Pahang) and Bali.





188

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Reclining Figure, 1969

signed and dated (lower right)

acrylic on canvas

103 x 82cm

PROVENANCE

Private collection, Selangor

RM 60,000 – 100,000

Khalil Ibrahim's 1969 *Reclining Figure* is a major work done after his frenetic student-day pace in London from 1960-1965. It was a curious play and transformations of forms in shapes and colours, in organic abstracts distinct from the life studio sketches in London. It does reveal vestigial organic knots but the forms get freer and looser in a wider spectrum hemmed somewhat by a rectangle and a thick half arc. There are hints in the colours that the 'figure,' whether clothed or nude, is not enclosed in an interior space but seems in some al fresco ambience. And there is almost a somnambulist air about it. The 'Reclining Figure' is an art-historical time for the pantheons like the chacmool pre-Columbian Mesoamerican precedent and iconic stubs by Francisco Goya (*Reclining Maya*), Claude Manet (*Olympia*), Ingres (*Grande Odalisque*), Pablo Picasso (*Reclining Nude*) and Henry Moore.

Khalil Ibrahim's innate flair of anatomy clinched him 2nd Prize in Lever Brothers's Malayan Life national art competition in 1959, that indirectly won him a Pahang State scholarship to study at the St Martin's School of Art and Design (National Diploma in Design, 1964; and post-graduate, 1965). And since returning in September 1966, he had become a full time artist painting in batik, watercolours, acrylic, oil, pastels, pen (ink), and he had even dabbled in etchings. In 1970, he had the first double solo at Samat Art Gallery and then was invited for a solo in Indonesia. He had a retrospective of sorts celebrating 50 years of painting in A Continued Dialogue exhibition at Galeri Petronas, Kuala Lumpur, in 2004. Khalil was also actively involved in the Malaysian Watercolour Society (MWS) and was its founder member. An outstanding southpaw, he joined the MWS painting expeditions to Sweden (Simrikshawn to Uppsala) and India (New Delhi to Nainital / Jeolikot).

189

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Miura (No. 4), 1969

signed and dated on verso

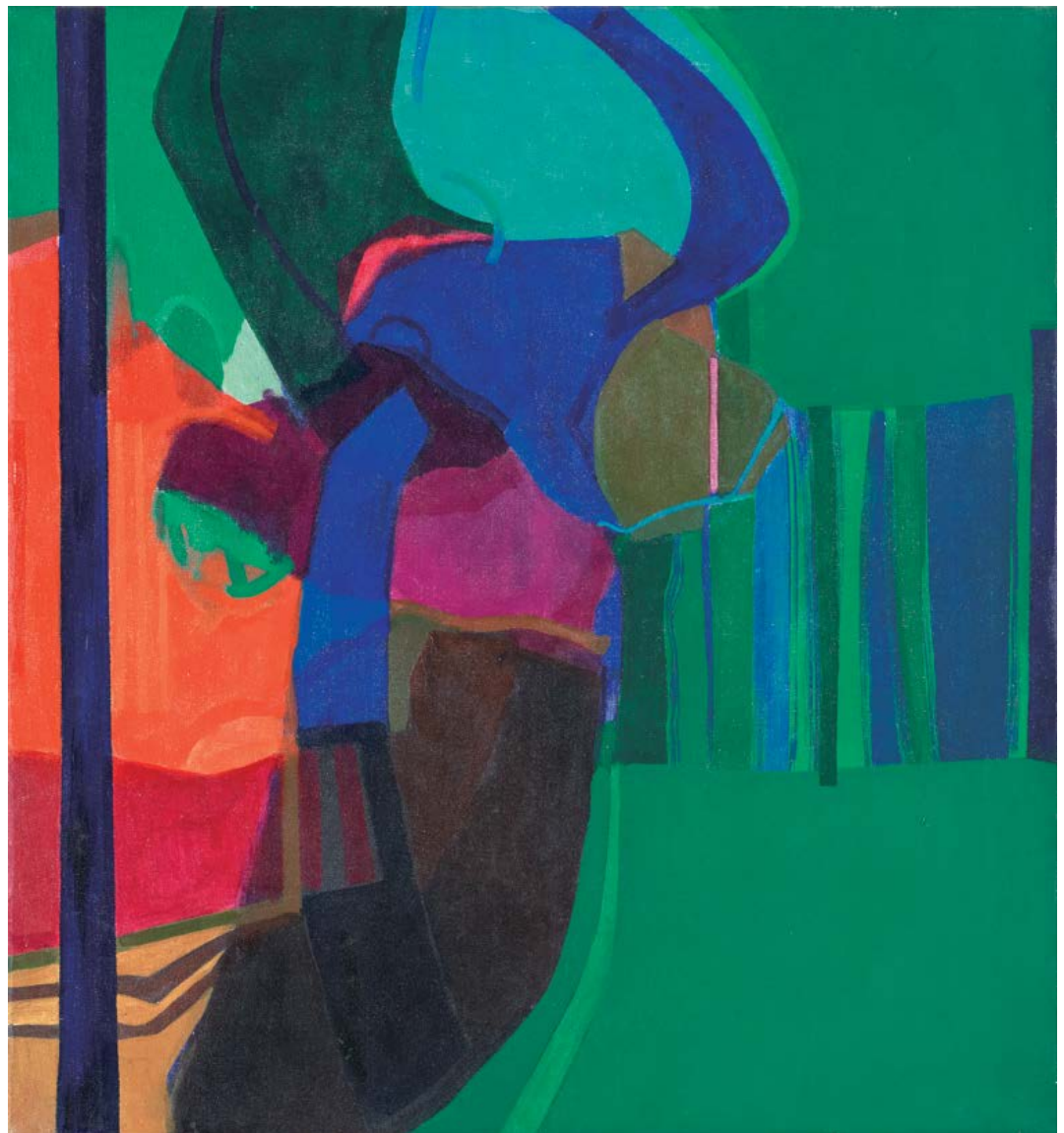
acrylic on canvas

87 x 81cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 70,000



When the bull rears its head, it could only be up to no good, for it portends a certain conflict of power, with all its ferocity and brutality. Though this had a positive take when Lamborghini christened its sports coupe Miura, after the bull breeder, its resonance of power was just that. In Picasso's Bull's Head from a Found Object of a bicycle seat and handlebars, it pointed to a direction in life. But against the macabre backdrop of 1969, a black red stain in Malaysia's political history, there's precious little cheer between the conflagration of red and orange on the left, and the towering sentinels in the deserted landscape in twilight blues on the right. After all the constellation Taurus bookmarks a tenuous link between passionate strength plus ambition and conversely a brooding cauldron of terrifying anger. Certainly, an episode of infamy without the triumphant 'Ole' flourish.

Khalil Ibrahim's innate flair of anatomy clinched him 2nd Prize in Lever Brothers's Malayan Life national art competition in 1959, that indirectly won him a Pahang State scholarship to study at the St Martin's School of Art and Design (National Diploma in Design, 1964; and post-graduate, 1965). And since returning in September 1966, he had become a full time artist painting in batik, watercolours, acrylic, oil, pastels, pen (ink), and he had even dabbled in etchings. In 1970, he had the first double solo at Samat Art Gallery and then was invited for a solo in Indonesia. He had a retrospective of sorts celebrating 50 years of painting in A Continued Dialogue exhibition at Galeri Petronas, Kuala Lumpur, in 2004. Khalil was also actively involved in the Malaysian Watercolour Society (MWS) and was its founder member. An outstanding southpaw, he joined the MWS painting expeditions to Sweden (Simrikshawn to Uppsala) and India (New Delhi to Nainital / Jeolikot).

190

KHALIL IBRAHIM

b. Kelantan, 1934 - 2018

Breakfast At 16/10, 1968

signed and dated (lower right)

acrylic on canvas

118 x 88cm

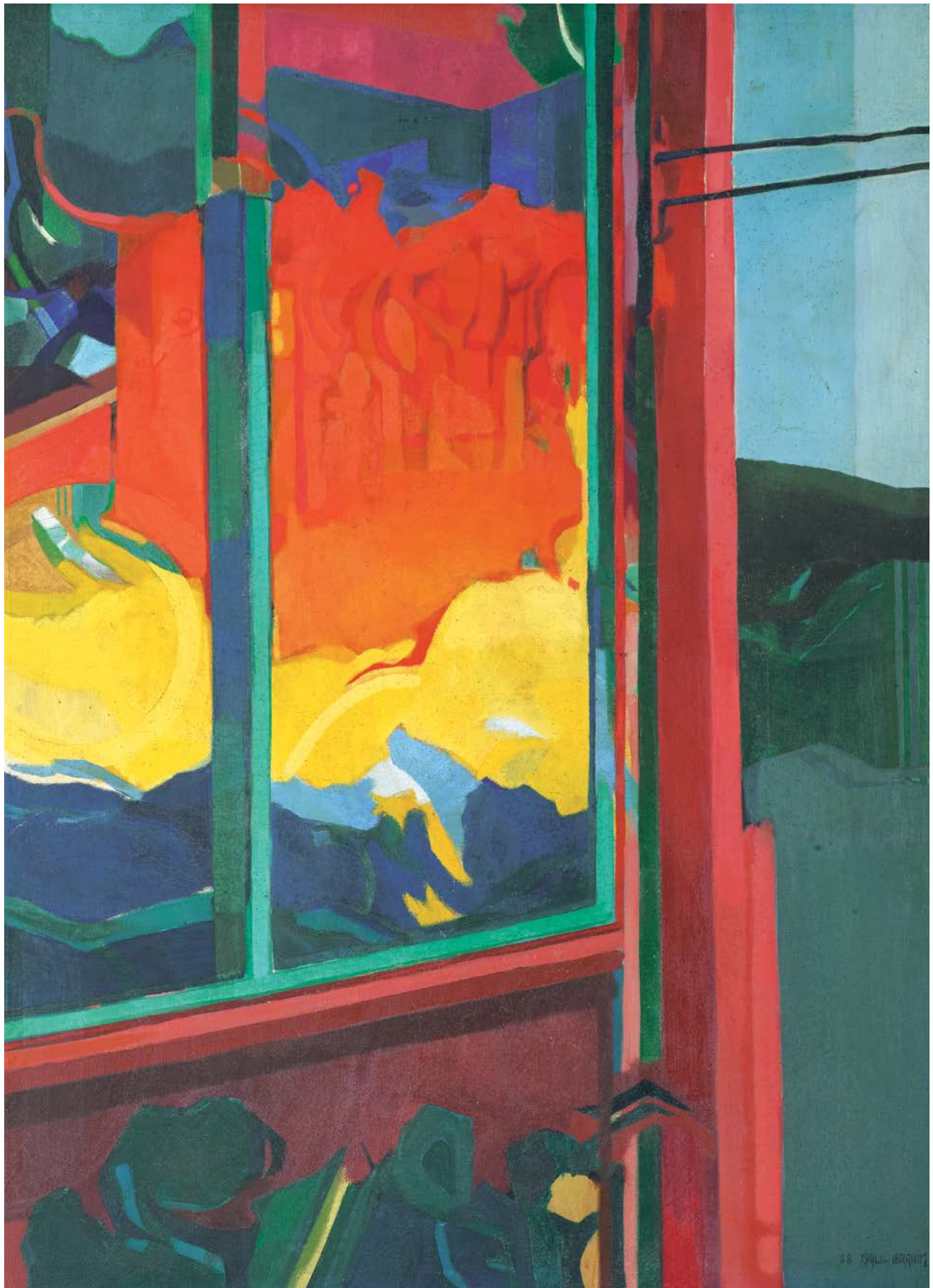
PROVENANCE

Private collection, Selangor

RM 80,000 – 130,000

This is obviously no Breakfast at Tiffany's, after the Audrey Hepburn-George Peppard film, but still one of some import, reflecting and mirroring on life's vicissitudes, apart from relationships forged. The place was where Khalil Ibrahim and wife and sometimes an American professor then attached to Universiti Malaya met to have breakfast, at a cafeteria in an apartment where the university billeted its overseas employees. Khalil had relocated a few years back to Kuala Lumpur (September 1966) from his eventful studies in London. Memories, happy and sad, flooded back, partitioned into two contrasting scenes, one three-quarter space in bright red (orange)-and-yellow conflagration, and the right quarter placid in geometric lozenges. This must be one of the rare Khalil's symbolic works.

Khalil Ibrahim's innate flair of anatomy clinched him 2nd Prize in Lever Brothers's Malayan Life national art competition in 1959, that indirectly won him a Pahang State scholarship to study at the St Martin's School of Art and Design (National Diploma in Design, 1964; and post-graduate, 1965). And since returning in September 1966, he had become a full time artist painting in batik, watercolours, acrylic, oil, pastels, pen (ink), and he had even dabbled in etchings. In 1970, he had the first double solo at Samat Art Gallery and then was invited for a solo in Indonesia. He had a retrospective of sorts celebrating 50 years of painting in A Continued Dialogue exhibition at Galeri Petronas, Kuala Lumpur, in 2004. Khalil was also actively involved in the Malaysian Watercolour Society (MWS) and was its founder member. An outstanding southpaw, he joined the MWS painting expeditions to Sweden (Simrikshawn to Uppsala) and India (New Delhi to Nainital / Jeolikot).





191

ESTON TAN

b. Penang, 1972

*From The Top @ Salzburg,
Austria, 2014*

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

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 38,000

Eston Tan draws inspiration from nature, landscapes and cityscapes, capturing the emotion and feeling of a particular moment in time. Eston Tan has established himself for his large canvases of landscapes, aerial perspective of cityscapes and building facades with activities, with his often-nocturnal veneer and dots. *From The Top @ Salzburg, Austria* captures the energetic feeling of movement within the city in a dreamlike atmosphere, expressed with the flickering of urban lights, along with the infinite possibilities that could transpire during these incredibly freeing, magical hours. Salzburg was the birthplace of Mozart, the great musician.

Eston Tan obtained his Diploma from the Malaysian Institute of Art, Kuala Lumpur, in 1991, and the One Academy, Petaling Jaya (1992-1993). He showed his promise when he won the Minor Award in the Penang Young Talent competition in 1999, and clinched the Major Award the next year. The artist has held numerous solo and group exhibitions both locally and internationally, including Hong Kong and Taiwan. His recent solo exhibitions include *The Conversation*, Helios Gallery, Taipei, Taiwan (2018), *Passing Through*, Shanghai Guoman Hotel, Shanghai, China (2017).



192

LIM AH CHENG

b. Selangor, 1968

The Moving Body
(Legong Dance, Bali), 2007

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,800 – 7,000

Influenced by the techniques of Chinese ink painting and calligraphy in combination with oil and acrylic, Lim Ah Cheng's paintings are a vibrant interpretation of rhythm and movement of music and dance. The artist's emotional response to the art of dance is expressed through sweeping lines and evocative colours of red, yellow and green hues. The overlapping gestures in fluid motion create a dynamic sense of space.

Lim Ah Cheng graduated with a diploma in Graphic Design at the Malaysian Institute of Art in 1988-1991, with a simultaneous certificate in communications (storybook design and illustrations) from the Tatsun Studio in 1990-1991. He trained under master calligrapher Chung Chen Chuan. He won the Initiative Award in the Galeri Shah Alam Open in 1997, and the 3rd Prize in the National Open in 1998. He has participated in art fairs in England, Singapore and Malaysia. His first solo, of equestrian paintings, was at Elle Six gallery in 2002. His tenth solo exhibition Encore was held at Pinkguy Gallery, Kuala Lumpur in 2018. He had two solos in Singapore, in 2004 and 2008.



193

MAT ALI MAT SOM

b. Selangor, 1975

Rebel 1, 2012

signed and dated (lower right)

acrylic on canvas

94 x 76cm

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. More than just a fight, the philosophy of Silat includes the physical and spiritual aspects of human life.

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.



194

FADILAH KARIM

b. Johor, 1987

What Lies Within, 2013

signed and dated (lower left)
oil on canvas
152 x 213cm

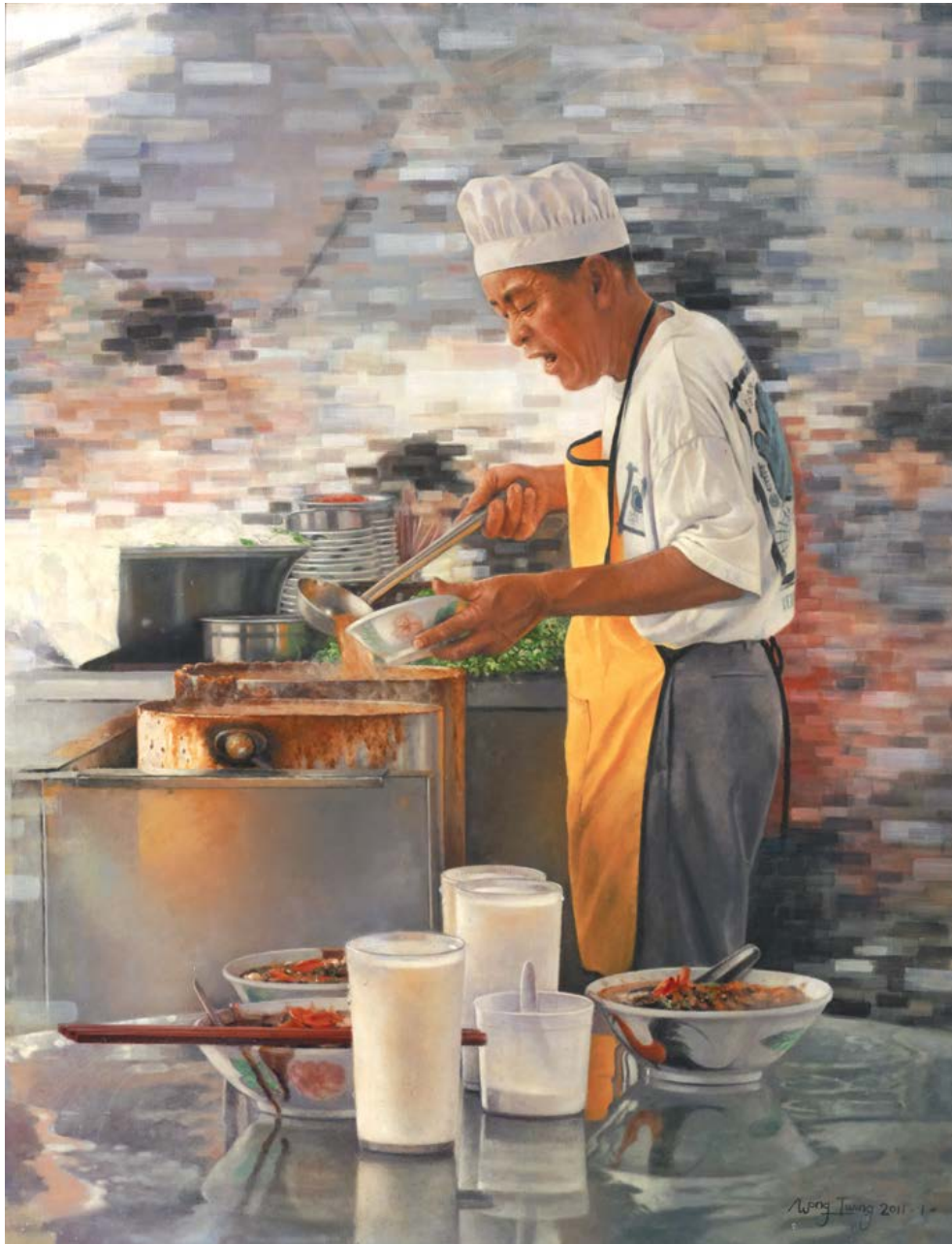
PROVENANCE

Private collection, Selangor

RM 25,000 – 40,000

High-school's a time when a damsel experiences hormonal changes of puberty, making her restless, bored and ambivalent. The artist Fadilah Karim shows Mei Cher, her schoolmate back in her Batu Pahat hometown, as a surrogate self in a dark room in the throes of ennui, in different postures in freeze motion. The light emanating from some openings throws delicious shadows for contemplation. There is some psychological tension at play in these solitary intimate moments in what is to become Fadilah's trademark muted realism. But in later works, Fadilah Karim insinuates herself in animated dramas like a Cindy Sherman selfie, tracing her life from bachelorhood to marriage, motherhood and parenthood with her daughter Aira as a mascot always hovering somewhere in the studio. At times, the figures in Fadilah Karim's works are stuck in a perpetual state of anguish, the characters readily questioning their personal values.

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



195

WONG TWING TWING

b. Selangor, 1973

Traditional, 2011

signed and dated (lower right)

oil on canvas

111 x 86cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Front cover, KL-Post (Magazine
For The German Speaking Society
Kuala Lumpur), October 2011

RM 10,000 – 18,000

This piece depicts a street hawker preparing meals for the customers. Set amidst the pixelated background the subject stands out from the crowd. Anthony Bourdain once said, “street food, I believe, is the salvation of the human race” and we could all agree with that. It is also easily agreeable that her painting skill is impeccable.

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.

196

CHIA HOY SAI

b. Selangor, 1948

My Indian Friend, 2001

signed and dated (lower right)

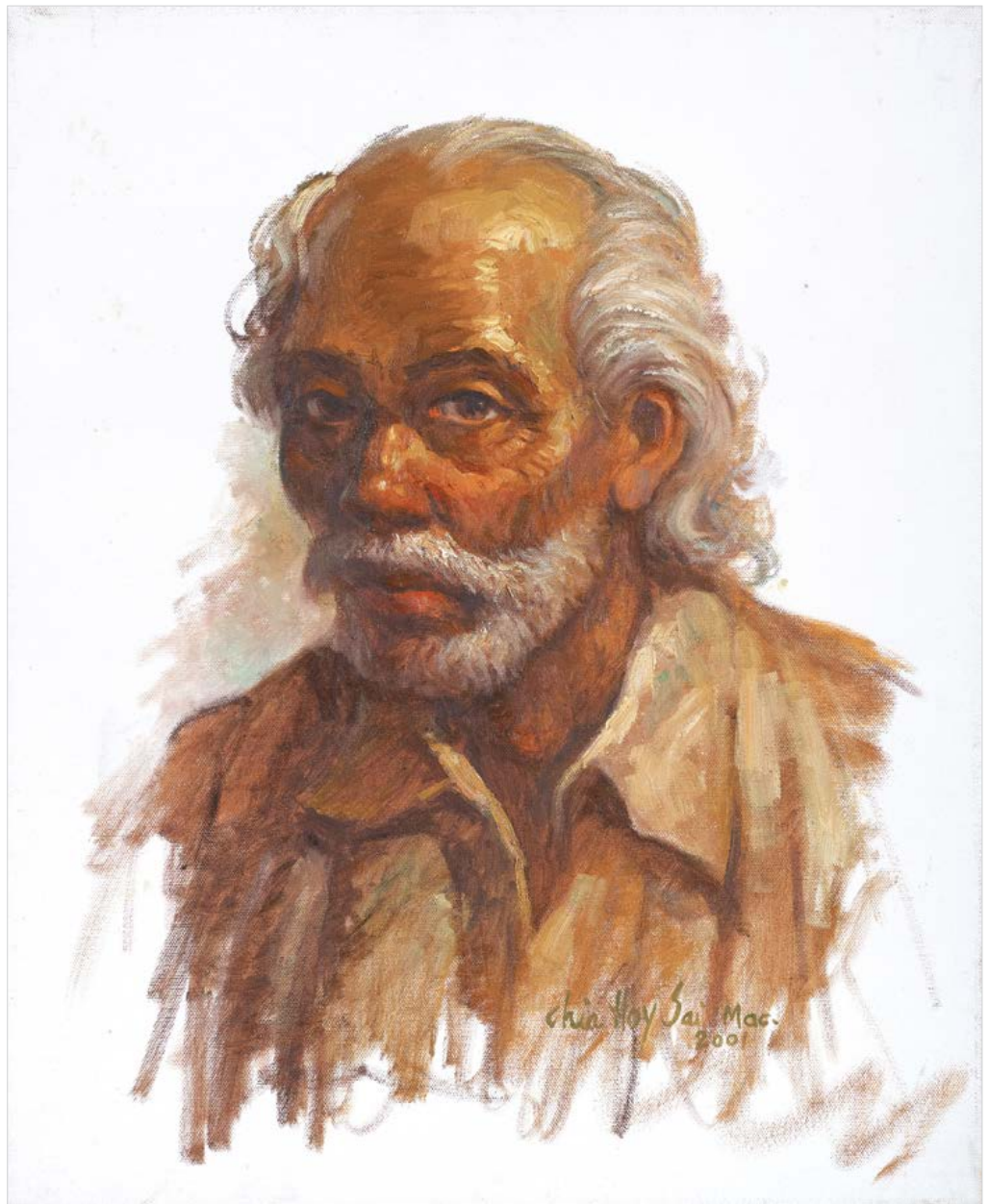
oil on canvas

50 x 40cm

PROVENANCE

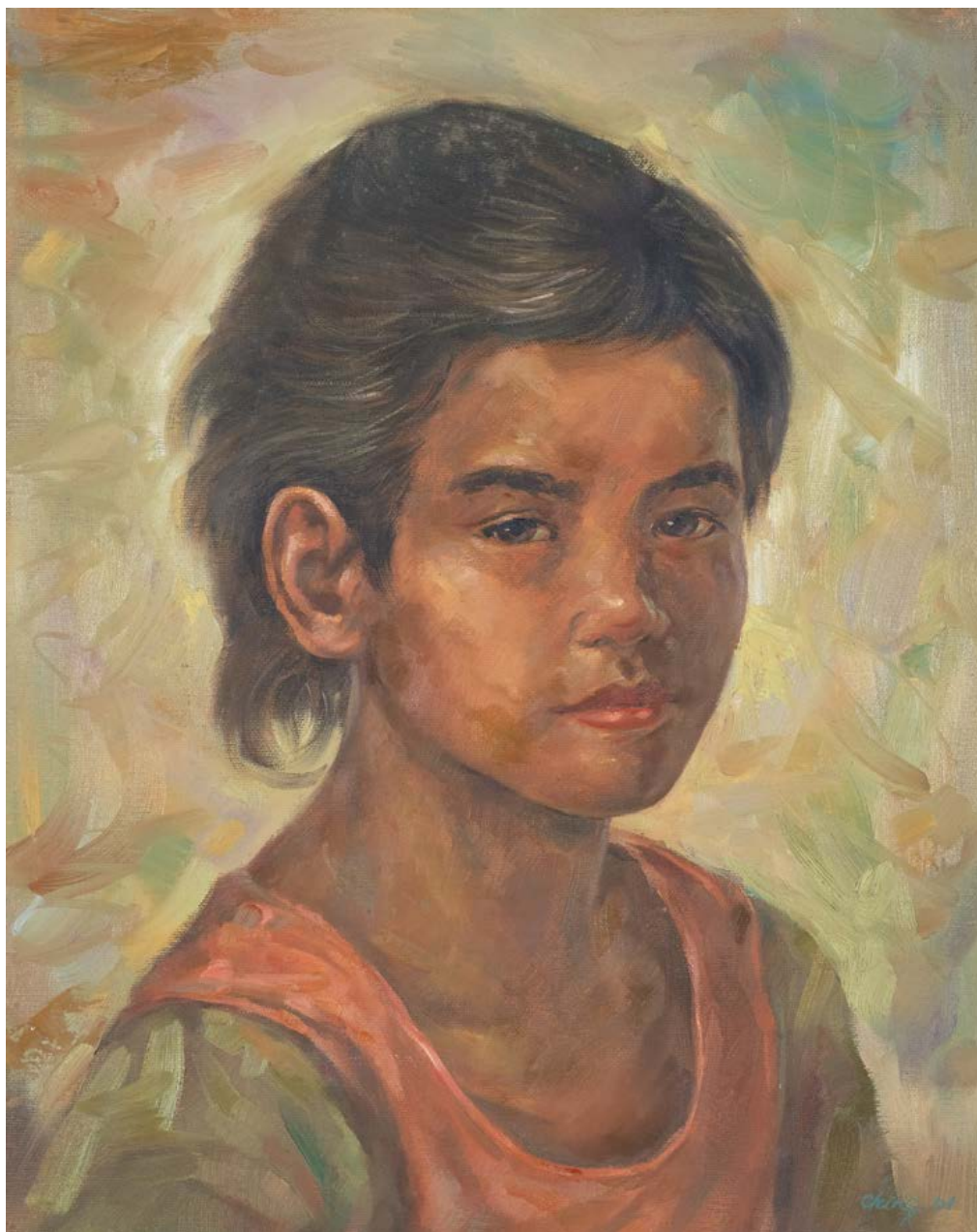
Private collection, Kuala Lumpur

RM 1,500 – 2,800



Renowned for his mesmerising oil portraits featuring people from all walks of life, Chia Hoy Sai portrays the diversity of indigenous people and culturally distinct communities. He is also skillful at painting tropical fruits. This portrait of a bearded elderly man with a piercing gaze is carefully modelled in a realist style using a variety of earth tones.

This Selangor born painter is a devoted traveller. He received his art education in Nanyang Academy of Fine Arts, Singapore. In 2000 he travelled to Sarawak whilst being impressed by the cultural diversity and Indigenous people of Sarawak. His journeys in Southeast Asia to Thailand, Indonesia, Burma, Laos and Cambodia allowed him to gain understanding of the local culture and inspired him to paint portraits as a subject matter. In 2009 he had a touring show titled *The Differing Faces of Southeast Asia – Touring Exhibition of Chia Hoy Sai's Artworks* which started its journey at SGM Culture Centres in Klang, throughout the east coast, north continents and Kuala Lumpur. His solo exhibition entitled *Harvest*, was held at Pinkguy Gallery, Kuala Lumpur in 2022.



197

LIEW CHOONG CHING

b. Pahang, 1973

Untitled, 2001

signed and dated (lower right)

oil on canvas

50 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,200

Known as a figurative painter, Liew Choong Ching has been working as a full-time artist since 1999. The young sitter is shown with a hopeful and concentrated gaze and a gentle smile. Executed in warm tones, the child's portrait is modelled with refinement using delicate strokes and skilful treatment of light.

Liew Choong Ching received his education from Kuala Lumpur College of Art in 1994. His solo exhibitions include *Tropical Fragrance*, Balai Berita NSTP, KL (2009), *Shadow & Light*, Galeri Seni Mutiara, Penang (2010), and *Secret Battle*, ArtSeni Gallery, KL (2011). Selected exhibitions include *Safari Asian Watercolour Expression*, Bentara Budaya Jakarta (2012) and *Impression of Malaysia Contemporary Art Exhibition* (2010). Selected Public Collections include Kontena Nasional, Malaysia and PNB (Permodalan Nasional Berhad), Malaysia.

198

ANTHONIE CHONG

b. Perak, 1971

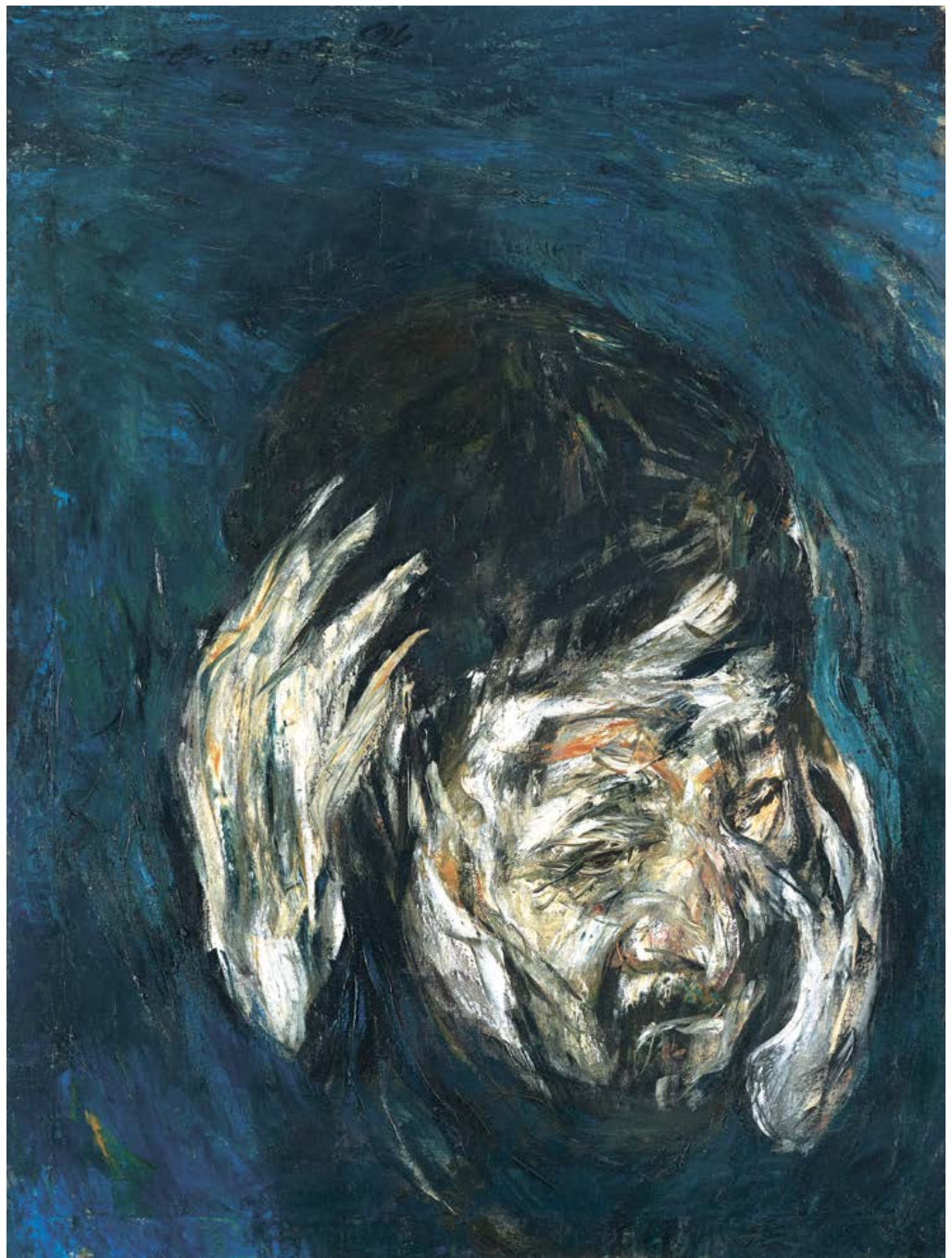
Obsession, 1996

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

PROVENANCE

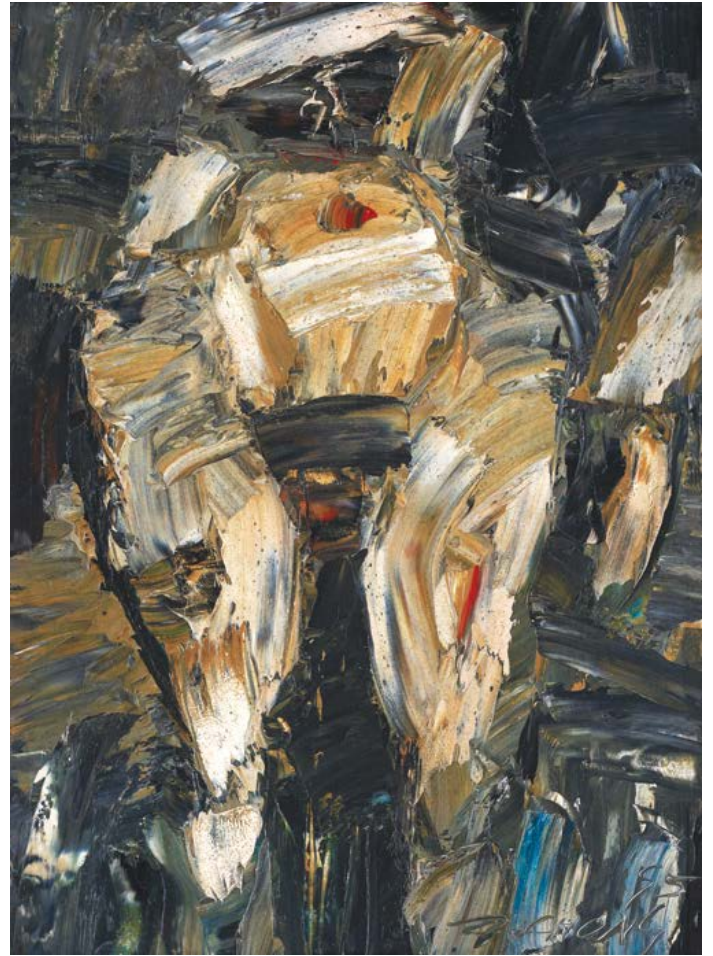
Private collection, Kuala Lumpur

RM 10,000 – 18,000



Anthonie Chong is a major figurative artist well known for his expressionistic works filled with emotional content. *Obsession* was created in 1996, placing emphasis on the human state of mind through dark colours and expressive lines. The mysterious and elusive nature of the subject is carefully rendered by the artist with strong brushstrokes of paint, revealing times of distress in the journey of life. No matter what, things will always be better tomorrow.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1990. He won the Philip Morris Asean Art Award – Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, and which was represented in three series – Community, Gaia and Mechanism. He had his first solo at the X Pub and Gallery in Penang in 1974.



199

ANTHONIE CHONG

b. Perak, 1971

Untitled, c. 1990s; 1995

unsigned; signed and dated (lower right)
oil on paper laid on board; oil on board
51 x 38cm each (set of 2)

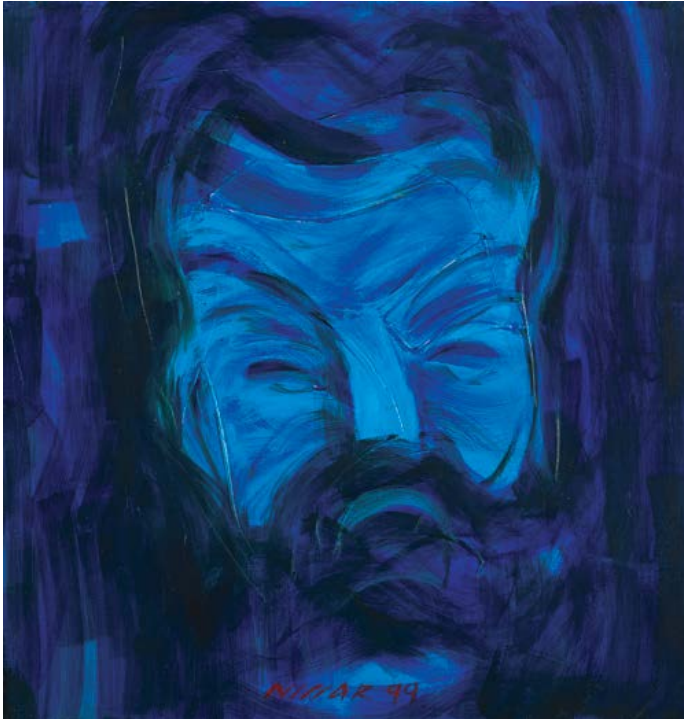
PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 14,000

Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in the artist's iconic style of this period, bold and powerful strokes are executed with a rough impasto technique. The essence of people and their psychological states are captured through his evocative and fluid works.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed, and was represented in three series – Community, Gaia and Mechanism. He had his first solo at the X Pub and Gallery in Penang in 1994. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business. His art prices have been soaring in auctions.



200

NIZAR KAMAL ARIFFIN

b. Pahang, 1964

Mirror Image Series (Acquired #1 & 2),
1999

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

On offer here is a mirror image of a man looking rather somber although set against a bright blue and turquoise background. 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. His artworks are included in private and public collections such as Sime Darby Convention Centre, Citibank, and Hilton Sentral.



201

NIK ZAINAL ABIDIN

b. Kelantan, 1933 - 1993

Untitled, 1963

signed and dated (lower center)
watercolour on paper
34 x 50cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Back in the days before we had the internet, movies, television, wayang kulit was one of many entertainments people looked forward to watching. A combination of shadow and light accompanied by traditional musical instruments left viewers mesmerised in the hour. The plot and storyline is usually about evil versus good. But what's fascinating about it is that it combines humour, magic and adventure all in one long storyline. Nik Zainal Abidin was one of the first modern artists to highlight the enigmatic quality and tradition of a faded traditional heritage of wayang kulit.

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



202

AZIZI LATIF

b. Selangor, 1988

Keith Haring, 2017

acrylic, collage & spray paint on canvas
109 x 79cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Created using paper quilling technique, this portrait of Keith Haring 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. In the background are Keith Haring's iconic figures. 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. The last auction saw his work (titled *Nara Yoshitomo*) of similar size soared to RM12,320.



203

AZIZI LATIF

b. Selangor, 1988

Dato' Mohd Hoessein Enas, 2017

acrylic, collage & spray paint on canvas
115 x 92cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Created using paper quilling technique, this portrait of Dato' Mohd Hoessein Enas 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. The last auction saw his work (titled *Nara Yoshitomo*) of similar size soared to RM12,320.



204

NIK RAFIN

b. Selangor, 1974

Dance, 2016

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

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,000

This blue composition depicts a group of women indulging themselves in dancing. It gives the male an adrenaline rush wanting to immediately hit the dance floor, to join in the party! Nik Rafin creates an illustrative quality rather than painterly in this abstract rendition.

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

BUYING AT HBAA & CONDITIONS OF BUSINESS

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

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

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

All potential buyers are to take particular note of Conditions 2.2 and 2.3 which limit the extent to which HBAA and the seller may be liable. In addition, all sellers are to take particular note of Conditions 3.1, 3.2.1, 3.2.2 and 3.2.3 which set out the basis of the relationship between HBAA and the seller and limit the extent to which HBAA may be liable to the seller.

DEFINITIONS

Unless the contrary intention appears, the following expressions shall have the meaning respectively assigned to them in this Condition of Business:

"bidder" shall mean a person who considers, makes or attempts to make a bid by whatever means at the auction and includes buyers;

"buyer" shall mean the person who makes the highest bid or offer accepted by HBAA, or that person's disclosed principal;

"buyer's premium" shall mean a payment of premium calculated at 12% of the hammer price and payable by a buyer to HBAA, together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

"catalogue" shall mean the auction catalogue prepared by HBAA describing and illustrating all lots for sale by HBAA;

"estimated price range" shall mean the estimated price a lot may achieve at the auction and does not include the buyer's premium;

"expenses" in relation to the sale of any lot shall mean HBAA's costs including but not limited to legal expenses, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting buyer together with any applicable taxes imposed by the Malaysian government from time to time.

"full amount due" shall mean the hammer price in respect of the lot sold, together with the buyer's premium and any charges, fees, interest, taxes and expenses due from a buyer or defaulting buyer.

"HBAA" shall mean Henry Butcher Art Auctioneers Sdn Bhd (Company no. 835541-K);

"hammer price" shall mean the highest bid accepted by HBAA by the fall of the hammer or, in the case of a post-auction sale, the agreed sale price; in both instances excluding the buyer's premium, any applicable taxes and any expenses;

"lot" shall mean each piece of property as described in the catalogue;

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

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

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

range;

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

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

I. GENERAL

I.1. CATALOGUE

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

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

I.2. CONDITION REPORTS

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

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

1.3. ESTIMATES

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

1.4. RESERVES

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

1.5. PRE-AUCTION VIEWING

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

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

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. Examination of property

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

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

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

2.1.2. Buyer's responsibility

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

The prospective buyer undertakes:

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

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

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

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

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

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

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

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

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

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

2.3. HBAA'S LIABILITY TO BUYERS

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

Condition 2.5.12:

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

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

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

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

2.4. SELLER'S LIABILITY TO BUYERS

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

2.5. AT THE SALE

2.5.1. Refusal of admission

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

2.5.2. Registration before bidding

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

2.5.3. Bidder registration

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

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

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

2.5.4. Registering to bid on behalf

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

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

2.5.5. Bidding as principal

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

2.5.6. Absentee bids

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

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

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

2.5.7. Telephone bids

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

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

2.5.8. Bidding

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

2.5.9. Successful bids

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

2.5.10. Currency converter

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

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

2.5.11. Video or digital images

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

2.5.12. Conduct of the auction

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

2.5.13. Auctioneer's discretion

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

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

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

2.5.14. Successful bid and passing of risk

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

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

2.6. AFTER THE SALE

2.6.1. Payment

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

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

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

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

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

Malayan Banking Berhad

No 1,2 & 5, Medan Tuanku 1, 50300 Kuala Lumpur, Malaysia

Account Name: Henry Butcher Art Auctioneers Sdn Bhd

Account No: 514347-608317

Swift No.: MBBEMYKL

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 and (fax) +603-2602 1523

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.

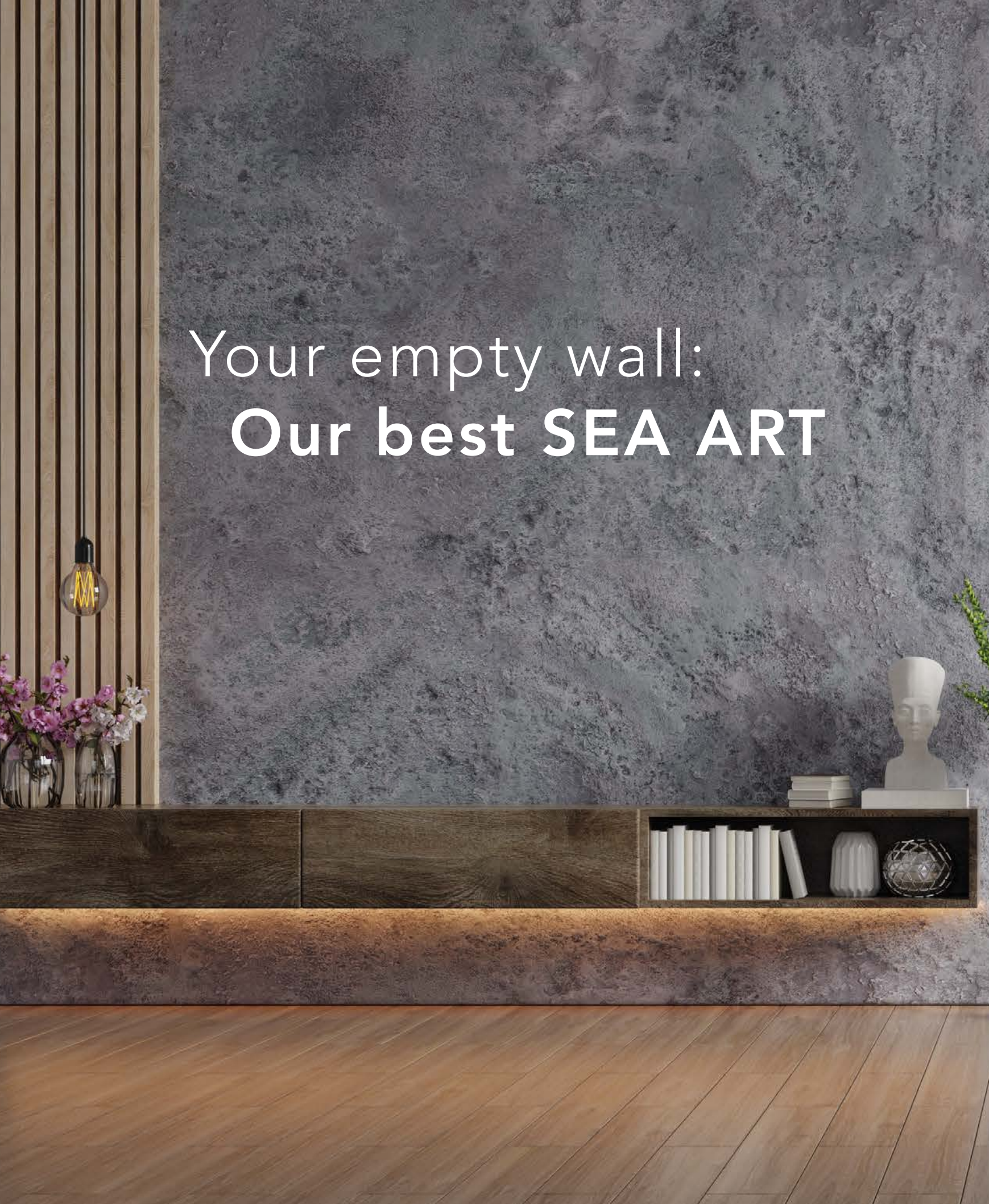
(d) These Conditions of Business shall not be assignable by the buyer or the seller without the prior written agreement of HBAA. However, these Conditions of Business shall be binding on any of your successors, assigns, trustees, executors, administrators and representatives.

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



LOT 130 LEE MAN FONG, *Offering*

Your empty wall:
Our best SEA ART



collection

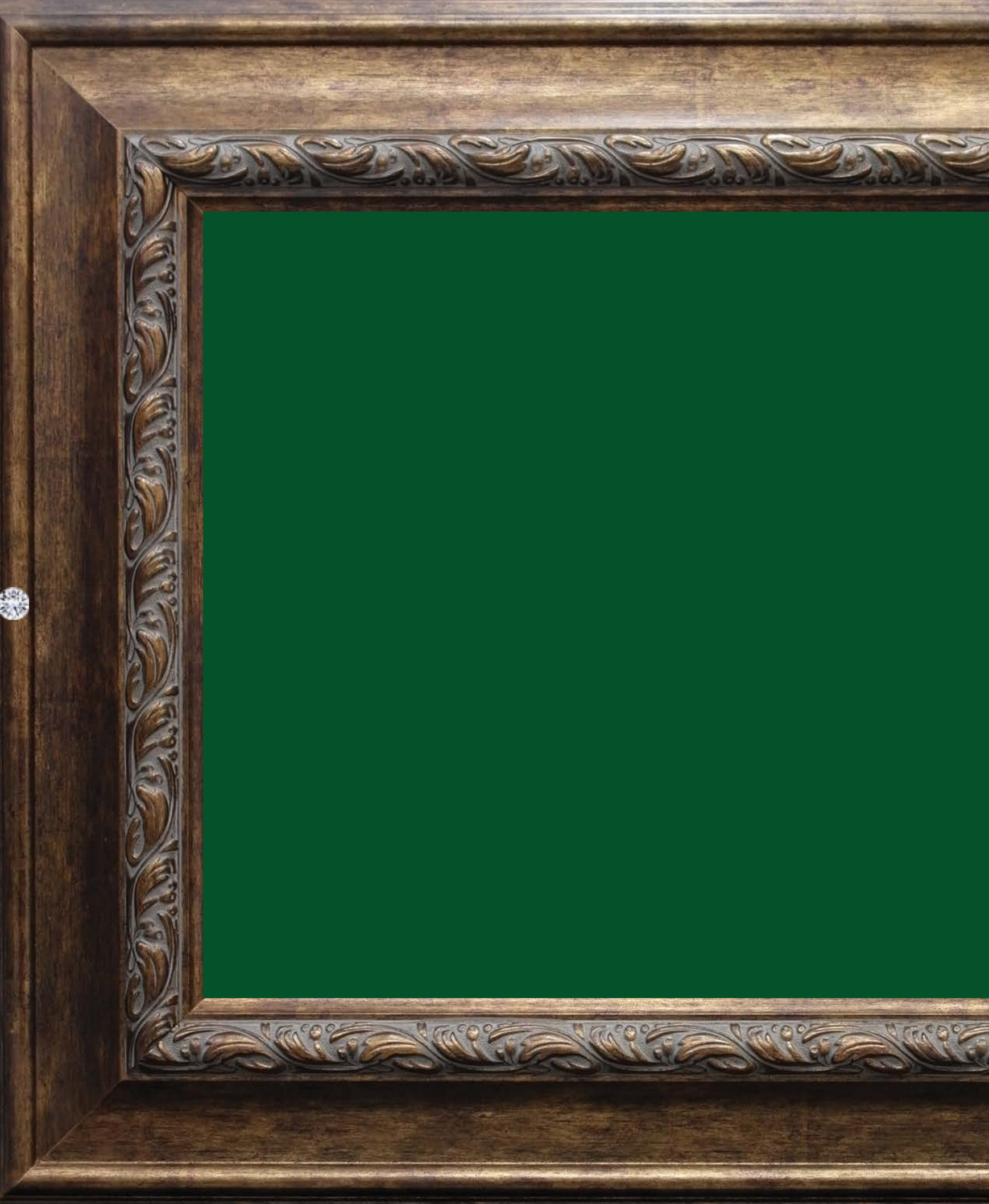
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Bidder Registration Form

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	SALE DATE
MALAYSIAN & SOUTHEAST ASIAN ART	17 JULY 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 RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

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

17 JULY 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)

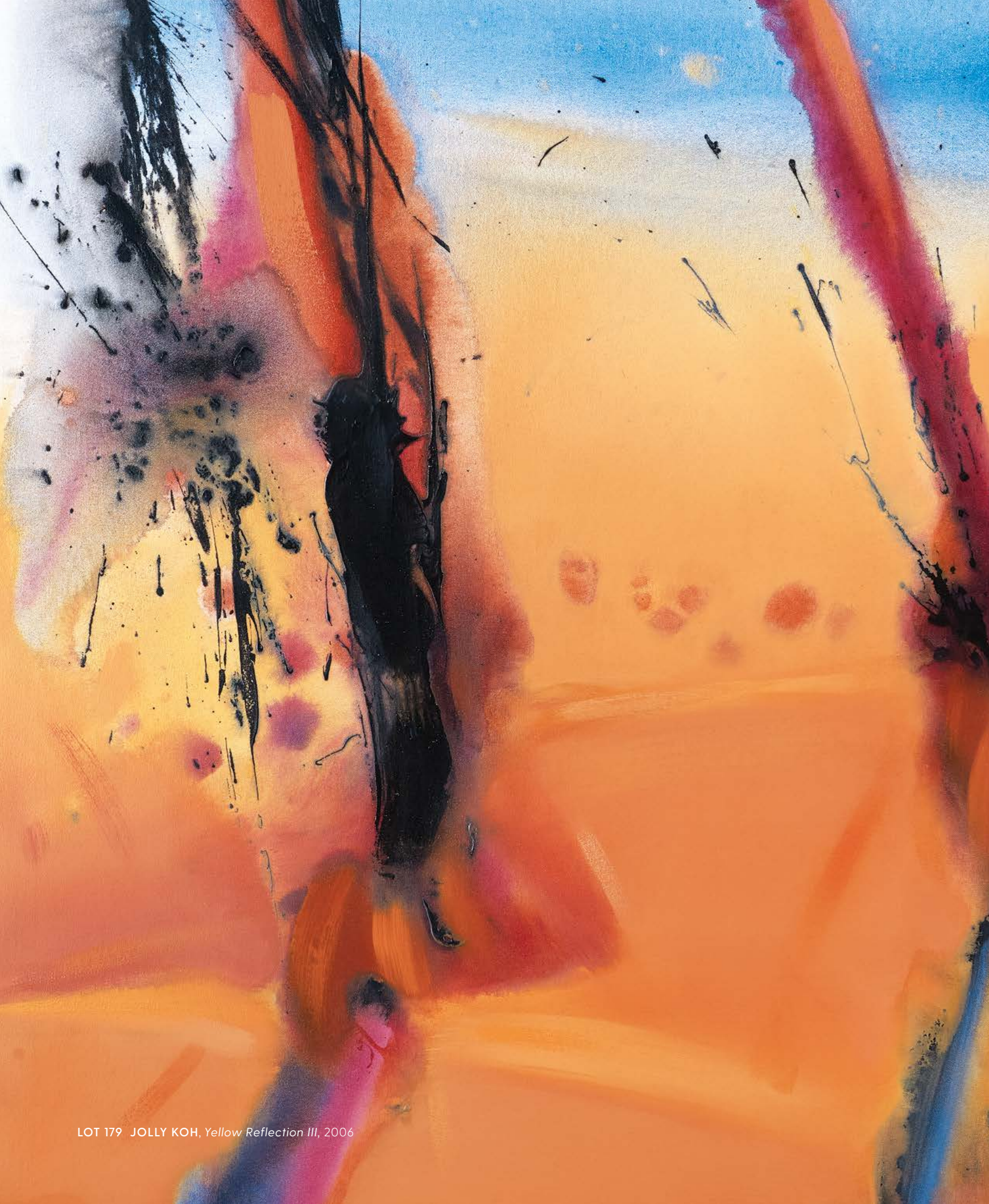
To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s).

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LOT 149 TAY BAK KOI, *Untitled*, 1999









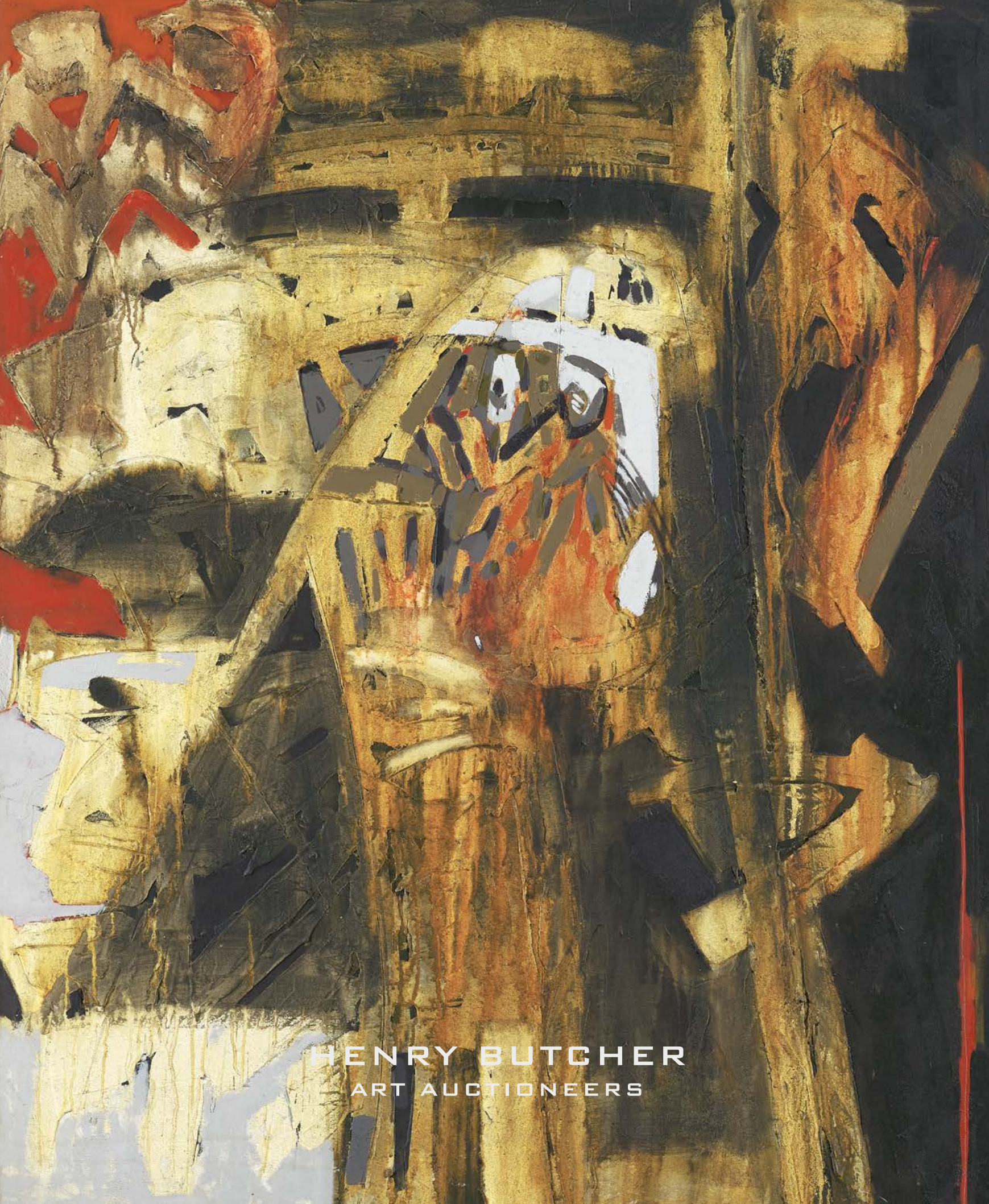
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LOT 78 CHUAH THEAN THENG, DATO', MAKE-UP, 1980s



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