

MALAYSIAN & SOUTHEAST ASIAN ART
22 AUGUST 2021



HENRY BUTCHER
ART AUCTIONEERS



LOT 128 AFFANDI, *Ploughing Sawah Under The Sun*, 1980



LOT 63 AWANG DAMIT AHMAD, *E.O.C. Maghrib*, 1994

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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 22 August 2021, 1 PM

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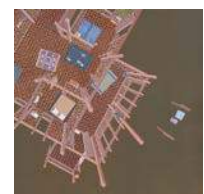
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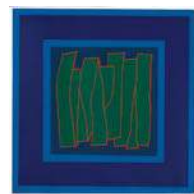
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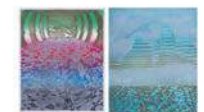
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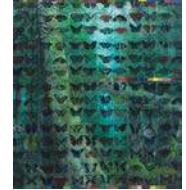
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2014



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2016



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2021



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Untitled; Tiga Figures
1999



LOT 122 CHEONG SOO PIENG, *Fishing Village*, 1961



1

A. B. IBRAHIM

b. Kedah, 1925 - d. 1977

Fishing Village

signed (lower right)
watercolour on paper
24 x 34cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,500

A sense of peace is exuded through the fishing village settlement built on stilts overlooking the sea. The sampan, a traditional mode of transportation used as a fishing boat is recorded in this piece, a reminder of the livelihood of the coastal people. This work with light and fluid brush strokes is typical of the artist's style and his favourite subject of kampong vistas.

A. B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



2

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 1968

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

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 HBAA booth in Art Expo Malaysia 2018.



3 YONG MUN SEN

b. Sarawak, 1896 - d. 1962

Untitled, 1946

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

PROVENANCE

Private collection,
Kuala Lumpur

RM 5,000 – 9,000

The clusters of clouds taking up more than half on top, functions as a 'white' canvas 'holding' up the main picture of a large *perahu payang* (mayang in Java) etched with outlines on its sharp protruding prows and the crowd of figures and odd contraptions on the boat. The soft edges of shadows and thin veneer of the clouds are soothingly cool as is wont of the salubrious salty sea breeze, as two slouching figures trudge across the water's edge carrying long poles over their shoulders. A small wedge of sand buttresses the whole composition of Land, Sea and Sky. The payang boat is found mainly on the east coast, with the back trawling a kind of seine nets. The payang can accommodate even smaller sampan (boat). In 1948, eight of his works were exhibited in the Malayan Pavilion in the British Industrial Fair in London.

Yong Mun Sen (nee Yen Lang), dubbed by pioneer-artist chronicler Dato' Dr. Tan Chee Khuan as the 'Father of Malaysian Painting', was accorded posthumous memorial exhibitions in Singapore (1966), Kuala Lumpur (National Art Gallery, March 1972) and Penang (Penang State Art Gallery, PSAG, September 1972). The PSAG honoured him with a major Retrospective in 1999. His notable solos were held in London (Malayan Pavilion, British Industrial Fair, 1948), Tasmania (Australia) and Cleveland (United States). He co-founded the Penang Chinese Art Club (1936), the Singapore Society of Chinese Artists (1936) and the Penang Art Society (1953). He set up the Tai Koon Studio in Penang 1922 (renamed Mun Sen Studio in 1930, with a branch in Northam Road the next year).



4

TEW NAI TONG

b. Selangor, 1936 - d. 2013

Serenity In Village

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,600

Any view that is overlooking a mountain is indeed a very soothing sight to encounter. The kampung house and some coconut trees complement the view of the wholesome landscape. It looks like the weather shows that it might be pouring rain or just simply cloudy. 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 fulltime 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.



5

TEW NAI TONG

b. Selangor, 1936 - d. 2013

Bali, 1993

signed and dated (lower right)
watercolour on paper
38 x 57cm

PROVENANCE

Private collection, Kelantan

RM 2,500 – 4,500

Illustrated here is a charming scene in a small coastal village situated on a beach in Bali. Executed in fluid strokes, Tew Nai Tong leaves a peaceful impression of the seascape to the viewers. Brightly coloured boats signal human activity, capturing the freshness of the air, replete with an immersive view.

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 (1967-68). 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 fulltime 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.



6

ALEX LEONG

b. Penang, 1969

Kuala Kedah, 2007

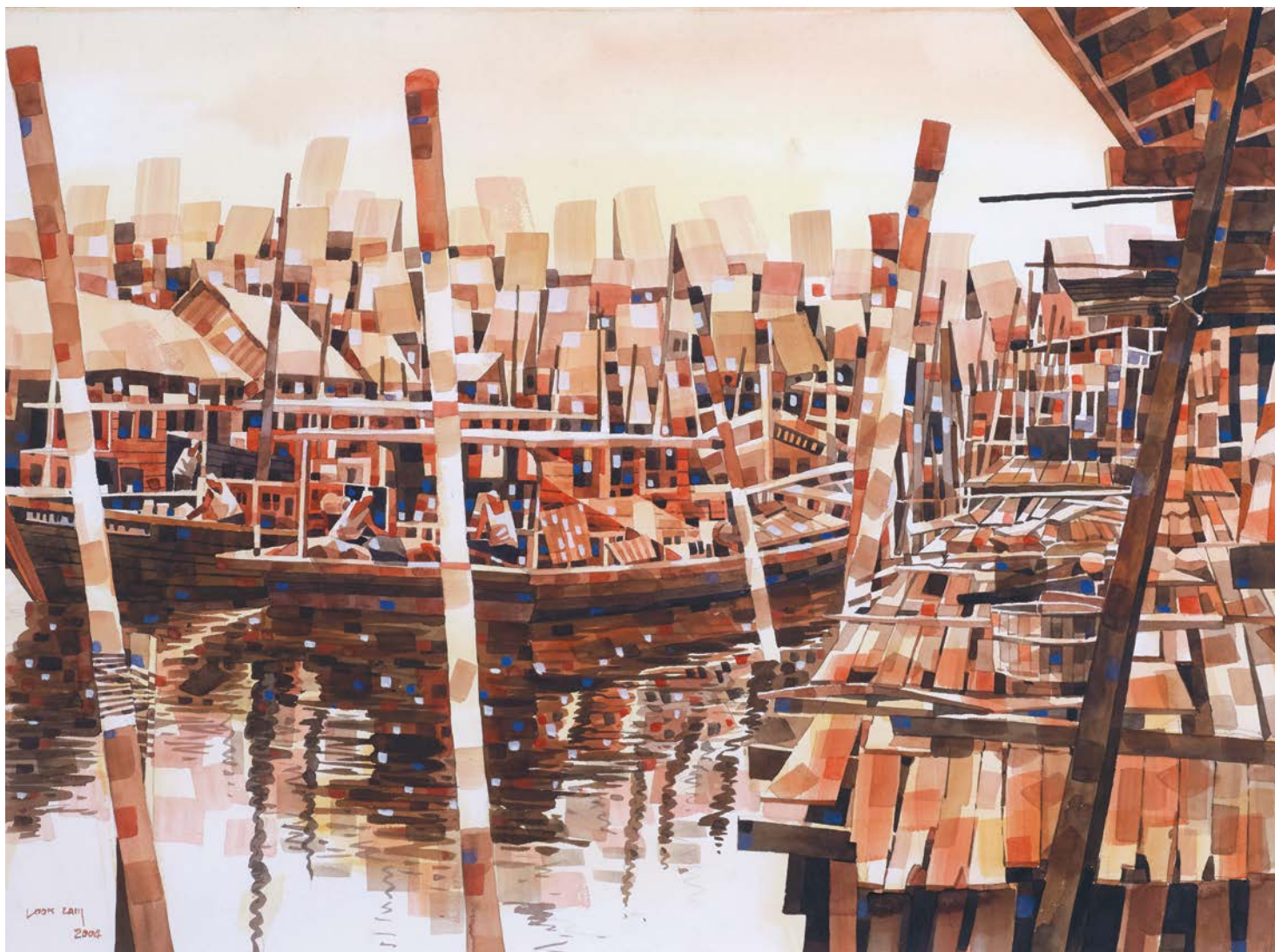
signed and dated (middle right)
watercolour on paper
52 x 71cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 7,000

Kuala Kedah is a fishing village and port for the town of Alor Setar; it also serves as a transport hub to the famous Langkawi Island. This is also where the locals get fresh seafood every day. One of the boats has a good plate number '1388', which means (Cantonese pronunciation) 'whole life rich forever'. Alex Leong has caught the attention of collectors in recent years, especially when his works are successfully auctioned off at various local art auction houses. With a few solo exhibitions along his journey as an artist, he has been actively participating in group exhibitions locally and abroad, e.g. Singapore, China, Indonesia, and Korea. His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



7

YONG LOOK LAM

b. Selangor, 1962

Sekinchan Fishing Village, 2004

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

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Yong Look Lam explores traditional work culture around fishing boats and stilt-house villages apart from the architectural heritage of pre-War buildings. His watercolour strokes and colours have vastly improved in the past decade, and it was not surprising when he was adjudged 2nd runner-up in the prestigious Malaysia UOB Painting of the Year in 2011 besides 2nd Prize in the Malaysian Landscape art competition organised jointly by the National Art Gallery and Public Finance in 1984. He was also one of the three major winners of the Malaysian Watercolour Society (MWS) Awards in 1987. He was a founding member of the MWS and the president of the Negeri Sembilan Art Society. He received a double Diploma from the Kuala Lumpur College of Art, of Painting in 1982 and Watercolours in 1983.



8

CHAN CHIUW TENG

b. 1949

Boats At Rest, 2001

signed and dated (lower left)

oil on canvas

51 x 61cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

The works of Chan Chiow Teng illustrate scenic views of the fishing village / river, recording the local fishing culture. In cool tones, Chan portrays detailed observations on the boat structures and gentle ripple effects on the water. Chan Chiow Teng studied at the Nanyang Academy of Fine Arts and was a member of the Klang Artist's society. His group exhibitions include *Stepping Forward: Nanyang Today – An Exhibition of Works by Singaporean and Malaysian NAFA Alumni*, organised by Soka Gakkai Malaysia and Club NAFA in 2011, *Big and Small Painting Exhibition*, Galeri Seni Mutiara in 2017. His works are included in the collection of Bank Negara Malaysia.



9

YUSOFF ABDULLAH

b. Kelantan, 1928 – d. 2006

Untitled, early 1960s

signed and indistinctly dated
(lower left)

oil on board
57 x 73cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Sometimes all you wanted to do is just to sit by the seaside and watch the day passed 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 destination.

Yusoff Abdullah belonged to the Angkatan SePelukis Malaysia generation of Dato' Hoessein Enas, known for portraitures, 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.



10

SANIP LASMAN

b. Johor, 1937

Pantai Cinta Berahi PCB, 1960

oil on board
63 x 115cm

PROVENANCE

Private collection, Selangor

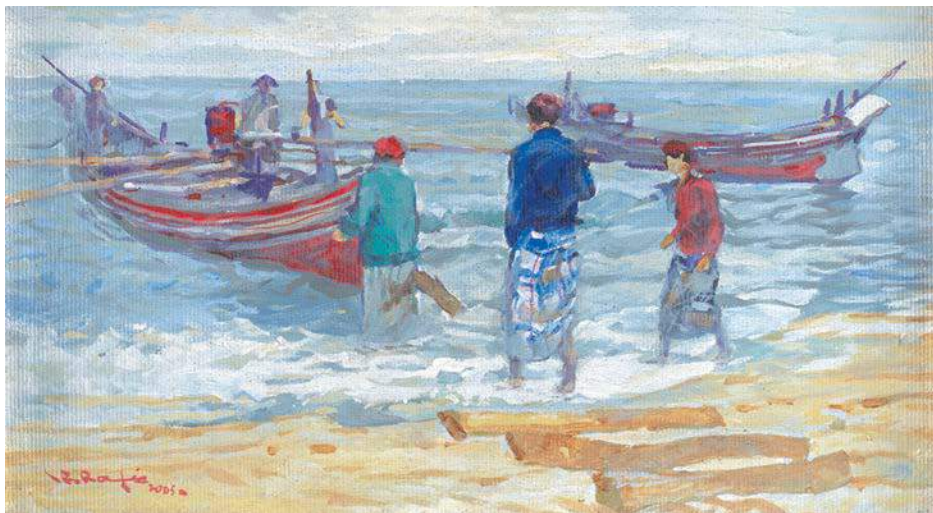
ILLUSTRATED

GELORASA by Sanip Lasman, 2017, p. 34

RM 7,000 – 12,000

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

It is hallmark of the veteran artist painting for 60 years that at age 84, he is still working on his canvas. Sanip was one of the early Malays who graduated from the Nanyang Academy of Fine Art in Singapore, in 1961. His is a lifelong devotion to landscapes with series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and more recently, *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



11

RAFIE ABDUL RAHMAN

b. Negeri Sembilan, 1947

*Nelayan Pantai Sabak Kelantan
Their Way Home; Untitled, 2005*

signed and dated (lower left)

acrylic on board

14 x 26cm; 22 x 29cm

PROVENANCE

Private collection, Negeri Sembilan

RM 2,000 – 3,600



Rafie explores Malaysian landscape and culture through the depiction of fishing communities, rural life, and nature. A self-trained artist, Rafie Abdul Rahman had guidance from Hoessein Enas and Mazli Mat Som during the 1960s, via classes organised by Angkatan Pelukis SeMalaysia (APS). He is well-versed in various art mediums, including watercolour, oil, pastels and acrylic. Aside from the Romantic leanings he picked up from his exposure with APS, he also draws inspiration from American and British artists; Frank Webb, Philip Jamison, Richard Chamberlain and Sir William Russel Flint to name a few.



12

YONG LOOK LAM

b. Selangor, 1962

Morning In Pangkor Island

signed (lower left)
watercolour on paper
24 x 26cm

PROVENANCE

Private collection, Negeri Sembilan

RM 1,500 – 2,800

Yong Look Lam explores the village landscape in this picturesque kampung scene surrounded by coconut trees, highlighting the relationship between man and nature. His watercolour strokes and colours have vastly improved in the past decade, and it was not surprising when he was adjudged 2nd runner-up in the prestigious Malaysia UOB Painting of the Year in 2011 besides 2nd Prize in the Malaysian Landscape art competition organised jointly by the National Art Gallery and Public Finance in 1984. He was also one of the three major winners of the Malaysian Watercolour Society (MWS) Awards in 1987. He was a founding member of the MWS. He is the president of the Negeri Sembilan Art Society (founded in 1965) and manager of the Willow Art Centre in Seremban. He received a double Diploma from the Kuala Lumpur College of Art, of Painting in 1982 and Watercolour in 1983.

13

AWANG DAMIT AHMAD

b. Sabah, 1956

Landasan, 1984

signed and dated (lower left)

ink on paper

18 x 27cm

PROVENANCE

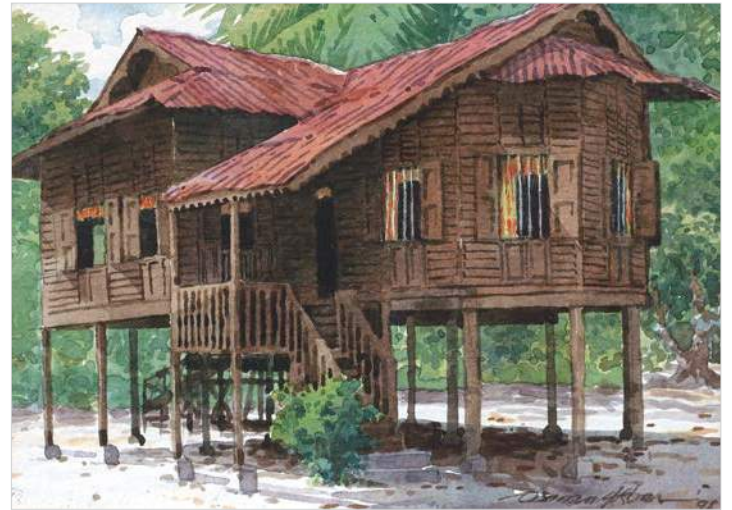
Private collection, Kuala Lumpur

RM 5,000 – 9,000

In *Landasan*, a railway track is embedded in the countryside, implying man's alteration of the natural world. The railway connects people and places, including families from different states; it is a line that strengthens relationships, and a pathway of opportunities for work. The journey by railway allows passengers to take in the sights and sounds of the vast countryside. Scenic views of the agricultural lands, jungles, and palm oil terrains are unravelled during the journey. Meanwhile, it could also be the basic infrastructure that provides hope for economic development, logistics of cargo, goods and various products.

Awang Damit Ahmad is credited to have started one of the most compelling new abstracts related to land, purpose and people. A relatively late starter in art at the age of 27, he first studied at the Mara Institute of Technology, where he was Best Student, before getting his Masters at the Catholic University in Washington DC (1989-1990). He catapulted into top-artist status when he not only won the 1st Prize but also the Consolation Prize in the hugely coveted Salon Malaysia III at the National Art Gallery. It was for his *Nyanyian Petani Gunung* (now in the Petronas collection). He also won 2nd Prize in the Malaysian Bank Association art competition in 1988. His international exhibitions include the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988. He also excelled as lecturer at Universiti ITM until May 2011, when he retired to go full time into Art. Prices of his artworks often soar high in auction houses locally and abroad. His recent solo presentation in April 2021, *From Payarama To Garismega: 2013-2020*, was co-organised by Henry Butcher Art Auctioneers and Galeri Prima.





14

OSMAN AKBAR LONG

b. Johor, 1948

*Rumah Selangor; Rumah Perak;
Rumah Johor; Rumah Melaka, 1998*

signed and dated
watercolour on paper
12 x 17cm (each), set of 4

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

This set of four watercolours by Osman Akbar feature types of different traditional houses in Malaysia. The artist manages to capture the uniqueness of each house. What these houses have in common is the Malay architecture that mainly uses woods to build, and some may even have it carved by hand to make it more distinctive.

Osman Akbar Long is a self-taught watercolor and acrylic artist. He usually paints traditional activities, memorable scenes such as Kampung scene, Malaysian traditional games and Islamic calligraphy. The artist has participated in several exhibitions held locally and internationally. He is also a member of Persatuan Pelukis (PPM), Angkatan Pelukis Se-Malaysia (APS), Malaysia Watercolour Organisation (MWO) and Persatuan Pelukis Johor.

15

YEONG SEAK LING

b. Perak, 1948

Kampung House Series,
1999

signed and dated (lower left)
acrylic on canvas
26 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500



Yeong Seak Ling's realistic portrayals of Malaysian landscapes have captured the hearts of many. He focused mainly on watercolour paintings from 1965 to 1990, and sought to express the atmosphere, quintessence of buildings, trees, texture of old walls, rocks, and pigeons in his work. His mentors include Khor Ean Ghee, Lee Cheng Yong, Dato' Chuah Thean Teng and Tan Chiang Keong. The Malay wood carvings of the kampung house are executed with precision, showing the tranquillity and comfort of home. The work goes beyond illustrating the intricate structures of the wooden house, bringing life to the movement of pigeons taking flight.

Yeong Seak Ling alias Yeong Chee Chong founded the Utara Art Group in 1977, the Art Group Penang in 2003, and Art Group International in 2008. He was also a founding member of the Penang Watercolour Society in 1982. In 1996, he founded Art Point Gallery in Penang. He first made his mark when he won the 3rd Prize (watercolour) in Salon Malaysia in 1966, and was winner of the Malaysian Landscape Watercolour Exhibition in 1982 and 1983. A self-taught artist, his art career started with him painting Penang scenes of heritage buildings and culture since 1990 and he decided to go full time into art in 1991. His first solo exhibition was held at the Penang State Museum and Art Gallery, Penang, Malaysia in 1972. Yeong has participated in various international group shows namely in Taiwan, Thailand, Singapore, China, Denmark, Japan and Argentina. Yeong's works is mostly known for his rendering of Malaysian still life and landscapes and are part of collections in the National Art Gallery Malaysia, Bank Negara Malaysia, Universiti Sains Malaysia Museum and Gallery, Penang State Museum, The Dragon Museum of Art in Taiwan as well as in several prominent private collections locally and abroad.

16

LUI CHENG THAK

b. Negeri Sembilan, 1967

Sanctuary, 2010

signed and dated (lower left)

oil on canvas

152 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

HeART, PINKGUY Art Gallery, 2010

♦ PINKGUY Conservation Framing for this lot

RM 40,000 – 50,000

Lui Cheng Thak's works are influenced by traditional architecture in urban areas and collective memories. Nostalgia is evoked through his works that celebrate the rich architectural history and culture of Malaysia. The artist is known to document unique colonial buildings from states like Penang, Malacca as well as Kuala Lumpur. Here, the artist illustrates the window of an old heritage building, portraying a scene from everyday life. The view is animated with a subtle play of light, featuring his signature elements which includes louvered shutters, wood carvings, birdcage, and batik sarong.

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). He had 10 solos with PINKGUY Gallery, an amazing feat for artist and gallery. He had a record of sort in his *Redeem* solo exhibition at PINKGUY in 2014 when all 12 works were sold within 18 minutes of opening!





17

LUI CHENG THAK

b. Negeri Sembilan, 1967

Mamak Store, 1995

signed and dated (lower left)

oil on canvas

55 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,500 – 22,000

A mamak stall is an open-air concept food outlet, a place for people to unwind and feel the breeze in the air. Mamak stalls are usually owned by the Indian Muslim community. The emigration of the Indian Muslims to Malaysia introduced delicious elements such as spices into the local food scene. A variety of delights can be savored in these stalls, most commonly roti canai, mee mamak, fried rice, noodles, and various beverages. The surrounding environment is humble and inviting. Lui Cheng Thak's rendition of the mamak stall reflects this warm memory of good times.

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). He had 10 solos with PINKGUY Gallery, an amazing feat for artist and gallery. He had a record of sort in his *Redeem* solo exhibition at PINKGUY in 2014 when all 12 works were sold within 18 minutes of opening!



18

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

*Playing In The Courtyard,
Penang, 1993*

signed and dated (lower left)
watercolour on paper
27 x 39cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Throughout his lifetime, Penang legendary watercolorist Tan Choon Ghee sought inspiration from the streets of Penang, creating a body of work that captures the livelihood and daily activities of life on the island. This piece is illustrated in charming colours which depicts a group of people enjoying their activities. The serene hues suggest tranquillity at its best.

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).



19

CHOW CHIN CHUAN

b. Selangor, 1961

Untitled, 2002

signed and dated (lower right)

watercolour on paper

24 x 24cm

PROVENANCE

Private collection, Negeri Sembilan

RM 1,500 – 2,800

A watercolourist with a great eye for detail, Chow Chin Chuan's deep fascination towards the bicycle — one of the world's oldest modes of transportation — and for depicting traditional Malaysian abodes is apparent in his works. His works often bring nostalgic memories of how cycling was a common vehicle back in those days. The subject matter is close to the artist's heart as they remind him of his father and childhood.

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



20

MAAMOR JANTAN

b. Kedah, 1961

Bali Scene, 2010

signed and dated (lower right)
watercolour on paper
35 x 101cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

A self-taught artist, Maamor Jantan produces vibrant watercolour paintings with captivating compositions of nature and dragonflies. Known as one of the world's most beautiful destinations, *Bali Scene* attests to this statement and portrays a tranquil place composed of a dynamic interplay of light and shadow. Executed in a panoramic horizontal format, the interesting composition evokes nostalgic memories of cultural rituals, illustrating offerings made to the gods – an act of showing gratitude.

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.



21

WONG KEAN CHOON

b. Perak, 1942

Beauties With Fruits Aroma
(红粉伴果香), 2006

signed and dated (lower left)
watercolour on paper
55 x 74cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

The garden is a space to relax, practice mindfulness and appreciate the wonders of the natural world. Planting flowers, herbs and fruits help to create a habitat for local wildlife. In this work, a tranquil garden is depicted, showcasing a meditative and wholesome space to enjoy the present moment. Two beautiful ladies, accompanied by a cat, a bird in the cage, certainly enjoy the aroma of the fruits, and pleasant scent from nature.

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 Art Alumnus Malaysia's exhibition, creative award.



22

BAHARUDDIN MAT YUNOS

Untitled, 2001

signed and dated (lower right)
watercolour on paper
69 x 99cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

A potpourri of Sarawakian culture and motifs encompassing various ethnic groups like the Iban, Bidayuh, Orang Ulu and Melanau, complete with the kelireng burial poles and body tattoo which once symbolized valour and rank. Also in the repertoire are the sape (lute) popular among the Kayan and the Kenyah, and the gamelan. Tribes like the Penan still use the blowpipe for hunting in the jungle. He was once represented by the now defunct Anugerah Gallery.

Henry Butcher March 2021 edition saw his watercolour artwork (*Perempuan Berkemban, 1999*) sold for RM10,080, four times of its starting bid at RM2,500.



23

TAN GAIK HOON

b. 1970

Bargain, 2003

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

In *Bargain*, Gaik Hoon devotes her attention to the colours and patterns on the traditional apparel worn by the group of women negotiating on the fish prices in the foreground, demonstrated through refined watercolours strokes. A majestic view of the vast kampung scenery unfolds in the distance. Her paintings capture the Malaysian landscape and people executed with intricate details.

Tan Gaik Hoon graduated from the Kuala Lumpur College of Art with a Diploma in Fine Art in 1994. She is a member of the Malaysian Watercolour Society. Gaik Hoon's works can be found in collections in many countries such as Australia, France, Holland, United States, Singapore, Sweden, and Malaysia. Her work had also travelled to Seoul in South Korea where it was exhibited at the 22nd Korea New Art Festival. Apart from that, she was the Consolation Prize winner of the 1993 Competition organised by Kontena Nasional and the Shah Alam Gallery.



24

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

Wau, 2011

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

The *Wau Bulan* is a traditional kite game that is exclusively 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. Ismail Mat Hussin presents a captivating study on Kelantanese cultural heritage. The painting exhibits subtle effects of colour and light, showcasing the artist's mastery of the watercolour medium.

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).



25

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

Untitled, 2007

signed and dated (lower right)

batik

74 x 89cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

A group of skilled musicians are playing traditional instruments including the rebab and gendang. One can feel the elegant sound of the rebab playing the main melody accompanied by the energetic beat of the gendang drums. These instruments are popular in Kelantan and are performed in gamelan, wayang kulit, Mak Yong, and Manora. Ismail Mat Hussin is known for documenting the experience of local society using the fine art of batik. This work captures the rich cultural legacies of Kelantan through the theme of musicians, by using an earthy palette of yellow, brown, and white colours.

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).



26

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

Playing Gasing, 1977

signed and dated (lower right)

batik

47 x 71cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Ismail Mat Hussin, although self-taught, was adept with the human anatomy – the postures, gestures, action and the cultural pastimes and occupations of the ordinary people, especially in his home State in Kelantan. Top-spinning contests are still popular in Kelantan with the contestants using oversized tops that can weigh up to 5kg! The tops are made of wood or hard fruit, iron and lead. Although the younger generation does not have the patience to master the skills of top-spinning, the Kelantan Gasing Uri Association has been trying hard to preserve this tradition even beyond Malaysian shores.

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 (Pesen).



27

M. SUKRI DERAHMAN

b. Kelantan, 1975

Musim Durian, 2015

signed and dated (lower center)

batik

89 x 103cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

M. Sukri Derahman creates batik works inspired by the great Ismail Mat Hussin and Dato' Chuah Thean Teng, offering a captivating depiction of local village life. Here, the illustration of an abundant durian season in a local market brings on nostalgia. Tips to select a good durian include pleasant aroma, irregular shaped ones reportedly have a creamier taste, the stem colour should be green with a tinge of brown, and green spikes with brown tips indicate ripeness. The memories and joys of selecting durian and the relationships cultivated among people are much treasured.

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* from 2013 to 2015, the *Gelora Timur* Exhibition at Dita Colour Gallery, Kuala Lumpur in 2016, and in China (Guangdong in 2016, Shandong in 2017).



28

M. SUKRI DERAHMAN

b. Kelantan, 1975

Siri Tiga Beradik, 2015

signed and dated (lower right)
batik
100 x 114cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

It is a blessing to be able to spend time with one's siblings. Memories such as these are forever cherished in the mind. In this work, the three sisters wear the same outfits, and are united by the batik garments. The artist captures a strong sense of being with loved ones and the idea of belonging. Meticulous patterns ranging from the motifs on the boats, nets, baskets, and the sarong clothes reflect local heritage and culture.

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, whom he learned batik from. He has exhibited at City Art Gallery, Kuala Lumpur in the group exhibition *Lambaian Kelantan* from 2013 to 2015, the *Gelora Timur Exhibition* at Dita Colour Gallery, Kuala Lumpur in 2016, and in China (Guangdong in 2016, Shandong in 2017).



29

KHOO LOK SAIN

Motherly Love, 1985

signed and dated (lower right)

batik

67 x 51cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,600

This batik piece by Khoo Lok Sain features mothers and children. There are two mothers in the scene. It is a famous theme to paint and many artists took the opportunity to paint such a wonderful theme as it often involved intimate moments of mother and child. This work shows a heart-warming scene of big eyed, elongated limbs female figures embracing their young children. Khoo Lok Sain is a Penang based artist. In 1979, Khoo Lok Sain formed the Sain Art Academy offering art courses.

TAY MO LEONG, DATO'

b. Penang, 1938

Oleg Dancer, 2004

signed (lower right)

batik

180 x 103cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Tay Mo-Leong Retrospective,
Penang State Museum & Art Gallery,
2009, p. 225

RM 18,000 – 32,000

Oleg dance is a beautiful dance originated from Bali. It is regarded as the dance of the bumblebees where there is a female and a male character involved in a single dance. The male bee dancer usually appears to be obsessively flirtatious chasing the female bee from one flower to another flower. Oleg dance is also one of the numerous animal-themed dances in Bali apart from Barong dance, Cenderawasih dance and many more.

Dato' Tay Mo Leong graduated from the Taipei Normal College in 1960. In 1970, he studied at the Art Centre in Florida, USA. He was given the Foreign Minister's Award and exhibited at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003. He was conferred Dato'ship, by Penang State Government in 2009, the year the Penang State Museum & Art Gallery honoured him with a Retrospective.



CHUAH THEAN TENG, DATO'

b. China, 1912 - d. 2008

Feeding, 1999

signed (lower right)

batik

75 x 53cm

PROVENANCE

Private collection, Penang

RM 35,000 – 60,000

Vibrant, tropical colours of green and blue hues inspired by the landscape are reflected in this work. Batik sarongs were first produced in Kelantan during the 1930s and later appeared in Terengganu. An industrious artist, Teng used batik to create a distinct Malaysian art which celebrates the conflation of Eastern and Western techniques, elevating the status of batik painting from craft to fine art. A mother and child are feeding an approaching cat with a fish. It's feeding time!

Dato' Chuah Thean Teng, world acknowledged as the originator of Batik Painting, brought several further innovations since he developed the art in 1953. In *Chinese Art In The 20th Century* (1959), Professor Michael Sullivan wrote: "In Teng, Malaya claims to have found her first national painter. Teng has conceived the idea of making pictures in batik – not just decorative designs, but large and frequently complex figure compositions." He was the first Malaysian (after British-born Peter Harris) to be given a Retrospective in 1965 by the National Art Gallery (The NAG again accorded him a Tribute (Memorial) exhibition in 2008), while Penang accorded him a Retrospective in 1994. In 1998, he was conferred a Dato'ship and in 2005, Penang's 'Live Heritage Award'. Images of his works, *Two Of A Kind* (1968) and *Tell You A Secret* (1987) were chosen for UNICEF's greeting cards. He was the only Malaysian in a roll of great world artists invited to take part in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977. He set up his flagship Yahong Art Gallery first at Leith Street, Penang, in 1953 and moved it to Batu Ferringhi in 1974.





32

YONG KHEK CHEONG

b. Kuala Lumpur, 1946

Old Memory, 2004

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

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

People say that life brings tears, smiles and memories. The tears dry, the smiles will eventually fade, but the memories last for eternity. A lively kampung scene is painted, villagers are walking to their destinations. 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.



33

YONG KHEK CHEONG

b. Kuala Lumpur, 1946

Hometown, 2005

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

No matter where we go in our life, hometown is where the heart always beats for. It held fond bittersweet memories of growing up and play a big part in making the person who we are today. There will always be someone waiting for you back in hometown either friend or family. Like the famous lyrics of Balik Kampung by Sudirman “Terbayang wajah-wajah yang kusayang. Satu-satu tersemat di kalbu. Pasti terubat rindu di hati Menyambut kepulanganku nanti...”.

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.



34

FUNG YOW CHORK

b. China, 1918 - d. 2013

Serene Park, 1997

signed and dated (lower right)

oil on canvas

56 x 61cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

Effortlessly illustrated in the scene is a landscape of serene park surrounded by trees and greens. A beautiful sight seeing venue that we all miss to endure especially now that we need to stay home because of the pandemic. The sound of nature can almost be heard although it is just a piece of a magnificent painting.

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 Art, 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).



35

WONG JONG NONG

b. Singapore, 1944 - d. 2010

Kampung House, 1998

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

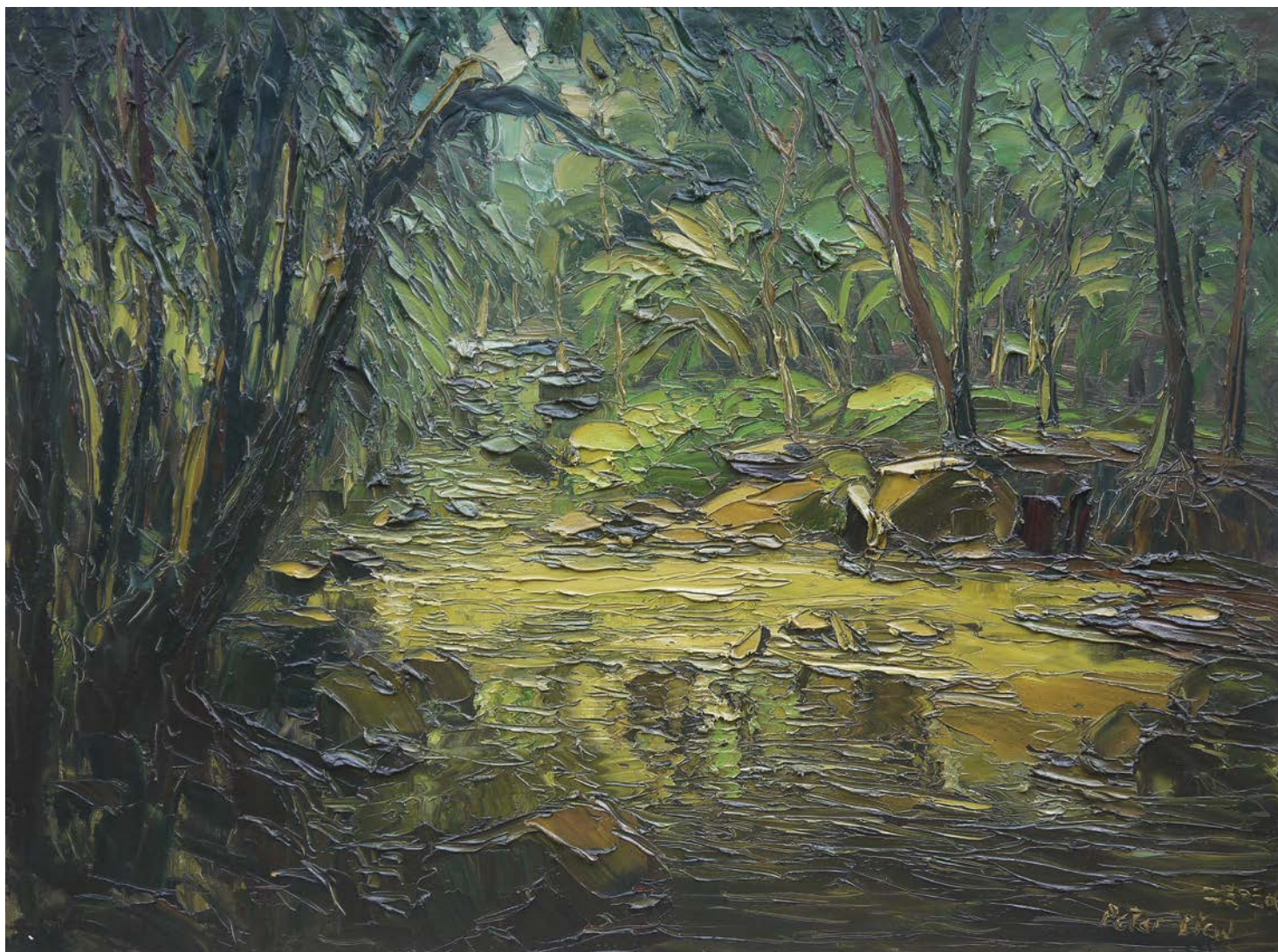
PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Wong Jong Nong excelled in themes such as the natural landscape and fishing villages, recorded in an impressionistic manner. A wooden kampung house is surrounded by vast trees, a perfect spot to unwind and relax. The calm and peaceful abode offers picturesque views surrounded by dense forests, unaffected by modern development. Multiple variations of green and brown hues add charm to the rustic countryside atmosphere, reflecting the shifting patterns of colour and light.

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).



36

PETER LIEW

b. Perak, 1955

Ulu Langat, Sungai Congkak,
2008

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

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000

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

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



37

PETER LIEW

b. Perak, 1955

Malacca Heritage – Riverbank,
2002

signed and dated (lower left)

oil on canvas

88 x 118cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 32,000

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

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

38

HARON MOKHTAR

b. Selangor, 1963

Siri Laman, 2013

signed and dated (lower right)

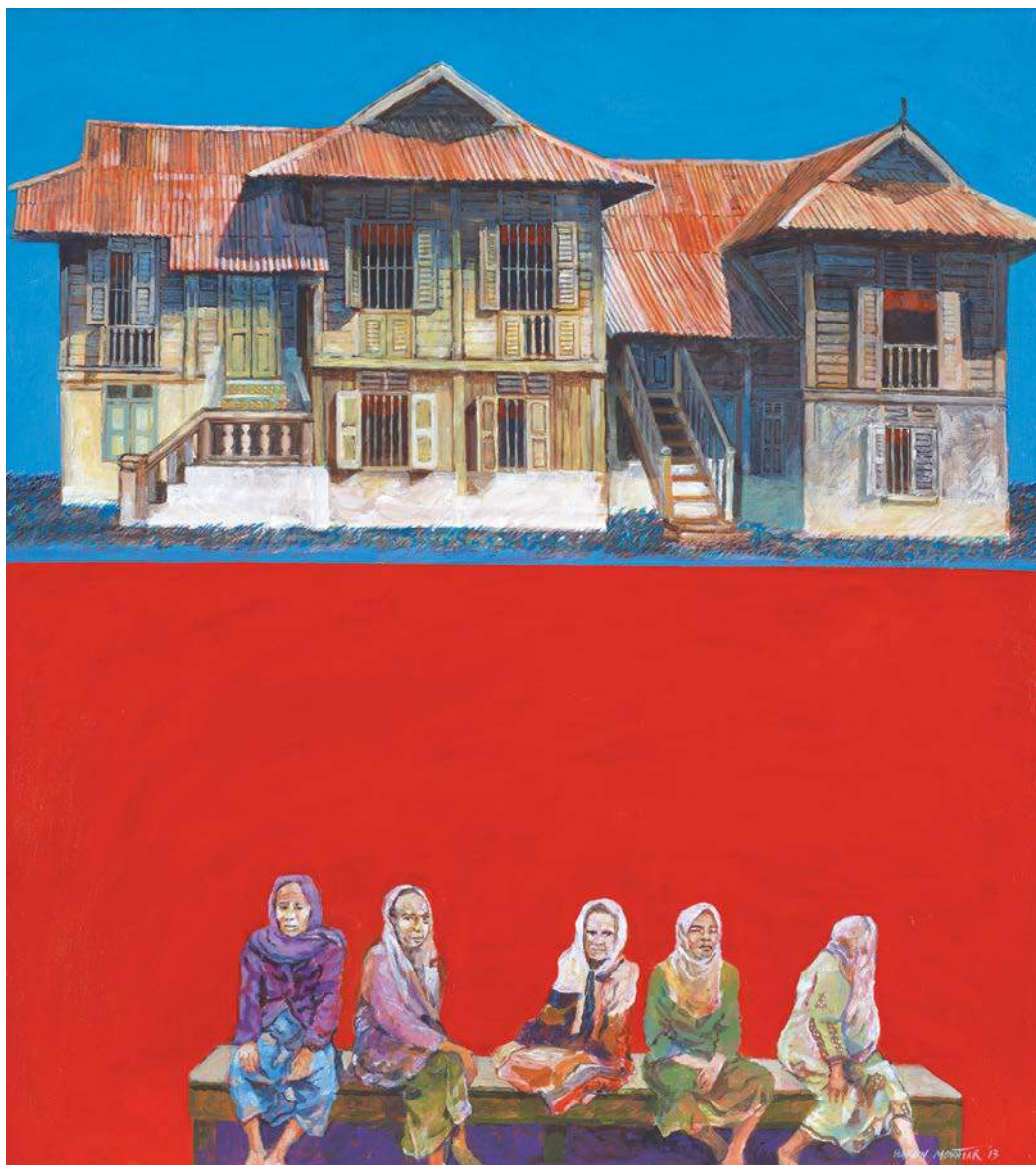
acrylic on canvas

92 x 82cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



Components of Malay architecture are recorded in the works of Haron Mokhtar. Underlying principles of early building traditions are seen in the design including the use of pitched roofs and timber for construction. A sense of openness is felt through the design of full height windows, which also provide ventilation. Several women are portrayed in front of the house, dressed in traditional attire, in a relaxed demeanour. Women play an important role in upholding family values and preserving customs.

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.

39

HARON MOKHTAR

b. Selangor, 1963

Siri Laman 7, 2013

signed and dated (lower right)

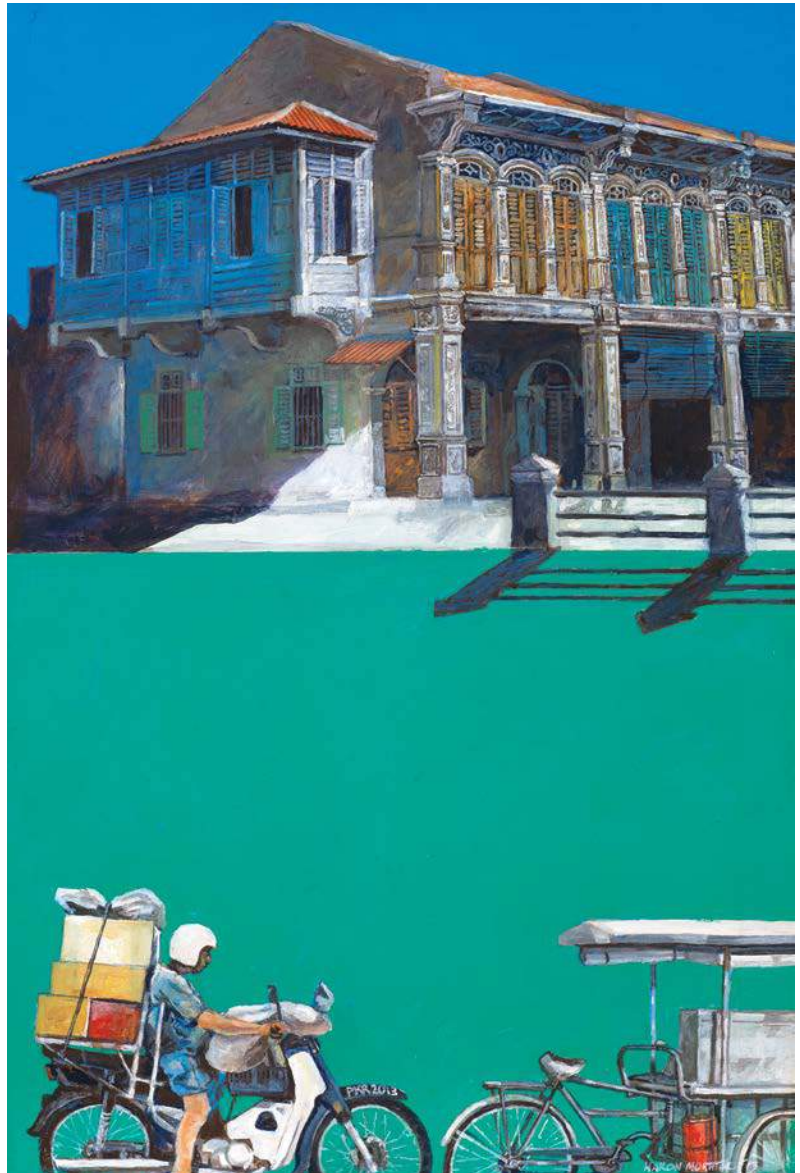
acrylic on canvas

92 x 61cm

PROVENANCE

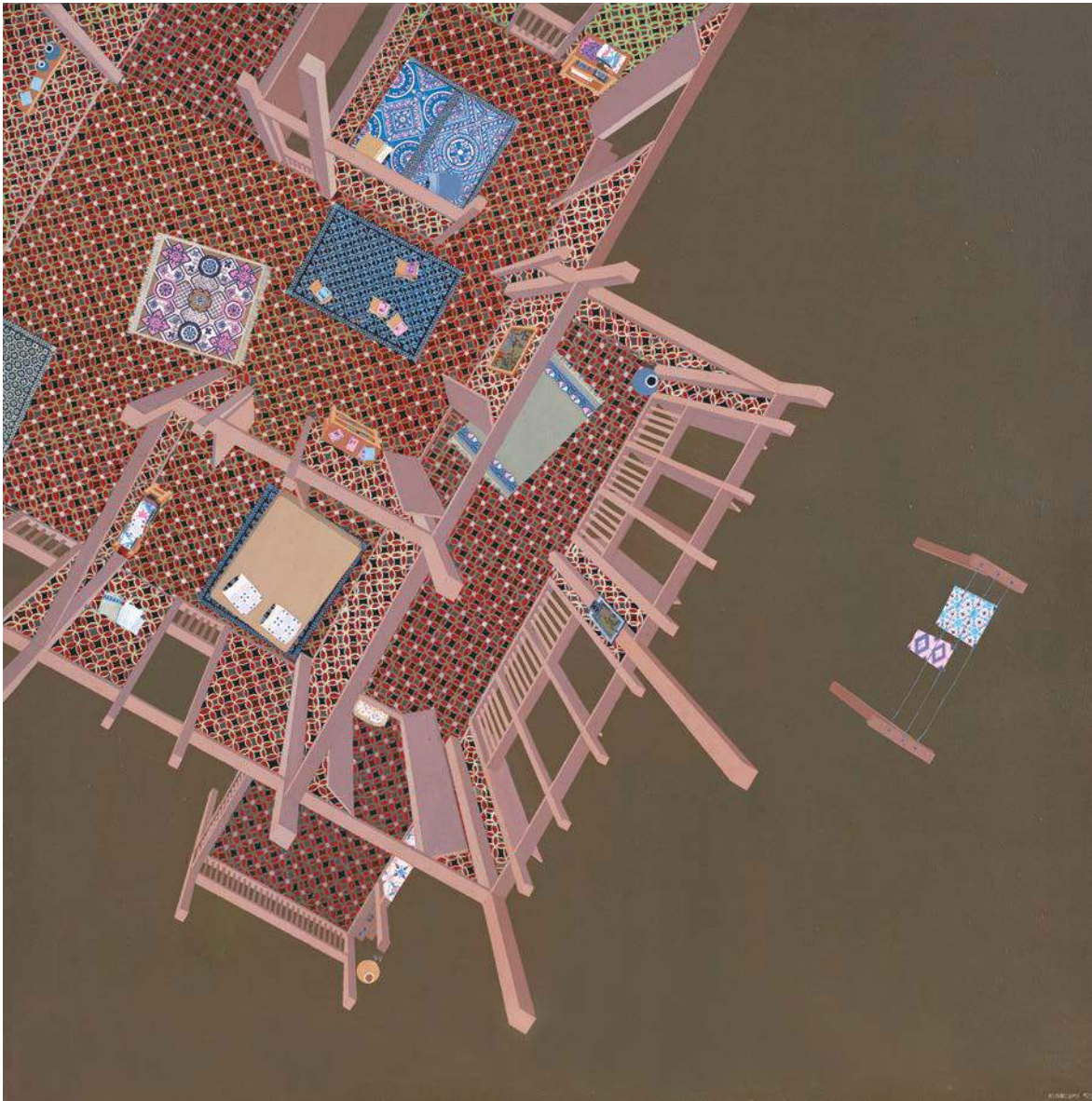
Private collection, Kuala Lumpur

RM 4,800 – 8,000



The composition in Haron Mokhtar's works often portrays detailed illustration of heritage architecture at the top part of the canvas and local people at the lower end of the canvas. The old shophouses in this piece still maintained its colonial designs. Bold blue and green colour used in this painting further enhance the simplicity and minimal of the setting.

Haron Mokhtar made a big splash in 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.



40

MASTURA ABDUL RAHMAN

b. Singapore, 1963

Early Dawn's Serenity, 1992

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Mastura Abdul Rahman produces visually stimulating paintings through her manipulation of isometric and aerial perspectives of home interiors particularly of the traditional Malay, using a combination of traditional motifs and the presence of domestic objects that represent the artist's locality. The result is an invigorating exploration of cultural expressions and heritage continuity.

Mastura won the coveted Major Award in the Young Contemporary Artists (BMS) competition in 1985. She also won the Consolation Prize in a Johor competition in 1987. Mastura was much influenced by the National Congress (1971) and Akar-akar Pribumi seminar (1979). Mastura obtained Art Teacher's Diploma UiTM, BA in Art & Design (Fine Art) UiTM, and Masters of Science (Creative Multimedia), Multimedia University, Cyberjaya.

41

ANNE SAMAT

b. Malacca, 1973

Untitled

mixed media

61.5 x 34cm

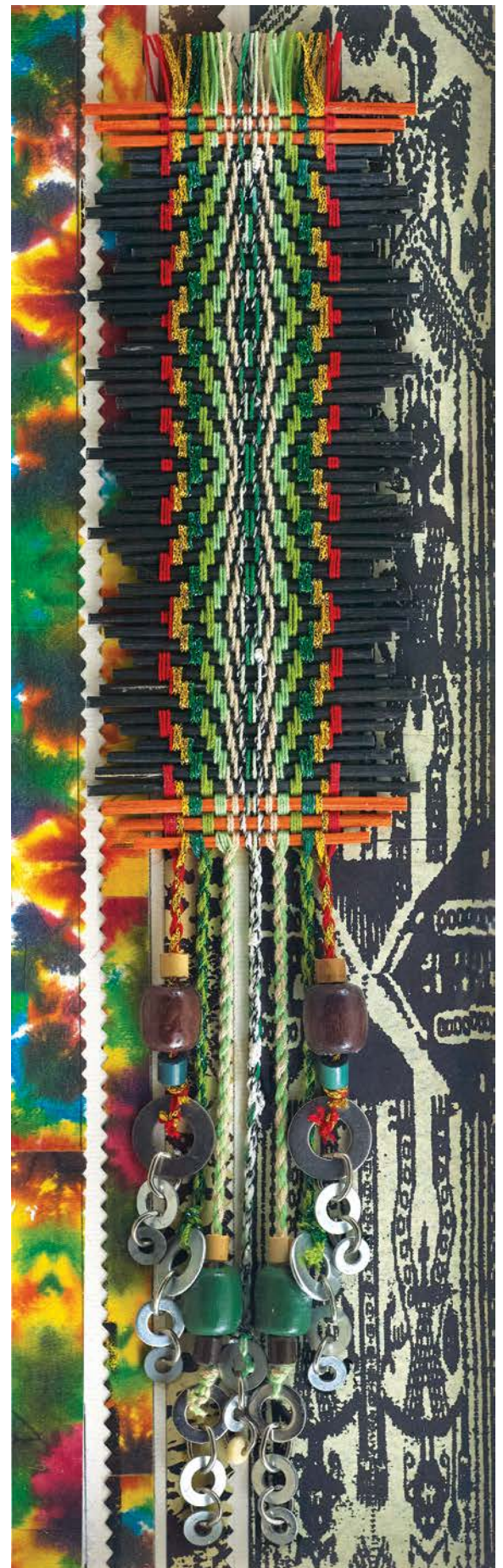
PROVENANCE

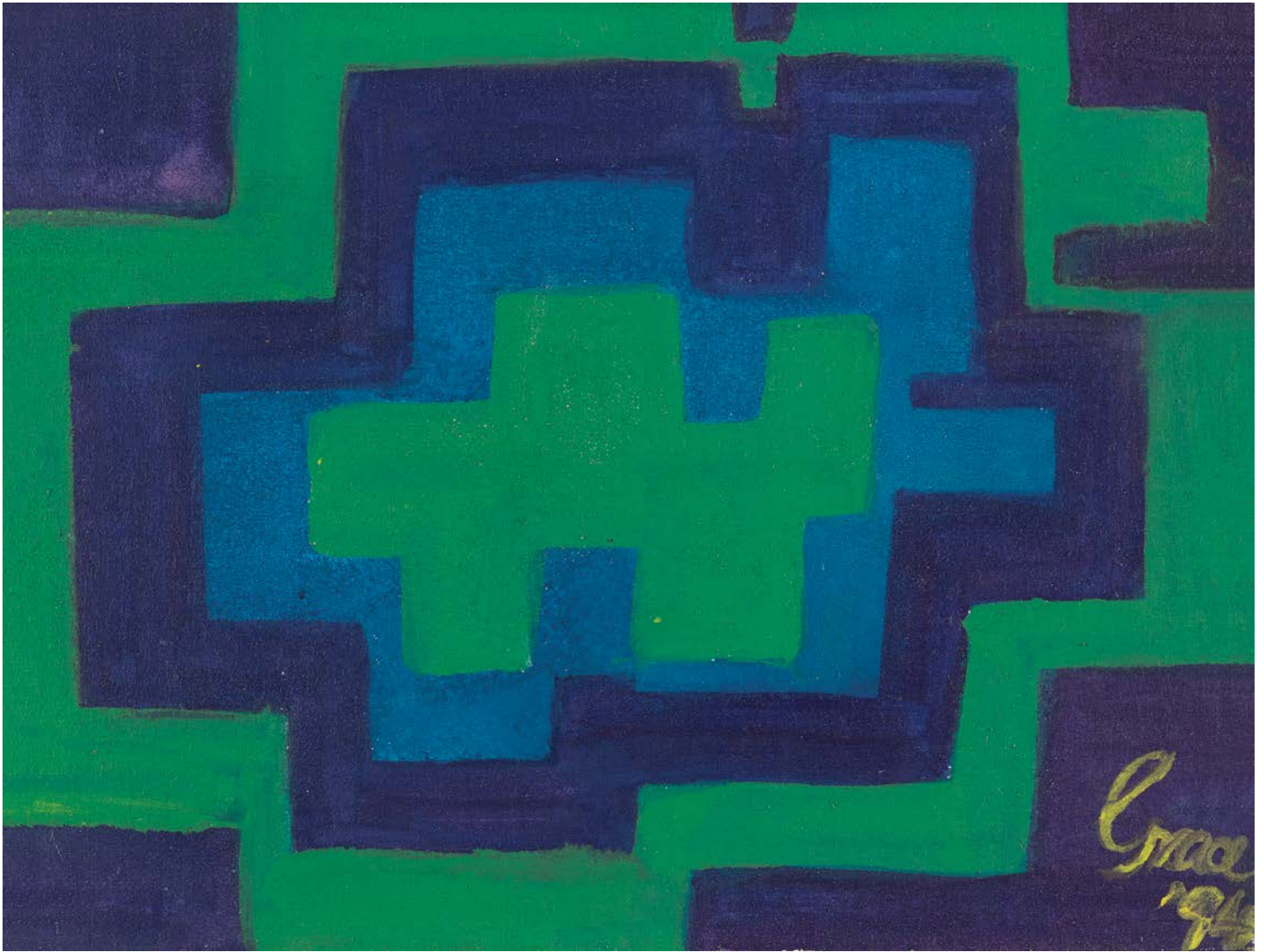
Private collection, Singapore

RM 1,000 – 2,000

Samat is a pioneer in the contemporary weaving world, promoting the woven tradition by blending Malaysian Songket textile with her own unique and contemporary style and techniques. She creates colourful and elaborate totems inspired by ancient tales of her ancestry, evoking her familial lineage and the different cultures in Malaysia. Her work merges the old with the new; the feminine with the masculine.

Anne Samat graduated with a Degree in Art and Design at Mara Institute of Technology Malaysia in 1995 majoring in Weaving and minor in Print and Resist. Her first solo exhibition titled *Sultanate in the Eye, Monarchy at Heart* was held at Richard Koh Fine Art, Kuala Lumpur. She had participated in numerous group shows locally and internationally namely Museum of Contemporary Art Taipei, Art Stage Singapore, I:cat Gallery in Laos, India Art Fair, Pearl Lam Galleries Singapore and many more. Her recent solo exhibition *Greatest Love* was held at Hudson Valley MOCA, New York, United States (2019).





42

GRACE SELVANAYAGAM

b. Negeri Sembilan, 1936

The Road To Parliament House, 1994

signed and dated (lower right)

oil on canvas

35 x 44cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 15,000

Grace Selvanayagam is one of Malaysia's early textile artists, and a songket textile scholar. The simple geometric shapes, clean lines and playful colours give this work a refreshing modern edge. The title *The Road To Parliament House* provides further info on this abstract work. The public has been urging the government to reconvene parliament which had been halted abruptly earlier this year.

Grace Selvanayagam was a graduate in Textile art from the University of Bristol, UK. She taught in the Specialist Teacher's Training Institute in Cheras, KL together with Syed Ahmad Jamal. In her later life, she lived in JB and had also taught in Singapore. She wrote the book, *Songket: Malaysia's Woven Treasure*. She did her research in the East Coast with the support of Prof. Ungku Aziz. Grace was very much an abstract artist. Her works were displayed at the NUS Museum, Singapore in 2017.

43

KOK YEW PUAH

b. Selangor, 1947 – d. 1999

Untitled, 1971

signed and dated (lower right)
silkscreen on paper
87 x 86cm (plate)

PROVENANCE

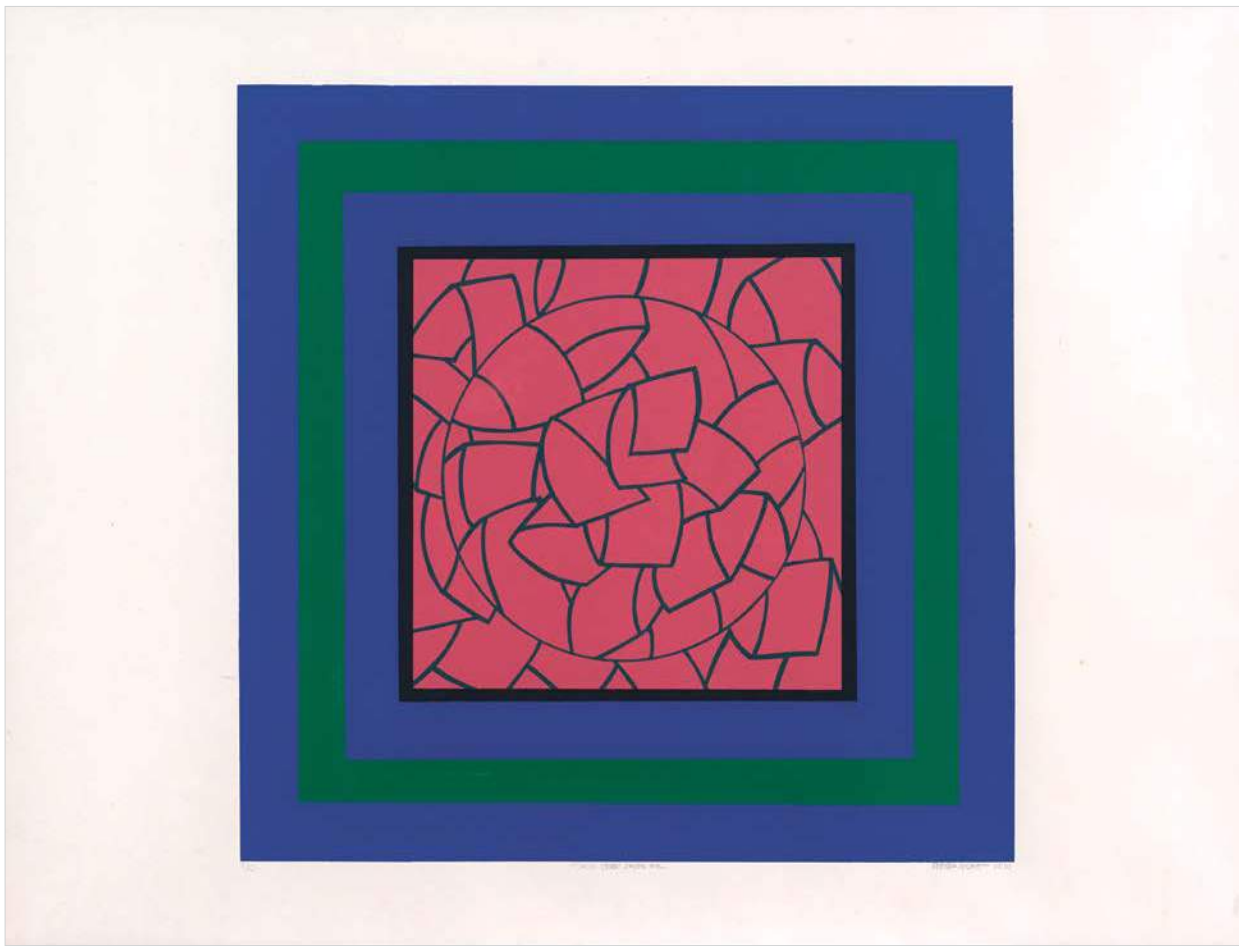
Private collection, Kuala Lumpur

RM 2,500 – 4,500



Kok Yew Puah's compositions are arranged in visual harmony and balance. A variation of blue and white colours reinforces spatial dimension and effect of depth, resulting in a contemporary vision of minimalistic abstraction. Compositional symmetry and clean colours are balanced out with the green organic forms placed in the centre.

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



44

KOK YEW PUAH

b. Selangor, 1947 – d. 1999

Tao's Orbat Series One, 1970

signed and dated (lower right)
silkscreen on paper;
edition 5 of 22
61 x 61cm (plate);
76 x 102cm (sheet)

PROVENANCE

Private collection, Kuala Lumpur

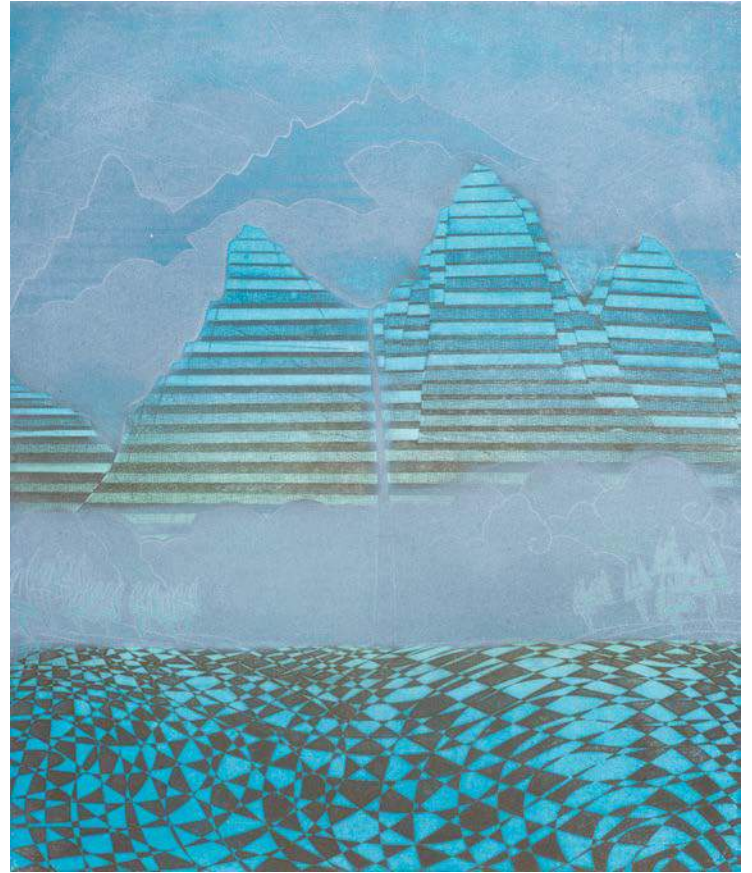
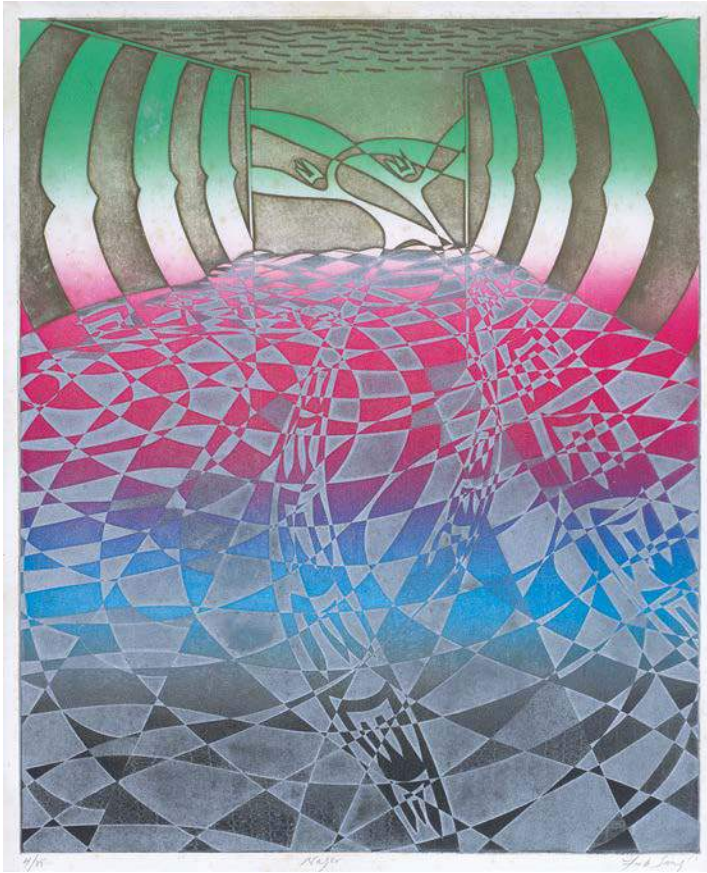
ILLUSTRATED

Kok Yew PUAH: A Tribute,
Valentine Willie Fine Art, 2004

RM 2,500 – 4,500

Kok Yew PUAH's compositions are arranged in visual harmony and balance. A variation of blue and green colours reinforces spatial dimension and effect of depth, resulting in a contemporary vision of abstraction. Compositional symmetry and clean colours are balanced out with the pink forms placed in the centre.

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



45

LOO FOH SANG

b. Pahang, 1944

Nager; Cascade, 1981

signed and dated (lower right)
etching on paper; edition 4 of 35 (both)
54 x 44cm; 60 x 50cm (plate)

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

On offer here are two sets of stunning pieces, the first piece titled *Nager* and the other titled *Cascade*. Both pieces are exclusively executed and special in its own way (the depths, dimensions, patterns, motifs, colours and spaces). Foh Sang is an accomplished master printmaker who apprenticed under Sir William Hayter at Atelier 17. He was accorded a retrospective-level exhibition, *The Untiring Engraver*, at Wisma Kebudayaan Soka Gakkai Malaysia in June 2014. His printmaking skills and practice saw him jury in several international competitions chiefly the 3rd International Print Triennial in Bitola, Macedonia, in 2000. He was instrumental in setting up the printmaking workshops in the Malaysian Institute of Art and later the Central Academy of Art. Since 1996, he has also organised several international printmaking exhibitions at home.



46

LONG THIEN SHIH

b. Selangor, 1946

Hand, Foot And Hair, 1971

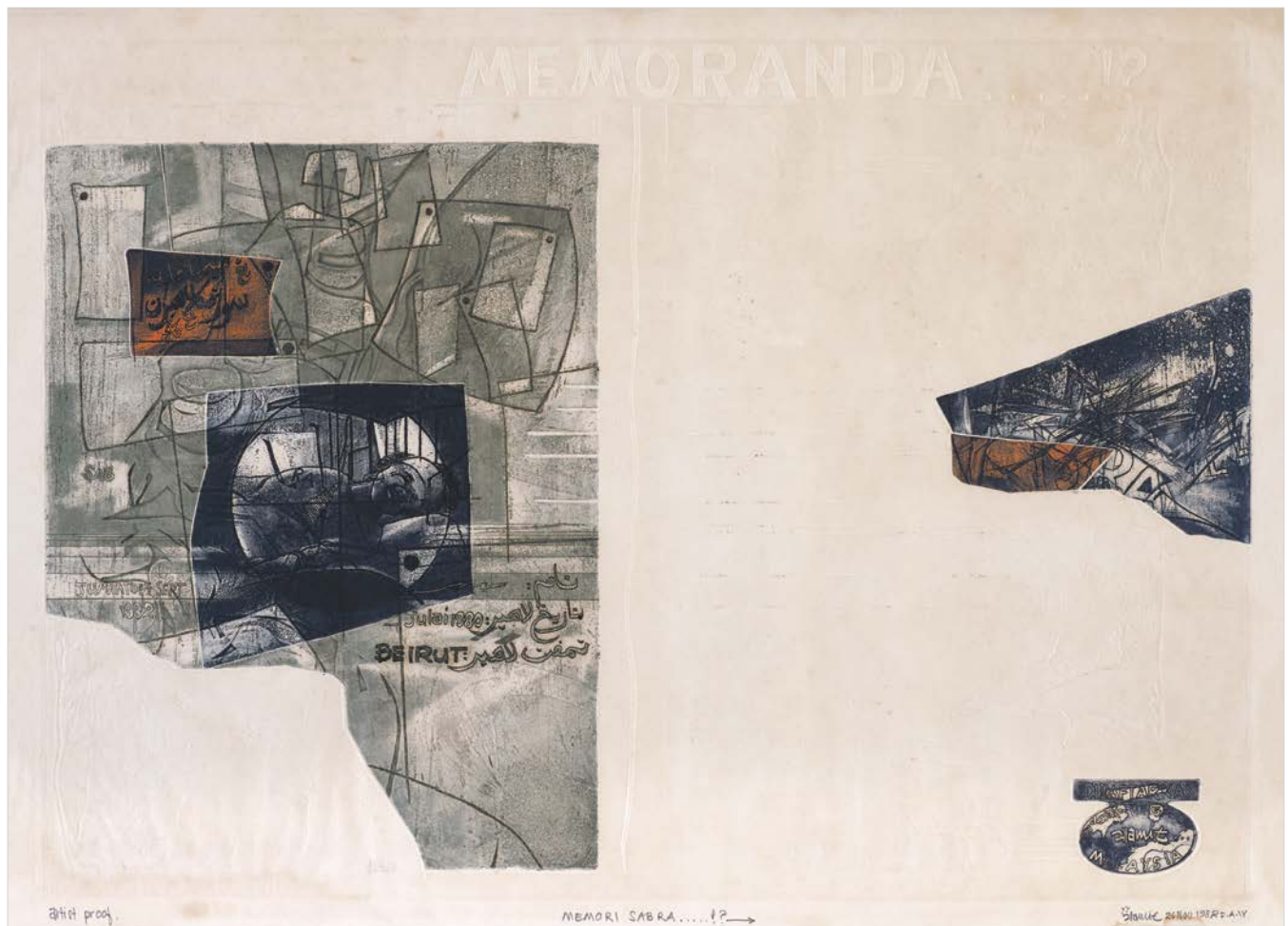
signed and dated (lower right)
etching on paper; edition 23 of 40
38 x 48cm (plate)

PROVENANCE

Private collection, Kuala Lumpur

RM 1,500 – 2,800

Hand, Foot And Hair belongs to a series of prints created in the 1970s, while the artist was studying M.F.A. in Printmaking at the Royal College of Art, London. Body parts are juxtaposed amidst abstract shapes in an experimental composition. Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Supérieure des Beaux-Arts, both in Paris. Thereafter, he studied at the Royal College of Art in London. He has won awards such as the First Prize in the 1961 Young Malayan Artists Competition in Kuala Lumpur and the 1992 Prints Prize in Salon Malaysia and has produced many artworks, using various mediums.



In 1982, Israel Defence Forces invaded Lebanon to drive out the Palestine Liberation Organization (PLO). The siege of Beirut took place for seventy days, as Israeli forces attacked Beirut by air, sea, artillery bombardments, power shutdowns, and cutting of food supplies. Hundreds of people were killed in the Beirut saturated bombings. In retaliation for the assassination of newly elected Lebanese president Bachir Gemayel, Lebanese forces killed 2,000 Palestinian civilians in the Sabra and Shatila refugee camps in Beirut, including women and children.

47

AWANG DAMIT AHMAD

b. Sabah, 1956

Memori Sabra...!?, 1982

signed and dated (lower right)
etching in colours with embossing;
artist's proof
45.5 x 64.5cm (plate)

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 4,000

Awang Damit Ahmad is credited to have started one of the most compelling new abstracts related to land, purpose and people. A relatively late starter in art at the age of 27, he first studied at the Mara Institute of Technology, where he was Best Student, before getting his Masters at the Catholic University in Washington DC (1989-1990). He catapulted into top-artist status when he not only won the 1st Prize but also the Consolation Prize in the hugely coveted Salon Malaysia III at the National Art Gallery. It was for his *Nyanyian Petani Gunung* (now in the Petronas collection). He also won 2nd Prize in the Malaysian Bank Association art competition in 1988. His international exhibitions include the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988. He also excelled as lecturer at Universiti ITM until May 2011, when he retired to go full time into Art. Prices of his artworks often soar high in auction houses locally and abroad. His recent solo presentation From Payarama to Garismega: 2013-2020 was co-organised by Henry Butcher Art Auctioneers and Galeri Prima.

48

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago-Pago, 1968

signed and dated (lower right)

monoprint in colours, edition 5 of 7

36 x 34.5cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Is it a tree, a stick figure after the German artist A.R. Penck (a.k.a. Ralf Winkler), like Latiff Mohidin a painter-printmaker-sculptor, or an abstraction of an ancient monolith from past civilisations? The reddish veneer of the totem exudes some form of animated vigour, from a synthesis of natural and ancient man-made forms or leaf geometry of pagoda and bamboo shoots, that flowered as Latiff Mohidin's most-imaginative *Pago-Pago* series between 1960-1969. Or are these a retrospection of his Minangkabau past. As he told A. Ghani Ismail, in a two-parter newspaper essay in the New Sunday Times in October 1989: "Minangkabau is not race. It is not culture in the sense I have no artefacts to show, no dance forms of its own, no... Minangkabau is Mind. A world view of its own ... and a mental force which makes us live to leave behind works of the mind."





49

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago-Pago, 1966

signed and dated (lower right)
lithograph on paper, edition 3 of 4
33 x 42cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

*What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water.*
(T.S. Eliot, *The Wasteland*, 1922)

Rumbia plants or buffalo-horn motifs or synthesis of both, and more, Latiff Mohidin is more interested in the rhythm of architecture (of plants or other lifeforms) than actual life depictions. The rumbia are hardwood sago palms in heavily waterlogged swamps which support various ecosystems and micro-organisms. Sago is rich in carbohydrate, and thus a food staple in rural areas. Its leaves and branches are used for roofing, walls, floor mats and baskets. This work was featured in Latiff's 2012 Retrospective book, on Page 171 (under Prints), with the image at bottom middle.

50

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago-Pago, 1966

signed and dated (lower right)
lithograph on paper,
edition 2 of 4
42 x 32cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

L.I.N.E. Latiff Mohidin From Point
To Point, Dewan Bahasa & Pustaka,
1993, p. 118

RM 12,000 – 20,000



Whether the images represent ancient monoliths of clusters or some wild plant life entwined in history and geography, Latiff Mohidin has developed a synthesis from some regional ethos. In the *New Straits Times* (Feb 6, 1983), the thespian and political-writer Kee Thuan Chye wrote, of Latiff Mohidin's *Pago-Pago*: "In the stupas of Thailand, Laos and Cambodia, he recognised the shape that had always fascinated him, the shape that is manifested in leaves, rocks, clouds and countless other forms of nature. In his art, he sought to transpose this shape to a new reality. It was as if, by so doing, he could touch a mysterious chord of existence or revel in the energy of the cosmos." It is an energy best described by the poet-essayist Salleh Ben Joned: "The drops and lines of light on the glass that shields him from the noise and dirt of Kuala Lumpur reflect in their eternal recurrence the secret energy of his solitude." Latiff learnt lithography in Europe after studying etching at the Atelier Lacouriere in Paris.

51

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago-Pago, 1964

signed and dated (lower right)

ink on paper (recto and verso)

14 x 9cm

PROVENANCE

Private collection, Selangor

RM 60,000 – 100,000

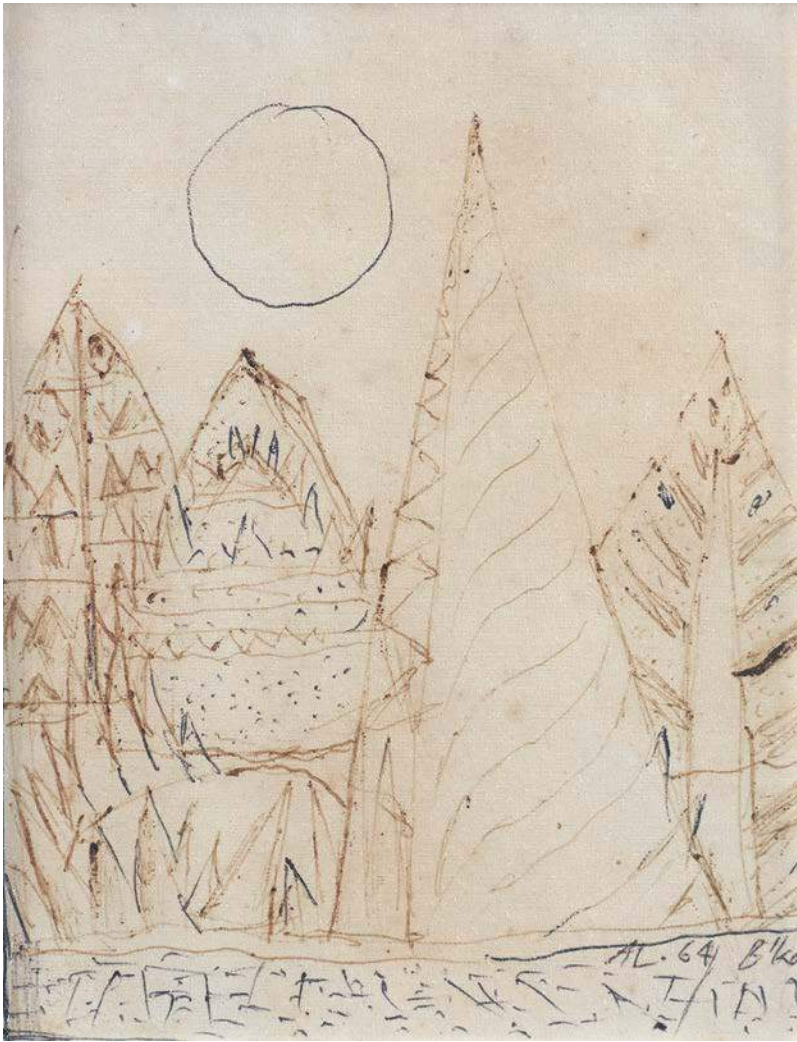
Frank Sullivan, the pioneer shaper of Malayan art, wrote of Latiff Mohidin's solo exhibition at Balai Ampang, Kuala Lumpur, in 1966, of 40 paintings and 20 sketches, describing the oeuvre of the artist, then aged only 24, especially the architectonic thrusts of the monuments of stones and natural growth as "the shape of boats (especially the prows), agave leaves and other plant forms, birds and their wings, the rhythmic flow of buffalo horns, aspects of the lingam, the lines of eaves and arches, or the patterns and motifs in pagodas or temples...", while artist-critic-thespian John Lee Joo-for wrote eloquently about the "subtle haunting colours and recondite symbols" of his "vegetative forms, figures and his fetish-forms such as Shivalinga."



(recto)



(verso)



52

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago-Pago, 1964;

Untitled, 1967

signed and dated (lower right);

signed and dated (lower left)

ink on paper;

mixed media on paper

13 x 10cm; 10 x 12cm

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 75,000



One is faint with ink lines obscured like the Angkor Wat monuments embraced by luxuriant growth until discovered by French naturalist Henry Mouhot in 1860; and the other work is of an ambiguous shape, thick with broad lines, tawny dark with dense little blobs and arranged trellis-like, with shadows or tendrils, like a spider spinning its web. "A sketch is not really to catch a floating moment, but the atmosphere. Not only what is there but also what isn't there." — Latiff Mohidin: *Journey to Wetlands, and Beyond* (Singapore Art Museum, May 2009).



53

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Bukhara, 1990

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

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

Bukhara is an ancient city along the Silk Road and a medieval Islamic hub in present-day Uzbekistan, a land-locked country in Central Asia. With a long history spanning five millenia of habitation, it is replete with the blood, sweat and tears of wayfarers, merchants, conquerors and builders. Mausoleums, fortresses, mosques and minarets stand as testimonies of a long, chequered history but a relatively young nation when it broke away from the Soviet yolk in 1991. Bukhara is now a world heritage site. Latiff Mohidin's interpretation is a haphazard double clusters of loose broad strokes of diluted 'dirty' black with faint blue shimmers at the edges, and some kind of squat structures on top.



54

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Siri Voyage, 2003

signed and dated (lower right)
mixed media on paper
26 x 36cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 35,000

Voyage, as the word implies, is a journey but in Latiff Mohidin's parlance, one not inhibited by time or geography, but maybe lodged in Nature or evoking a time or place long, long past. So, it's invariably given to symbols or signs or even recondite shapes, lacking in forms or even meanings. As the artist himself has expressed so cryptically in his book, *LINE: From Point To Point* (Dewan Bahasa dan Pustaka, 1993), with a rhetorical question: How do you express something that cannot be touched, held or grasped? How do you clarify feelings and non-concrete things? ... And answering himself, almost rhetorically: "In doing work that involves his whole psyche, he is sometimes forgetful. And sometimes he is too aware of the limits of his ability and freedom..."



55

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Rimba, 1996

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

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 habitat 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 had even allocated the equivalent of some RM293m for the restoration of peatland.

AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 - d. 1997

Untitled

acrylic on canvas

151 x 91cm

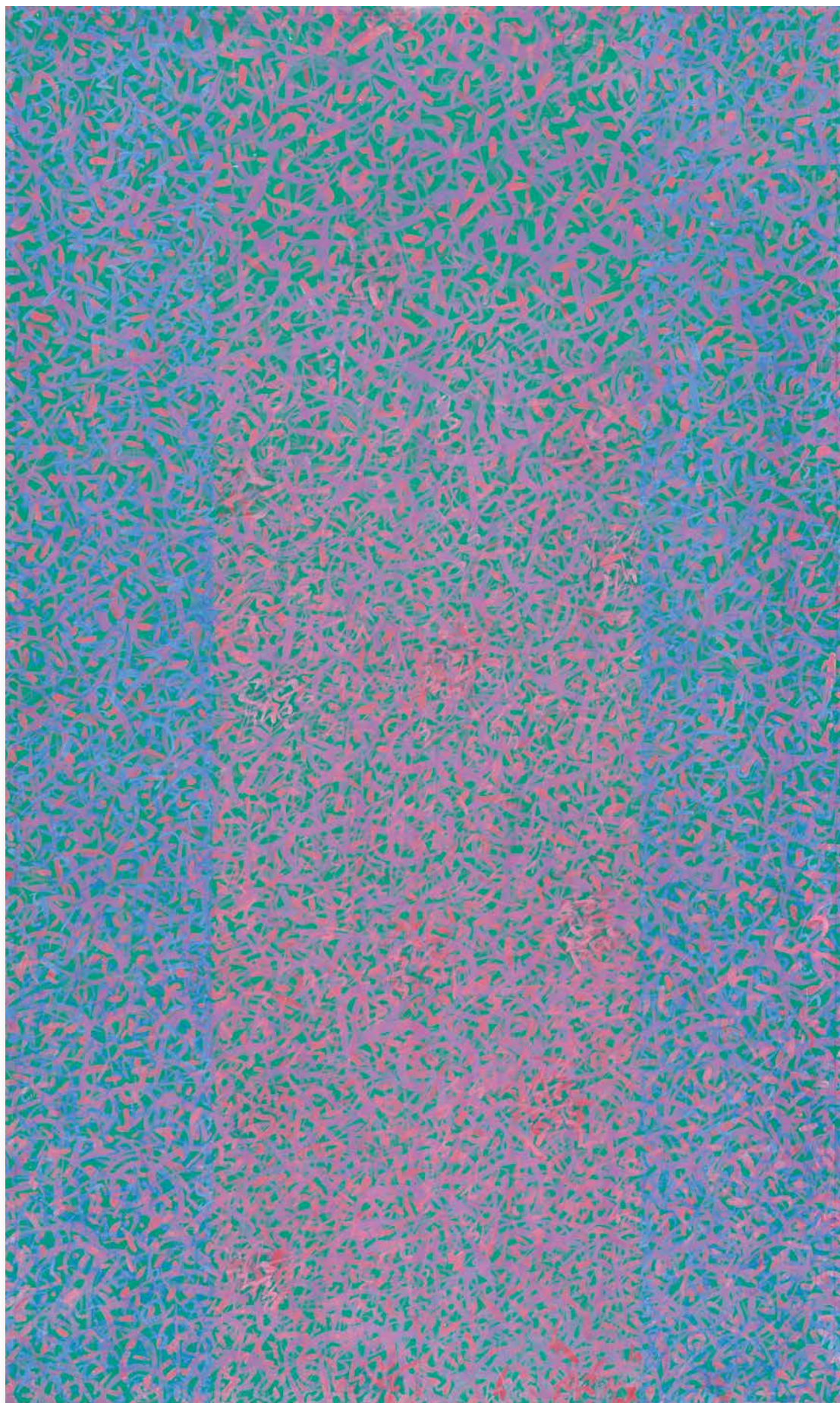
PROVENANCE

Private collection, Selangor

RM 45,000 – 80,000

This is a call to faith and perseverance, the triumph of, as a somewhat dull azure-blue clarifies from what is an obfuscating blanket over Ahmad Khalid Yusof's trademark frittered khat coming out of the thickly encrusted rust-brown smears. The calligraphy is like miniscule microcosms, animated in aerial suspension, crinkling through what can be viewed as a symbolic partial eclipse. Perhaps, this is evocative of a nightmarish phase when his father, Muhammed Yusof Ahmad, was hired by the Japanese in place of his brother Za'aba, to teach Bahasa Malaya at University Tenri in Japan, bringing with him his four children. It was during the war years from 1941 to 1945, and his family suffered not only from ration and discrimination but also abject fear in the dark, as the American bombers pounded Japan. Such is the typology and trademark of Ahmad Khalid Yusof since his momentous *Alif Ba Ta* silkscreen marking the National Cultural Congress at the National Art Gallery in 1971 (Aug 25 - Sept 12), with an affinity to Nature and imbibing the five cornerstones of Islam, namely Testimony of Faith, Prayer, Charity, Fasting and the Haj pilgrimage to Mecca.

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 Cini. He graduated from Kirkby, 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.



IBRAHIM HUSSEIN, DATUK

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

Beyond The Blues, 2008

signed and dated (lower right)

acrylic on canvas

122 x 244cm

PROVENANCE

Private collection, Kuala Lumpur

RM 700,000 – 1,000,000

In 1988, his *Ripples* caused a sensation when shown in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena, California, while another blue work infused with the Water Element, *Kamasari* (1992) was shown in the World Economic Forum in Davos in 1997, where Ib, as the artist is popularly known, was awarded the Crystal Award – a holy grail of awards for the world's great creative icons. This work is imbued with the spirit of David Hockney's California dreaming of cobalt-blue and ultra-marine Pop Art basking-in-the-sun swimming-pool decadence like the iconic works, *A Bigger Splash* and *Portrait Of An Artist (Pool With Two Figures)*, and also reminiscent of Hokusai's *The Great Wave of Kanagawa*. While keeping to his signature rhythmic lines, much more staccato and static for a calcified underwater silence, Ib chose to play on a blanket of miasma mist of bluish hues, mysterious with the odd light filtering here and there, a submarine fugue, tranquil and nondescript. Algae, weeds, vegetation or other micro-organisms may be suggested. In imaginative overdrive, one might espy an anatomical fragment of a figure perhaps or glimmers of a passing sea creature, either emerging or receding. It's a painting of no bubbles, like a holding of one's breath in encapsulating a scene. It is up to the viewer to interpret. Some may see it as horses galloping through the thick lush grassland / bushes. Such is life, filled with challenges and obstacles, but one will overcome them, striving towards excellence. "I am always driven by movement. Every living thing moves, moving in space and in time," Datuk Ibrahim was quoted as saying.

Datuk Ibrahim Hussein is an extraordinarily gifted artist impacting the world with prestigious awards such as the Crystal Award (presented by the World Economic Forum, 1997), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins of Chile (1996), the Japan Foundation Cultural Award (1988) and Malaysia's Anugerah Tokoh Terbilang (2007) and is the only artist conferred the Datuk title thrice. Datuk Ibrahim's tripartite exhibition that also featured Andy Warhol and Salvador Dali, in Kuwait in 1977 was a game-changer for him. He was the first Malaysian in the Venice Biennale (1970), through the aegis of the American Smithsonian Institute workshop. Datuk Ibrahim was accorded a Retrospective by the National Art Gallery in 1986. He set up the Ibrahim Hussein Museum and celebrated it by organising the Langkawi International Festival of Arts in 2000. He also organised the Club Mediterranee Asian Arts Festival in Bali (Indonesia, 1987) and Cherating (Pahang, 1988). His art tutelage was in the Byam Shaw School of Drawing and Painting (1959-1963) and the Royal Academy in London (1963-1966). A double scholarship of Fulbright and John D. Rockefeller II Fund in the 1960s saw him in the United States, with two solos in New York to boot.



IBRAHIM HUSSEIN, DATUK

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

Kanchana, 1967

signed and dated (lower left)

oil on canvas

122 x 96cm

PROVENANCE

Private collection, Kuala Lumpur

RM 260,000 – 400,000

Is it a painting, a calligraphy or a cut parchment of declaration in a transcribed soliloquy with a titular name that could perhaps confuse and pique more than clarify? It's a spontaneous rambling of a spotless mind, like painting strokes, but with blemishes et al with the letterings dripping down by sheer gravity, an intimation about life taken from where the top was cut off. Something like the German Conceptualist Hanne Darboven block of cursive scribbles. It's bottle anxiety, about some kind of vicarious thrill from being alone, with some hope and fear about what the future would bring, and then imagining himself on a boat, rudderless perhaps and hostage to the water current. This is an example of penmanship that earned Datuk Ibrahim Hussein a place at the Nanyang Academy of Fine Art in Singapore (1956), which he didn't complete as destiny had prepared him for the life of art that has made him an iconic artist and a legend. Going by the tenor about the meaning of life and its absurdities, one would think the *Kanchana* title refers to something esoteric, like the Sanskrit word meaning 'golden'. Probably it's the name of a Thai woman he met while in New York. How the name triggers or conjures up such running script is anybody's guess, but it does present a transformative way in maybe, how Pop Art, invited the textual into its body politic.

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with its effect from any other pleasure. maybe i've found
sort of tranquility that makes me love to be here.
i'm always in a hurry and waiting is the horse of time
i'm always waiting for something which is not now
to me. but then there's something in life which i cannot
reach. it seems sometimes that i am expecting something
to happen which has not happened yet. why did i paint
all these pictures. maybe i was born to live and paint
pictures. only one small picture. i was born to live and
suffer. yes i paint and in the night when i am
in a small boat sailing between an ocean of endless death and
sky of limitless blue. and between all these things there's

"kanchana" ibrahim hussein new york x 67

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Landscape 97 (Siri Gelombang), 1997

signed and dated (lower left & on the reverse)

oil on canvas

90 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 340,000 – 500,000

This 1997 work is a very, very late off-current *Gelombang* overlapping Latiff Mohidin's *Rimba* phase which debut as an exhibition in September 1998. You can glean from the vigorous broad strokes that they are very *Gelombang-ish*, though the name cannot be taken literally as a water wave but of a wider spectrum of Nature, or as architect-art collector Datuk Seri Lim Chong Keat dubbed, "surges and excitations of artistic impulses." The 'gelora' emotional trigger translates into the raffish brushes. Latiff's *Gelombang* series spans from 1985 to 1993, culminating in the exhibition, *Pago-Pago To Gelombang: 40 Years Of Latiff Mohidin* at the Singapore Art Museum (April 15 - May 8 1994). Some may puzzle how this 1997 *Gelombang* fit into the time (series) bracket in this tumble of promiscuous overlaps, but as the artist himself had stated: "The series of my works are not like railway lines stopping at certain (point) and never returns. My series are like rivers which overruns the time lines. There are things like moments of transits. A long transits. Sometimes I go backwards to go forward." "The water flows calling for water... the light flows over, calling for light... the wind blows calling for wind... Each seems to be calling for the other – each according to its rhythmic phase... flowing, interlinking, uniting and dispersing...", Latiff wrote. "Sheer exuberance and vortex, the parched strokes, the raw even primeval chromatic colours..." In sum, the great bilingual essayist and poet Salleh Ben Joned penned (second stanza) in his second *Gelombang* solo at the Penang State Art Gallery (Nov 15-30, 1990). His first *Gelombang* was held at the Balai Seni Maybank in January 1988.

*Amidst the dull labyrinth of this desert,
he creates his own oasis of the sacred,
Holding on to the clew, gift of Ariadne,
He paints his way towards epiphanies.*

Latiff Mohidin is a national art treasure, excelling in paint, pen (poetry and translation), print (printmaking), and sculpture. He is adept at three languages – Malay, German and English. His wanderings around Southeast Asia led to his iconic *Pago-Pago* series (1960-1969), which headlined the mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018 (helmed by the National Gallery Singapore). Latiff was awarded a major Retrospective at the National Art Gallery Malaysia from December 2012 to June 2013, his second. His art studies were at the Hochschule fur Bildende Kunst in West Berlin. He won the John D. Rockefeller III Fellowship to study at Pratt Institute in New York, and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris. He also won 2nd Prize (Graphics) in the 1968 Salon Malaysia. In literature, he won the SEA Write Award twice (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976, and he was also appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988.



SYED AHMAD JAMAL, DATUK

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

Ingatan Marang, 2002

signed and dated (lower right)

acrylic on canvas

43 x 84cm

PROVENANCE

Private collection, Kuala Lumpur

RM 80,000 – 120,000

Ingatan Marang (2002) is akin to *Malam Marang* (2001) more panorama from the close-up focus from the same littoral fishing village Marang coast between Kuala Terengganu and Kuantan, and at nightfall still. Marang is also the gateway to Pulau Kapas. It is imbued with the same saucer-eyed wonder that typified Datuk Syed Ahmad's early pieces like *Sungai Batu Pahat* (1957) and *Sawah Padi Malam* (1960) and even *St Ives Harbour* (1951), but with much greater sensitivity, skills and artistic perspicacity in the intervening years. One is awash with a sense of serenity and peace, within and without, while it is evocative of a divine presence in Nature, like the spiritual aura of his *Heaven And Earth* series with memories of his Kunang-Kunang.

Artist (painter, sculptor, logo designer), academician, administrator, critic-writer, curator, stage and costume designer, cartoonist. That's Datuk Syed Ahmad Jamal, the only fine-art National Laureate. He was director of the National Art Gallery (NAG, 1981-1991), the Asian Cultural Centre (Universiti Malaya, KL, 1979-1983), and principal of the Specialist Teachers Training Institute, from 1964 (1961-72). The NAG honoured him with a Retrospective in 1975, and another Retrospective titled Syed Ahmad Jamal: Pelukis (2009), besides Syed Ahmad Jamal: Historical Overview 1954-1994 (Nanyang Gallery of Art, KL, 1994-1995). His awards include the Datukship (1996), country awards from India (1962), the United States (1963-1964), France (1970), and Australia (1984). Datuk Syed Ahmad Jamal had his formal art education in Britain and the United States culminating with a Masters degree in Art History from the University of Hawaii, Honolulu (1973-1974). He authored two major books, *Rupa Dan Jiwa* (1992) and the autobiographical *Kunang-Kunang* (1999).



JOLLY KOH

b. Singapore, 1941

Nocturne, II, 2006

signed and dated (lower right)

oil and acrylic on canvas

183 x 123cm

PROVENANCE

Private collection, Kuala Lumpur

RM 60,000 – 100,000

Don't ask, but what's with 3? 'Three women' seems a popular theme among artists East and West, and in Malaysia too, with Dato' Hoessein Enas and a mural by little-known Lyana. In Asia, there's Anita Magsaysay-Ho and Amrita Sher-Gill. And in the West, there's a scramble for the 'les trois femmes' composition by artists as diverse as Picasso, Matisse, Botero, O'Keeffe, Boccioni, Kandinsky, Marie Braquemond, and of course, Sandro Botticelli's *The Three Graces* (in the larger *Primavera*). Jolly Koh does not refer to any painted antecedents when painting his three lissom women, at least the two standing facing each other on the right, rendered shadowy but with silhouette of their forms seductively traced in the nocturnal outdoors. The one on the left seems seated or in suspended seated posture. The question of what the trio are doing in an open area gets diminished by the luscious highlight of feminine forms against a top-half swathe of dark blue with lighter accentuating tones. An image of this work is featured on Page 207 of the 2008 book, *Jolly Koh* (2008). There is another *Nocturne* work, No. 3, but done in 2016 and featured in his solo at the Art Salon / XOAS Gallery.

Jolly Koh was schooled in the finest art institutions in UK and the USA – Hornsey College of Art and London University; and Indiana University (Fulbright scholarship for his Masters, and was made teaching associate too). He taught briefly in Malaysia before teaching in Melbourne and then Adelaide in Australia for most of his 20 years there. On his return to Malaysia, he taught at the MSC College (now SEGi) from 2000 to 2004. He was accorded a milestone late-survey exhibition by Henry Butcher Art Auctioneers at MAP Publika Kuala Lumpur in 2017, celebrating 60 years of painting since his first solo at the British Council Kuala Lumpur in 1957 at the age of 16! It was accompanied by the publication of a fine book (*Jolly Koh @ 76*) of his life paintings.



JOLLY KOH

b. Singapore, 1941

Untitled, 2002

signed and dated (lower left)

oil on canvas

152 x 64.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 38,000 – 68,000

Can you ever dream it, a night like this? As light dims in the distant yonder, an orangey crimson sky makes a gorgeous splash from the loving brushes of Jolly Koh, the supreme colourist unabashedly producing “beautiful and moving pictures”, and things get animated and cavort in the near front. Imagine the lilting ivory keys from Chopin’s Nocturne in E-flat major, Op 9 No. 2, with its sonorous rhythms making the strains of a wide-awake lullaby. The soothing waves lapping and the cool wind rustling through your ears. Yes, on a night like this, lovers embrace with caressing whispers, and everything lies between remembrance and forgetfulness.

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AWANG DAMIT AHMAD

b. Sabah, 1956

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

signed and dated (lower right)

mixed media on canvas

107 x 91cm

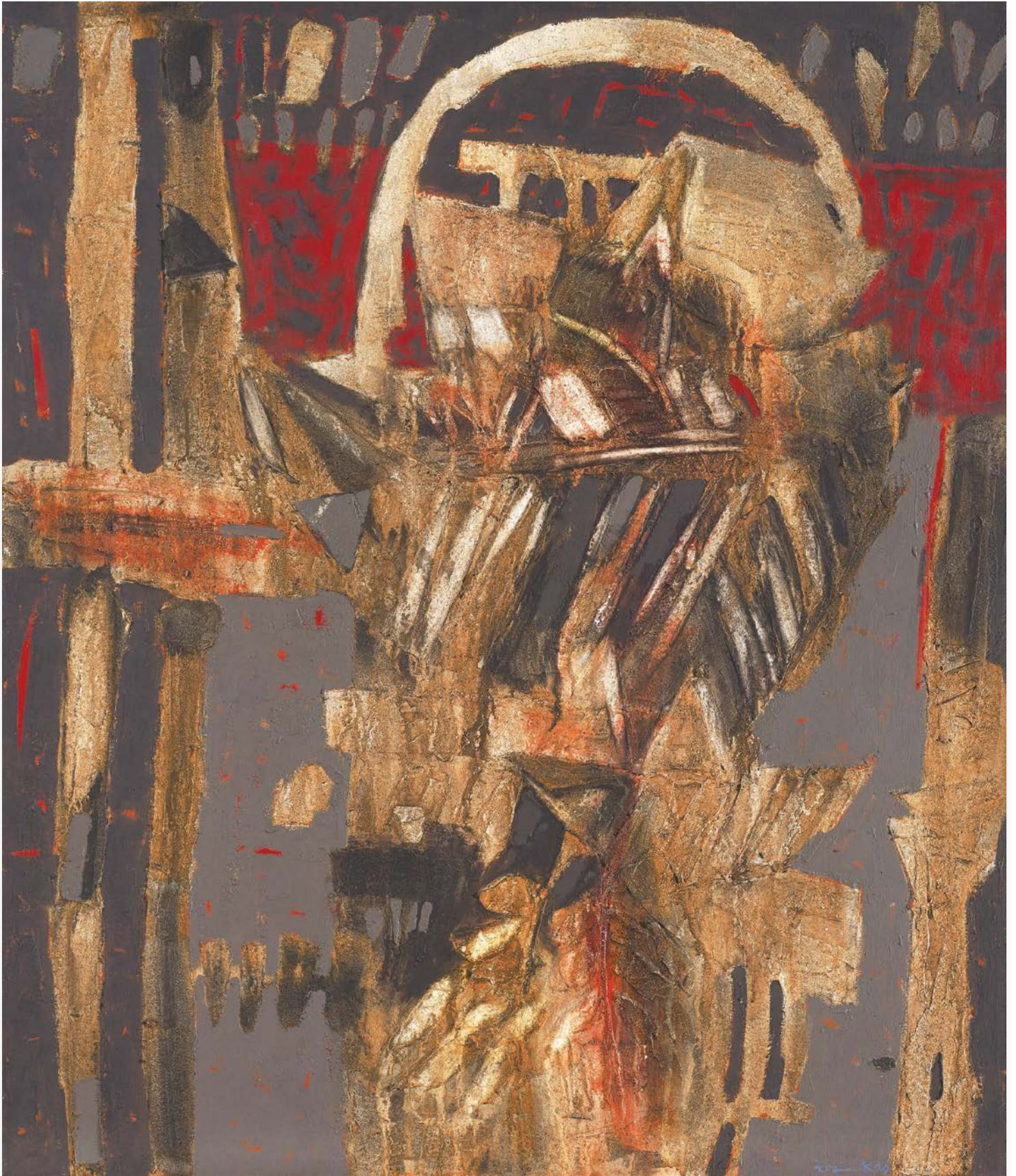
PROVENANCE

Private collection, Kuala Lumpur

RM 80,000 – 130,000

The clarion muezzin call of the after-sunset prayer from atop the minbar technically marks the start of the five mandatory salah for Muslims. Ironically, coming when the day is done for fishermen and farmer, it is a form of supplication of thanks to the Almighty for a fruitful economic action, and mealtime and family time. Maghrib is not a time to venture outdoors (see Zulkifli Yusoff's Venice Biennale installation *Don't Play During Maghrib*). This is prayer of blessings and respite, different from Awang Damit Ahmad's usual repertoire of the *Essence Of Culture* series (*E.O.C. or Intipati Budaya*, 1985-1995), of fishermen or farmers toiling often against the vagaries of weather, land and sea in eking a living. The day is done. Tomorrow is just another day. There is an overpowering sense of gratitude and satisfaction in the obeisance to God for all the goodness and well-being of self and family members. Bismillah Al-Rahman Al-Rahim! This work on offer is undoubtedly a masterpiece worth collecting.

Awang Damit Ahmad took up Art at a late stage when he was 27, at the Mara Institute of Technology (later a university) and was its Best Student (1983). He retired at his alma mater as a diligent teacher with the title of Associate Professor, in May 2011. In 1991, a year after obtaining his Masters degree in Fine Art from the Catholic University in Washington DC, he won the Major Prize (and also Consolation Prize) in the hugely prestigious Salon Malaysia III competition, with his work, *Nyanyian Petani Gunung* (now in Petronas Collection). He taught at the Universiti ITM and retired as Associate Professor in May 2011. He was selected for the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988, and was among the touring entourage. He also won 2nd Prize in the Malaysian Bank Association art competition in 1988. In Henry Butcher March 2021 art auction, his *Apa Khabar Ledang* (from the same E.O.C. series) was sold for RM 224,000. In April 2021, his most recent solo *Dari Payarama Ke Garismega: 2013-2020* was held at Galeri Prima, Balai Berita Bangsar, KL. It was organised by Henry Butcher Art Auctioneers and Galeri Prima; it received excellent response.



AWANG DAMIT AHMAD

b. Sabah, 1956

Marista "Ingatan Yang Tersisa II", 2001

signed and dated (on the reverse)

mixed media on canvas

118 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

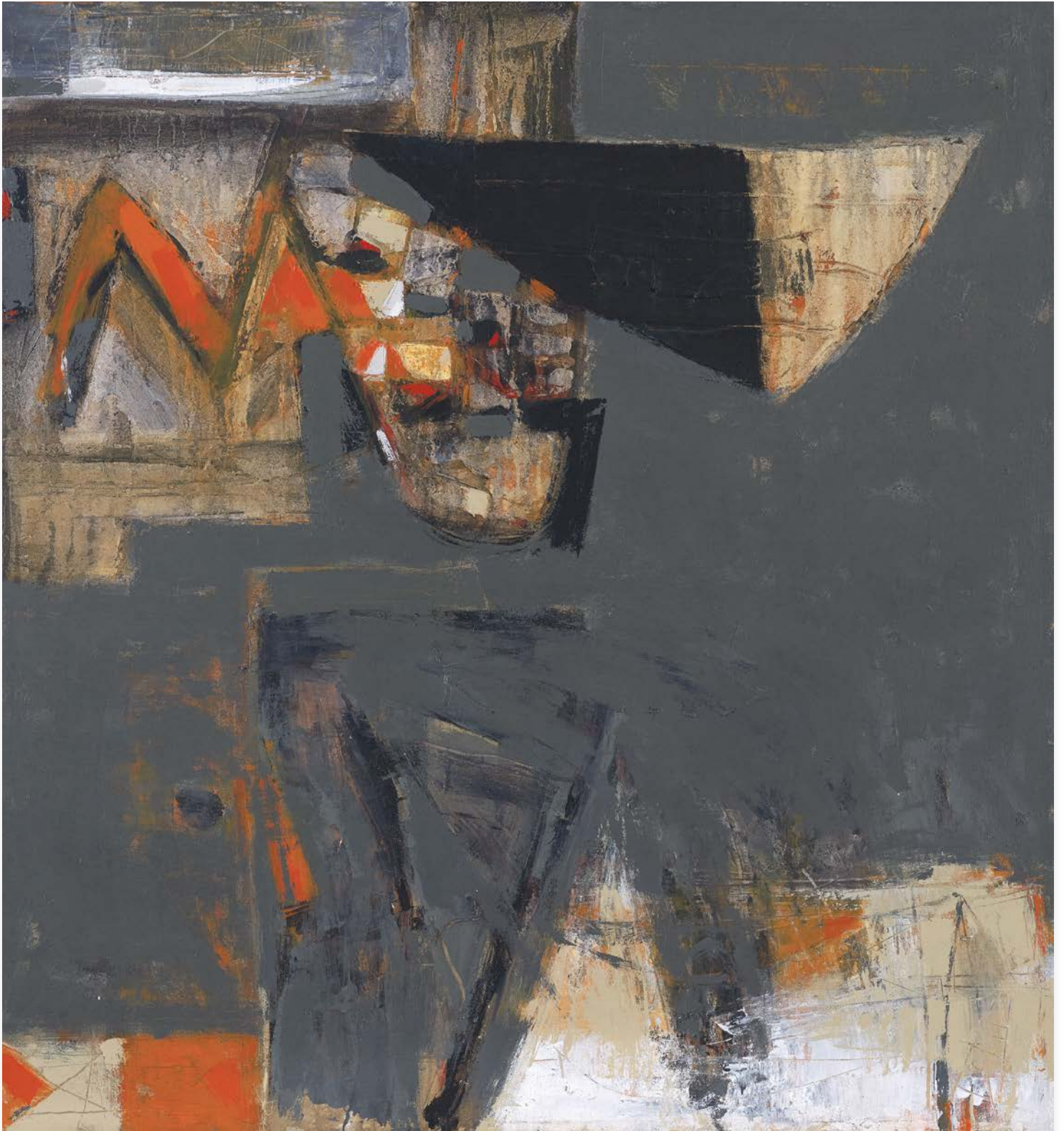
Alun-alun Ke Marista, Awang Damit Ahmad 1996-2002,

National Art Gallery, 2002, p. 108

RM 42,000 – 72,000

Marista series is a journey of self-searching for an active, constructive, and progressive aspect of a culture. It is a continuation from the first famous *E.O.C.* series. This series recalls the artist experience in past full of twist and turns. The theme is still personal to the artist as it was a time of struggle and challenges. In *Ingatan Yang Tersisa II* Awang uses dark grey hues and a strike of orange to depict his past experience. This is what was left of his childhood memories that remains poignant. Awang builds his composition in a controlled manner through the structuring of materials and techniques and not merely through erratic brush strokes.

Awang Damit Ahmad took up Art at a late stage when he was 27, at the Mara Institute of Technology (later a university) and was its Best Student (1983). He retired at his alma mater as a diligent teacher with the title of Associate Professor, in May 2011. In 1991, a year after obtaining his Masters degree in Fine Art from the Catholic University in Washington DC, he won the Major Prize (and also Consolation Prize) in the hugely prestigious Salon Malaysia III competition, with his work, *Nyanyian Petani Gunung* (now in Petronas Collection). He taught at the Universiti ITM and retired as Associate Professor in May 2011. He was selected for the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988, and was among the touring entourage. He also won 2nd Prize in the Malaysian Bank Association art competition in 1988. In Henry Butcher March 2021 art auction, his *Apa Khabar Ledang* (from the same *E.O.C.* series) was sold for RM 224,000. In April 2021, his most recent solo *Dari Payarama Ke Garismega: 2013-2020* was held at Galeri Prima, Balai Berita Bangsar, KL. It was organised by Henry Butcher Art Auctioneers and Galeri Prima; it received excellent response.



TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Wind Comb (Delta), 2001

signed and dated (lower right)

acrylic on canvas

173 x 173cm

PROVENANCE

Private collection, Selangor

RM 45,000 – 80,000

A melange of tendril lines emanating from the left and interconnected in an inchoate way, with two abrupt drops against a muted backdrop of dominant white. Solid and flexible, this lower half stark composition is wedged against a dense dark painterly surface above, with a right-angled white intrusion of negative flow. It's a delicate play of balance and harmony, between Man and Nature (wind, water and earth) with a dualism inspired by the celebrated Peine del Viento (*The Comb Of The Wind*) steel-and-rock sculpture of Basque sculptor Eduardo Chillida. The sculpture stood against a low rock promontory in San Sebastian, the sculptor's hometown, stands like a sentinel, but Dato' Tajuddin Ismail's adaptation is more interconnected in a tenuous way. Dato' Tajuddin marvelled at interplay of mass, volume and void when he first saw the sculpture in an exhibition at the Hayward Gallery in London in the 1980s. The work was done during the time of his Simply Red solo at Art Salon, Kuala Lumpur, in May 2002.

Dato' Tajuddin draws great strength in his paintings from his solid foundation in graphic design and interior architecture – Graphic Design (Art Centre College of Design in Los Angeles, 1974) and post-graduate Interior Architecture (Pratt Institute in New York, 1979-1981, apprenticed under Massimo Vignelli), apart from the Mara Institute of Technology in Shah Alam (1969-1973). His awards include the Fulbright research fellowship (1987), the Minor Award in the National Drawing Competition (1977), the National Graphic Art competition (1978), Salon Malaysia (1979) and the National Design Council (1994). After retiring as associate professor of Fine Art and Interior Architecture at Universiti ITM, he taught Fine Art in Sunway University, Selangor.



SUZLEE IBRAHIM

b. Terengganu, 1967

Midnight Summer, 2016-2017

signed and dated (lower right)

acrylic and oil on canvas

152 x 183cm

PROVENANCE

Private collection, Selangor

RM 45,000 – 65,000

Abstract painter Suzlee Ibrahim gains inspiration from travelling the globe. His gestural paintings focus on the relationships between dynamic brushstrokes and colour, conveying the impressions of his thoughts. On offer here is an elegant composition of brilliant colours and energetic strokes reflecting the spirit of nature.

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





67

ISMAIL LATIFF

b. Malacca, 1955

Waterdance... Mahligai Purple Lounge,
1998

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

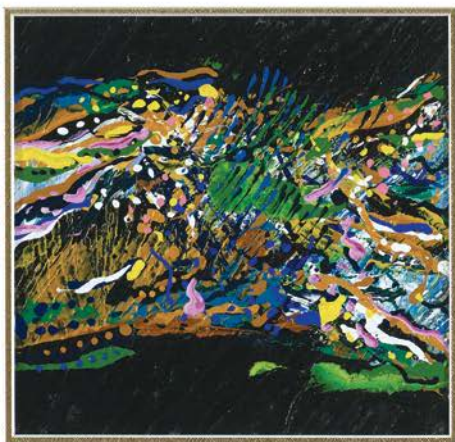
PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 60,000

Ismail Latiff's distinctive abstract paintings feature delicate brush marks that create harmonious movement representing an enchanted, magical realm. It is known that the artist repetitively uses the spherical shape in most of his paintings to symbolise perfection and balance, which embodies his search for wholeness and solidarity with the cosmos. In *Waterdance*, the ocean is illuminated with shimmering light interweaved with enchanting colours, creating a mesmerizing experience.

Ismail Latiff graduated with a Diploma in Art and Design from Malaysia Institute, 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, Malaysia in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by 5 others namely *Nine Years with Art Salon*, KL (1993), *Magic In The Sky*, KL (2005) and *Come Fly With Me*, KL (2008). He participated in a group exhibition titled *The Prayer* organised by NN Gallery in 2012. His work was featured at the Affordable Art Fair, Singapore in 2014. The current Prime Minister of Malaysia, when delivering speech or public announcement, is often seen standing in front of a huge Ismail Latiff's artwork (as backdrop).



68

ISMAIL LATIFF

b. Malacca, 1955

Untitled, 2001

signed and dated (lower right)
acrylic on paper
17 x 17cm (each)

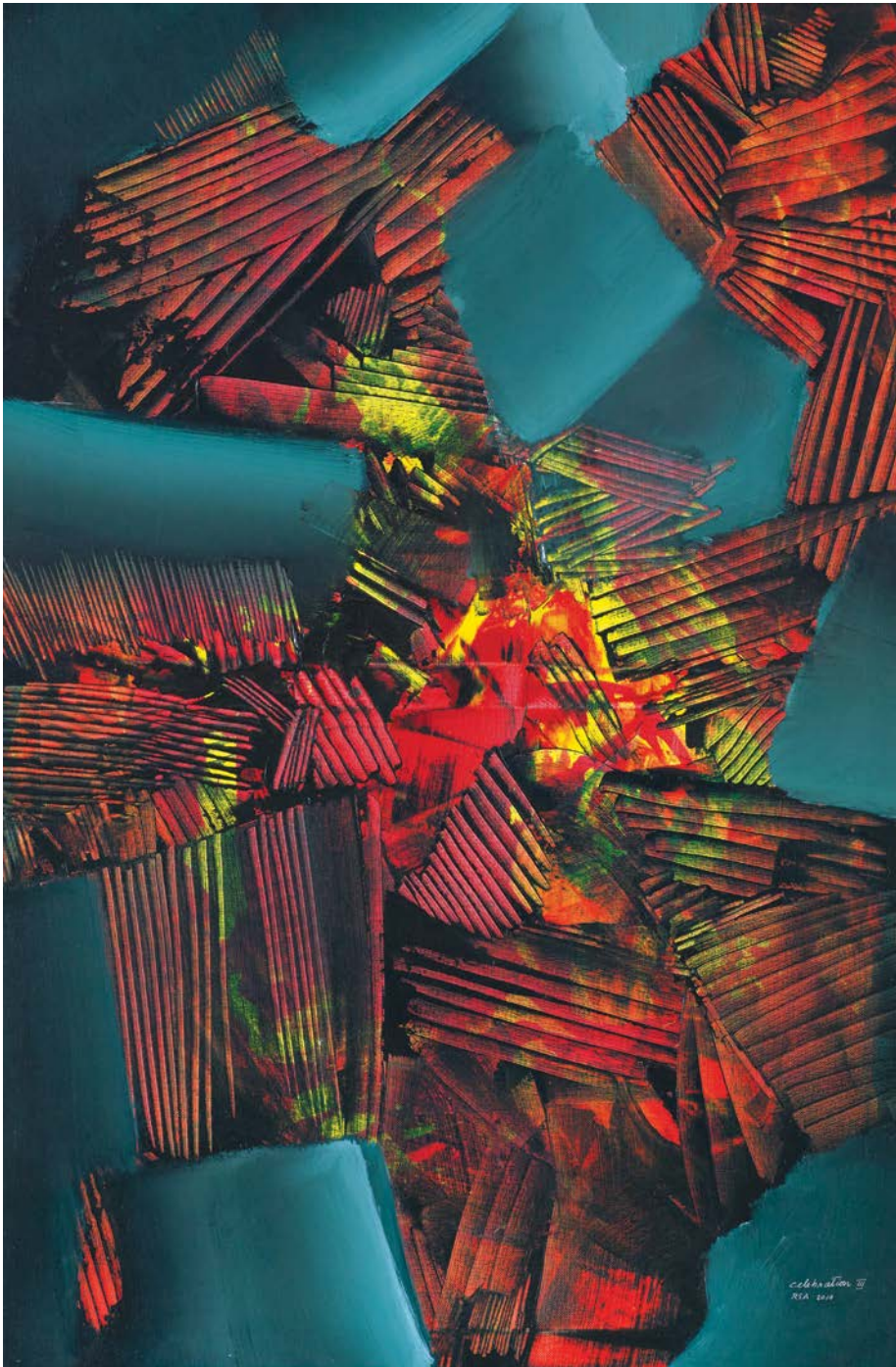
PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

A common theme in Ismail Latiff's body of work is a small circle (a celestial body) shining in the centre of the painting, usually against a landscape, skyscape or flora. In this trio, the composition is illustrated with a mix of vibrant colours and effects.

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69

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

Celebration III, 2010

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

The combination colour of red and green intersect with one another in this piece does represent a symbolic colour of celebration. The usage of deep green and red with a hint of yellow further enhance the sophistication of this semi abstract piece. One could be found in the state of awe just by admiring it. (The entire amount / proceed from the sale of this painting will be donated to institutions / organisations dealing with the Covid 19 pandemic.)

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.

70

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 - d. 2019

Bidayuh Shield, 2006

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

PROVENANCE

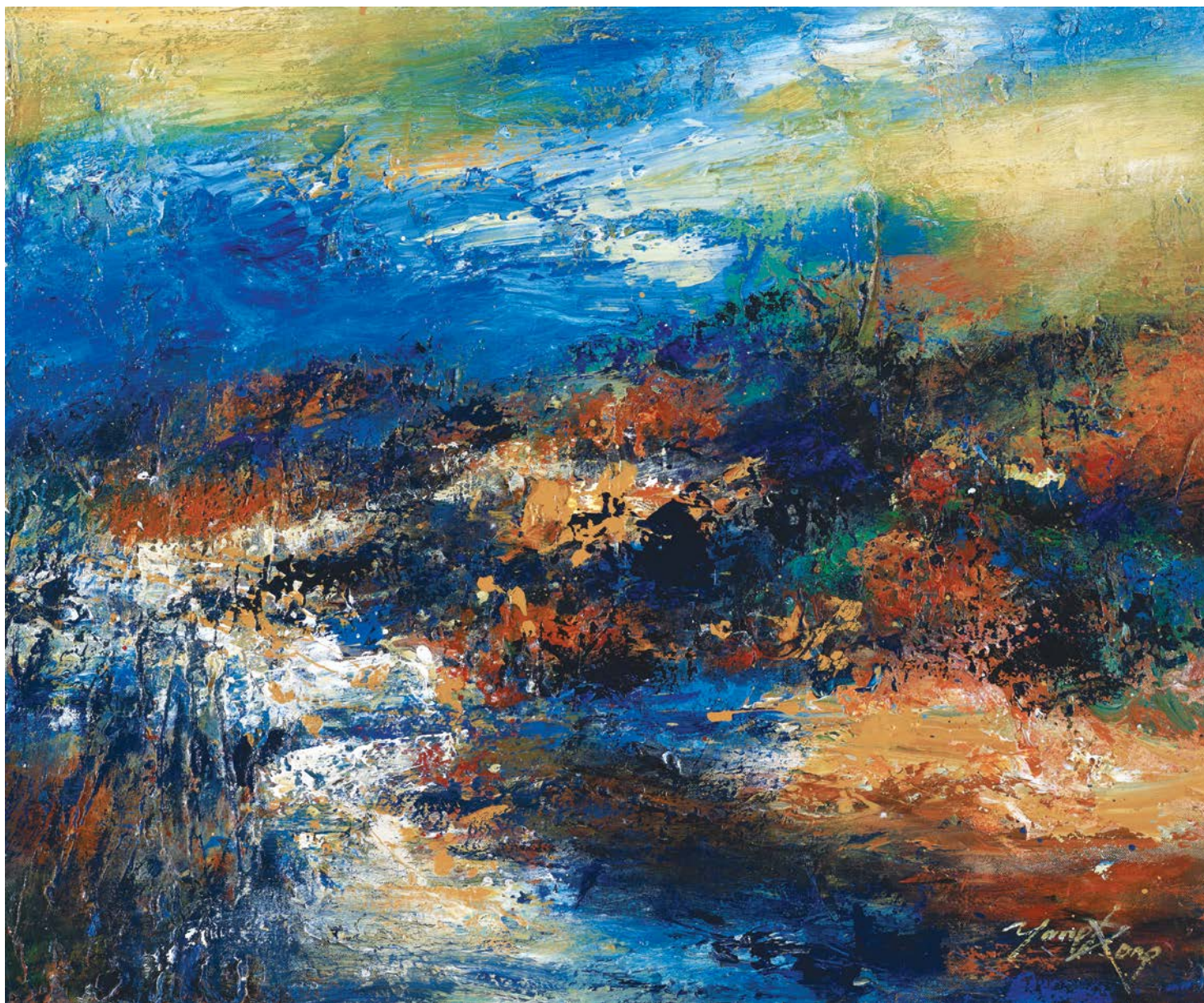
Private collection, Selangor

RM 3,000 – 5,500



As one of the most established Borneo artists, Raphael is known for his highly imaginative semi abstract landscapes. In this piece titled *Bidayuh Shield*, the artist drew an oval-like shape in the centre with array of colours and motives represents the uniqueness of the Bidayuh culture.

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.



71

FOO YONG KONG, DR.

b. Negeri Sembilan, 1948

Abstract Landscape, 2017

signed and dated (lower right)

oil on canvas

51 x 61cm

PROVENANCE

Private collection, Selangor

RM 4,300 – 8,600

Dr. Foo Yong Kong's artworks exhibit strong life force, freedom, and an indomitable spirit. He stresses on the saturation of colours and deftness within the brush strokes. His artistic practice is a conflation of Chinese calligraphy and western abstract expressionism. In *Abstract Landscape*, sumptuous 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.



72

SANIP LASMAN

b. Johor, 1937

Daik, 2004

signed and dated (lower right)

acrylic on canvas

71 x 141cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

GELORASA by Sanip Lasman, 2017, p. 22;

Rupa dan Jiwa Johor, Balai Seni Lukis Negara,

2006, p. 42

RM 6,000 – 10,000

Daik is a mountain located in a small village of Pulau Lingga. The mountain is famously known for its three peaks. There is in fact a *pantun* made out from this mountain sounded like.

*Pulau Pandan jauh ke tengah,
Gunung Daik bercabang tiga;
Hancur badan dikandung tanah,
Budi yang baik dikenang juga.*

Basically, it describes a situation whereby a person does good helping others, it will be remembered forever. The artist uses vibrant combination of colours to represents the beautiful mountain that has brought many meanings in Malay culture.

It is hallmark of the veteran artist painting for 60 years that at age 84, he is still working on his canvas. Sanip was one of the early Malays who graduated from the Nanyang Academy of Fine Arts in Singapore, in 1961. His is a lifelong devotion to landscapes with series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and more recently, *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



73

MOHD YUSOF AHMAD, DATO'

b. Johor, 1951

Skyfall, 2015

signed and dated (lower left)
mixed media on paper
40 x 50cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000

Nothing perhaps excites more than a bird's eye view from a sky-diving perspective. Dato' Mohd Yusof Ahmad latches on to this angle in his abstract panorama, *Skyfall*, which was inspired by the 2012 eponymous James Bond film, where the opening scene saw Daniel Craig making a dramatic jump-off from the plane. Imagining himself to be the M16 agent, Yusof makes the 'skyfall', creating landscapes instead of the oval of the Olympic Stadium in London, with discernible clouds, mountain top crags, some nebulous land mass and a demarcating river perhaps. The 'landscape' somewhat simulates the blotchy, powder-puff coloured backdrops for his Jawi calligraphic fritters.

Ambassador Dato' Mohd Yusof Ahmad served as a diplomat in seven countries abroad for 20 years, retiring in January 2010. Art and diplomacy seem a happy conjunction for Dato' Yusof, first as a collector in 1998, and later in Peru, he came under the tutelage of Peruvian artist Simeon Gonzales Ayquipa (now based in Miami, USA), and on his return to home soil, Dato' Yusof had three solo exhibitions, at the Universiti Malaya Art Gallery, the Institute of Diplomacy and Foreign Relations, and the Malacca National Art Museum. Dato' Yusof has also taken part in overseas exhibitions in Shandong, China, and Dubai in the United Arab Emirates. In December 2012, Dato' Yusof was made the director-general of the National Art Gallery Malaysia.



74

ABDUL GHANI AHMAD

b. Kedah, 1945

Journey Series, 1992

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

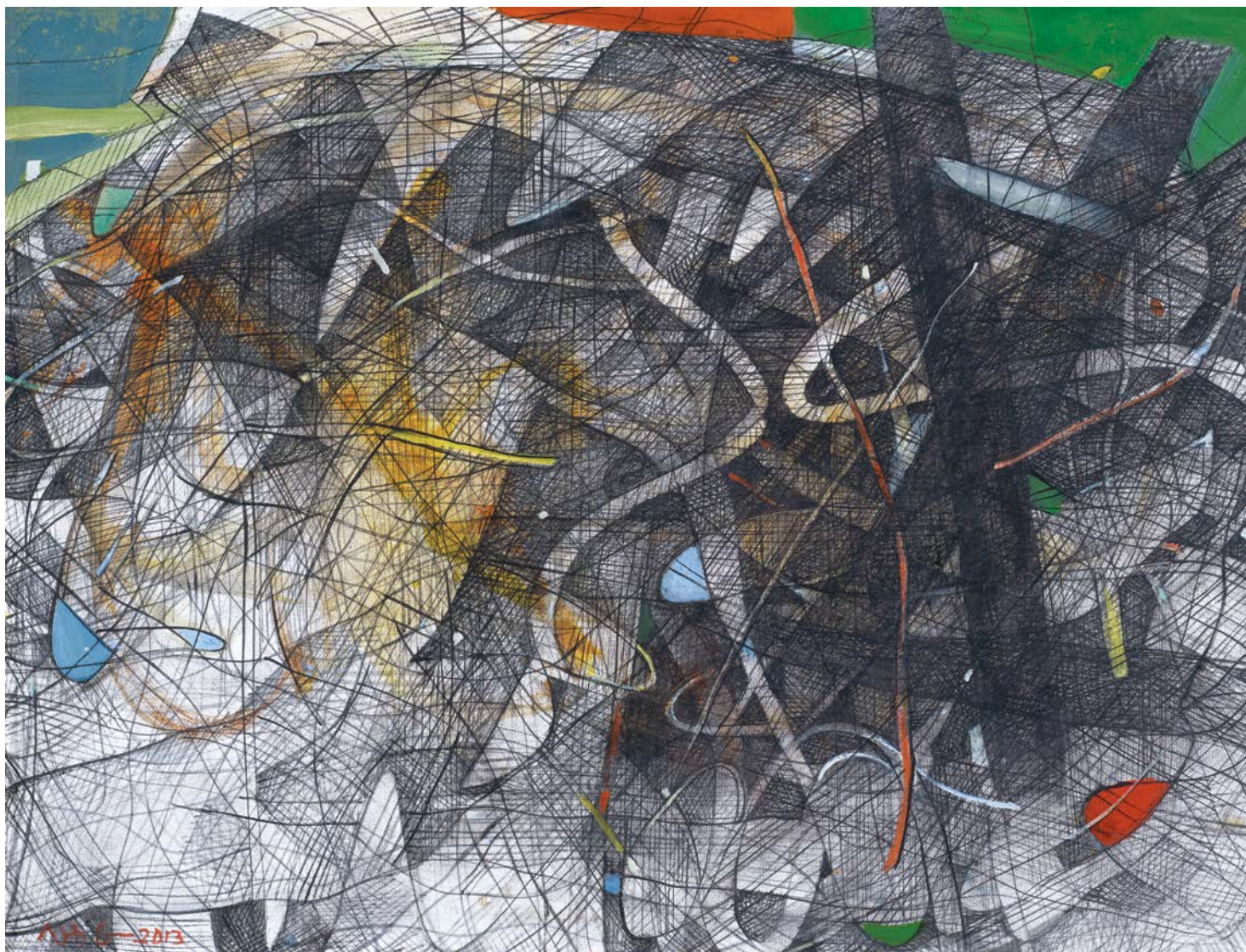
PROVENANCE

Private collection, Selangor

RM 2,000 – 3,600

Executed in 1992 this abstract watercolour piece by the artist is rendered with multi colour strokes. Upon closely look at the painting a silhouette of birds are seen emerging in the centre as to represent freedom or high-spirited demeanour. Complemented with the explosion of colour this piece celebrates beauty of nature through the artist perspective. It is from the *Journey* series, similar to works published in the Suara Rasa (Voice From Within) exhibition organised by Maybank in early 1990s.

Abdul Ghani Ahmad is a self-taught artist who has risen from street of Central Market Kuala Lumpur. He is a member of Asian Watercolour Confederation and participated in many locals and international exhibitions. He participated in MWS 2012 Annual Exhibition at NN Gallery in Kuala Lumpur (2012). His watercolour artwork mainly inspire by observing and captivating broad diversified nature, rural scene of local culture and tradition.



75

NG BEE

b. Selangor, 1952

Untitled, 2013

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

Taking inspiration from the forms in nature, the work contains Ng Bee's trademark of an intricate network of oil-based cross-hatches, spirals and oval shapes within the configurations. A symphony of colours, texture, shapes, and forms merge to create a stimulating experience, representing the artist at his best. The playful combination of spontaneous flowing lines and cross hatchings that gives a sketch-like impression add to the mystery and allure of the composition.

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.

76

**BAYU UTOMO
RADJIKIN**

b. Sabah, 1969

Abstract No: 37(I), 1997

signed and dated (lower center)
oil on canvas
70 x 64cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



A spontaneous, passionate, and unrestrained colour palette was devised to recreate the world of nature through expressive abstract forms. Colours, gestural marks, and lines were explored to express the artist's inner reality. Sensuous colours inclusive of red, black, and white overlap, and a sense of dynamism and energy is captured through the strokes. The hand palm on the bottom right intriguingly captures viewer's attention.

Bayu virtually stormed into mainstream art when he captured the Major Award in the Young Contemporary Artists competition with his *Bujang Berani* sculpture bust in 1991, which bucked the trend of Islamic Art brought about by the Ayatollah Khomeiny fundamental messianic strictures of the mid-1980s. That year he also won a Special Award in the One World – No War competition organised by the Kuala Lumpur City Hall. In 1992, he again made a big impact with his Minor Award win in the prestigious Salon Malaysia 1991-1992. In the Malaysian level of the Philip Morris Asean Art Awards, Bayu won Honourable Mention twice, in 1994 and 1995. What is most dynamic about the artist is that he went on to establish the Malaysian Emerging Artist Award as a collaboration between his gallery, HOM Art Trans and Galeri Chandan, apart from regional art initiatives in art residencies and the Art Triangle bringing together outstanding young artists from Malaysia, Indonesia and the Philippines. Bayu graduated with a BFA in Universiti ITM in 1991. His solo exhibitions include Gejolak, G13 Gallery, KL (2017), Ada Apa Dengan Tengkorak, ChanHampe Galleries, Singapore & HOM Art Trans, KL (2015), Face Without Name, The Substation Gallery, Singapore (2011).



77

FAUZUL YUSRI

b. Kedah, 1974

Ground – Surface 9, 2008

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

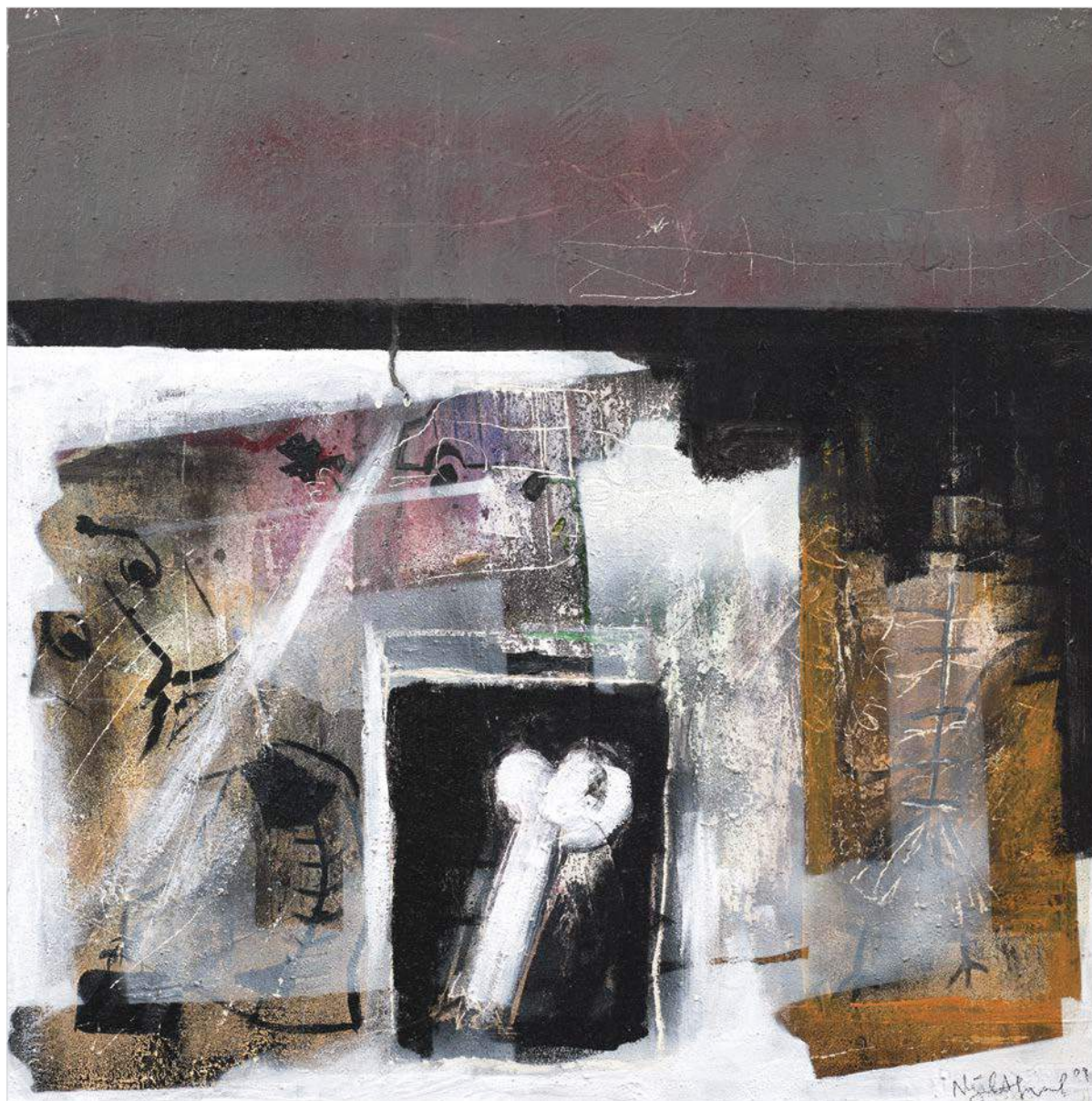
PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000

Known for his distinctively naïve stylistic manner of painting, Fauzul Yusri captures his audience with the sophistication of his mark-makings. Presented here is *Ground – Surface 9* with bright red background and raw shapes appeared randomly on canvas. He creates an imaginative world containing symbols and meaning, experimenting with colours to evoke memories and the subconscious mind.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Raw, Coreng and Guris at such as Elm Quay Fine Arts, Galeri Izu and Taksu, Kuala Lumpur. He held 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.



78

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Study Of Figure, 2009

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000

While the title may direct attention to the left corner where an outline of a moustachioed face is discernible, the beauty comes from the textural faience while one may be puzzled somewhat by the slanted white truncated totem on black in the bottom half of the centre.

Najib Ahmad Bamadhaj graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled Great Migration and Survival were held at Taksu in Kuala Lumpur (2012) and Singapore (2015) respectively. Najib was represented in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2019) and the Gwangju Biennale (2016). His latest solo Pride & Prejudice at Taksu KL in October 2020 was a great success.



79

SYED FAKARUDDIN

b. Terengganu, 1989

Take Shelter, 2015

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

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

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

Syed Fakaruddin's raised profile can be seen in his participation in group exhibitions organised by HOM Art Trans, G13 Gallery, Taksu and Segaris Art Center. He was also featured in Art Expo Malaysia from 2014 to 2016, and in Singapore Contemporary. Terengganu-born Syed Fakaruddin is now based in Kuala Lumpur. He obtained his BFA from the University ITM in Shah Alam (2010-2012) after his Diploma at its Lendu, Malacca campus in 2007-2010. His recent solo *Tindih*, held at Rimbun Dahan in 2021 was a great success.

80

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

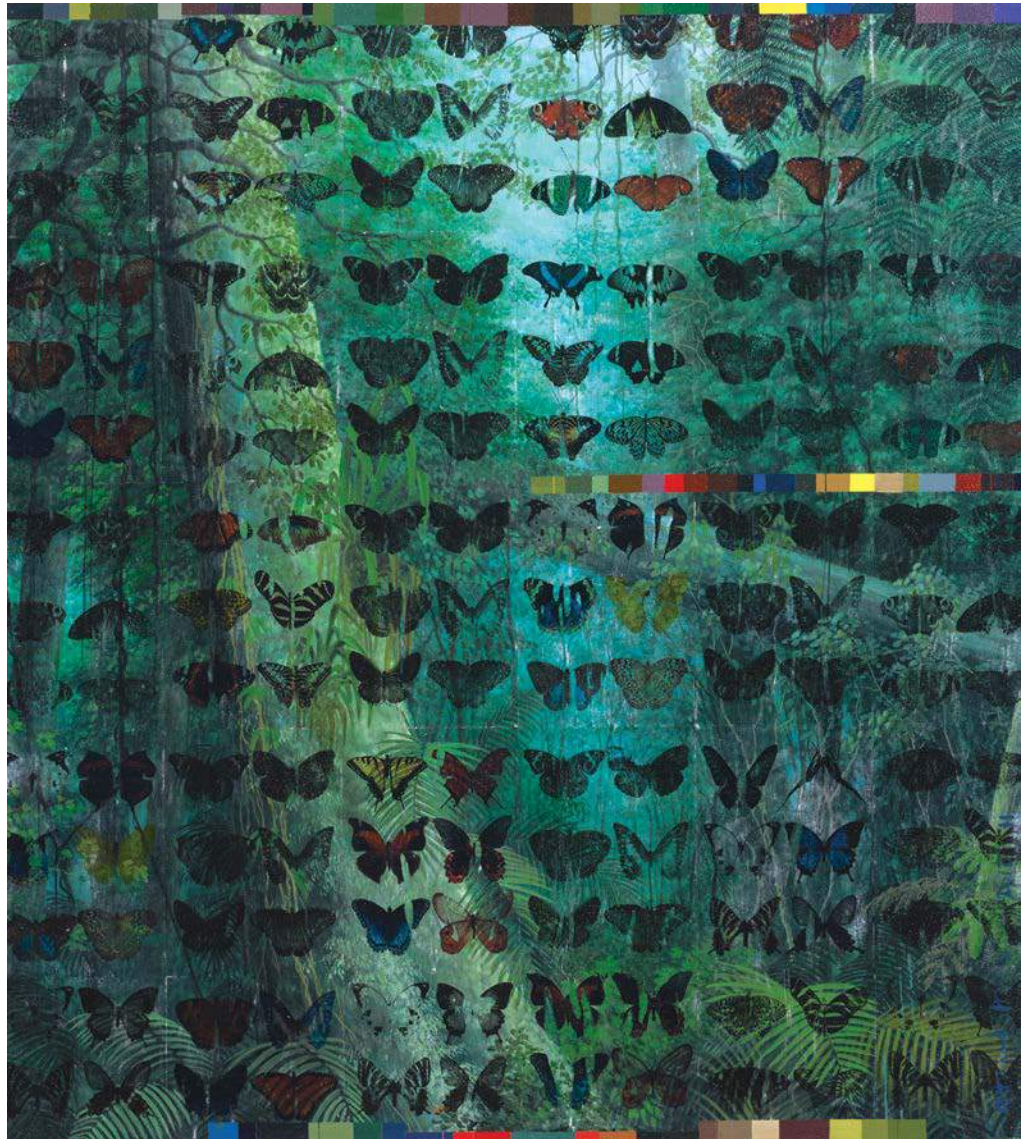
Golden Gate #4, 2010-2011

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

PROVENANCE

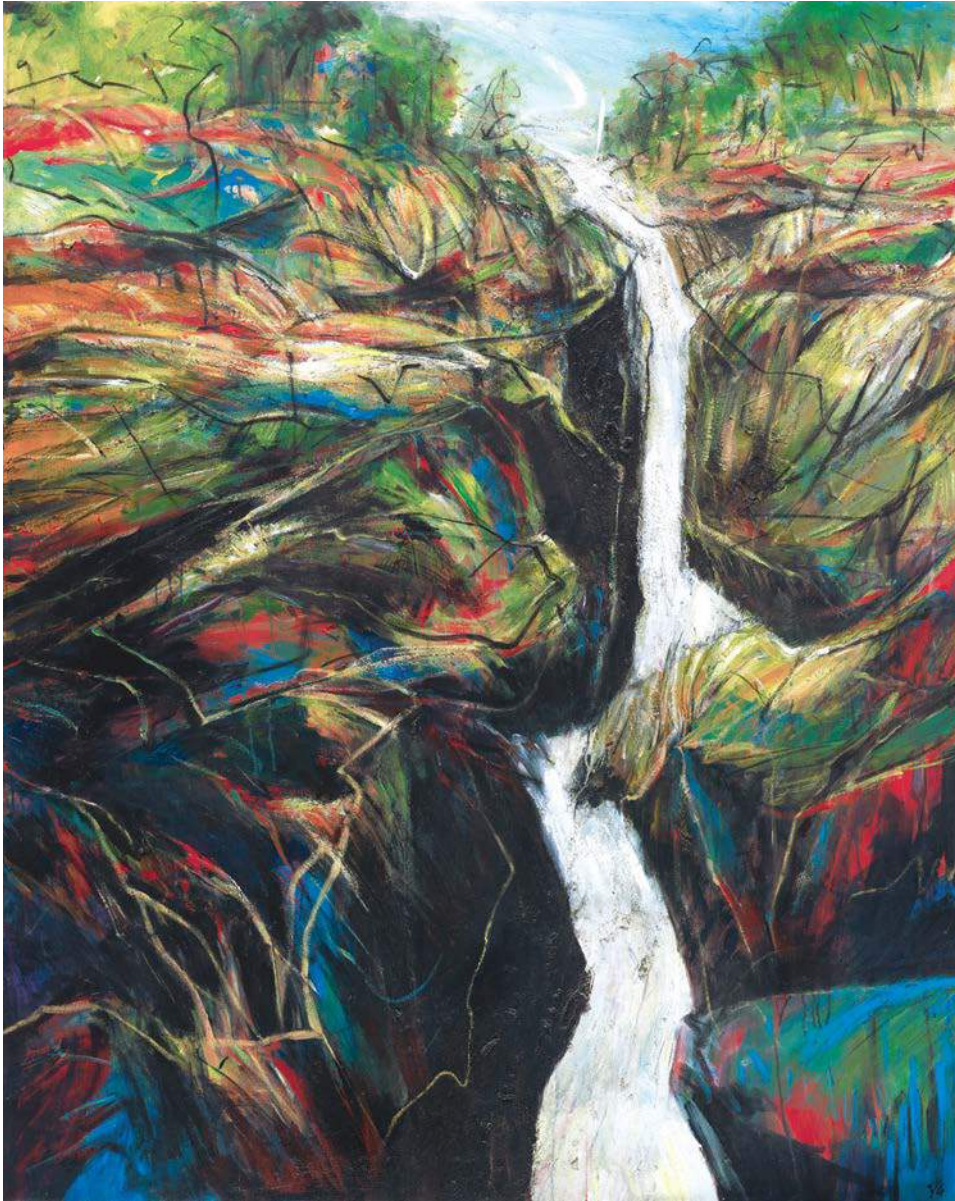
Private collection, Kuala Lumpur

RM 26,000 – 42,000



Inspired by nature, Ahmad Shukri Mohamed's paintings convey a meaningful message that is for the preservation of the rainforest. The butterflies in Shukri's paintings also symbolise nature's beauty that have become his trademark. A mixed media extraordinaire, Shukri works with an array of mediums such as acrylic, oil, collages and silkscreen on fabric.

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 Netherlands (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 MONUMENTS was held at Segaris Art Center in 2019.



81

YUSOF GHANI

b. Johor, 1950

Hijau Series Ulu Yam, 2000

signed (lower right)

oil on canvas

167 x 130cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Yusof Ghani: *Hijau* 1998-2002,
Petronas, 2002, p. 68

RM 40,000 – 70,000

Hijau represents a departure from Yusof Ghani's early figure centric works but though celebrating the country's rich endowment of Nature, he is not bent on painting a scenery, picturesque or otherwise. His is about a state of awareness, and as the scholar Abu Talib Putih wrote in the catalogue (Yusof Ghani *Hijau* 1998-2002) in an exhibition at Galeri Petronas, his works are "... sympathetic enmeshment of the artist with the vitality of the natural world around him so that his own spirit is infused with it and absorbed into it." The location is identified as Ulu Yam in Selangor, and the waterfall invariably the three-tiered Sungai Sendat waterfall, and not the Sungai Tua waterfall. Ulu Yam is also blessed with hot springs although it has an unsavoury past during the communist insurgency. The rhythm and flow of the waters are a celebration of life, and of the divine.

Yusof Ghani is also an academician (Universiti ITM), gallerist (Tapak Gallery) and collector. Through Tapak, he organised the Shah Alam Biennale starting in 2016. He was doing illustrations and graphic designs for 10 years before a scholarship changed his life. He studied for his BFA at the George Mason University (1981), and then MFA at the Catholic University in Washington, USA (1983). His notable series were *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 2017, he had a solo, *Segerak VI – Transcendent Figures*, in London. *Segerak VIII*, the final episode of *Segerak* series, was organised by Curate Henry Butcher, Galeri Prima, and Pinkguy Gallery in August 2019, and received well response.

82

YUSOF GHANI

b. Johor, 1950

Hyde Park London, 2011

signed and dated (lower right)
mixed media on canvas
69 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



Composed with rhythmic lines full of energy layered with a variety of textures, using large brushstrokes of strong blue colour that brought this piece to life, the artist painted Hyde Park, London, in his unique expression.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. After crashing into the art scene with his *Tari* series, he followed up with *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. Curate Henry Butcher with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.

YUSOF GHANI

b. Johor, 1950

A Festival Of Masks, 1997

signed and dated (lower right)

mixed media on canvas

122 x 137cm

PROVENANCE

Private collection, Selangor

RM 50,000 – 90,000

This must have been an after-thought *Topeng* with all the theatricality of his subsequent *Wayang* series. Set in a backdrop like a composite cable of yellow, red and white, the masks are no longer static, equipped with audio-visual capability. First inspired by the masks of Kayan (hudoq) and Kenyah when Yusof Ghani visited Sarawak in 1988 and 1991, the masks which started around 1993 took on more grotesque forms after he visited South Africa in 1994. The masks no longer are static display objects albeit with talismanic quality. It's interesting to note that Yusof showed the *Topeng-Wayang* transition at the Jenkins Johnson Gallery in San Francisco in 1997.

Yusof Ghani has the distinction of bypassing the Mara Institute of Technology (ITM) training mill but went straight for his BA (Graphic Art), George Mason University in Virginia, USA (1981) and MFA (Painting) at the Catholic University, Washington, USA (1983). He has since produced several notable art series — *Tari*, *Topeng*, *Wayang*, *Hijau*, *Biring*, *Wajah*, *Ombak* and *Segerak*. He had solos at home and abroad in the United States and London (Transcendent Figures, Asia House, London, 2017). Curate Henry Butcher with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.



YUSOF GHANI

b. Johor, 1950

Gelek Dan Gelek, 1997

signed and dated (on the reverse)

mixed media on canvas

198 x 202cm

PROVENANCE

Private collection, Selangor

RM 80,000 – 140,000

The Malay word, *gelek*, refers to movement with the hips and belly, often of an erotic nature, like in belly-dancing: a lascivious dance. But what's on canvas is something more static: perhaps, a revolving cavalcade of mask-like totems which take on different expressions as they move around, and because of the speed and momentum, look like the whirling dervishes of Istanbul's sufi dancers, though more in slow-mo. *Topeng* more veers towards grimaces, though in ancestral tribal lore, it's meant to protect. The work's stained with the brighter hues of yellow and red, though streaks of green, sepia and white tend to mellow down what would otherwise be a 'shout'. The years, 1997-1998, are transition years when Yusof Ghani moved between *Topeng* and *Wayang*, and it was in 1997 that he was invited to hold a solo exhibition of his *Topeng* at the Jenkins Johnson Gallery in San Francisco.

Yusof Ghani is also an academician (Universiti ITM), gallerist (Tapak Gallery) and collector. Through Tapak, he organised the Shah Alam Biennale starting in 2016. He was doing illustrations and graphic designs for 10 years before a scholarship changed his life. He studied for his BFA at the George Mason University (1981), and then MFA at the Catholic University in Washington, USA (1983). His notable series were *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 2017, he had a solo, *Segerak VI – Transcendent Figures*, in London. *Segerak VIII*, the final episode of *Segerak* series, was organised by Curate Henry Butcher, Galeri Prima, and Pinkguy Gallery in August 2019, and received well response.





85

YUSOF GHANI

b. Johor, 1950

Wajah Series 'Ceremony', 2009

signed and dated (on the reverse)

mixed media on canvas

119 x 119cm

PROVENANCE

Private collection, Selangor

RM 24,000 – 42,000

Wajah is a cavalcade of faces concealed, obscured, and structured differently to manifest various themes. It is more like an apparition with less of the movement or energy latent in Yusof Ghani's other series. For movement, there's more the contortions of the faces, or the over-layered distortions, like in some ceremonial rituals or mob protest or pretentious social gatherings. *Wajah* had been shown overseas, first at the Richmond Art and Cultural Centre, Vancouver, Canada, in 2009, and then at Galeri Nasional Indonesia in Jakarta in 2010.

After being involved in art-related jobs for 10 years despite not having any formal education, Yusof Ghani fulfilled his destiny when he was given a scholarship to study first for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. *Protest, Tari, Topeng, Wayang, Hijau, Segerak, Biring, Wajah* and *Ombak* – the series defined his art and made a huge impact.

86

YUSOF GHANI

b. Johor, 1950

Topeng, 1995

signed and dated (on the reverse)

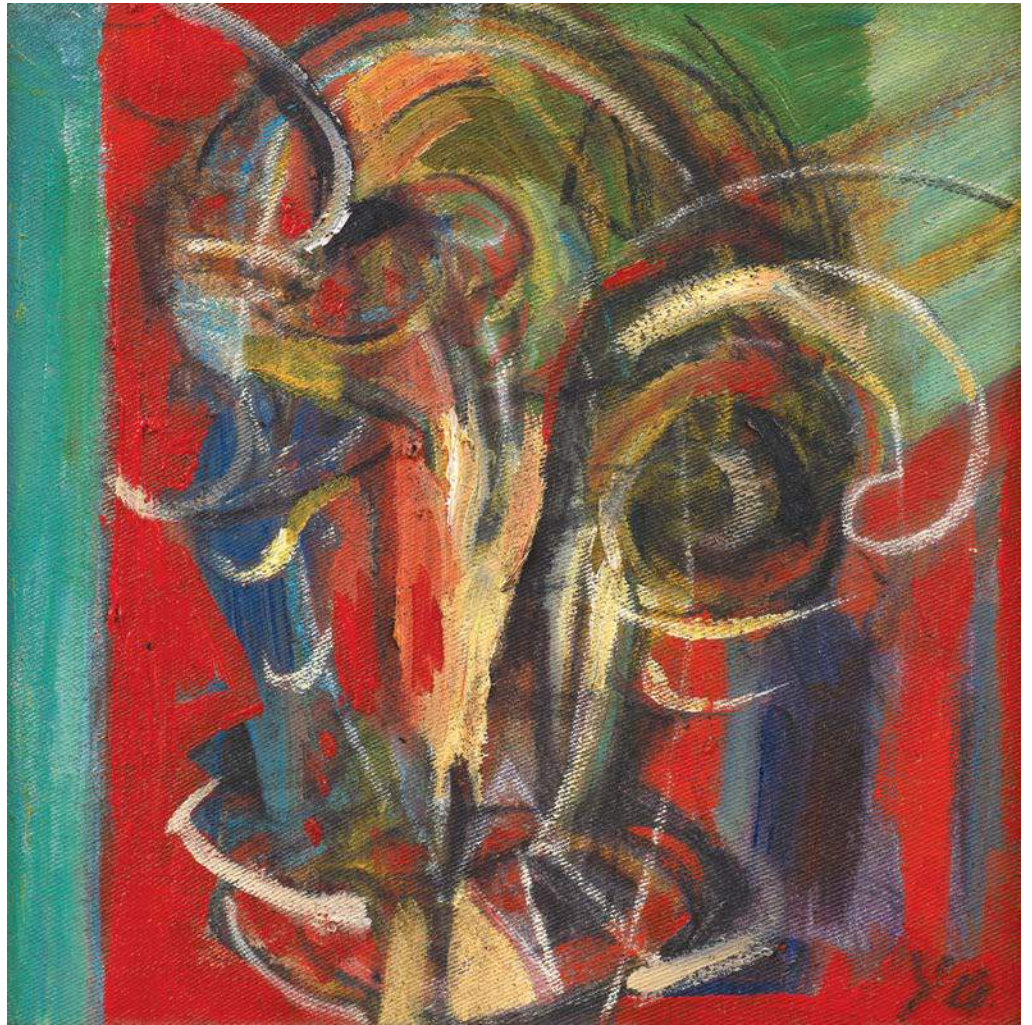
oil on canvas

25 x 25cm

PROVENANCE

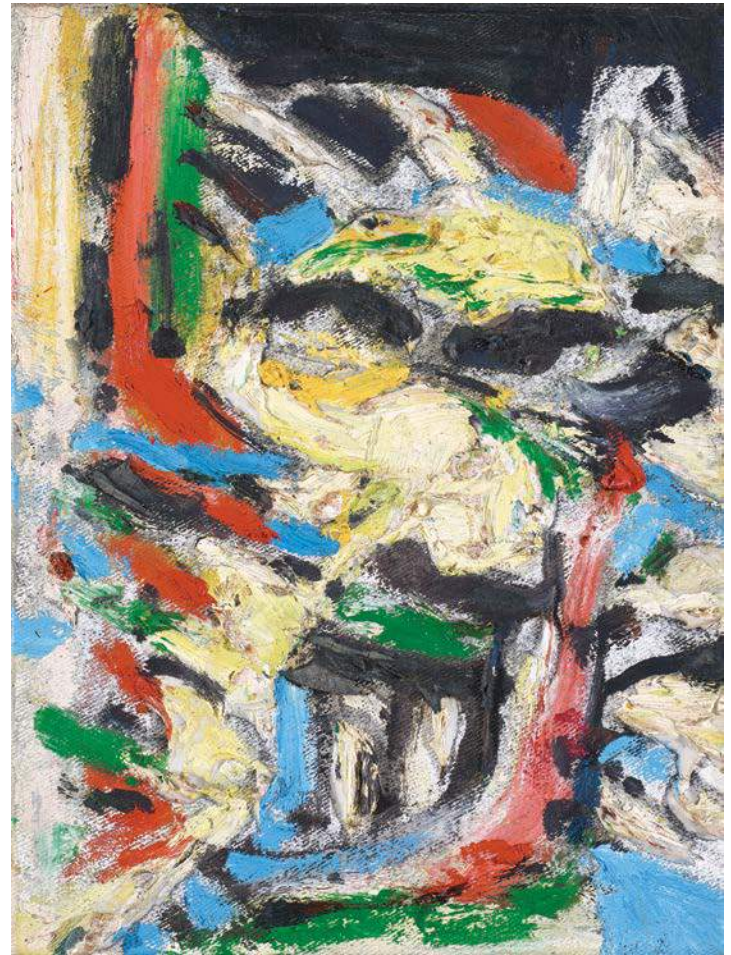
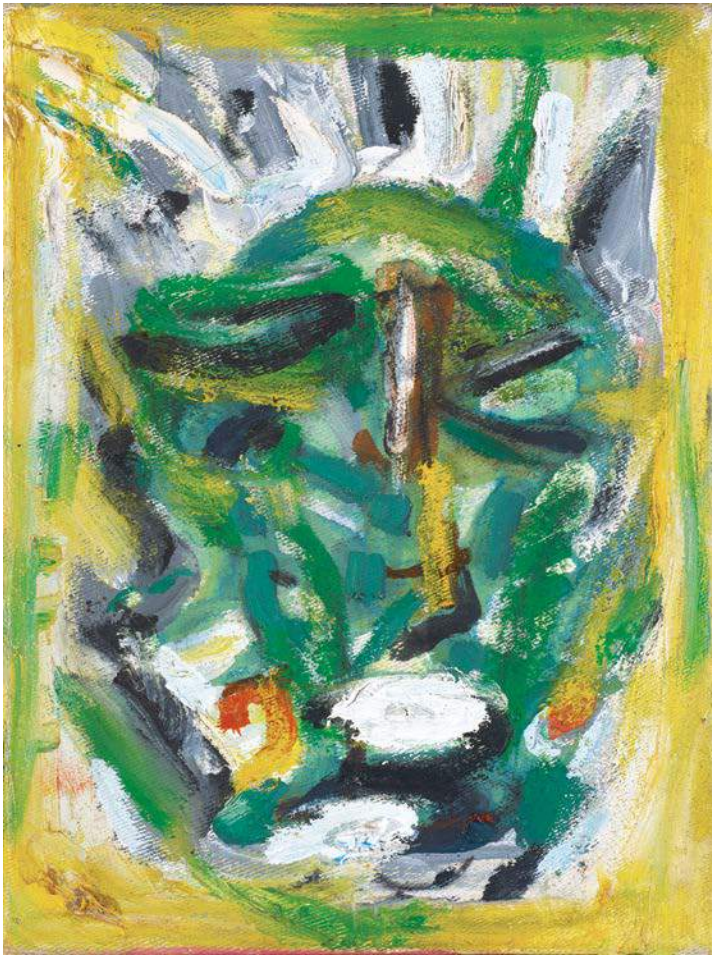
Private collection, Selangor

RM 4,000 – 7,000



While some may look at Balinese masks, Yusof Ghani's source is closer home, the Kenyah and Kayan masks (*hudoq*), with talismanic and curative properties. This was triggered by a visit to Sarawak in 1988 and 1991. There is another aspect or phase to his *Topeng*, and that started after his South African visit in 1994.

Yusof Ghani is also an academician (Universiti ITM), gallerist (Tapak Gallery) and collector. Through Tapak, he organised the Shah Alam Biennale starting in 2016. He was doing illustrations and graphic designs for 10 years before a scholarship changed his life. He studied for his BFA at the George Mason University (1981), and then MFA at the Catholic University in Washington, USA (1983). His notable series were *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 2017, he had a solo, *Segerak VI – Transcendent Figures*, in London. *Segerak VIII*, the final episode of *Segerak* series, was organised by Curate Henry Butcher, Galeri Prima, and Pinkguy Gallery in August 2019, and received well response.



87

YUSOF GHANI

b. Johor, 1950

Maya 4; Maya 5, 1996

signed and dated (on the reverse)
oil on canvas
25 x 19cm (each)

PROVENANCE

Acquired from a charity auction
Private collection, Kuala Lumpur

RM 5,000 – 9,000

Highly expressive and unique, Yusof Ghani illustrates the power and elements of masks using bold dynamic colours and tactile lines. While some may look at Balinese masks, Yusof Ghani's source is closer home, the Kenyah and Kayan masks (*hudoq*), with talismanic and curative properties. This was triggered by a visit to Sarawak in 1988 and 1991. There is another aspect or phase to his *Topeng*, and that started after his South African visit in 1994.

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88

YUSOF GHANI

b. Johor, 1950

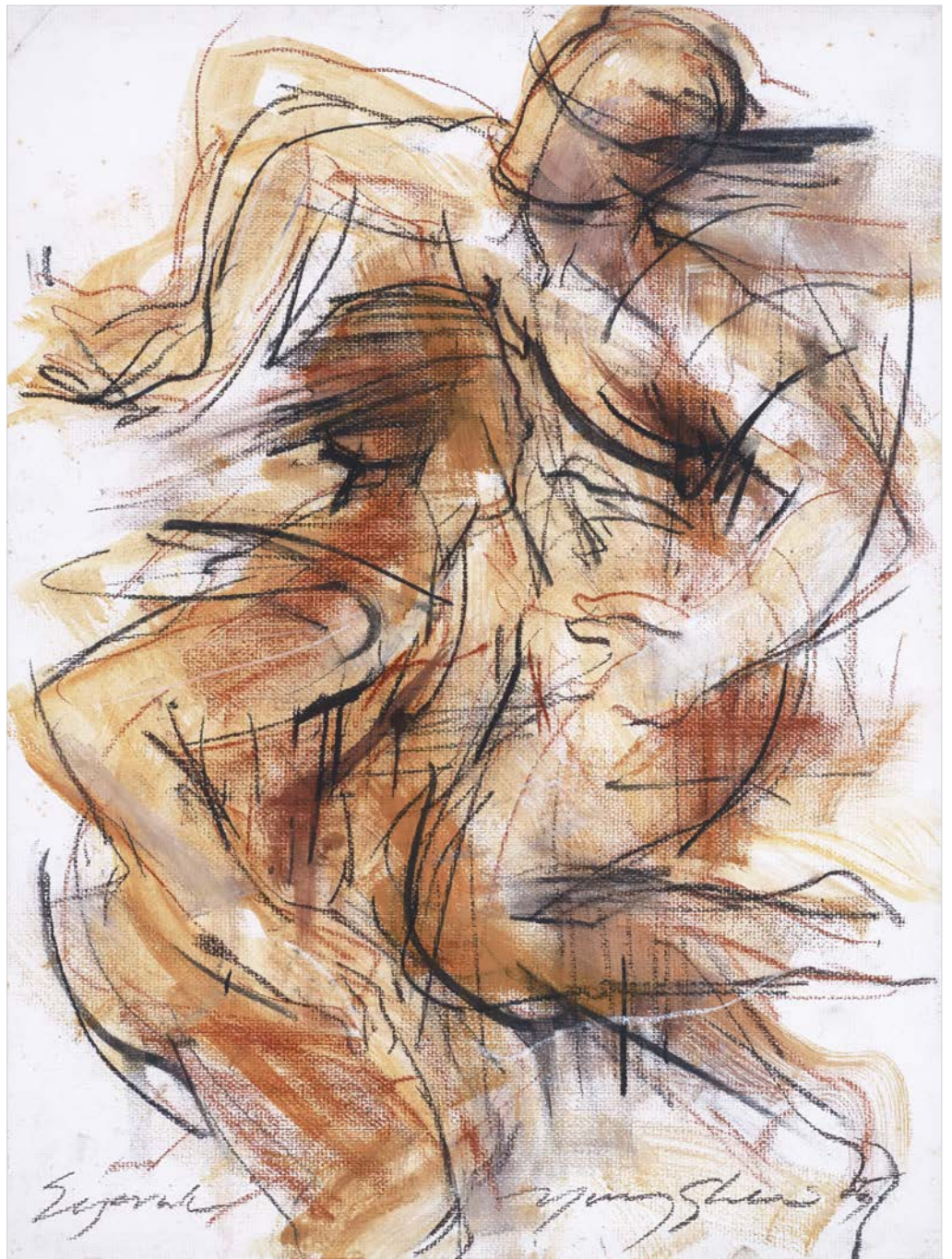
Segerak IV, 2005

signed and dated (lower right)
mixed media on paper
64 x 48cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



The use of form and light to depict positive movements and energy are characteristic of *Segerak*. The artist uses primarily oil and charcoal in consistent and singular colour tones to give focus and attention to the changes in mood. He delves into progress, enlightenment, and focuses on what should always be the anchor of future developments – tradition and culture.

Yusof Ghani is also an academician (Universiti ITM), gallerist (Tapak Gallery) and collector. Through Tapak, he organised the Shah Alam Biennale starting in 2016. He was doing illustrations and graphic designs for 10 years before a scholarship changed his life. He studied for his BFA at the George Mason University (1981), and then MFA at the Catholic University in Washington, USA (1983). His notable series were *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 2017, he had a solo, *Segerak VI – Transcendent Figures*, in London. *Segerak VIII*, the final episode of *Segerak* series, was organised by Curate Henry Butcher, Galeri Prima, and Pinkguy Gallery in August 2019, and received well response.



89

YUSOF GHANI

b. Johor, 1950

Biring

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

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 28,000

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

Yusof Ghani worked in art-related jobs such as artist-illustrator at the Agriculture Ministry (1967), instructor at the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before pursuing his art education in the United States. Upon his return, he was Associate Professor at the Mara Institute of Technology. He graduated with a Masters in Fine Art at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 1985, he won the Minor Award in the PNB art competition in Kuala Lumpur. Yusof Ghani made his London debut in an exhibition titled *Segerak VI – Transcendent Figures* at the Asia House in April 2017. His *Siri Tari – Dabus* dated 1993-1994 was sold for RM196,000 at Henry Butcher Art Auctioneer's sale in March 2019.

90

ISSAREZAL ISMAIL

b. Negeri Sembilan, 1978

Keluar Sempadan, 2010

signed and dated (lower left)
acrylic, bitumen, industrial paint
and aerosol on canvas
150 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000



The universal theme of wildlife conservation is highlighted in the works of Issarezal Ismail. Using an array of pop elements and subdued tones, intricate layers of animal images are formed on the canvas. A combination of umber colours and flat pictorial space results in a contemporary vision of wildlife preservation and nature.

Issarezal Ismail received his PHD in visual arts from Universiti Malaysia Sabah. He first exhibited his works in 1997 at the Pameran Terbuka Shah Alam, UITM. His solo exhibitions include *Tides*, Zinc Art Gallery (2010), and *Cokelat*, Pelita Hati Gallery of Art (2009). He was a finalist at the UOB Painting of the year competition in 2019. He was also a finalist at the Bakat Muda Sezaman Competition, and the Nokia Art Award Asia Pacific, Malaysia in (2000). He received second place in the Fifth International Collegiate Snow Sculpture Competition in China (2013). His latest group exhibition entitled *Konservasi*, was organised by Pelita Hati at National Art Gallery Malaysia in 2020.

ZULKIFLI YUSOFF

b. Kedah, 1962

Itik Pulang Petang IV (Malaya Series), 2009

signed and dated (lower right)

mixed media on canvas laid on board

123 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 30,000

Zulkifli Yusoff is one of Malaysia's most established contemporary artists. He is a versatile and explorative artist that has worked in various mediums that encompasses painting, sculptures, and installations.

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 had taught at the Universiti ITM and Universiti Pendidikan Sultan Idris in Tanjung Malim, which won him the National Academy Award (Visual Art) in 2007. His credentials were the Masters at Manchester Polytechnic in England (1991) and Diploma at the Mara Institute of Technology (1989). He was selected for the 1st Asia-Pacific Triennial of Art in Brisbane in 1993, the Seychelles Biennale 1992, and Singapore Biennale 2013.



ZULKIFLI YUSOFF

b. Kedah, 1962

Siri Catur, 1989

signed and dated (lower right)

mixed media on canvas

141 x 176cm

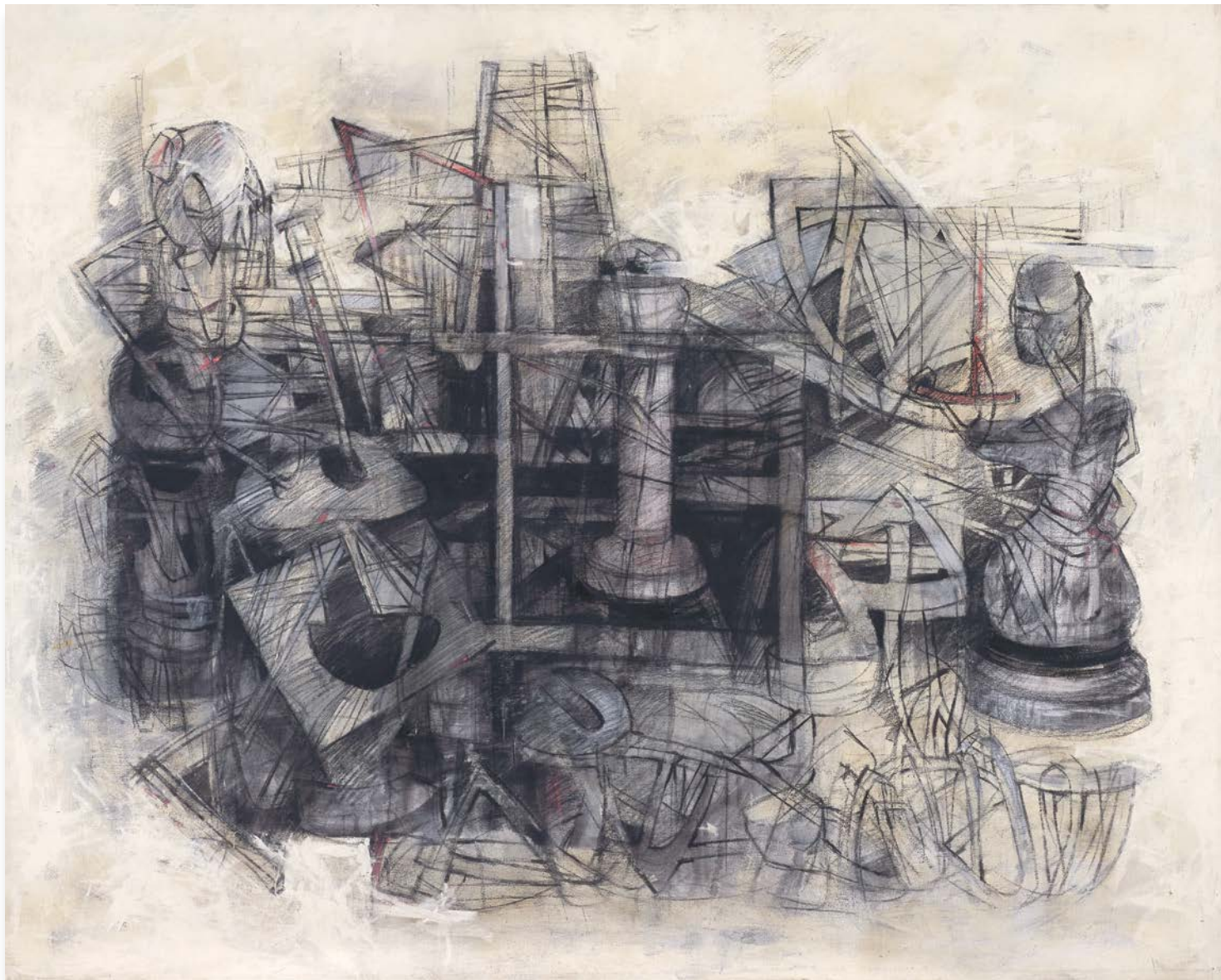
PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 100,000

This work typifies Zulkifli Yusoff's powerful chessboard power-game installations that won him the Major Award in the Young Contemporary Artists competition in 1988, when he was still a third-year student at the Mara Institute of Technology. It won him also a cult following when he won the 1989 Major Award again, jointly with Tan Chin Kuan. Those were the days of this restless Angry Young Man, who showed up the fopperies of a feudal society while softening his hard-hitting message with the gentility of a bangsawan theatre. And it was only a year ago, 1987, that he obscurely made his debut in group exhibitions like *Tasik Cini*. Zulkifli featured in two solos with his *Power Series* works in the NN Gallery and The Art Gallery in Penang in 1994.

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



ZULKIFLI YUSOFF

b. Kedah, 1962

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

signed and dated (lower left)

mixed media on canvas

151 x 151cm

PROVENANCE

Private collection, Penang

RM 52,000 – 95,000

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

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





94

MASTURA ABDUL RAHMAN

b. Singapore, 1963

Mari Bermain, Let's Play, 2009

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

PROVENANCE

Private collection, Selangor

RM 19,000 – 28,000

Mastura Abdul Rahman highlights elements and values found in traditional Malay arts such as traditional textiles, and congkak board games. Western dolls are dressed up in traditional batik clothing which contrasts with the bright coloured background. The intricate batik motifs found on the garments are not merely decorative, it is hoped that the national cultural heritage will be passed down to future generations.

Mastura won the coveted Major Award in the Young Contemporary Artists (BMS) competition in 1985. She also won the Consolation Prize in a Johor competition in 1987. Mastura was much influenced by the National Congress (1971) and Akar-akar Pribumi seminar (1979). Mastura obtained Art Teacher's Diploma UiTM, BA in Art & Design (Fine Art) UiTM, and Masters of Science (Creative Multimedia), Multimedia University, Cyberjaya.



95

ALI NURAZMAL YUSOFF

b. Penang, 1978

Malay Man At Age Of Early 30's,
2009

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

PROVENANCE

Private collection, Selangor

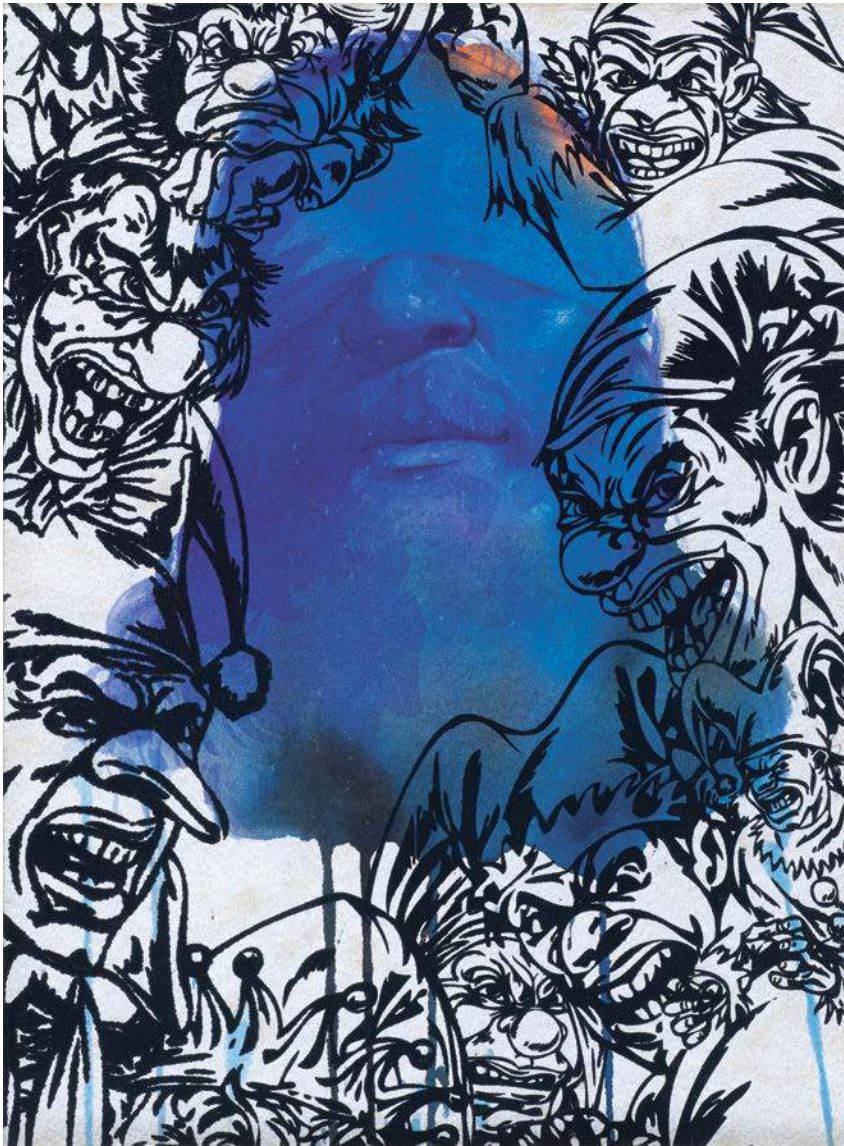
EXHIBITED

Pace Gallery, Selangor

RM 12,000 – 20,000

Ali Nurazmal dazzles as a Malaysian Contemporary figurative painter. On offer here is a piece executed in 2009 where he debuts his first solo exhibition titled 'Satire In Paint'. In an interview Ali once mentions "The first show was about me being an entertainer". It was a time where he gave up his advertising and printing business to focus on painting full time. He sees himself as an entertainer to amuse people and to be amused. Giving up is never the option, but to keep going no matter how hard life is. The show was his first break at the age of 30's.

Ali Nurazmal Yusoff obtained a Degree in Fine Art from Universiti Teknologi MARA, Selangor (1996-2001). His latest solo exhibition 'Project A: Last Man Standing' was held at National Art Gallery Malaysia in 2020 and another titled My Way was held in the same year at Alism Artstudio, others include Beyond Painting held at Core Design Gallery (2018), ReALISM held in Art Stage Singapore (2016), Alism held at Core Design Gallery (2012), Satire In Paint (2010) and Telltale held at Pace Gallery (2010). He has participated in numerous group exhibitions since 1993. He has won a number of awards namely Grand prize for the Malaysia & Japan art competition (1995); Third prize at the Kenyir Landscapes competition (1999); Fifth place for a Life drawing – Landscape competition in Shah Alam (2004) to name a few.



96

STEPHEN MENON

b. Pahang, 1972

Eye2Eye Series: The Clowns, 2012

screenprint and watercolour on paper
30 x 22cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

Stephen Menon works across a broad range of themes including socio-political, satires and spirituality. A combination of figures and caricature renderings are portrayed in the scene. This work is an expressive piece, demonstrating Stephen's observation on mythology.

Having obtained a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993, Stephen Menon started his career as a fine artist combining portraiture and spiritualism in a search for meaning. His solo exhibitions include Portraiture Dialogue, Museum of Asian Art, UM, Kuala Lumpur (2016), TUNKU:57@57, Memorial Pengisytiharan Kemerdekaan, Melaka (2014), Me @ Mao, Solo Show, Metro Fine Art Gallery, Kuala Lumpur (2010). Stephen has taken part in numerous group exhibitions including the International Virtual Engravist Printmaking Biennial, İstanbul (2020), No(w) Showing!, Segaris Art Center, Kuala Lumpur (2020), 7th NBC Meshtech Tokyo International Screen Print Biennial, Yurakucho Gallery, Japan (2019), 12th Biennial International Miniature Print, USA (2019), London Original Print Fair, Royal Academy of Arts, London (2018), The Art of Printmaking, Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur (2018), Open Show at Galeri Shah Alam (2006 and 2007), Malaysian Art Award in Penang (2007), Beautiful People at Core Design Gallery (2010), Asean Art Show in Tokyo, Japan (2010), Winds Of Desire at Annexe Gallery (2010) as well as Absolut 18@8 at Wei-Ling Gallery (2010).

He won many awards including the Grand Prize Winner, Art Against AIDS 2019, Malaysia. Honorable Mention, On Paper Contest Printmaking, Spain 2019; Honorable Mention, International Printmaking and Paper Art Show, Indonesia in 2018; and Honorable Mention, International Portrait Competition – Portrait Society of America in 2017. 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.



97

NIZAM RAHMAT

b. Johor, 1967

Stairway To Heaven, 2015

signed and dated (lower right)
mixed media on canvas
183 x 182cm

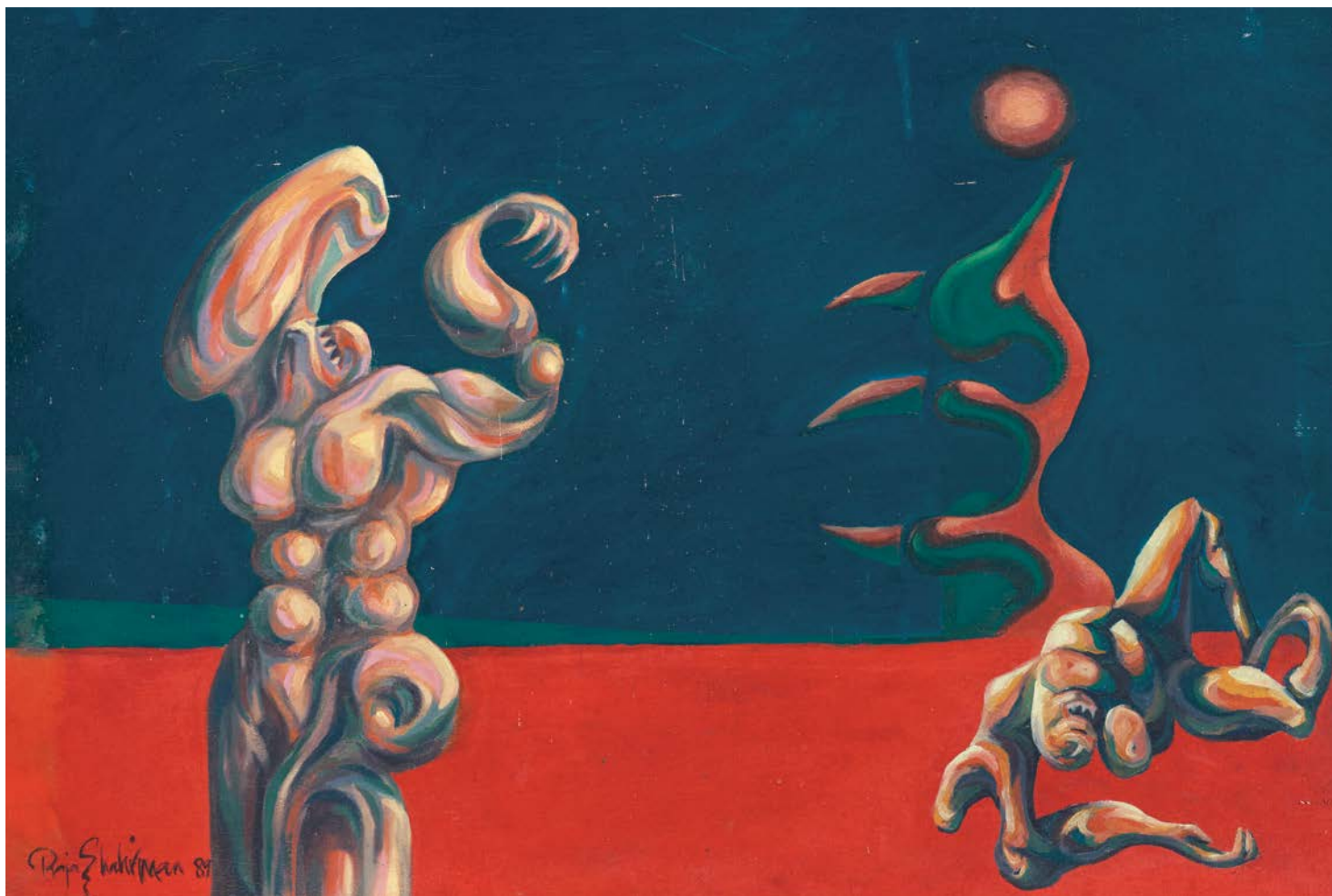
PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Influenced by music, Nizam's works could be read as metaphors that relate to cross-cultural influences in a universal context. His works are reflections on modern society and the journey of the soul, a thoughtful reminder to care for others while striving towards one's ideals and goals. A heavenly light in the middle shines through the dusk, and four doves fly above the figure and city line – a universal symbol of love and peace. The figure inside is the artist himself (self portrait), wearing a shirt with his favourite (from school days until today) rock band Led Zeppelin printed on it. The content and title of the artwork, *Stairway To Heaven*, is inspired by Led Zeppelin's song of the same title.

Nizam Rahmat graduated from UITM with an excellent candidate award for his post graduate studies in fine art. His artworks are equipped with an experimental approach with use of wooden case constructions. His group exhibitions include Two Methods – Collage & Assemblage by Nizam Rahmat & Azrin Mohd, Galeri Seni, Muzium Pendidikan Nasional, UPSI, Tanjung Malim, Perak, Malaysia (2018), Cannot Be Bo(a)rdered, Urban Art Fair Paris (2017), Espace Communes, Paris, France (2017), The Practitioner, Segaris Art Center, KL (2016), Medium Weight, G13 Gallery (2015), Locals Only! Taksu KL (2014), Destiny – Young Group Show, National Art Gallery Malaysia (2013).



98

RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

Untitled, 1989

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Executed at a young age of 22 years old, the early paintings of Raja Shahrman exhibit imaginative sculptural forms. Although it was painted at the start of his career, the work's bold experimentation of shapes and colours reflect stylistic sophistication. Raja Shahrman's muscular figures are truly unique, exhibiting a sense of angst on the contradictions and paradox of the human condition.

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. He was honoured with a solo show at Galeri Petronas in 2009, titled Rhythm Of The 21st Century - Monologues Of Raja Shahrman. His latest solo Lok was held at National Art Gallery Malaysia from December 2019 to March 2020.



99

RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

Untitled, 1987

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,200 – 6,000

Few would have guessed that this is an early work, a rare canvas school assignment of metal-parts sculptor Raja Shahrman Raja Aziddin. The bony thin-flesh protuberances of the 'lembut' (soft) figure has elongated limbs and torso, to exaggerate the frail emaciated frame. Man is reduced to a crumpled mass, collapsing in what looks like a cold corridor. Why is Man weak, or depicted so? Could this be the genesis of his silat figures, which are however, steady, strong and confident?

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. He was honoured with a solo show at Galeri Petronas in 2009, titled Rhythm Of The 21st Century - Monologues Of Raja Shahrman. His latest solo Lok was held at National Art Gallery Malaysia from December 2019 to March 2020.



100

BEN CHONG

b. Negeri Sembilan, 1971

Human Mind, 2017

signed and dated (middle right)

oil on canvas

128 x 128cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Ben Chong conveys his encounters with mother nature and human nature through the interpretation of his own feelings on canvas in the style of lyrical abstraction. Chong's paintings incorporate a strong sense of craftsmanship, placing emphasis on strokes created with palette knives. To the artist, painting is a medium capable of expressing emotions and feelings, and he is also influenced by traditional Chinese culture and philosophy. To quote the Chinese philosopher Zhong Zhi, "By discovering nature, you will discover yourself." Never underestimate the power of thought, it is the greatest path to discovery. In *Human Mind*, an animal is carefully embedded into the skull, hinting at an innate ability to respond to the changes in the environment. His current series — *Optimism* — is both the result and the opposite of his previous series *Autism*. *Optimism* has a utopian element attached to it and has a more positive direction / point of view. This series focuses on mother nature and human nature. Ben Chong combines Chinese and Western influences to convey the sensation of a journey through natural wonders. To achieve these imaginative paintings, Chong embarked on a journey through many landscapes both real and imaginary, from his early figurative paintings to his current semi abstractions. His previous series — *Autism* — is a tribute to our expression of human nature, inspired by his own son: "We are always searching for the perfect person. Why not learn to see imperfect individuals as perfect?" Life does indeed favor those who see things differently. In this way, autistic children are very unique: they get to experience the world in a very different way. They can listen to the sound of mother nature, hear the bees buzzing and are capable to feel incredible emotions flowing from those who care for them. Most people don't understand them. Nevertheless, this group of autistic children have feelings, they think and have emotions, they simply act in very different ways. They have difficulties creating social and emotional connections. They have difficulties using and understanding gestures or facial expressions. They are special, they are awesome, they are kind, they are compassionate and caring. Autistic children look just like us on the surface, but they are much more complicated beneath.

Ben Chong is a contemporary artist based in Kuala Lumpur, whose interests span across advertising, interior design, and fine arts. As a graduate from Malaysia Institute of Arts, he has participated in numerous open and group art exhibitions in Malaysia and abroad. His works have been collected by the Museum of Korea as well as important private collectors from Europe, Hong Kong, Singapore and Malaysia.



101

JALAINI ABU HASSAN

b. Selangor, 1963

Sepian-Macbeth, 2017

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Jalaini, better known as Jai, constantly breaks the formal and technical boundaries of both traditional and experimental media. Graceful forms of the female subject are illustrated in rich burnished colours. The spatial depth is heightened using a strong contrast of light and shadow using dark sepia tones.

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. His Lifeform solo at Taksu Kuala Lumpur in 1996 was well received. He made 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

AHMAD FUAD OSMAN

b. Kedah, 1969

Waris, 1997

signed and dated (lower left)

oil on canvas

148 x 70cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 30,000

It's tough for one so young to carry a globe, signifying the world and what a hazy, uncertain and parlous one at that, on one's head, though the well-endowed girl seems capable despite the grimace. The gender specific is no accident, the female always signifying Mother Nature and the hand of nurture and a heart of love, and of course, the reproductive quality which is about continuity and perpetuity. Too much that the Earth is blessed with, are gone or sullied by deforestation, pollution, overdevelopment and other perils. The destructive forces of climate change are very real today, and this environment-skewed work by Ahmad Fuad Osman in 1997 is a most sobering warning.

Ahmad Fuad Osman, one of the members of the legendary Matahati collective, now disbanded, is an artist not restricted by media or style. "Art is something transient, that cannot be set in black and white, cemented in, or immutable. Apart from my moral and religious uphold, I have never set any limitations or boundaries in the pursuit of creating art. I do not believe in single thought process, style, medium or material over another," he had intoned. He was one of the three Jurors Awards in the APB Foundation Signature Art Prize in Singapore in 2008, for the work, *Recollections Of Long Lost Memories*. He won the Juror's Choice Award in the Malaysian level of the Asean Art Award in 2000 and 2003. He had been selected for biennales in Singapore (2006-2007), Shahjahan and residences in Vermont (2004), Goyang (2005-2006) and Rimbun Dahan (2007-2008). He graduated with a BFA from Mara Institute of Technology (now a university) in 1987. Since 2010, he travels between Bali and Kuala Lumpur. His latest solo *At The End Of The Day Even Art Is Not Important* (1990-2019) was held at National Art Gallery Malaysia from October 2019 to February 2020.



103

KOW LEONG KIANG

b. Selangor, 1970

Maiden, 2001

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Kow Leong Kiang is well known for his depictions of market scenes, Malay girls, and beauties of the east coast. The sitter's face is treated in relaxed strokes and in a candid manner. She looks charmingly spirited and have a positive aura surrounded even if she is not smiling. She has a very sharp look, feature that captures the heart of viewers.

Kow Leong Kiang became the first and only Malaysian to have clinched Southeast Asia's most prestigious award, the Grand Prize of the Philip Morris Asean Art Award, in the finals in Hanoi, Vietnam, in 1998, for his magnum opus, *Mr. Foreign Speculator, Stop Damaging Our Country*. In 1992, he had won the Major Award in the National Day art competition, and the Minor Award in the Bakat Muda Sezaman, the centrestage of Malaysian young artists (under 30). Art residencies at the Vermont Studio Centre, USA (2004) and Tembi Contemporary in Yogyakarta further honed his skills, while selection for Art Busan, Art Formosa and Art Stage Singapore is proof of his growing regional stature. Educated at the Kuala Lumpur College of Art, graduating in 1991, Kow painted the cover of Ooi Kok Chuen's novel, *MAHSURI A Legend Reborn* (2016).

CHONG AI LEI

b. Johor, 1985

Ambiguous #10, 2009

signed and dated (lower right)

oil on canvas

97 x 130cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

A talented figurative painter, Chong Ai Lei expresses beauty through a series of finely painted female body forms. Ai Lei sculpts the curves of the woman's body viewed from the side. Her study of the human figure expresses the underlying thoughts and emotions. Neutral tones consisting of grey, white, and flesh colours depict the softness of the female skin.

Chong Ai Lei is one of the earliest of Dasein's fine petticoat brigade of artists, graduating in 2005. Doing something unusual, she decided to paint fulltime in 2010 after a stint at various jobs. Her daring was validated, for a slew of international exhibitions and expositions followed besides awards. She won the Malaysian Emerging Artists Award (2011) after being a finalist in 2009; and Honourable Mentions in the American Freeman Fellowship Asian Artists Programme in 2010 and 2011. Her name became linked to art fairs like Art Stage Singapore, Art Stage Jakarta, Start Art Fair in London (2014), Art Busan and Art Taipei (both in 2016); group exhibitions Kembara Jiwa (Bandung and Yogyakarta, 2012), Young Guns Singapore (2014) and Concurrence (Manila, 2014). She took part in solos abroad – PINK Sangkring Art Space, Yogyakarta, 2013, In The Room Galerie Canna, Jakarta, 2016, and in Hong Kong (2017), before having her first Malaysia solo, When I See You Again, at The Edge Galerie in January 2018. Her auction record of the equivalent of RM34,843, was set at Christie's Hong Kong in November 2013, for *True Romances II*.





105

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 2005

signed and dated (lower right)
acrylic on canvas
39 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

She had large, questioning eyes and her mouth is slightly open as if trying to speak her mind. Her skin is radiant that makes her look youthful and carefree. While her hair is flowing softly as if the wind subtly blows in her direction. She looks almost like Esméralda a famous character in 1996 Disney movie *The Hunchback of Notre-Dame* only with fair skin or perhaps held the same personality.

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, etc.

106

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 2001

signed and dated (lower right)

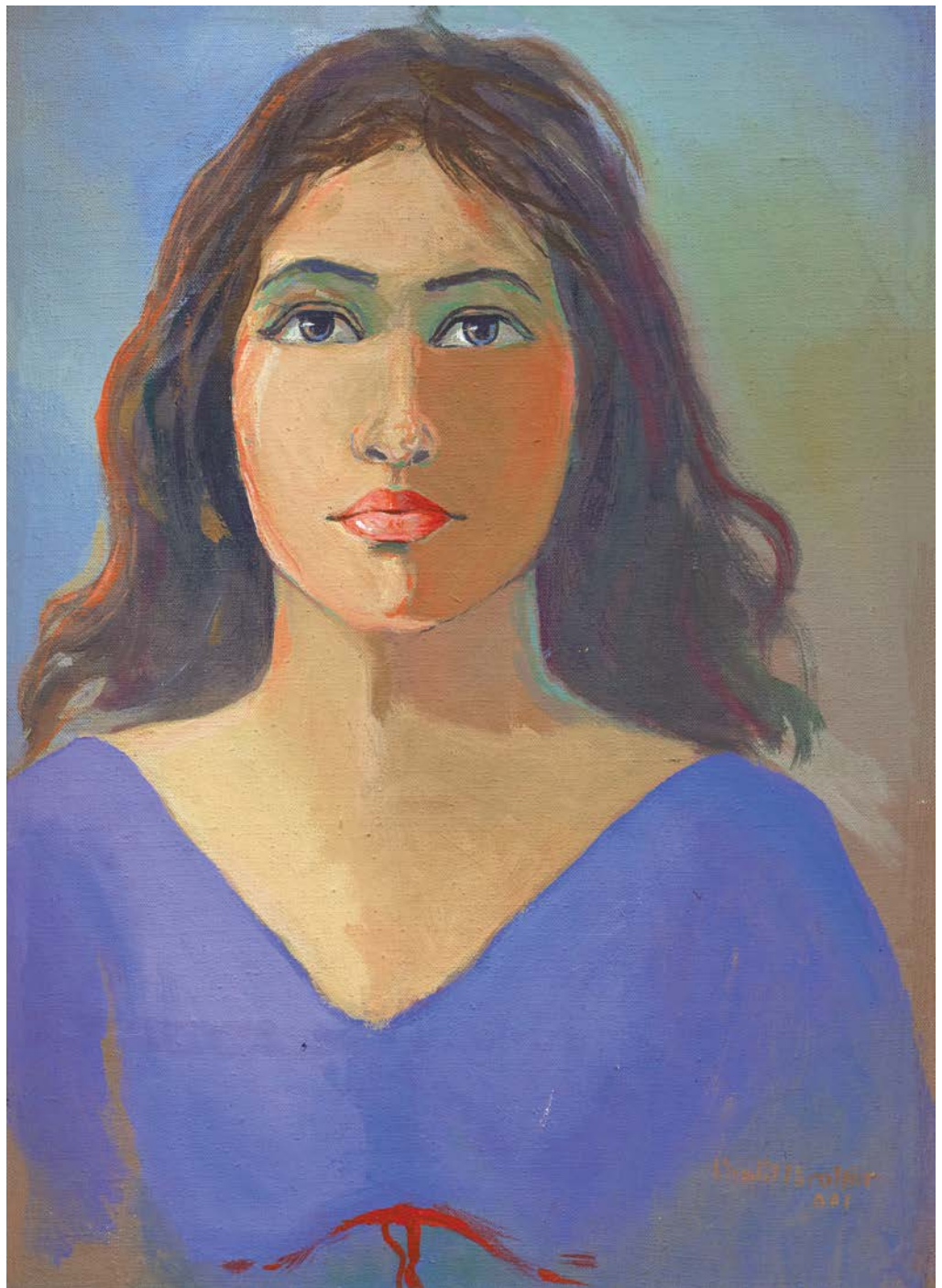
acrylic on canvas

37 x 27cm

PROVENANCE

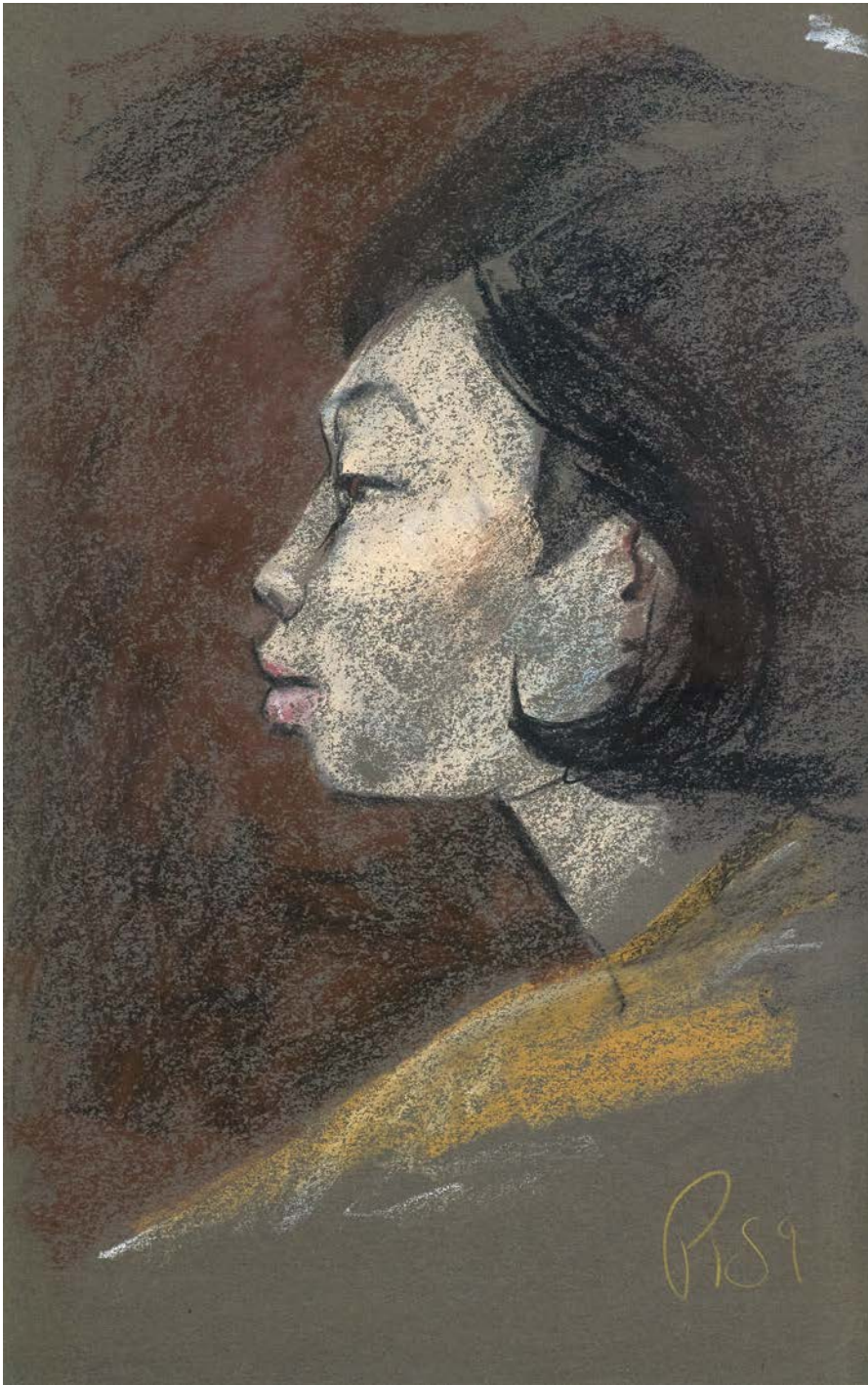
Private collection, Kuala Lumpur

RM 12,000 – 20,000



This 2001 portrait of a gorgeous lady in blue looks stunning rendered with glowing skin and hair just at a nice length and wavy. Her lips painted in pinkish makes her look firm but friendly. Khalil Ibrahim's portrait 'sitters' are not always real people, for he likes to paint representations of imaginary or even composite personalities, mostly female.

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, etc.



107

PETER HARRIS

b. England, 1923 - d. 2009

Untitled, 1959

signed and dated (lower right)

pastel on paper

37 x 24cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,600

The artist wonderfully captures a side portrait of a beautiful woman staring softly and she seems lost in her own thoughts. Peter Harris, dubbed the 'White Tiger', is best known for creating a semblance of art education as art superintendent of the Federation of Malaya from 1951 to December 1960. He later headed the Sabah Teachers Training College (Gaya College) in Sabah (1962-1967). He is best known for founding the Wednesday Art Group (WAG) in 1952. He was accorded a Retrospective by the National Art Gallery in 1960, and The Art Gallery (Penang) in 1997 besides a Memorial Tribute in Kuala Lumpur in 2009. He made a huge impact when invited back in 1996 for the WAG Then and Now reunion exhibition at GaleriWan, Kuala Lumpur. Peter Harris was awarded an MBE (Member, Order of the British Empire) by Queen Elizabeth II in 1963. His art education was at the West of England College of Art (1939), and he taught at the College Art School in Swindon (1947) and in the 1970s, the Sheldon School in Chippenham.

108

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

Self Portrait, 1971

signed and dated (lower right)

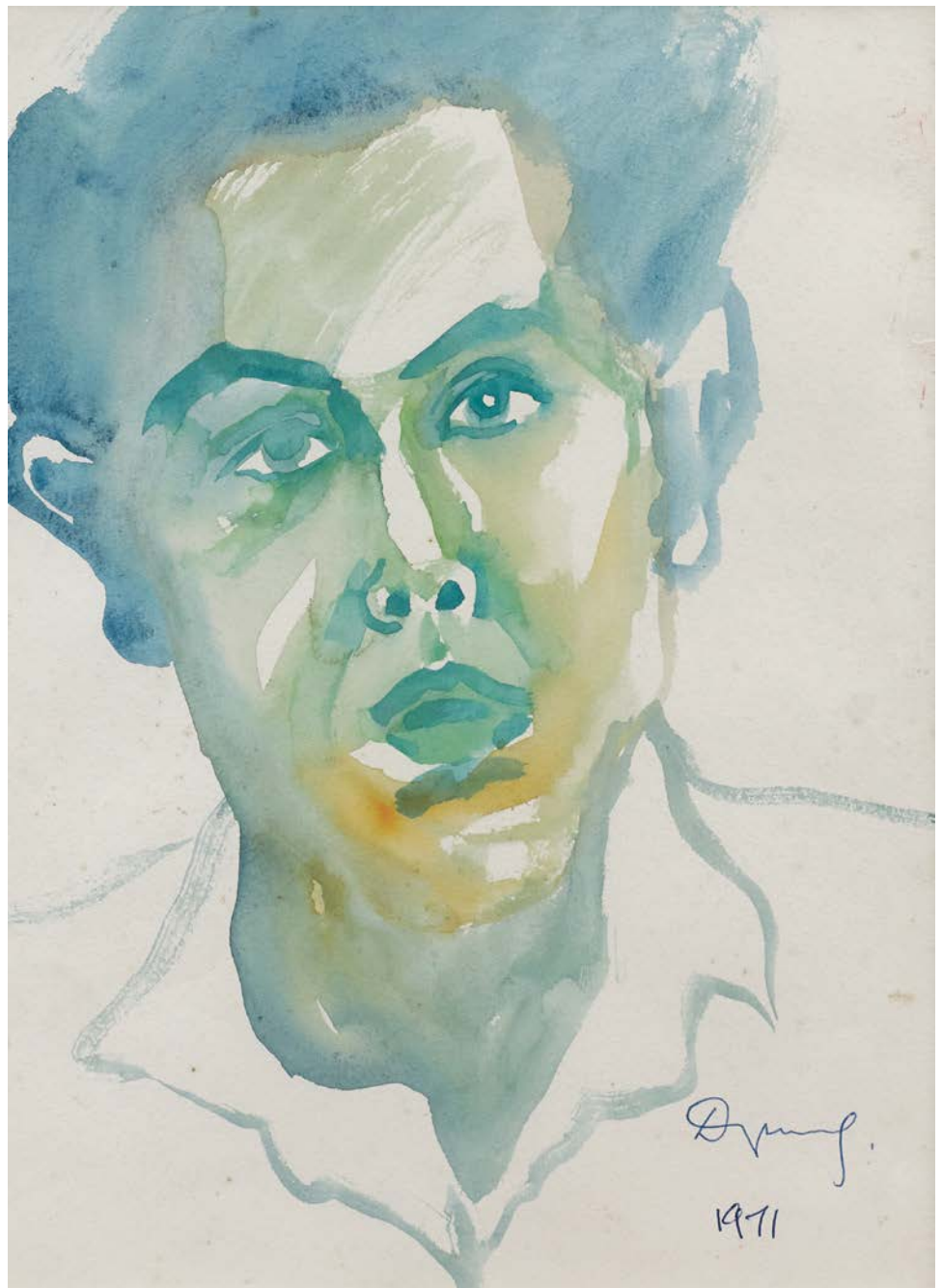
watercolour on paper

32 x 24cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 18,000



Dzulkifli Buyong painted himself in this work, at a young age of 23 years old. Buyong looks directly at the viewer with a calm and reassured gaze. Illustrated with subtle colours in a palette of green, teal, and orange tones, the face is modelled with confident brushstrokes, revealing the artist's talent. Buyong pursued his art training for three years in Japan in the late 1960s, this self-portrait was created post-Japan.

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.

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

Playing With Rubber Bands, 1969

signed and dated (lower left)

pastel on paper

66 x 54cm

PROVENANCE

Private collection, Kuala Lumpur

RM 120,000 – 180,000

This simple string game was popular in the 1960s before the advent of Tamagotchi and computer games and even animated Barbie dolls (talking, singing and dancing). Known simply as *permainan tali*, it's basically about stringing up figures between the fingers of both hands, and can be played solo or passed on (the loop) alternately between two or more players. And it was a relatively cheap form of entertainment for children in the early days. It's also called cat's cradle, or Jack In The Pulpit (UK), fan sheng (China) and ayatori (Japan). Virtually unknown now, there was even a Guinness Book of Record feat of 21,200 changes in 21 hours accomplished by three girls in 1972. Dzulkifli Buyong, known for his naïve sensibility, was evidently fascinated by this to depict two girls, tellingly with stringy curvy hairstyles, engrossed in the game, with half arms protruding from their baju melayu sleeves. Japanese 18th century ukiyo-e artist Suzuki Harunobu had also painted the game played, in woodblock print.

Dzulkifli Buyong had said: "I like to paint children, colourful games, and subjective paintings about my surroundings... Everyday happenings, children particularly, their gaiety and liveliness." This has been the mainstay of his endearing works since he became prominent in the Wednesday Art Group (1962-1966). After that, he was sent to Japan for art training for three years but it proved problematic. He first excelled when he swept the 1st, 2nd and 3rd Prizes (pastels) awards in the Young Friends' Art Competition in 1962. In 1963, he won the 1st and 2nd Prizes in the same competition, and in the 1964 Joy of Living competition, he won 2nd Prize for his pastel work. His auction record was RM134,400 for *Kucing Sakit* (1986) set in the Oct 28, 2018 Henry Butcher auction.





110

NIK ZAINAL ABIDIN

b. Kelantan, 1933 – d. 1993

Embroidery, 1988

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

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000

For once, Nik Zainal Abidin strays from his usual repertoire of traditional wayang kulit puppet theatre, and its attendant tales from the Mahatbharata and the Hikayat Panji. The setting looks like a Javanese-Balinese keraton (palace), spacious and with batik tiles on the top panel facing viewer, with two entry points, one leading outside where one woman is seen unfurling a parasol. On the left is a large screen panel with carved panels on top, and right a short wooden ladder leading to a room. The focus is on the two ladies busy with their embroidery works. The colours used in his watercolours are consistent with the cream yellow matrix seen in several of his works in the 1980s. The composition is reminiscent of the repertoire of the great Adrien-Jean Le Mayeur. This work was done in 1988, the year he retired from Radio-Television Malaysia as a set designer.

Nik Zainal Abidin was one of the staple members of the Wednesday Art Group. Known notably for his wayang kulit paintings, he designed the Kunci Ibu Kota, the cokmar (royal mace) and the royal throne for the Yang di-Pertuan Agong in 1960, and the mosaic glass mural done in 1962 for the West Wing of Muzium Negara. He showed promise when he won 1st Prize in the Joy of Living exhibition in 1964. In 1970, he held his first solo at the Samat Art Gallery in Kuala Lumpur, and was selected for a German cultural tour and took part in the World Expo in Osaka, Japan.



111

NIK ZAINAL ABIDIN

b. Kelantan, 1933 – d. 1993

Aggressive Wayang Kulit, 1985

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

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Nik Zainal Abidin was one of the first modern artists to highlight the enigmatic quality and traditional heritage of Wayang Kulit. A traditional art form central to Javanese and Southeast Asian life for centuries, the puppet theatre narrates stories derived from philosophical teachings, lessons of history and local legends. This work is an intricate study of stylized shadow puppets painted in delicate hues and rendered with sensitive lines.

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



112

AHMAD ZAKII ANWAR

b. Johor, 1955

Legong, 1997

signed and dated (lower right)

ink on paper

21 x 14cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

On offer here is a sensitive study of a Balinese Legong dancer swiftly captured by Ahmad Zakii Anwar. Traditional Balinese dancers learn the craft as children from their mothers as soon as they are born, in the womb they are played the Balinese music and are taught to dance with their hands before they can walk. Executed in refined strokes, the artist succeeds in capturing the enchanting traditional dance of Bali.

A graduate of Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii Anwar left his successful advertising career in pursuit of becoming a full-time artist. He came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits making him a master of Urban Realism. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute and a mid-career survey exhibition Disclosure held at Galeri Petronas, Kuala Lumpur in 2008. He has had a number of notable exhibitions abroad such as Bones and Sinews, Andrewshire Gallery (USA, 2011), Kota Sunyi, C.P. Art Space (Indonesia, 2007), Shadowland, Plum Blossoms Gallery (Hong Kong, 2001) and Presence, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013. Stoned in Paris, a joint-exhibition featuring the lithographic prints of Ahmad Zakii Anwar and Jalaini Abu Hassan was organised by Fumanart in Cult Gallery in 2018.

113

AHMAD ZAKII ANWAR

b. Johor, 1955

The Perfumed Garden Series, 1994

signed and dated (lower right)

mixed media on paper

30 x 20cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500



Unlike the artist usual style this piece has its own specialty. Like a Persian style of painting during the Safavid rule of Persia. It held an intricate design that resembles Islamic art. The figure in the centre is holding an ancient musical instrument called Qanbūs while the arch in the background resembles a common shape in Islamic architectural design. The beauty of this piece lies within the colour scheme as it seems nicely blended and minimal.

After graduating with Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii had a lucrative career in Advertising but decided to switch to Fine Art. He was an immediate hit with his cool *Smokers Series* (1997) and his dark vignettes of urban realism. A series of significant solos abroad and at home led to his major mid-career survey exhibition called *Disclosure* at Galeri Petronas, Kuala Lumpur, in 2008. His solos abroad include *Love + Lust*, Galerie Huit, (Hong Kong, 2015), *Please + Pain*, Galerie Huit (Hong Kong, 2014), *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*. His Kuala Lumpur solos include *Kota Sepi* (VWFA, 2012), *Icons* (Richard Koh Fine Art, 2005) and *Interpreter Of Desires* (Taksu, 2003).



114

CHANG FEE MING

b. Terengganu, 1959

The Drummer, 2010

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

PROVENANCE

Private collection, Selangor

RM 7,500 – 12,500

Chang Fee Ming is one of Asia's most highly regarded artists working in watercolour. His sketches are influenced from his travels around the world, recording traditional ways of living and local culture. *The Drummer* illustrates the expressions of a musician in rich detail, translating his personal journey and observations.

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



115

BUI XUAN PHAI

b. Vietnam, 1920 - d. 1988

Opera Players, 1982

signed and dated (middle left)
oil on masonite board
17.5 x 28.5cm

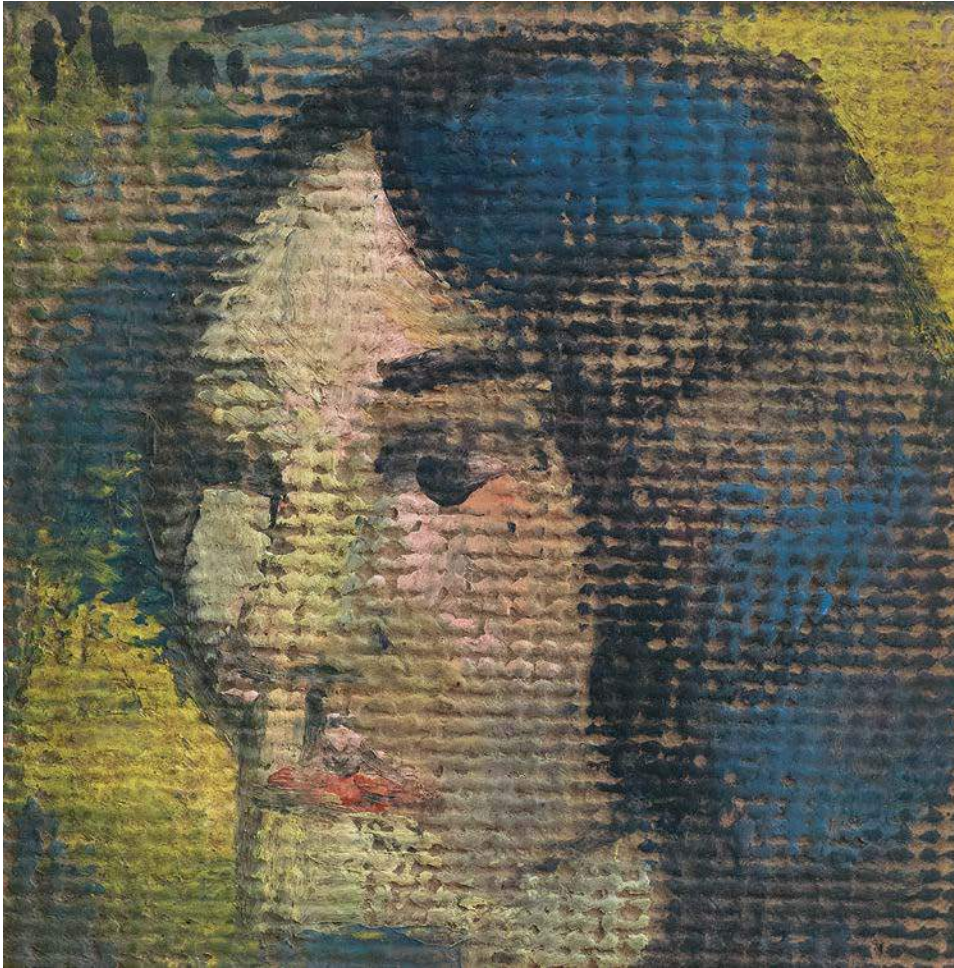
PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000

The Vietnamese opera had its origins from China since the Han Dynasty but has transformed into its own with its own folklore and costumes, for example the *ao dai* as compared to the elaborate costumes of ancient cathay. Whether known as Tuong, Cai Luong or the more plebeian Cheo, this ancient cultural pursuit that has survived in its present form has changed with politics, history and time. No more a court pastime with the collapse of the monarchies of Ly and Nguyen, it suffers from the vagaries of trend and technology and globalisation, and while there will still be dance and song, and poetry too, it would be more perfunctory and abridged. Opera players refer to actors and musicians, and the quadrant insights by Bui Xuan Phai start with the bearded scholar, probably the protagonist.

Bui Xuan Phai, though one of the best known of pioneer modernists who hugely impacted Vietnamese art, suffers from political persecution during his lifetime, even losing his teaching job because of his involvement in the 1957 Nhan Van movement. When rehabilitated in 1984, he held his first (and only) solo, and in 1996, was posthumously awarded the coveted Ho Chi Minh Prize, together with his buddy Nguyen Tu Nghiem – two of the Four Pillars of Vietnamese Art. He graduated from the Indo-China Fine Arts College in 1946, together with Nghiem. He was involved in the anti-French resistance in Viet Bac and the August 1954 Revolution in Hanoi. Among other things, he is best known for his paintings of the Old Hanoi quarters, dubbed 'Po Phai' (Phai Street).



116

BUI XUAN PHAI

b. Vietnam, 1920 - d. 1988

Portrait Of A Lady

signed (top left)
gouache on cardboard
14 x 14cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Vietnamese women are known for their long, straight raven-black hair, height and exotic looks, what with the history of having been colonised by Chinese, Mongols, French, Japanese and Americans. At one time, during more economically impoverished times, they had been through hard times. Vietnamese are not homogenous anyway, with an unwieldy mix of a multi-ethnic populace. This portrait with slightly puckered lips by Bui Xuan Phai refers to a specific person known by the artist euphemistically labelled as “a lady”. Little else is known of her, whether she is a housewife, stage actor or even a plantation worker. Though brought up on conservative Confucian ethics, the Vietnamese woman today is more independent, with greater literacy. The second-highest office in the land, is held by a woman Vice-President Dang Thi Ngoc Thinh, while centuries earlier, the Trung sisters were known heroic warriors even.

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117

NGUYEN TU NGHIEM

b. Vietnam, 1922 – d. 2016

Year Of The Rooster, 1981

signed and dated (top right)
ink and colour on rice paper
27 x 31cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Nguyen Tu Nghiem liked to depict animals of the Chinese zodiac, among other themes. Here, the rooster reigns supreme as the epitomal Chanticleer, with its rainbow plumage and attractive red coxcomb. The rooster, for all its morning bugle call in days of agrarian economy and symbol of male libido, is also vain, and that can prove its downfall. Other times, Nguyen Tu Nghiem combined folklore and paeans of the countryside and ancient dance with the contemporary.

Nguyen Tu Nghiem is revered in Vietnamese art as among the great quartet, with the others being Duong Bich Lien, Nguyen Sang and Bui Xuan Phai, whom he studied together at the Indo-China Fine Arts College between 1941-1946, the 15th intake under Joseph Inguimberty, To Ngoc Van and Nam Son, and his graduating was delayed when the Japanese ousted the French in March 1945. Like Phai, he won the Ho Chi Minh Prize for art in 1996, but for the politically persecuted Phai, it was posthumous. He was last of the quartet to have died, in 2016 (June 15) in Hanoi. Influenced by Nguyen Do Cung and To Ngoc Van, he won 1st Prize at the Salon Unique in 1944 for his Literature Temple Guard. He took part in the anti-French resistance war and land reforms in the early 1950s, and also taught art at the Viet Bac revolution base. He also taught at his alma mater and the Hanoi Industrial Fine Arts University.



118

NGUYEN TU NGHIEM

b. Vietnam, 1922 – d. 2016

Year Of The Goat, 1991

signed and dated (lower left)
gouache on paper
25 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Nguyen Tu Nghiem is known for his innovations in lacquer painting, a Vietnamese staple, and among his repertoire is the depiction of Chinese (also Vietnamese) lunar zodiac animals. Significantly, this painting was done in 1991, the Year of the Goat, and Nghiem himself had confided that he was a goat, being born in 1919 instead of his universally recorded birthyear of 1922, the Year of the Dog. The goat is the eighth zodiac animal known for its mild moderate temperament, and is humble, hardworking and determined. Some even put his year of birth as 1918, the Year of the Horse. There is an apparent affinity for goats in this work, shown in pair and with a kid in tow.

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119

HA TRI HIEU

b. Vietnam, 1959

Village Singers, Vietnam, 1997

signed and dated (upper middle)
gouache on paper
53 x 69cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,500 – 14,500

"Being used to live in the countryside during my childhood, the memories of the countryside had imprinted in my mind and I wished to express the purest and clearest part of my feelings of the countryside life as well as the landscape." – Ha Tri Hieu

Ha Tri Hieu's poetic style of expressionistic paintings often feature stylised figures with featureless faces and yawning mouths. Illustrated here is a group of five figures, the village singers, performing a choral act of silent harmonies.

Ha Tri Hieu graduated from the Vietnam University of Fine Art in 1983, where he studied pottery and lacquer. He is a member of the 'Gang of Five' alongside contemporary artists Hong Viet Dung, Dang Xuan Hoa, Tran Luong and Pham Quang Vinh. The collective of Hanoi painters rose to prominence in the early 1990s in Vietnam. In 2018, curator Le Thuan Uyen presented an exhibition titled Gang Of Five Chancing Modern held at the Factory Contemporary Arts Centre (Ho Chi Minh City) in collaboration with Art Vietnam (Hanoi).



120

NGUYEN THANH BINH

b. Vietnam, 1954

Studies Of Vietnamese Ladies, 2000

pencil on paper; watercolour on paper;
watercolour on paper; watercolour on paper
24 x 32cm; 24 x 32cm;
26 x 17cm; 26 x 24cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

"The structure in my paintings tells the viewer many things beyond the surface. The aim in my work is to condense the narrative. There are never a lot of people in my paintings. I like minimal subject and a maximum idea just like Japanese Haiku or Tang dynasty poetry. I like Haiku very much because it is very simple and contains many ideas. I have no difficulty with simplicity but I need a lot of time for a painting. Sometimes I work on a painting for a few days, a few weeks, or even years." - Nguyen Thanh Binh

The set of drawings capture the gracefulness of Vietnamese women dressed in ao dai. Nguyen Thanh Binh is heavily influenced by the ancient Chinese paintings tradition and old Japanese woodcarvings where space forms an essential part of the composition.

Nguyen Thanh Binh was enrolled at the Vietnam Fine Arts College, Hanoi in 1965 and later graduated from the Ho Chi Minh City Fine Arts University in 1983. He has participated in numerous group exhibitions worldwide including the UK, USA, Australia and Hong Kong.



121

LE HUY TOAN

b. Vietnam, 1930 - d. 2007

Ha Long Bay, Vietnam

signed (lower left)

oil on canvas

39 x 58cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Le Huy Toan was born on 10 October 1930 in Vinh Yen Ward, Vinh Phuc Province outside of Hanoi. His father was a portrait painter and it could be argued that Toan inherited his artistic talents from his father. He took part in a range of artistic and creative pursuits including singing, dancing, playing music, drama and painting propaganda pictures. He painted even when in situations of extreme poverty and danger. He did not have any formal art training. Toan taught himself to draw and paint, as well as becoming a skilled toy maker. Here, the picturesque natural landscape contains stunning rock formations painted in variations of blue hues.

Toan participated in the August Revolution in 1945 to promote Vietnamese independence, eventually attaining the rank of Colonel. He served with the 87th Regiment from 1947 to 1950. In 1951, Toan became an artist for the People's Army of Vietnam (PAVN). He then transferred to the 312 Division and fought at Dien Bien Phu in 1954. While at Dien Bien Phu, he kept detailed daily illustrated diaries, which he used as the basis for subsequent art works when he returned to Hanoi. His works were exhibited in military museums and published in army magazines. Some of his works from Dien Bien Phu were issued as commemorative stamps on 7 May 1984.

Toan became a member of the Vietnam Fine Arts Association, exhibiting extensively both in Vietnam and abroad. His featured exhibitions include Who Wants To Remember A War And Lines, National University of Singapore Museum (2016-2017), Vietnam 1954-1975, National University of Singapore Museum (2015-2016). Many museums display his works in Vietnam including but not limited to The Total Vietnamese Nation and Ho Chi Minh Campaign.

CHEONG SOO PIENG

b. China, 1917 - d. Singapore, 1983

Fishing Village, 1961

signed and dated (lower left)

ink and gouache on paper

44 x 64cm

PROVENANCE

Bonhams Hong Kong, Modern and Contemporary Art,

25 November 2019, Lot 6;

Acquired from the above sale by the present owner;

Private collection, Selangor

RM 60,000 – 100,000

A phalanx of perpendicular and horizontal lines in mock abstraction separating the stilt huts on the right and the steady sampan flotsams on the left in stark contrasts, the inverted V of the aluminium roofs registering the highest point (even 'towering' over the hazy skyscrapers in the backdrop) and the conical hat of the itinerant street vendor on ground nearest viewer, form the composition of Cheong Soo Pieng's *Fishing Village*. It also marks two career watermarks – 1961 was when Soo Pieng became a fulltime artist, and 1961 in this work represented Soo Pieng Singapore phase, before he embarked on a 1961-1963 European sojourn which took him to London, Dublin, Glasgow and the Deutschland quadrant of Munich-Cologne-Hamburg-Berlin, in which his abstractions incorporated more Cubist veneer. The signature on the bottom left anchors the whole composition while concessions to blues, in small decals, breaks the cream-black monotony. As observed by Seng Yu Jin in *Cheong Soo Pieng: Visions of Southeast Asia* (National Gallery Singapore, 2010): the "Western easel painting convention with Chinese ink painting pictorial formats came to cement his artistic style."

Cheong Soo Pieng is one of the most versatile of Singapore's pioneer artists, with great aplomb of experimentations in terms of style, techniques and media. His epochal developments in 1952 (Bali), 1959 (Sarawak) and 1961-1963 (Europe) contributed to his seminal influence as a pivotal progenitor of the Nanyang Style, especially with his stylised figure types. Trained at the art citadels of Xiamen (1935) and Shanghai (Xinhua, 1936), he migrated to Singapore in 1946 and taught at the Nanyang Academy of Fine Art from 1947 to 1961. He was given a retrospective at the National Art Gallery, Kuala Lumpur, in 1967, and the Singapore National Museum in 1983 but he died of a heart attack on July 1 – four months shy of the exhibition. He was awarded the Singapore Meritorious Service Award (Pingat Jasa Gemilang) in 1962.





123

TAY BAK KOI

b. Singapore, 1939 - d. 2005

Fishing Village, 1966

signed and dated (lower left)
ink and gouache on paper
44 x 95cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 9,500

On offer here is an ink and gouache on paper which illustrate a peaceful setting of fishing village. It is a serene village view with a few beautifully rested boats parked on the side and some figures are seen riding their boats to commute. This piece is an example of simplicity at its best.

Tay Bak Koi, who studied at the Nanyang Academy of Fine Art in 1957-1960, worked in the Nanyang Style. The son of a seafood wholesaler, he had his first solo of 40 works at the Singapore National Library in 1964. In October 1996, The Art Gallery Penang hosted a solo for him, In Harmony With Nature. Bak Koi's works are in the collection of the National Gallery Singapore, Singapore Hilton and Bahrain's Sheikh Isa Rashed al-Kalifa.

124

LOW PUAY HUA

b. Singapore, 1945

Singapore River, 1986

signed (lower left)
watercolour on paper
77 x 57cm

PROVENANCE

Private collection, Selangor

RM 2,200 – 4,200



Low Puay Hua is better known for his Realism renditions, especially of the Singapore waterfront and city / townscape suggesting human habitation. Here, Low illustrates boats scene overlooking a cityscape rendered in sepia tones. Thus, it gives a romantic mode upon admiring the Singapore river scenery.

Low Puay Hua graduated from the Nanyang Academy of Fine Art 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 in Penang in 1997.



125

ONG KIM SENG

b. Singapore, 1945

Singapore River, 2014

signed and dated (lower left)

watercolour on paper

40 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

One of Singapore's best-known watercolourists, Ong Kim Seng learnt by observing pioneer watercolourists who painted by the Singapore River. The mouth of the river used to be the port of Singapore which had been the centre of commercial activities and is linked to the country's history and social culture.

Self-taught Ong Kim Seng has travelled all over the world to paint quaint scenes of romance. Such is his skills that he is the first Asian outside of the United States to be made a member of the American Watercolour Society, and after winning a total of six different awards made a Dolphin Fellow in 2000 (he is a member since 1992). In Singapore, he was accorded the Cultural Medallion (1990) and the Arts Supporters Award (2001) for being adviser to the National Arts Council since 1998. He is also president of the Singapore Watercolour Society from 1991 to 2001, and organising chairman of the Asian Watercolours 1997. His collectors include Queen Elizabeth II, former UN secretary-general Kofi Anan, and former prime ministers of Thailand, Japan and India. In the Hong Kong Sotheby's auction on April 2, 2017, his acrylic on canvas, *Nepal*, sold for a premium of HK\$735,000.



126

ONG KIM SENG

b. Singapore, 1945

Armenian Street, Singapore, 2013

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Armenian Street was named after the Armenian Church of St Gregory the Illuminator, the oldest church in Singapore. A row of heritage buildings was built near the Armenian Church; hence the area is renowned for its unique colonial architecture. The Peranakan Museum, Armenian Heritage Gallery and the Singapore Philatelic Museum is situated close by. A tranquil and peaceful ambience surrounds the vicinity, transporting one back into time, it's one of the must visit places in Singapore.

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127

GOH BENG KWAN

b. Indonesia, 1937

Endless Trip

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 7,000 – 12,000

It looks like the lines created using 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 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 Mekong River, the world's twelfth longest river and the sixth longest in Asia, with an estimated length of 4350km.

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.



AFFANDI

b. Indonesia, 1907 - d. 1990

Ploughing Sawah Under The Sun, 1980

signed with artist's monogram and dated (lower right)

oil on canvas

110 x 150cm

PROVENANCE

Christie's Hong Kong Asian 20th Century Art (Day Sale),

29 November 2015, Lot 458;

Acquired from the above sale by the present owner;

Private collection, Kuala Lumpur

RM 390,000 – 600,000

The burnished yellow sun on the right, an energy metaphor in Affandi's repertoire, beats down mercilessly as the water buffalo, cuts the composition diagonally bottom as an anthropomorphic symbol of hard work and perseverance to plough the intractable earth for the laying of new seeds, for germination. Everywhere, staccato squiggles and curvilinear lines enunciate some kind of forms while the colours had gravitated towards brighter hues in Affandi's later palette, this a decade before his death. Rice-growing is a staple in Indonesia as the world's third largest grower, after China and India, with a high consumption estimated at 200kg per head annually. It's a struggle, from tilling till harvesting, with man hours of labour, dependence on the weather and even prayers to the rice goddess Dewi Sri. Known for his direct, spontaneous touches with fingers (palms, wrists, back of hands) and straight from the paint tube, Affandi had created gems of paintings of landscapes, animals (fighting cocks), culture (Barong and Jentayu dances) and figures, mostly of the marginalised and the downtrodden. A TIME magazine article on Jan 12, 1953 wrote: "He will often spend a week studying a subject, but the actual painting seldom takes longer than 90 furious minutes." He painted sitting or squatting. The critic Herbert Read hailed Affandi as a painter "who had succeeded in developing a new course of expressionism."

Affandi is one of the most iconic of Indonesia's artists whose career was embedded with the socio-political history with affiliations to several important groups like Bandung 5 (1935), People's Painters (1947), Indonesian Painters Association (1948), and Persagi (Persatuan Ahli Gambar Indonesia). He represented Indonesia in major biennials in Brazil (1952 and 1956) and Venice (1954) where he won a prize, and Sydney (1973), and spent two years in India (1949-1950), and toured Europe in 1951-1954 and the United States, for four months, in 1957. In 1969, he was awarded the gold medal art award, and in August 1978 the Bintang Jasa Utama from the Indonesian president, and his highest accolade was the Peace Award by the Dag Hammarskjöld Foundation in 1977. In October-November 2020, the National Gallery of Indonesia in Jakarta, organised a major Affandi exhibition, Alam, Ruang, Manusia (Nature, Space, Human), which echoed his 1987 Retrospective. His house in Yogyakarta on the Gajah Wong River is also his Museum. He is also known for his sculptures, in clay and cement.





129

KARTIKA AFFANDI

b. Indonesia, 1934

View Of KLCC From Kampung Baru, 2011

signed and dated (lower left)

acrylic on paper

39 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Using her iconic impasto technique Kartika drew this charming landscape of a playground overlooking a city view (KLCC view from Kampung Baru) under the hot scorching sun while surrounded by greeneries. It is like a depiction of a trip down the memory lane of an adult that once was a child who enjoyed playing at the playground.

Artist-trained conservationist Kartika Affandi is the subject of a documentary, *Kartika Affandi: 9 Ways of Seeing*, by Christopher Basile. Since 1977, she has been the curator of the Affandi Museum. She had a stint at the Tagore University in Shantiniketan, India, and took up Sculpture at the Polytechnic School of Art in London (1952). She studied mechanical preservation and restoration of art objects at the Austrian Academy of Fine Arts in Vienna (1980), and also the International Centre of the Preservation and Restoration of Cultural Property in Rome (1984). She also set up a women's art museum in Yogyakarta.

130

S.P. HIDAYAT

b. Indonesia, 1969

Lenggokan Bakul, 2005

signed and dated (upper right)

oil on canvas

180 x 99cm

PROVENANCE

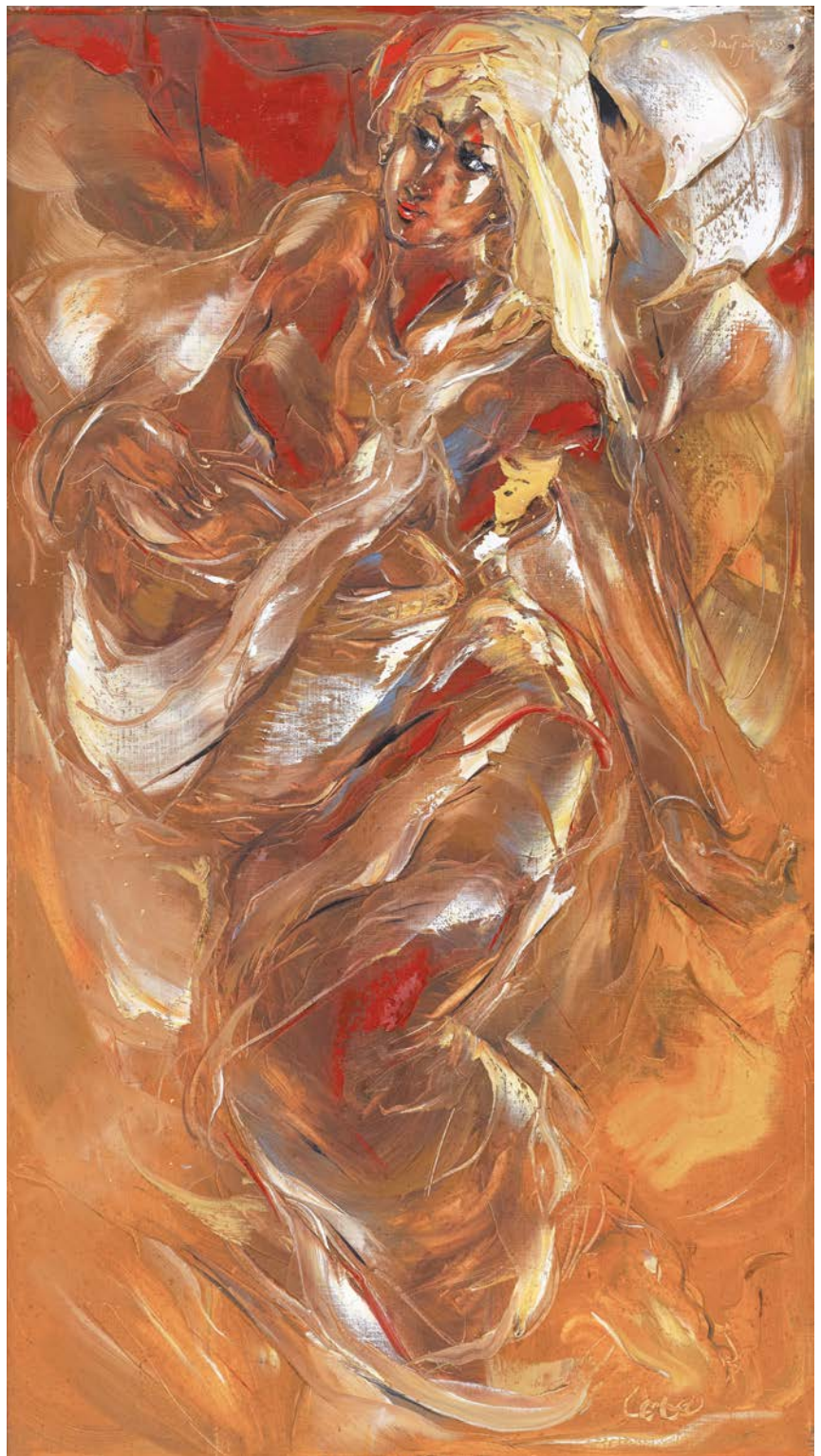
Private collection, Selangor

Accompanied by a certificate of authenticity

RM 15,000 – 25,000

S.P. Hidayat is an Indonesian artist whose Expressionist work features the country's rich cultural heritage and people. The artist conveys his favourite theme – the lives of local people through swift gestural strokes. Textured layers were created with a palette knife, resulting in a confident work full of energy and impact.

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





131

I MADE ARYA PALGUNA

b. Indonesia, 1976

Causa Prima, 2001

signed and dated (lower right)
mixed media on canvas
150 x 200cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Prima causa is a Latin phrase which means the main cause or factor. In this piece few figures and animals are seen scattered throughout the scene as they all seem disturbed by the appearance of the head as if it were an uninvited guest that was causing the chaos.

I Made Arya Palguna received his bachelor's degree from ISI Yogyakarta in 1996 majoring in Visual Arts. The artist has a distinctive style that appears in his paintings, sculptures and installation art. Some of his solo exhibitions were held at Tugu Kuntkring, Jakarta (2013), LVS Gallery, Seoul (2012), Bentara Budaya, Jogjakarta (2011), Tony Raka Art Gallery, Bali (2010) and many more. He is also a two-time finalist of the Philip Morris Art Awards (2011, 2012) and finalist at the Indofood Art Awards (2002). As a versatile artist he also joined some selected group art exhibitions in South Korea, USA, Kuala Lumpur, Bali and Jakarta.

132

HARLEN KURNIAWAN

b. Indonesia, 1982

Baru Selesai, Sudah Jadi, 2011

signed and dated (on the reverse)

acrylic on canvas

147 x 89cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



Harlen Kurniawan is an Indonesian artist from Padang Sumatra. He owned an art gallery in Yogyakarta named Garis Art Space. As an abstract painter his works are inspired from his daily life and personal experience. Some of his solo exhibition includes "(re)Birth" held at Rumah Seni Embun, Medan in 2011, "Journey" held at ViaVia Cafe, Yogyakarta in 2012 and "Fragmented Mirror" held at Garis Art Space, Yogyakarta in 2015. The artist had also actively participated in group exhibitions locally and abroad, e.g. Singapore and USA. Kurniawan is a multi-talented artist. He works as a furniture designer and also delves into poetry in his spare time.



133

ANGKI PURBANDONO

b. Indonesia, 1971

Untitled

print on canvas
100 x 100cm

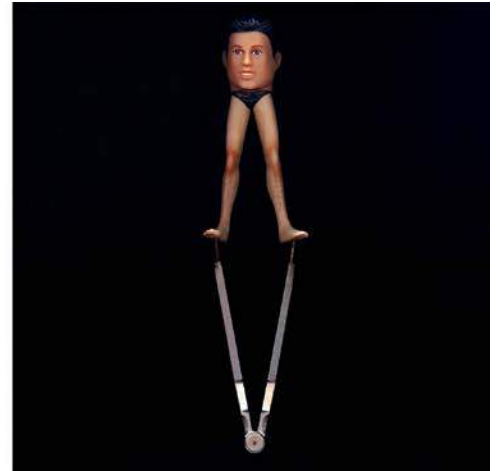
PROVENANCE

Private collection, Singapore

RM 2,000 – 2,800

Angki Purbandono, a member of the contemporary photography group Ruang MES56, is best known for his Alternative Conceptual Photography using scanographic images done without the use of cameras. Calvin Tan, curator of *Kissing The Method*, writes in the catalogue: "Angki's scanner images therefore allow the viewer to comprehend the expressiveness and tactile qualities of these everyday objects that one often takes for granted. The even sharpness which the scanner makes possible has resulted in a heightened perception of detail and vividness of colour."

Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He had solos in Kuala Lumpur (*Kissing The Methods*, Richard Koh Fine Art, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the *Space And Shadows Contemporary Art From Southeast Asia* exhibition at the Haus World Cultural House in Berlin in 2005.



134

ANGKI PURBANDONO

b. Indonesia, 1971

*Trilogy Of Knowledge: Master's Degree,
Doctoral Degree, Out Of Degree*

print on canvas
100 x 100cm (each)

PROVENANCE

Private collection, Singapore

RM 4,000 – 7,000

Angki constantly challenges and re-questions general perceptions in the world of art-photography. Angki lays out the trilogy out of the three subtitles, which are Master's Degree, Doctoral Degree, and Out of Degree. The artist contemplates on the meaning of knowledge acquired throughout the course of one's life.

Angki studied in the Modern School of Design, Yogyakarta, in 1993-1994, and furthered his studies at the Indonesian Institute of Art, Yogyakarta, in 1994-1999. He received the Asian Artist Fellowship from the National Museum of Contemporary Art, South Korea, at the Changdong Art Studio in 2005-2006. He has had solos in Kuala Lumpur (Kissing The Methods, Richard Koh Fine Art, 2009), Singapore, Hong Kong and Bali, Indonesia. He was included in the 'Space and Shadows' Contemporary Art From Southeast Asia exhibition at the Haus World Cultural House in Berlin in 2005.



135

MAHARANI MANCANAGARA

b. Indonesia, 1990

Leerar #3, 2014

serigraphy on pinewood
configuration of 12 wooden puppets
(75 x 30 x 4cm, each)

PROVENANCE

Private collection, Singapore

RM 5,000 – 8,000

Maharani Mancanagara is an Indonesian artist who lives and works in Bandung, Indonesia. She graduated from Institut Teknologi Bandung, Faculty of Art and Design, majoring in printmaking. Primarily working in the medium of drawing, mixed media and installation, her works explore Indonesia's history, from ancient times to present, based on her personal and family experiences.

She received many awards including 1st Prize, Soemardja Award, Galeri Soemardja, Bandung, Indonesia (2013), Finalist, BEXCO Young Artist Award, Art Show Busan, South Korea (2014), Finalist, Gudang Garam - Indonesia Art Award, Yayasan Seni Rupa Indonesia, Galeri Nasional, Jakarta, Indonesia (2013 & 2015). Solo exhibitions include Parodi Partikelir, Visma Gallery, Surabaya, Indonesia (2017), Zero Sum Game, Galeri Soemardja, Bandung, Indonesia (2018). Selected exhibitions include Letter – Callus – Post War, Lorong Gallery, Yogyakarta, Indonesia (2019), Termasuk, Darren Knight Gallery, Sydney, Australia (2019), Manifesto 6.0: Multipolar, National Gallery Indonesia, Jakarta, Indonesia (2018), Java!, Institut des Cultures d'Islam, Paris, France (2018), Aku Diponegoro, National Gallery, Jakarta, Indonesia (2015).

136

POKLONG ANADING

b. Philippines, 1975

Anonymity #0010, 2005

signed and dated on verso
photographic print in light box;
edition 2 of 20
56 x 45 x 10cm

PROVENANCE

Private collection, Singapore

RM 2,500 – 5,000



Poklong Anading questions issues of identity and society through photography, video, sculptures and installations. He was invited to the Jakarta Biennale in 2009 and is awardee of the 12th Gawad CCP (Manila, Philippines) for Experimental Video in 2000. He earned a BFA in painting from the College of Fine Arts, University of the Philippines (1999). He completed residencies with Big Sky Mind, Manila (2003–2004), and Common Room, Bandung, Indonesia (2008). Having begun as a painter, he now works primarily in video and photography. He also expanded into process-oriented sculpture and installation informed by Arte Povera, making work that appeals to all the senses. He often assumes the roles of observer and collector, turning facts and memories into images and objects, and frequently engages social issues. In 2006, he received the Ateneo Studio Residency Grant in Australia and a Cultural Center of the Philippines 13 Artists Award. Anading won the Ateneo Art Award in 2006 and 2008.

His recent solo exhibitions include *A Calm In The Middle Of The Storm*, Art Fair Philippines 2020, Manila; *Pass It On*, Galerie Zimmermann Kratochwill, Graz, Austria 2020; *Sidereal Message*, Taro Nasu, Tokyo, Japan 2016. Selected exhibitions include *Normal Scheduling Will Resume Shortly*, Cultural Center of the Philippines, Manila 2019; *Fracture / Fiction: Selections from the ILHAM Collection*, ILHAM Gallery, Kuala Lumpur 2019; *The Philippines Pavilion: Muhon: Traces of an Adolescent City* (Homecoming exhibition from Venice Architecture Biennale 2016–2018) Ateneo, Davao, Venice Architecture Biennale 2016.



137

JASPER PENULIAR

b. Philippines, 1980

Transformers, 2009

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

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

It was in 2007 the world was introduced to Transformers real live action movie directed by world renowned director Michael Bay. People went crazy and it was a real phenomenon at the time. Parents would line up to buy its limited merchandised and kids were fascinated with the robots, especially Bumblebee. A small yellow Volkswagen Beetle would transform itself into a strong handsome buffy yellow machine.

Jasper Penuliar is a contemporary artist who studied Fine Arts at the University of the Philippines, Diliman, Quenzon City. Majoring in painting, he is one of the more enigmatic young artists of today. Jasper Penuliar's first artwork to be offered at auction was Innocence And Chastity at Borobudur Auction, Singapore in 2014. Born in 1980 and grew up during the 1980s, he was influenced by the artistic culture of the time.

138

WINNER JUMALON

b. Philippines, 1984

Untitled

oil on canvas

35 x 25cm

PROVENANCE

Private collection, Singapore

RM 2,500 – 5,000



Internationally acclaimed Filipino contemporary artist, Winner Jumalon produces intriguing portraits in his string of creative pursuits. His portraits are based on memories, infusing painterly elements and multi-layered narratives.

Winner Jumalon graduated with a Painting Major from the College of Fine Arts, University of the Philippines, Diliman, Quezon City, the Philippines in 2005. Prior to his tertiary education, he attended the Philippine High School for the Arts at Mt. Makiling, Los Baños, Laguna, the Philippines and graduated with a Visual Arts Major (1997–2001). Solo exhibitions under his belt include *I Come In Peace*, Tiroche DeLeon Collection, Jaffa, Israel (2016), *Juramento*, Yavuz Gallery, Gillman Barracks, Singapore (2015), *Against the Tide*, HK Art Basel, Hong Kong Convention and Exhibition Center (2013), *One in Mind* at Ayala Museum, the Philippines (2012); *A Part at Pinto* at Pinto Art Gallery, the Philippines (2010); *Destroyed Images* at Ark Galerie in Jakarta, Indonesia (2007), *Face Values* at Richard Koh Fine Art, Kuala Lumpur (2006) and *About Face* at The Drawing Room, Makati, the Philippines (2005). He has participated in over 20 group exhibitions in the Philippines and abroad since 2000 namely *Grayscale*, West Gallery, Quezon City (2021); *Thrown-ness*, a two-person show by Winner Jumalon and Ian Quirante, Art Cube Philippines (2020); Hong Kong International Art Fair (2008); Bridge Art Fair New York, USA (2008); Scope Miami, The Drawing Room, Miami, Florida, USA (2007); Dubai Art Fair, The Drawing Room, United Arab Emirates (2006); Art Taipei, Taiwan (2005), to name a few. International shows include *Unseen Connection*, G13 Gallery, Malaysia (2020), *#SKULL*, G13 Gallery, Malaysia (2019), Art Fair Philippines, The Link, Makati City (2018), Yavuz Gallery at Art Basel in Hong Kong (2017).



139

SANDAR KHAING

b. Myanmar, 1971

Nude With Camera (2)

Rimbun Dahan, 2014

signed and dated (upper left)

acrylic on canvas

182 x 122cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

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 works have 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 Thon Gallery, Bali, Indonesia (2011).



140

SMITH SEIN LYNN

b. Myanmar, 1941 - d. 2019

Offering Heights, 2007

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

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

The works of Smith Sein Lynn celebrate the daily lives of people filled with rays of light illuminating the scene. Offerings are being made to the monks riding on horses, reflecting Buddhist traditions and faith. Dazzling earth tones of purple and green highlight the journey and landscape. His impeccable skill has contributed to the excellent quality of this work.

Smith Sein Lynn completed his B.A. in Rangoon University and continues the University Lectureship (Fine Arts) at Academy of Arts, Dresden, Germany. Smith is also a writer and art lecturer. He was the President for Golden Myanmar Group and Member of International E Watercolour Society, Turkey. Smith had more than 90 exhibitions in Thailand and abroad. He received several awards including Philip Morris Asean Art Awards 2002, Finalist Award, International Artist Magazine 2003 and Best Artist of the year Award / Artist League of Thailand 2002. His solo exhibitions include Oriental Dreams at City Art Gallery in 2014 and Graceful Golden Myanmar at City Art Gallery in 2007.



141

SUHAIDI RAZI

b. Sarawak, 1977

The Bronze Horse, 2018

signed and dated (on the base)

bronze sculpture

23 x 23 x 15cm

PROVENANCE

Private collection, Kelantan

RM 8,500 – 13,000

Suhaidi Razi, whose home-studio is his mother's 3-acre farm homestead in Kelantan, has a special fascination for horses, like Marino Marini (1901-1980). In Henry Butcher's Nov 6, 2016 auction, his horse sculpture sold for RM9,520, some three times over its low estimate! He had also constructed a large installation of a metal horse carriage which was shown in his *Imagine The Imagination* exhibition, organised by NN Gallery, at the White Box Publika, Kuala Lumpur, in 2013.

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

142

ZULKIFLI YUSOFF

b. Kedah, 1962

Untitled

metal sculpture

74 x 32 x 26cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Zulkifli Yusoff's works are known for its fighting spirit be it Malay culture or customs. Constructed in a warrior-like manner this sculpture is probably one of his manifestations about fighting spirit.

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 had 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.





143

RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

Semangat Besi 31, 2001

wrought iron, varnish

79 x 23 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Raja Shahrman "Semangat Besi – Retrospeksi Sebuah Enigma", Petronas, 2002, p. 20

RM 12,000 – 20,000

Raja Shahrman translates man's inner vision, shaping iron into forms that reflect his contemplations on modern society and humanity. The sculpting process shows dynamic poses in the form of a warrior and conveys the resilient nature of the spirit. In *Semangat Besi 31*, the figure is presented in flowing lines and exude a calligraphic quality. Rich in motion and momentum, the subject's framework is balanced and anchored by a solid base structure.

Raja Shahrman graduated with a BFA, majoring in Sculpture, from the Universiti ITM in 1990. He taught briefly at the Malaysian Institute of Art, Kuala Lumpur. He won the Minor Award at the Salon Malaysia in 1991 and the Asia-Pacific Cultural Industry Award in 2009. He was chosen for the 2nd Asia-Pacific Triennial in Brisbane, Australia, in 1996. His monumental sculptures include Growth With Equity, Taman Wawasan, KL, Bumi Penyatuan, Makmur Abadi, Wira Perkasa (Perak), and several commissioned for the Sultan Abu Bakar Museum in Pekan. Pelita Hati Gallery of Art organised most of his solos. His solos include *Semangat Besi* which was held at Galeri Petronas in 2000s, Nafas at National Art Gallery Malaysia and Utterly Art in Singapore, 2004 and 2005. Raja Shahrman is undoubtedly one of the best sculptors in Malaysia. His latest solo Lok was held at National Art Gallery Malaysia from December 2019 to March 2020.



144

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Untitled

stainless steel
50 x 127 x 15.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 120,000 – 200,000

The current owner of this magnificent stainless steel sculpture appreciated the work as a hornbill sculpted in abstract expression. The hornbill (bucerotidae) with its down-curved bill, often with a casque on the upper mandible, is one of the most ornithological specimens in the world being found in sub-Saharan Africa, the Indian subcontinent and Asia (mainly Indonesia, Malaysia, Singapore and the Philippines). Sarawak has even adopted the rhinoceros hornbill (*buceros rhinoceros*), a sacred bird of the Dayaks, as its state emblem. It is not uncommon for creatures or plants / flowers to be used to symbolise people, country / state through myths, legends and modern branding. For instances, the mythical Merlion and Vanda Miss Joaquim (Singapore), the giant panda or *Ailuropoda melanoleuca* (China), and the Malayan tiger and bunga raya or hibiscus (Malaysia). For Latiff Mohidin, whose art is partly based on paleontology like his series, *Serangga* (a kind of insect pests). It's inexorable that he picked on the hornbill because of the curious shape of its head as a sacred object of veneration, denoting power and myths, and through its polished reflective surface one of beauty. The emphasis is on its elongated beak extending like a slide easing movement as well as a device to dislodge (preys and predators). The beaks torn from the hornbill are used as traditional headgear of the Dayaks, investing on the wearer a badge of bravery and awe. The rhinoceros hornbill and the great hornbill are among the eight most distinct species found in Malaysia.

145

AWANG DAMIT AHMAD

b. Sabah, 1956

E.O.C. "Pun-Pun Unggu", 1993

signed and dated (on the reverse)

mixed media on canvas

76 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 75,000

This work stems from his early major series, *Essence Of Culture (E.O.C.)*, representing his world view about Man and Nature. His abstraction is a symbolic language of the lives of farmers and fishermen, uniting all shapes and fragments of patterns arranged in a well-balanced composition. The symbolic shapes are derived from his travels and childhood experiences.

Awang Damit Ahmad is credited to have started one of the most compelling new abstracts related to land, purpose and people. A relative late starter in art at the age of 27, he first studied at the Mara Institute of Technology, where he was Best Student, before getting his Masters at the Catholic University in Washington DC (1989-1990). He catapulted into top-artist status when he not only won the 1st Prize but also the Consolation Prize in the hugely coveted Salon Malaysia III at the National Art Gallery. It was for his *Nyanyian Petani Gunung* (now in the Petronas collection). He also won 2nd Prize in the Malaysian Bank Association art competition in 1988. His international exhibitions include the Contemporary Paintings of Malaysia at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1988. He also excelled as lecturer at Universiti ITM until May 2011, when he retired to go fulltime into Art. Prices of his artworks often soar high in auction houses locally and abroad. His recent solo presentation *From Payarama To Garismega: 2013-2020* was co-organised by Henry Butcher Art Auctioneers and Galeri Prima.





146

ZULKIFLI LEE

b. Pahang, 1978

Monopola V, 2017

soil and iron oxide on canvas
61 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Zulkifli Lee uses soil as an artistic expression of faith, and his themes span the relationship of man and nature, geometric patterns, and rich cultural traditions. Soil is a unique medium known to sustain life in the universe, and the artist explores its physical and aesthetic qualities including its textures, shades and hues. The motifs are created with references to traditional Malay and Islamic art, and are imbued with a sense of community and togetherness.

Zulkifli Lee majored in Art and Design (Fine Art) and graduated with a BA from Universiti Teknologi MARA, and he pursued an MA (Fine Art and Technology) at the same university, receiving the Master's Excellence Award in 2013. Since 1999, Lee has exhibited extensively in galleries and institutions in Malaysia. As Rimbun Dahan's Yearlong Resident Artist for 2017, he presented works inspired from the natural and built environments surrounding the private arts facility in his first solo exhibition *Material, Order & Chance* (2017). His recent selected group exhibitions include *S.E.A New Generation* (2019) Tang Contemporary, Bangkok, Thailand; *Frictional* (2018), Pearl Lam Galleries, Singapore; *Lingering Manifestations* (2018), Pearl Lam Galleries, Singapore; *Bintang 5* (2018), Segaris Art Center, Kuala Lumpur; *Locals Only* (2018), Taksu Gallery, Kuala Lumpur; *The Unreal Deal* (2017), Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur; and *Young Contemporary '16* (2017), National Art Gallery Malaysia.

147

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1958

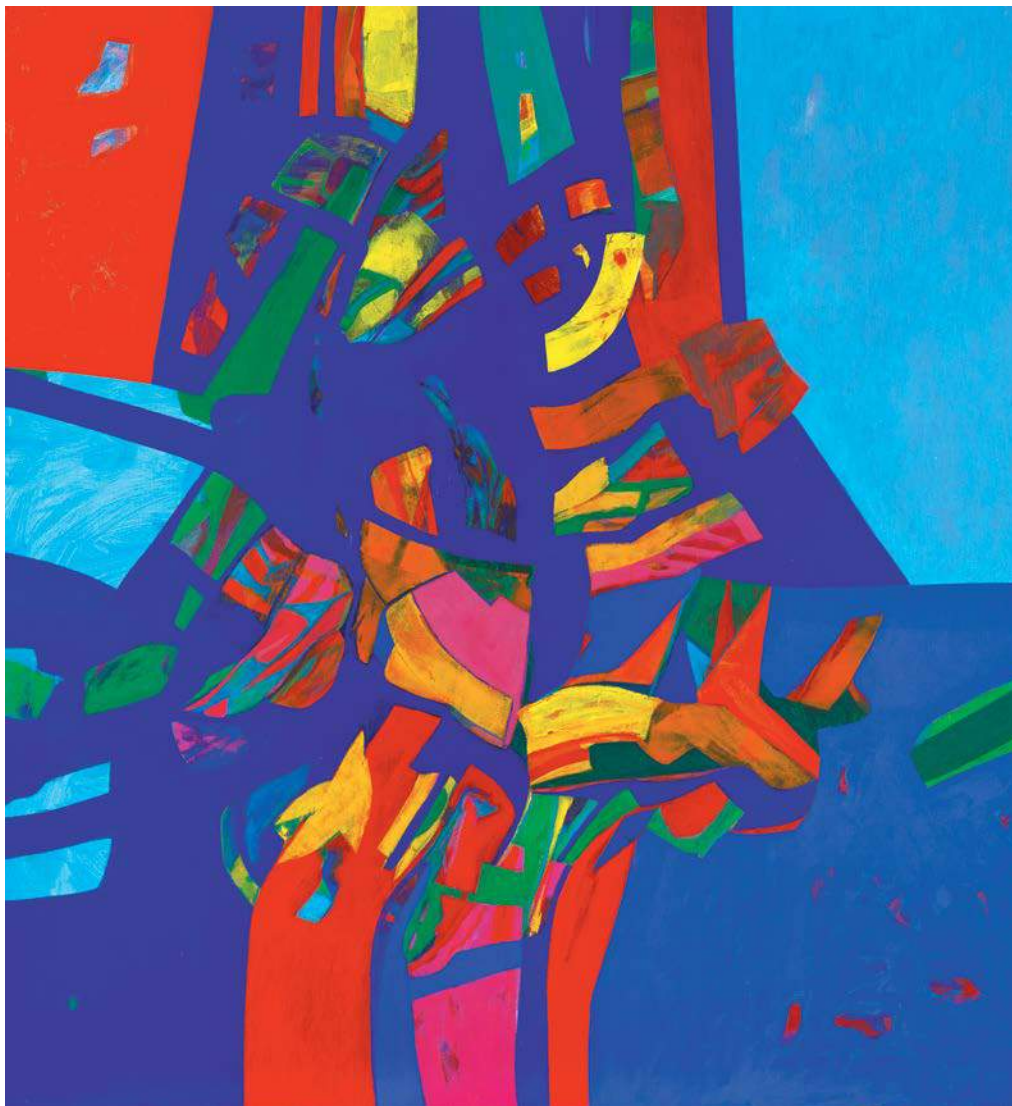
Reflection VI, 2006-2008

signed and dated (on the reverse)
acrylic on canvas
130 x 120cm

PROVENANCE

Private collection, Selangor

RM 48,000 – 80,000



Masterfully structured, *Reflection VI* illustrates segments of gorgeously mixed prismatic colours, pulsating in isolated entities. The artist has intended to use colours to depict music, its rhythm determined by vibrant tones. Blue, green, red and yellow harmoniously compose a soothing picture.

Dato' Sharifah Fatimah is known for her unique abstract art infused with divine truth, lyrical symbolism and a spectrum of local colours. She was the Best Student when she graduated from the Mara Institute of Technology in 1971, which she followed up with a First Class Honours for her BFA at Reading University, England in 1976 and her Masters under the JDR III Fund Fellowship at Pratt Institute in New York from 1976 to 1978. She had solos all over the world since she held her first solo show at Alpha Gallery, Singapore in 1972. She has won several prestigious awards including the Minor Award, Malaysian Landscapes (1972), the Major Award, Salon Malaysia (1979), and the Minor Award in the Young Contemporary Artist in 1981. A curator with the National Art Gallery from 1982 to 1989, she has been a full-time artist since 1990. In 2006, she was bestowed the 'Dato' title by the Sultan of Kedah – the first woman artist to have been honoured for her artistic merit. She held a solo exhibition titled Recent Works at The Edge Galerie, Kuala Lumpur in 2015.

IBRAHIM HUSSEIN, DATUK

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

Water Dance, 1987

signed and dated (lower left)

acrylic on canvas

183 x 183cm

PROVENANCE

Private collection, Kuala Lumpur

RM 860,000 – 1,000,000

“Because blue contracts, retreats, it is the color of transcendence, leading us away in pursuit of the infinite.” William Gass, *On Being Blue: A Philosophical Inquiry* (1976). Wassily Kandinsky concurs: “Blue refers to the domain of abstraction and immateriality.” The eyes are gravitated towards the deep blue, an ultramarine-dominant patch with white chromatic dilution, at the centre bounded by a brace of coalescing forms of torsos and limbs, with peripheral space at the edges dipped in the self-same ultramarines with the luxurious hues of lapis lazuli. While the blues are calming and soothing to mind and body, the ambiguous bracelet of entangled forms exude a rhythm and sense of movement with a flailing limb or two tracing odd shapes, suggesting a certain purity of relationships. “I am always driven by movement. Every living thing moves, moving in space and in time. Human movements come in various forms, on the football playing field they move with great determination to overcome their opponents, in a conflict they move with hatred with the intention to kill, in love the lovers move with love to show *zuriat*,” Datuk Ibrahim Hussein was quoted as saying in 1969. One can feel the graceful, elegant movements of the water dancers.

Datuk Ibrahim Hussein is an extraordinarily gifted artist impacting the world with prestigious awards such as the Crystal Award (presented by the World Economic Forum, 1997), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins of Chile (1996), the Japan Foundation Cultural Award (1988) and Malaysia’s Anugerah Tokoh Terbilang (2007) and is the only artist conferred the Datuk title thrice. Datuk Ibrahim’s tripartite exhibition that also featured Andy Warhol and Salvador Dali, in Kuwait in 1977 was a game-changer for him. He was the first Malaysian in the Venice Biennale (1970), through the aegis of the American Smithsonian Institute workshop. Datuk Ibrahim was accorded a Retrospective by the National Art Gallery in 1986. He set up the Ibrahim Hussein Museum and celebrated it by organising the Langkawi International Festival of Arts in 2000. He also organised the Club Mediterranee Asian Arts Festival in Bali (Indonesia, 1987) and Cherating (Pahang, 1988). His art tutelage was in the Byam Shaw School of Drawing and Painting (1959-1963) and the Royal Academy in London (1963-1966). A double scholarship of Fulbright and John D. Rockefeller II Fund in the 1960s saw him in the United States, with two solos in New York to boot.



KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 1990

signed and dated (lower right)

acrylic on canvas

100 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 130,000

Khalil Ibrahim's ode to the fishermen back on shore with their catches, whether on acrylic, watercolours or even batik, is legion, but this one is an eyebrow raiser. Taking virtually centrestage is a svelte physique of a woman in a red dress with the hem well above the knee, back turned to viewer, barefooted and helping out probably untangling some invisible nets. The woman is obviously young, maybe one of the fishermen's nubile daughter, instead of Khalil's usual repertoire of older makcik in sarong helping to sort out and sell the fishes. There is a lot of activity as seen by the well-accentuated shadowy figures 'moving' behind. This is certainly one of the best such fishermen compositions around, not because of the young woman, but the judicious play of colours, deep-set and nuanced.

Khalil Ibrahim's mastery of anatomy showed in the fishermen painting that won the 2nd Prize in the Malayan Life national art competition sponsored by Lever Brothers in 1959. But it was at the St Martin's School of Art and Design in London (on Pahang State government scholarship) that his skills were honed. There, he also produced some of his best abstracts. One of the most remarkable southpaws in art, he turned fulltime on his return in September 1966, but had his first double solos, of his batik and watercolours (at Samat Art Gallery, KL) in 1970, the year he became the first Malaysian artist to have exhibited in Indonesia. His major exhibitions include Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas in 2004. He is also the co-founder Malaysian Watercolour Society.





150

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Ladies Harvesting Seashell, 2006

signed and dated (lower right)
acrylic on canvas
40 x 48cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000

Here, Khalil Ibrahim illustrates a behind-the-scenes look at nautical folk — ladies harvesting seashells. Some of them are seen carrying baskets full of seashells on their heads.

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 fulltime 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 HBAA booth in Art Expo Malaysia 2018.

151

SYED THAJUDEEN

b. India, 1943

Spring Harvest, 1990

signed and dated (lower left)

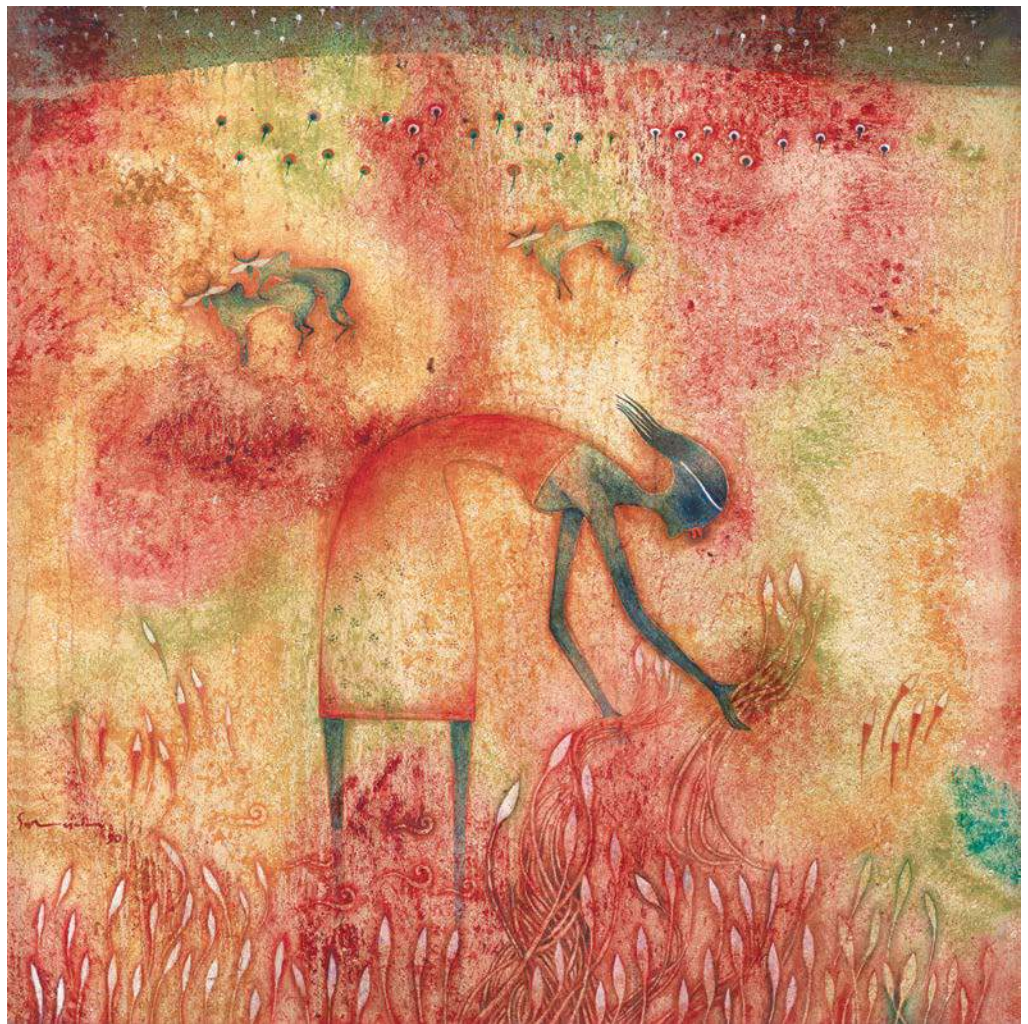
oil on canvas

85 x 85cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 40,000



The works of Syed Thajudeen are deeply rooted in culture and traditions of Malaysia. His signature compositions include unique stylized figures and romantic treatment of the subject matter. The spring season for gathering in agricultural crops is illustrated here, showing a good harvest. The atmospheric golden earth tones were inspired by the Ajanta and Ellora caves of Maharashtra in India. Most of his art pieces feature bold colors and imbued with a poetic quality that evoke emotions.

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



152

LYE YAU FATT

b. Kedah, 1950

Sister, circa 1981-1983

signed (lower right)
mixed media on paper
56 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Lye Yau Fatt illustrates two ladies seated together surrounded by beautiful blossom water lilies with lush greenery background. Their hand gestures showing as if they are admiring each other's beauty while one woman had a white flower flanked by her ears further enhancing her femininity.

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

153

LEE LONG LOOI

b. Kedah, 1942

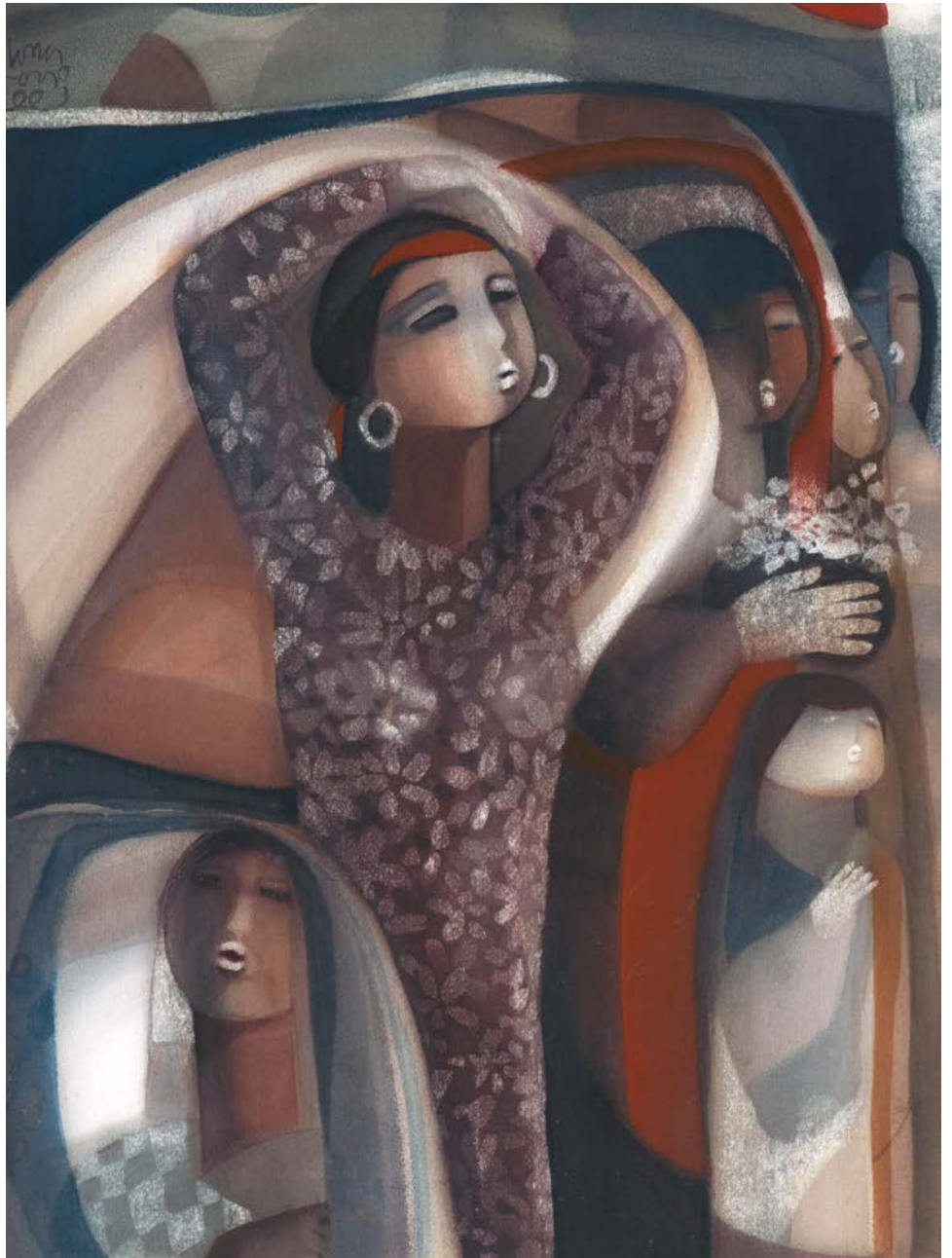
Portrait Of Siblings, 1980

signed (upper left)
watercolour on paper
72 x 53cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000



Painted in translucent layers of luminous colour, this work illustrates a group of siblings in flowing, elegant lines amidst a dynamic interplay between light and shade, highlighting the artist's technical mastery of delicately blending the figures and ground. The ladies are breathing in fresh air through their slightly opened mouths, which signifies a rich spiritual life force filled with energy.

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



154

LEE LONG LOOI

b. Kedah, 1942

Space — Space, 2000-2003

signed and dated (lower left)

mixed media on canvas

42 x 32cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Lee Long Looi's works are influenced by Asian heritage exuding a poetic atmosphere. A couple is painted in minimal black outlines, capturing the simplistic beauty and narrative of relationships. An imaginative depiction of space and human figures are expressed through the exploration of forms resembling elegant calligraphy. Though the work is composed of pure lines, the inner emotions of the mind are successfully conveyed through the abstract minimalistic forms.

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

155

KHOO SUI HOE

b. Kedah, 1939

Posing By The Beach, 1977

signed and dated (lower left)

oil on canvas

95 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000



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

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



156

KHOO SUI HOE

b. Kedah, 1939

Three Fly Home, 2014

signed (lower right)

oil on canvas

160 x 130cm

PROVENANCE

Private collection, Selangor

RM 68,000 – 88,000

Three's a crowd in Khoo Sui Hoe's painted repertoire, dominated mostly by two evocative figures or one in solitary bliss or careless abandon. The figures are often depicted Chagall-like, in levitation since the 1970s exuding a freedom and nary-a-care attitude, often in natural settings, whether it be among the clouds, in a lake or amidst some vegetation. Love and togetherness are the perennial driving force, often with a touch of humour for a cutesy feel-good affinity. Time just stands still, there is no urgency for anything at all but to luxuriate in the eternity of the moment. There are so few works that go beyond the figure '2' that they can be easily marked, like *Three Flying* (2006) and some others with four or five or even figures, but they are few and far in between. No wonder, Sui Hoe is dubbed by the pioneer Malaysian art promoter Frank Sullivan as a "poet in paint."

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



157

TEW NAI TONG

b. Selangor, 1936 - d. 2013

She Likes Flowers, 1999

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

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

In this work, a lady stands amidst a vase full of assorted flowers exudes femininity. She seems to be admiring the blossomed flowers. A seascape is outside the window. Some fruits on the table further enhance the setting of the coffee table. 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.



158

CHIN KON YIT

b. Selangor, 1950

Still Life, 2000

signed and dated (lower right)

oil on canvas

36 x 16cm

PROVENANCE

Private collection, Singapore

RM 1,000 – 1,500

"Still life is one of my favorite subjects, and I am always fascinated by the inter-relationship of various shapes and colours. They are simply beauties of silence." — Chin Kon Yit

Chin Kon Yit had produced a series of oil paintings based on still life. Graceful forms of the plant complement the sinuous drapery folds in the background. It is a bold palette, using a high contrast of complementary colours inclusive of green and red.

Chin Kon Yit is one of Malaysia's eminent watercolour artists. He is largely a self-taught artist. However, his talents in art and natural skills and determination won him a prominent position in a leading advertising agency, and he worked in this field for 15 years. In his spare time, he pursued his own interests in fine art, painting street-life and architectural subjects. In 1991, he became a full-time artist.

Kon Yit's work has been shown in ten solo exhibitions in Kuala Lumpur, and numerous joint exhibitions both locally and internationally. His paintings are widely collected by private and corporate collectors. His book titled *Landmarks Of Malaysia: 360 Paintings by Chin Kon Yit*, is an impressive collection of 360 landmarks from every states in the country. He has created several books documenting the architecture of Malaysia. In 1998, he made the *Kuala Lumpur Sketchbook*, followed by *Penang Sketchbook* (2001), *Landmarks Of Selangor* (2003) and *Landmarks Of Perak* (2006).

159

ALEX ONG BOON HAU

b. Johor, 1951

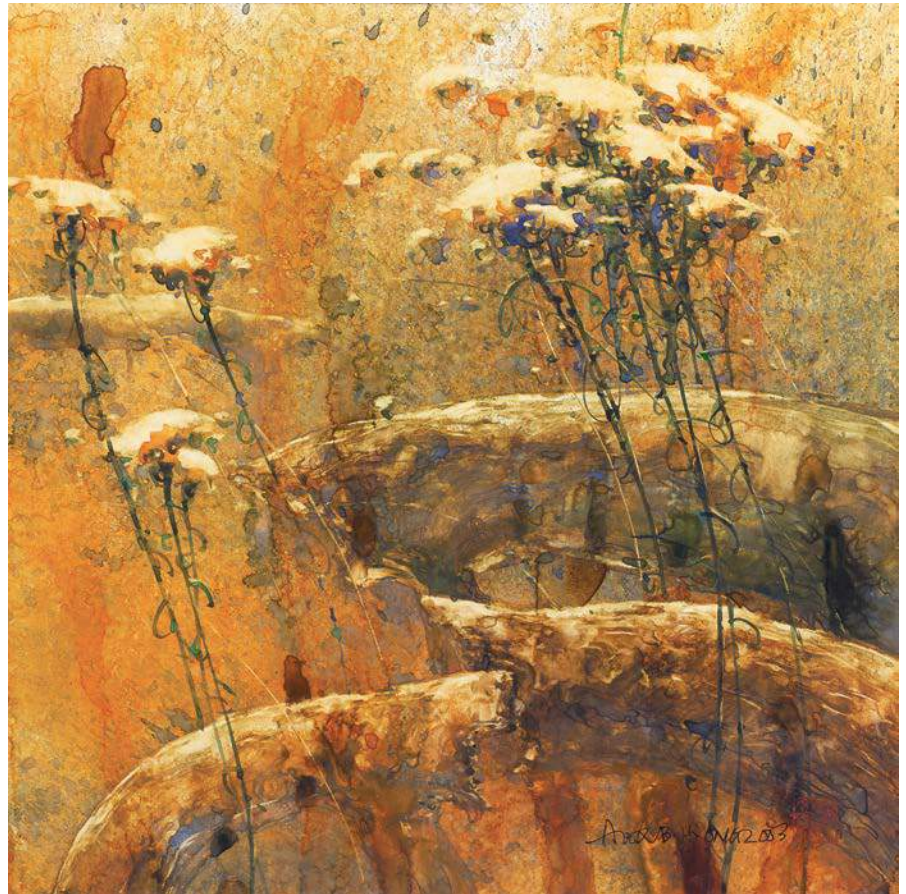
Untitled, 2003; 2004

signed and dated (lower right)
mixed media on paper
38 x 38cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 3,800 – 6,800



What a beautiful sight illustrated here. Flowers are seen blown by the wind, situated against a lovely yellow background. Most of his paintings have naturalistic elements, and often depict plants from the wild.

Alex Ong obtained Diploma in Fine Art in Kuala Lumpur College of Art. Throughout his career he had more than 7 solo exhibitions which was held in Malaysia, New Zealand and Australia etc. He attained awards from the Malaysian Watercolour Society, one in 1987 and another in 1990, in recognition of his watercolour rock paintings. Being a member of the Singapore Watercolour Society, he joined group exhibitions in numerous cities including Taiwan and South Korea.



160

FONG KIM SING

b. Kedah, 1949

Lotus Series, 2007

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

The lotus is one of Fong Kim Sing's most endeared themes. This one is memorable as it depicts the lotus in a modern way, with clever extension of forceful, elongated lines, yet replete with traditional influences such as the dark calligraphic strokes at the bottom. The convergence of movement, harmony, and graceful colours result in a poetic scene imbued with vitality and warmth. The dragonfly catches viewers' attention too.

Fong Kim Seng's solo exhibitions include *Misty Morning*, NN Gallery, KL (1996), *Misty Field's*, NN Gallery, KL (1999), *Fong Solo Exhibition*, Balai Seni, Kedah (1999), *Lotus In Bloom*, NN Gallery, KL (2007), *To Lotus With Love*, NN Gallery, KL (2010), and *Perjalanan Seorang Seniman*, NN Gallery, KL (2012), *Jelapang Padi*, The Galeri Seni Mutiara, Penang (2013), *Cenderawasih*, NN Gallery, KL (2018).



161

YAP CHIN HOE

b. Selangor, 1970

Tender Affection II, 2021

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

PROVENANCE

Private collection, Selangor

RM 4,800 – 8,000

Yap Chin Hoe's talent for painting and composition is on full display here. Here we can see the intricately detailed tablecloth; meanwhile the porcelain bowl is beautifully crafted with flowers. His use of a bright palette over a muted color background provides a homely, comforting atmosphere to the piece.

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.



162

YAP CHIN HOE

b. Selangor, 1970

*Heritage Series –
Chinese Porcelain, 1999*

signed and dated (lower left)
mixed media on paper
19 x 20cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,600



On offer is a set of two works by Yap Chin Hoe featuring blue and white porcelain and the other featuring a coral red porcelain set against an abstract background. Both of the pieces are painted with great details of the peranakan motives. 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.

163

TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

Double Pomegranate, 2016

signed and dated (lower right)

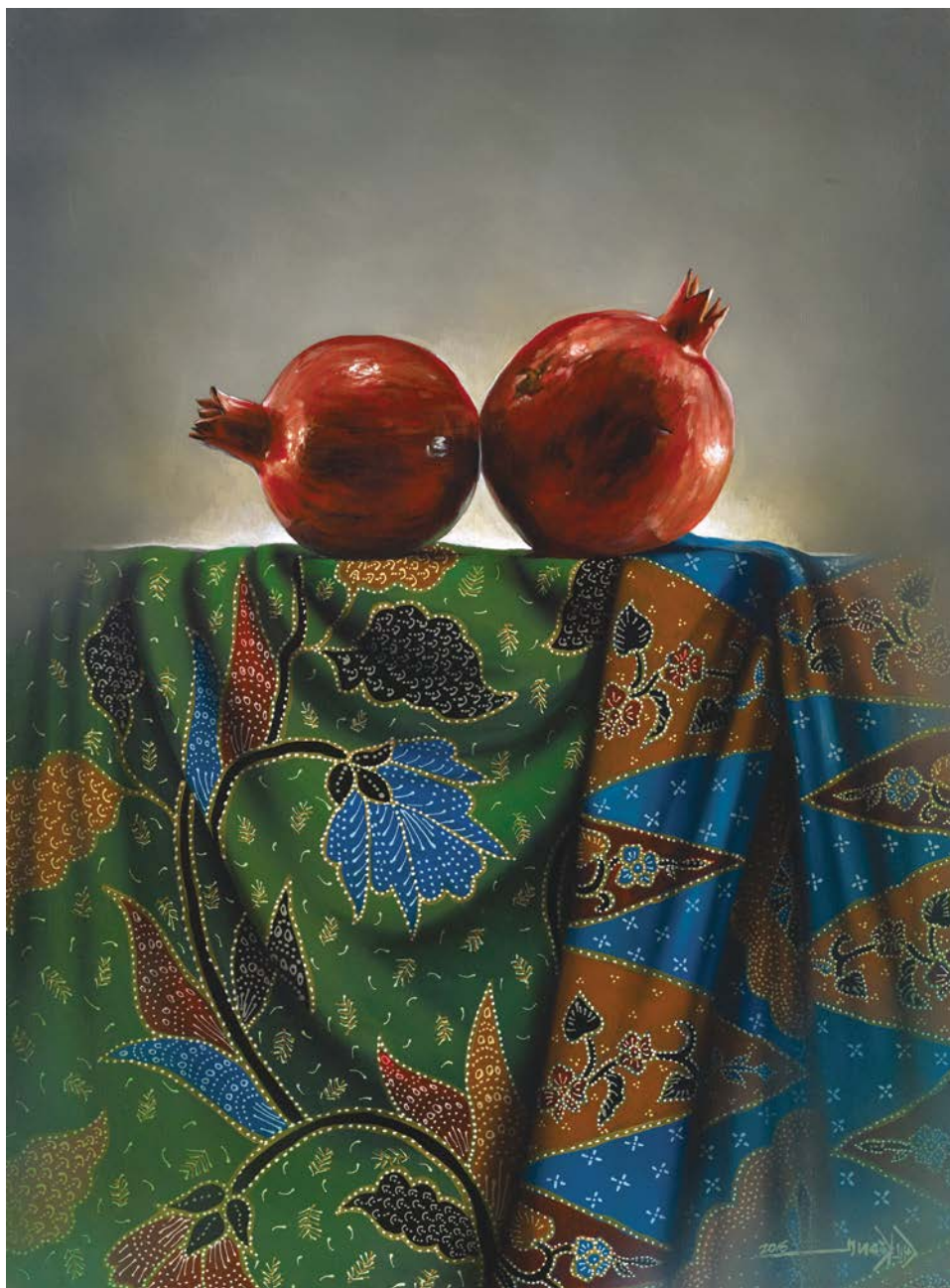
acrylic on canvas

80 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,200 – 5,800



Two pomegranate fruits are strategically placed on top of the intricately drawn batik sarong with decorative flowers and motives. The muted coloured background complements the striking colour of the fruits makes it looks aesthetically pleasing to see.

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



164

CHENG HAW CHIEN

b. Penang, 1948

南洋佳果 (Nanyang Fruits), 2018

signed with one seal of the artist
(lower left)

ink and colour on rice paper
48 x 62cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 20,000 – 30,000

In Southeast Asia, the mangosteen is known as the Queen of fruits and is much loved for its sweet and juicy flavour. The fruit has been cultivated in Malaysia, Borneo, Sumatra, and the Philippines. Poet, artist, and calligrapher Cheng Haw Chien captured the mangosteens vividly, in all its splendour. A pleasing combination of purples and green convey a soothing ambience.

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).



165

LIM PENG FEI

b. Kuala Lumpur, 1934 - d. 2015

Elephant Walks, 2012

signed and dated
with two seals of the artist (lower right)
ink and colour on rice paper
28 x 45cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 2,000

Lim Peng Fei's inspiration mostly came from nature, flora and fauna. Depicted in the scene is an elephant painted in a soothing blue setting. Elephants are symbols of good luck, strength, loyalty, wisdom, and prosperity. Lim Peng Fei is one of the most exceptional Chinese ink painters. He studied in Taiwan Normal University, Taipei (1961). He was a founder member of Negeri Sembilan Art Society (founded in 1965). Public had the chance to admire Lim Peng Fei's masterpieces in the exhibition *The Beauty Of 80: Negeri Sembilan Senior Artists Group Exhibition* held at Wisma Kebudayaan Soka Gakkai Malaysia in 2019 (other artists featured: Lok King Wah, Dato' Loke King Loong, Dato' Lee Choon, Sia Boon Chuan). His masterpieces were highlighted in *Art Taipei 2020*, under the Special Exhibition in which overseas Chinese students who studied in Taiwan in the late 1950s & 1960s were selected, demonstrating how after these overseas students came to Taiwan, took the experiences and energy from Taiwan back to their homes and let it flourish, to blossom there.



166

CHUNG CHEN SUN

b. Malacca, 1935

梅竹俏也不争春, 2012

signed and dated in Chinese,
with one seal of the artist (middle left)
ink and colour on rice paper
144 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 24,000 – 38,000

The plum blossom and bamboo belong to a union called the Three Friends of Winter. While most plants fade during winter, these hardy plants survive amidst the frost and bitter cold. The evergreen bamboo represents an indomitable spirit as the plant survives in all kinds of conditions. Known for its ethereal beauty and fragrant scent, the plum blossom flowers during the cold winter months, and is an important symbol representing perseverance and hope. The theme of bamboo and plum blossom were a favourite among northern Song dynasty painters.

Chung Cheng Sun founded Malaysian Institute of Art (MIA) in 1967. He established the International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. He is considered one of the world's 100 important Chinese artists and is also listed as being in the top 50 artists by the China National Academy of Fine Arts. His solo exhibition Background was held at Pinkguy gallery in 2018.

167

CHUNG CHEN SUN

b. Malacca, 1935

谁言寸草心, 报得三春晖

(Motherly Love)

signed in Chinese,
with one seal of the artist (top left)
ink and colour on rice paper
135 x 68cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000

Tender emotions are felt through a mother cradling her baby, whose presence gives her a new life purpose, and joyful bliss. Her heart melted when she gazed into her baby's face. There is no greater satisfaction than one you feel when seeing your baby smile. The artist skilfully captured the special bond, affection and love, between mother and child.

Chung Cheng Sun founded Malaysian Institute of Art (MIA) in 1967. He established the International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. A graduate from Nanyang Academy of Fine Arts Singapore, his works have been showcased in international exhibitions held in more than 20 countries. He is considered one of the world's 100 important Chinese artists and is also listed as being in the top 50 artists by the China National Academy of Fine Arts. His solo exhibition Background was held at Pinkguy gallery in 2018.





168

CHUNG CHEN SUN

b. Malacca, 1935

Traveller, 1982

signed in Chinese with seal (top left)

ink and colour on rice paper mounted on scroll

94 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 11,000 – 20,000

The man responsible for nurturing many Malaysian Art students and often regarded as the representation of Malaysian Chinese art painting is also a man of many hats. Chung Chen Sun is a painter, educator and also the founder of International Contemporary Ink Painting Association. He is diverse in his subject matters, creating works of landscape, figures and still life. He combines calligraphy with a palette of Western oil paintings, evident mostly in his figurative works.

Chung's works are often filled with lively poems and philosophical thoughts. This understated scroll tells the story of a wise old man who has withdrawn from the world and his possessions, all that accompany him on his long journey are a small bag of personal effects and a water gourd. Perhaps home is the mountains, far from civilisation where this ascetic-traveller can find inner peace and share an affinity with nature by observing the loftiness of the mountains and the passing clouds.

Known to have revolutionised the traditional "top light, bottom heavy" Chinese ink composition, here, Chung made deliberate punctuations with four repetition of the Chinese word (mountain) rendered in unique caricatural style and floating above the figure, forming a subtle arc that brilliantly lifts the composition.

Chung Chen Sun founded five art institutions in Malaysia and China, including the Malaysian Institute of Art and was its Principal from 1967. He established International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. Graduated from Nanyang Academy of Fine Arts, Singapore, his works have been showcased in international exhibitions held in more than 20 countries. His contribution in Chinese ink painting in Malaysia has gained the reputation as "Father of Malaysian Contemporary Ink Painting".



169

LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

Crab, 1970

signed and dated (lower right)
pastel on paper
27 x 35cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

In this piece, a crab with pseudo polka dots pattern emerged amidst a dark background. Lee Cheng Yong, is the most versatile Malaysia's pioneer artist who trained at the Shanghai Academy of Fine Art in China. He gained a lot of followers when he later taught Art at the Chung Ling High School in Penang, and in home private tuitions. He was also an activist, as founding president of the Penang Chinese Art Club (1935), founding member of the Society of Chinese Artists Singapore (1935), Ying Ying Art Society (1936) and the Penang Art Society (1953). He was arguably the second artist to have a proper solo exhibition, at the Philomatic Union in Acheen Street in 1932. In 1996, the Penang State Art Gallery accorded him a Retrospective, and in the same year, he was given a Memorial exhibition at The Art Gallery, Penang.



170

LONG THIEN SHIH

b. Selangor, 1946

Lobster In Blue, 2020

signed and dated (lower left)
acrylic on canvas
38 x 50cm

PROVENANCE

Private collection, Selangor

RM 1,800 – 3,500

Long Thien Shih presents a mesmerizing illustration of a lobster in vivid colours. The crustacean swims freely in the crystal clean ocean, exuding an invigorating sense of freedom. Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Supérieure des Beaux - Arts, both in Paris. Thereafter, he studied at the Royal College of Art in London. He has won awards such as the First Prize in the 1961 Young Malayan Artists Competition in Kuala Lumpur and the 1992 Prints Prize in Salon Malaysia. He has produced many artworks, using various mediums. He was honoured with an exhibition Long Thien Shih: Man Of The Times at National Art Gallery Malaysia in 2014.

171

LEE JOO FOR

b. Penang, 1929 - d. 2017

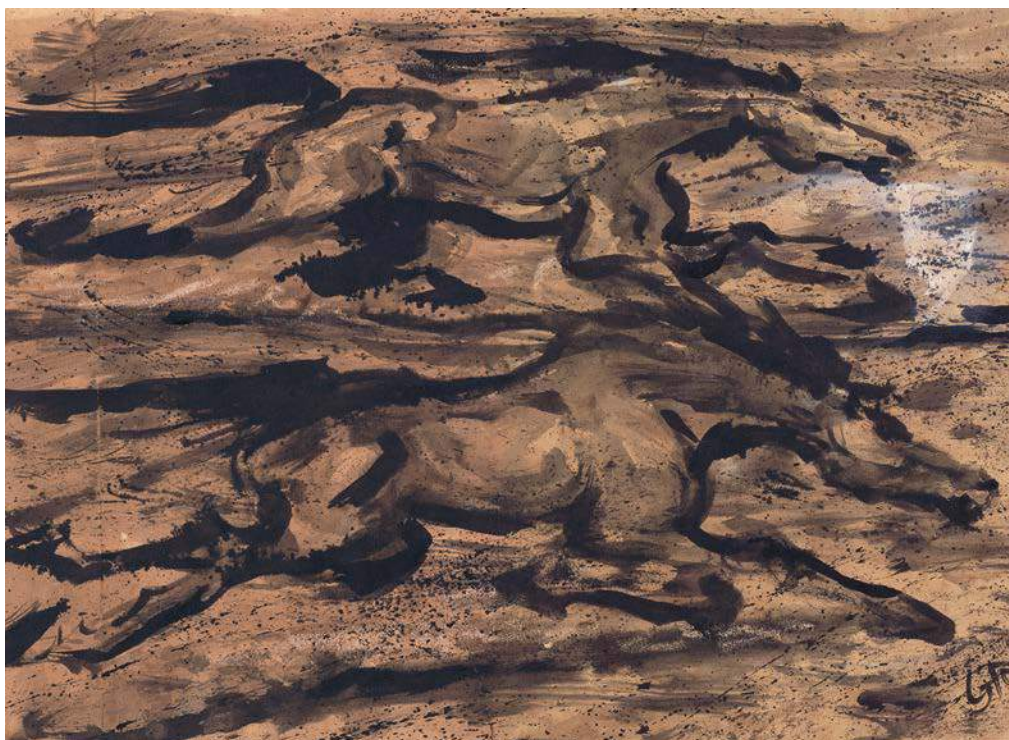
Galloping Horses; Strong Bull

signed (lower right)
ink and colour on paper
(recto and verso)
37 x 51cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



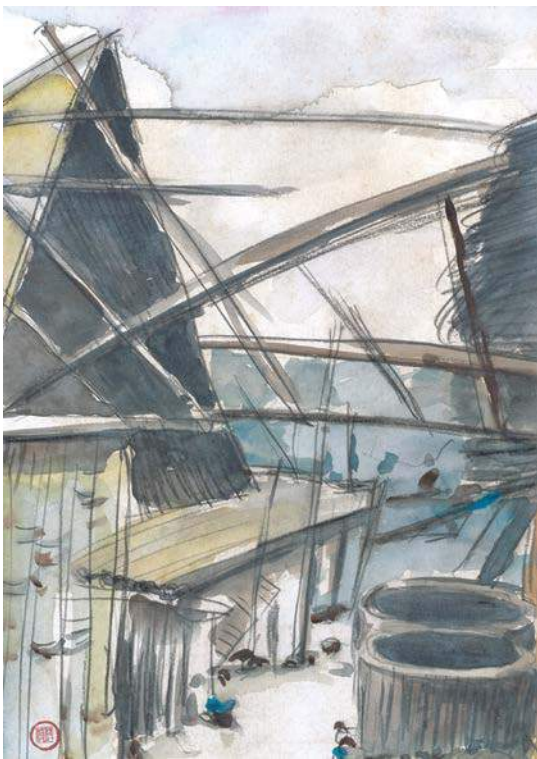
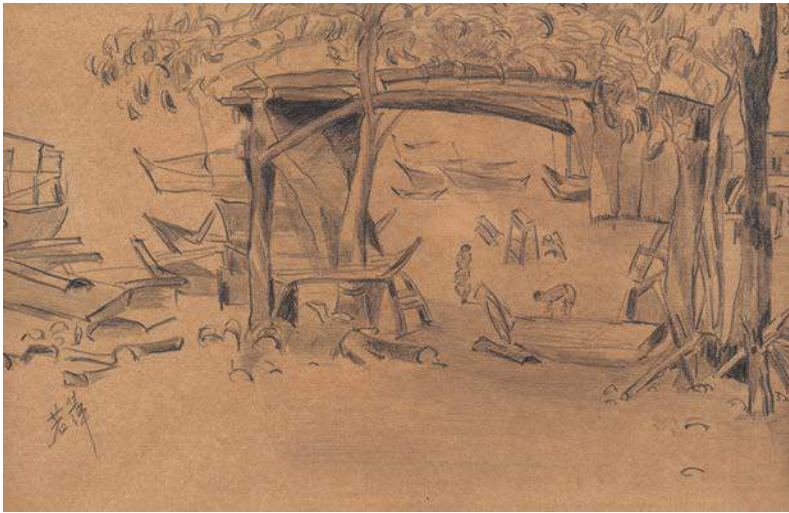
Galloping Horses (recto)

Lee Joo For was a multitalented and versatile artist and playwright. The artist used spontaneous lines and swift strokes in the compositions, depicting galloping horses (one can feel the speed) and strong bull (one can feel the strength).

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.



Strong Bull (verso)



172

KUO JUPING

b. China, 1908 – d. Penang, 1966

Untitled;

House With Pots 1;

Going To Work

signed (lower left);

one seal of the artist (lower left);

one seal of the artist (lower right)

pencil on paper;

watercolour on paper;

watercolour on paper

21 x 33cm; 31 x 23cm; 21 x 25cm (set of 3)

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

On offer here are a set of three paintings by Kuo Juping each offers a different setting. The artist effectively illustrates the tranquil nature and steady rhythm of village life within all three pieces. 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.

173

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

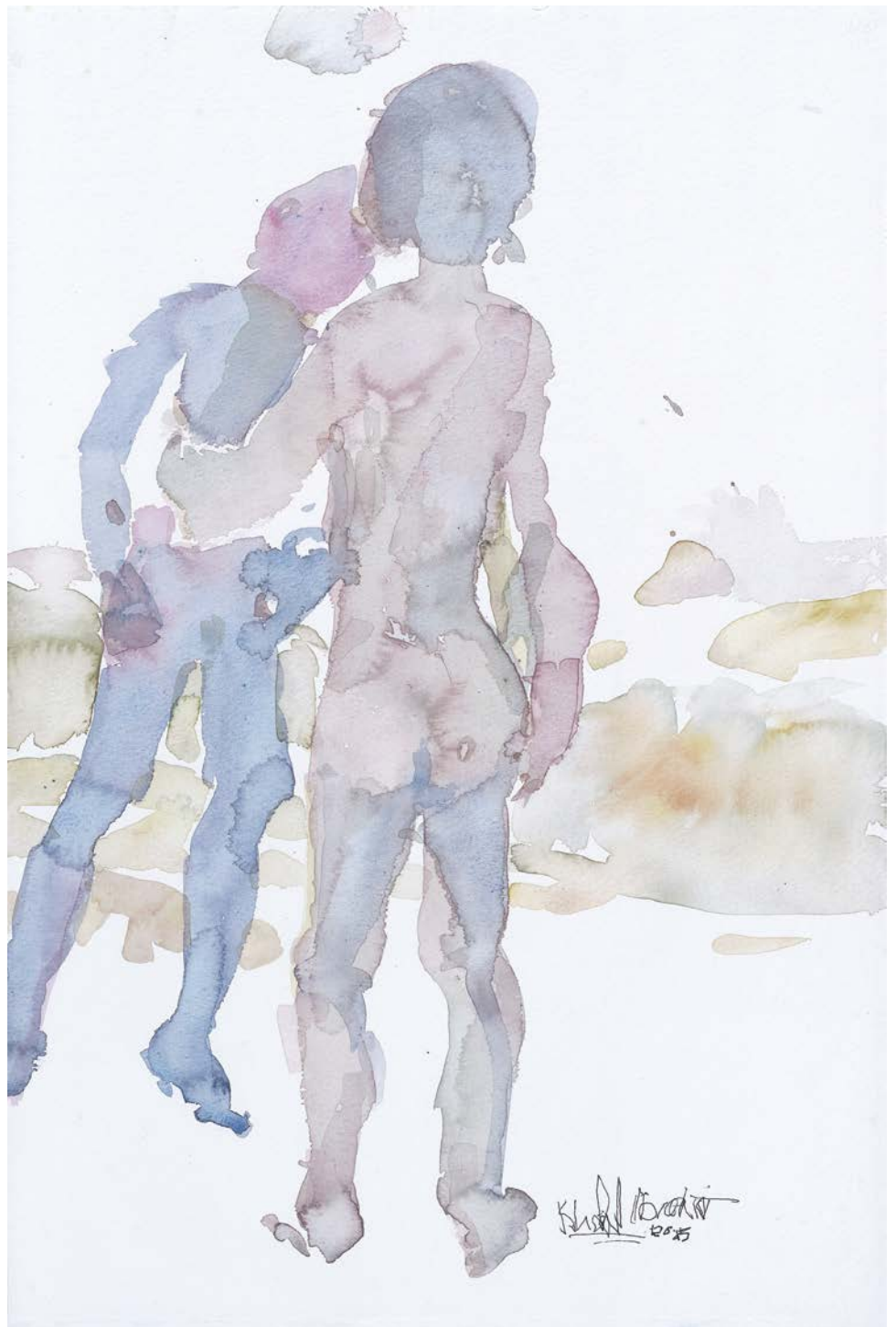
Untitled, 2015

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

PROVENANCE

Private collection, Selangor

RM 7,500 – 12,500



Khalil's portrayal of the human form offers a captivating sense of movement. The perception of space and depth is created through the overlapping of figures in the composition. Known as a versatile artist, Khalil excelled in various mediums including painting, batik and etching. The work was done for a show in Langkawi.



174

KHAIRUDIN ZAINUDIN

b. Kelantan, 1987

Untitled, 2014

signed and dated (lower center)

charcoal on paper

150 x 98cm

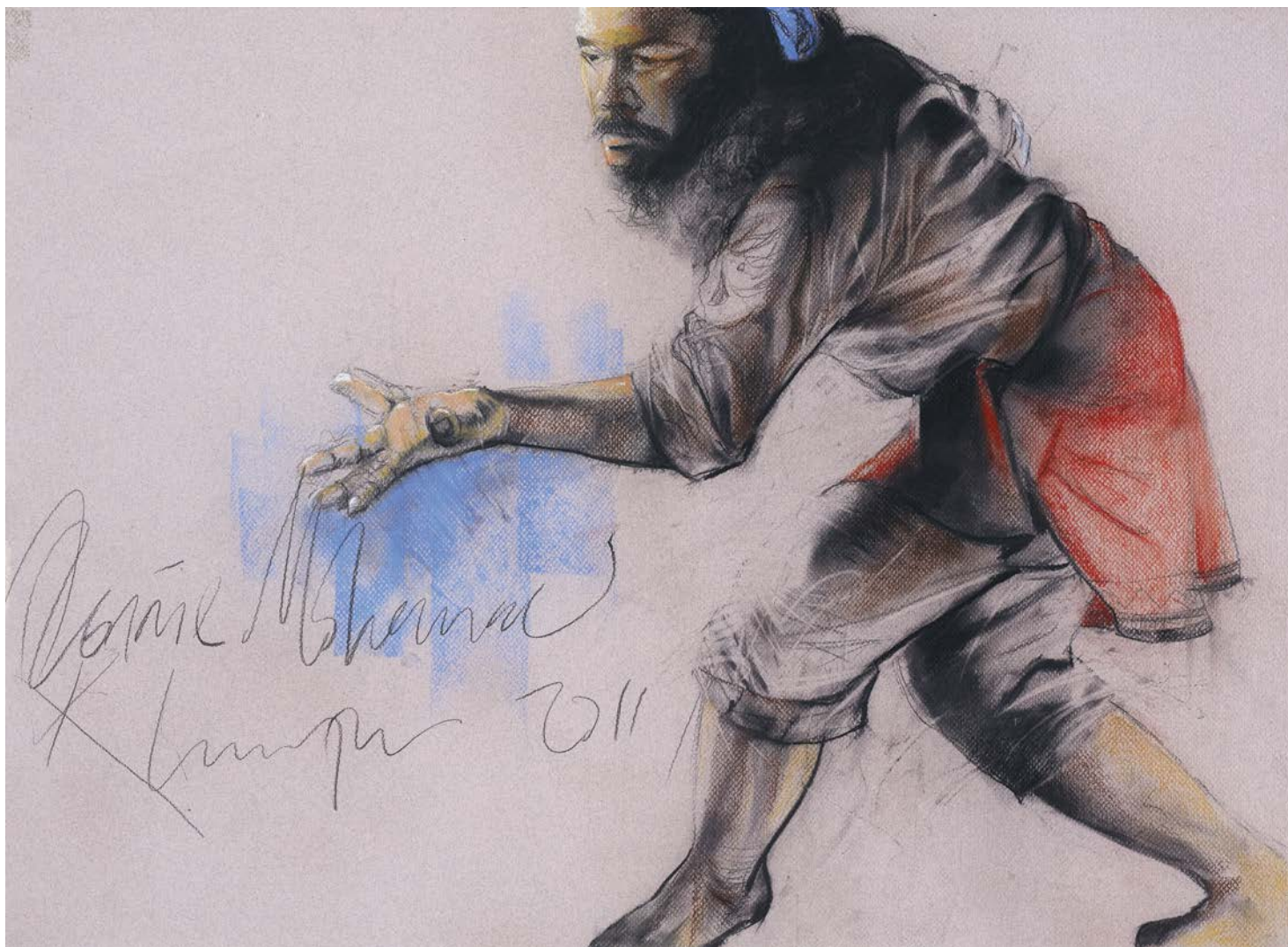
PROVENANCE

Private collection, Selangor

RM 4,000 – 8,000

What looks like a mass of scribbles is in actuality life in motion — Khairudin's forte. What is seemingly ordinary is rendered in extraordinary detail, with energetic strokes fluidly blending with the figure.

Khairudin Zainudin is an upcoming rising star in the Malaysian art scene. At a young age, he has had 5 solo exhibitions up to date. Besides actively participating in various group exhibitions locally, his works have been exhibited at numerous art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Moments Jakarta, Bazaar Art Jakarta, Art Taipei, Art Kaohsiung, Hotel Art Fair Bangkok, Contemporary Art Singapore, etc. His complex figurative composition with lines often captivates the audiences. His recent works are inspired by his exposure and experiences abroad.



175

RONNIE MOHAMAD

b. Johor, 1978

Untitled, 2011

signed and dated (center left)
pastel on paper
54 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Ronnie Mohamad has been painting since he was 17, specializing in figures using charcoal, which he finds more natural and better to express anatomy, poses, gestures, and movement. It also gives the work a raw finish. In this work of a silat exponent, the discipline of practice is reflected. This is also the spirit of how he sees a nation and its people should chart the course, with purposeful and determined structured plans. He shows the silat exponent, strike a pose that is defensive, but poised to attack with a spring. Although self-taught, Ronnie exudes the same kind of discipline in achieving a standard that is satisfactory but keeps improving. He first emerged in the solo exhibition, *An Exploration*, at Purplehouz Gallery, Petaling Jaya, in 2013. The year, 2016, proved a high point for him, for he got to take part in the Hong Kong Art Fair and Tourism Malaysia's promotion in Helsinki, Finland. He had a solo show at National Art Gallery Malaysia in May 2018.



176

AMRON OMAR

b. Kedah, 1957

Muay Thai, 2016

signed and dated (top right)
pastel on paper
59 x 83cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Unlike other *Pertarungan* series of the artist featuring silat, this piece offers a different type of martial art which is Muay Thai, a type of body combat originated from Thailand.

The well-built muscular body, the explosive heavy punches, the body contact, the tense atmosphere, the swift movements are well captured... it shows Amron's impeccable skill. Amron is known as one of the most proficient figurative painters due to his sharp observation in depicting his subject matter in a realistic manner. Amron Omar attended Institut Teknologi MARA (ITM) from 1976 to 1980. He was awarded the Young Contemporary Artists Minor Award (for Self Portrait) in 1982 and received the Silver Award at the Sime Darby Art Asia Exhibition, Kuala Lumpur in 1985. In 2012, Amron presented a major solo exhibition called *Pertarungan* that showcased over 150 artworks at National Art Gallery Malaysia and was officiated by Tun Daim Zainuddin.

177

**TONY NG
CHIT KEONG**

b. Negeri Sembilan, 1980

Hide & Seek #2, 2021

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

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000



Intricately depicted in the scene is a figure wearing batik sarong standing in front of another fine piece of batik. It is almost camouflage until you see the feet of the person standing. It is as though the person is playing hide and seek with someone.

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



178

JAAFAR TAIB

b. Malacca, 1952

Royal Belum, 2007

signed and dated (lower left)

oil on canvas

75 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 36,000

The Royal Belum State Park is situated in the Belum-Temengor forest complex in Perak. It is one of the world's oldest rainforests, dating back over 130 million years. The rainforest is a crucial habitat for conservation of biodiversity. Besides technical mastery of animals, Jaafar Taib is also adept in portraying the human figure. The intricate details, nuances of textures and expression unite to form a harmonious work showing a child's interaction with nature, and the monkey.

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



179

JAAFAR TAIB

b. Malacca, 1952

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

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

PROVENANCE

Private collection, Selangor

RM 28,000 – 50,000

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

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180

ZAHARUDDIN SARBINI

b. Selangor, 1966

Magpie Robin, 2015

signed and dated (lower right)
acrylic on canvas
61 x 99cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Zaharuddin Sarbini's artworks present his detailed observation on flora and fauna, depicted in fresh colours of green and brown earth tones. His artworks emphasize the graceful forms of the tropical forest in its grandeur, reflecting the artist's passion for nature. His works illustrate realistic depictions of local fruits and birds. He focused on the magpie robins surrounded by luxuriant vegetation and majestic tree roots spreading across the ground.

Zaharuddin Sarbini graduated in Mechanical Engineering from the University of Technology Malaysia. He took home the Initiative Young Artist Award given by the Shah Alam Gallery while in 1997, his work received Honourable Mention from the National Art Gallery. He participated in group shows including the Open Shows at the Galeri Shah Alam and the Philip Morris Asean Art Award competition. Other group exhibitions include Figure in Paint, Petronas Art Gallery, Kuala Lumpur (2011), Merdeka Show, City Art Gallery, Kuala Lumpur (2010), Landscapes of Malaysia, National Art Gallery Malaysia (2006), and Malaysia Tanahairku, Bank Negara Malaysia (2000).

181

JUSTIN LIM

b. Kuala Lumpur, 1983

Faux Paradise #3, 2017

acrylic and enamel on canvas &
stainless steel razorblades
50 x 40cm

PROVENANCE

Private collection, Singapore

RM 7,000 – 12,000



Justin Lim completed his postgraduate studies in 2006 with the Master of Art (Fine Art) programme by The Open University UK conducted at Lasalle College of the Arts, Singapore after obtaining a BA (Hons) Fine Art majoring in painting. He has exhibited widely in Southeast Asia in various solo & group exhibitions and was the recipient of the 2008 Malaysia-Australia Visual Artist Residency at Rimbun Dahan, Malaysia. He has since held residencies at the Vermont Studio Center, USA (2011 – Asian Artist Fellowship / Freeman Fellowship), Red Gate Gallery, Beijing (2013 – Khazanah Nasional Artist Residency) and The Tasmanian College of the Arts, University of Tasmania, Australia (2016 – International Artist in residence).

His solo exhibition Sanctuary was held at Richard Koh Fine Art Singapore in 2021. Selected group exhibitions include the 'Asian Art Biennale: Viewpoints & Viewing points', Taiwan Museum of Fine Arts (2009), 'Modern Love', Earl Lu Gallery / Institute of Contemporary Art, Singapore (2015), 'Asia Young 36 / Asia Contemporary', a survey of contemporary Asian art practices, Jeonbuk Museum of Art, Jeonju, South Korea (2016) and 'Contemporary Chaos', curated by Demetrio Paparoni, Vestfossen Kunstlaboratorium, Norway (2018). He currently lives and works in Kuala Lumpur.



182

RUZZEKI HARRIS

b. Penang, 1984

It's Your Fault, 2009

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Every rose has its thorns, a reminder that no one is perfect. Something beautiful can arise from a less ideal situation. The artist places emphasis on the subconscious, depicting man in a deserted landscape of pure fantasy. In a kneeling position, the figure is surrounded by whimsical objects including bubbles, roses, red balls, and a liquid clock. On the right, smoke from a fire rises into the air, signalling tension, stress or perhaps desire. The concerns of one's private thoughts are expressed in a Pop Surrealism style. Sometimes when one is facing challenges or failures in life, it is easy to vent the anger, blaming it on others, or even blaming God. The figure / model painted inside was Buden (Samsudin Wahab), according to the artist.

Ruzzeki Harris won the Gold award in the 2018 UOB Painting of the Year (Malaysia). In 2007, Ruzzeki Harris completed his Bachelor (Hons.) Fine Arts, Majoring in Painting, in UiTM Shah Alam, Malaysia. His solo exhibitions include *Possessed*, Art Taipei, Taiwan with Artemis Art (2016), *Gone Viral*, Wei-Ling Gallery, KL (2015), *Point Blank* by Ruzzeki Harris, Chan Hampe galleries, Singapore (2014), *Dictum* by Ruzzeki Harris, RA Fine Art, KL (2011), *Gravitate* by Ruzzeki Harris, HOM, KL (2008). Group exhibitions include *18@8 RIGHT HERE! RIGHT NOW!*, Wei-Ling Contemporary, KL (2017), *Voice of the Voiceless*, G13 Gallery, KL (2016), *Art Kaohsiung 2015*, THE PIER-2 ART CENTER, Kaohsiung, Taiwan (2015), *Young Guns Award* group exhibition, Singapore (2014), *Art Basel, KL-Miami*, Miami Florida, USA (2013).



183

SABIHIS MD PANDI

b. Pahang, 1988

Belum Puas, 2015

signed and dated (on the reverse)
woodcut print on canvas;
woodcut on MDF board
152 x 122cm (each)

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

One can see that this piece is exhibiting rage and anger in totality. Both of this feeling comes when there is an unsettled issues lingering in a person's mind, body and soul. Most of the time we tried to contain it, but we all have our patience. Once it reached our limit, the game is over. The title of the artwork could suggest referring to the greediness of the politicians, exploiting their power and positions to reap maximum benefits for their own selfish interests and agendas (financially and politically), enriching themselves by squeezing the public, rendering the citizens to suffer, to be in pain and sometimes, fear.

Sabihis has been a full-time artist since he graduated from the Universiti ITM with a BFA, majoring in Printmaking, in 2011 (Diploma in UiTM Machang, Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam*, won him the Malaysian Emerging Artist Award competition in 2013. In 2014, he won the Bronze Award for Established Artists category of the UOB Painting of the Year. He was in the Studio Pisang group with Shafiq Nordin and Hisyamuddin Abdullah featured in the Attract Retract exhibition at G13 Gallery in November 2015. He has been represented in Art Expo Malaysia since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won the Young Guns Award in 2017. With 3 Awards under his belt, being the 'Award Collector', he remains humble.

PHUAN THAI MENG

b. Johor, 1974

Seats, 2006

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

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

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

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





185

YUSOF MAJID

b. England, 1970

The Sleeping Pill, 2011

signed and dated (lower right)
acrylic on acid-free Fabriano paper
38 x 106cm

PROVENANCE

Private collection, Kuala Lumpur

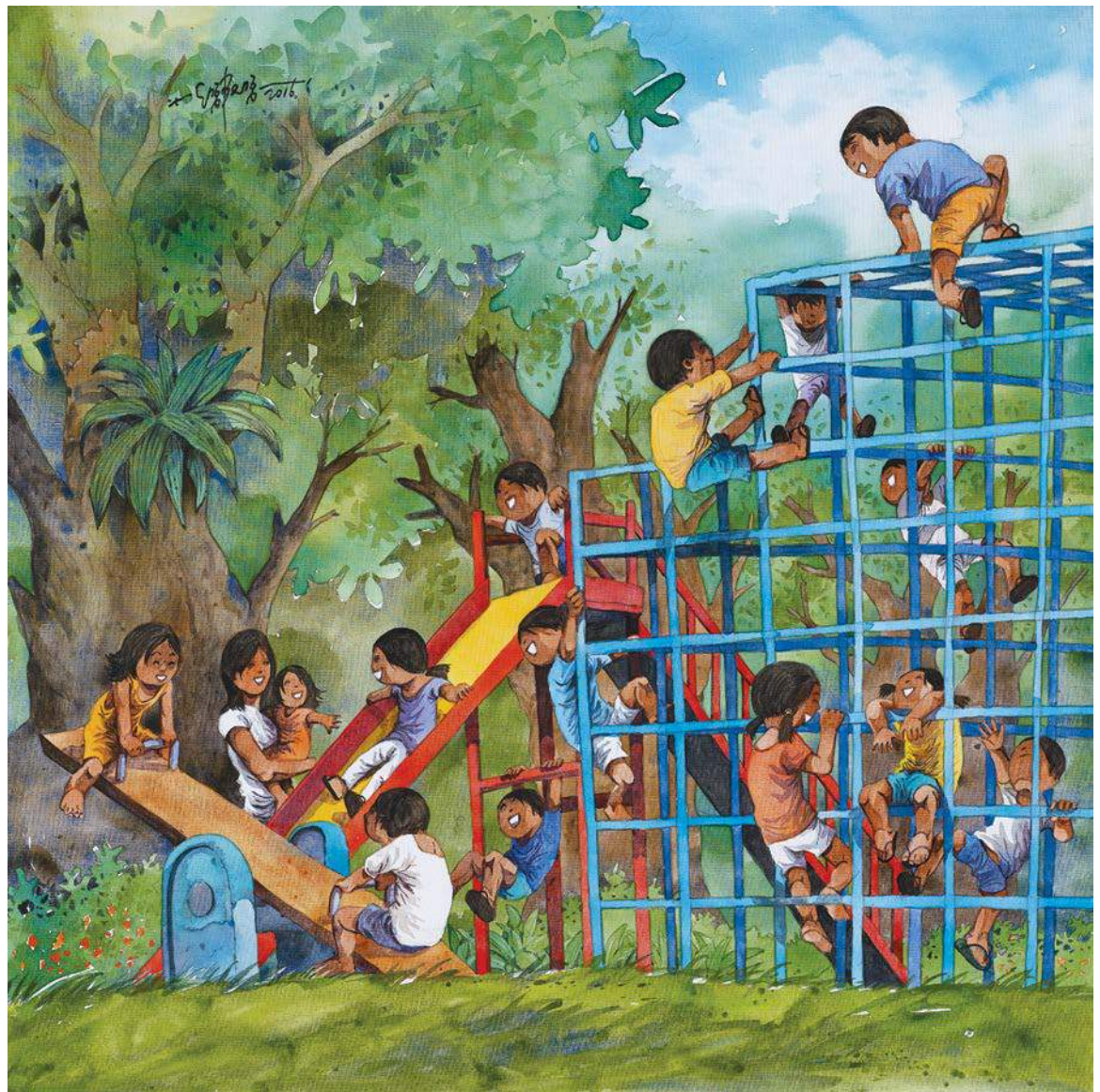
RM 6,000 – 10,000

Yusof Majid is known for his facetious look about life in general, using his trademark Lilliputan figures to tell the story. Here, they are shown lining up together and dragging a sleepy-head in a sleeping bag at night all over the valley under the light of the moon and myriad stars. To some, sleep could be something precious and not for the world for they tear themselves from the bed unless they have something important to do.

William Shakespeare in his play, *Macbeth*, hints as much when Macbeth intoned in Act 2, Scene 2:

Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

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.



186

LEE ENG BENG

b. Penang, 1967

Playtime, Fun Time!

(嬉戏时光), 2016

signed and dated (upper left)

acrylic on canvas

92 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Play is an important aspect in a child's development as it allows them to express imagination, experience physical movement of the body and build social skills through communication with other friends. The playground is a space for growth and development that allows children to play in the fresh air, be creative and express themselves. The kids are indulging themselves during playtime, the super fun time!

Lee Eng Beng attended Han Chiang High School and became an art teacher at the Eng Beng art centre. He is a member of the Malaysian Watercolour Organisation. He won awards including the winner of the Young Artist Award at the Penang Museum Annual Art Exhibition and First Prize at the Malaysian Watercolour painting competition organised by the Teochew Association in 1994. His group exhibitions include the MWS Annual Show 2020, Beyond 2020, Penang Art Society's 66th annual art exhibition, Asian Watercolour Federation Exhibition, the 1991 International Watercolour Exhibition in South Korea, the International Watercolour Exhibition in Japan and the Asean Watercolor Exhibition in Taiwan. He has held exhibitions in public and private galleries around the country as well as abroad.



187

ONG XING RU

b. Kuala Lumpur, 1991

Midnight Dance, 2014

signed and dated (lower right)
acrylic on canvas
61 x 96cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 2,500 – 4,500

Ong Xing Ru is a dreamer, a spinner of young children's fairy tales of animals lording over a colourful upraised flat playground. It's a simple futuristic world littered with games and toys with multi coloured coatings of various designs. Ong Xing Ru selected cats as the main character to interpret her stories; interweaving dreams and imagination with cubist elements.

Ong Xing Ru was the Winner of the Malaysian Emerging Artist Award 2013. She received her art education from Malaysian Institute of Fine Art, Kuala Lumpur. In 2012, Ong won 1st Prize in the Issey Miyake Essence of Life art competition. She also won the Gallery Award of Art Revolution Taipei 2018. Her solo exhibition Dream World was held at Galeri Chandan Kuala Lumpur in 2016. She participated in Art Revolution Taipei in 2018 and 2019. Selected group exhibitions include Nandos Peri-fy Your Art Group Show 2008, Shah Alam Art Gallery Group Show 2008, Malaysian Institute of Fine Art Diploma Show 2010, and Urban Art 2 by Pelita Hati Gallery 2013.



188

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

The Greatest Love, 2013

signed and dated (on the reverse)
mixed media on jute
92 x 92cm

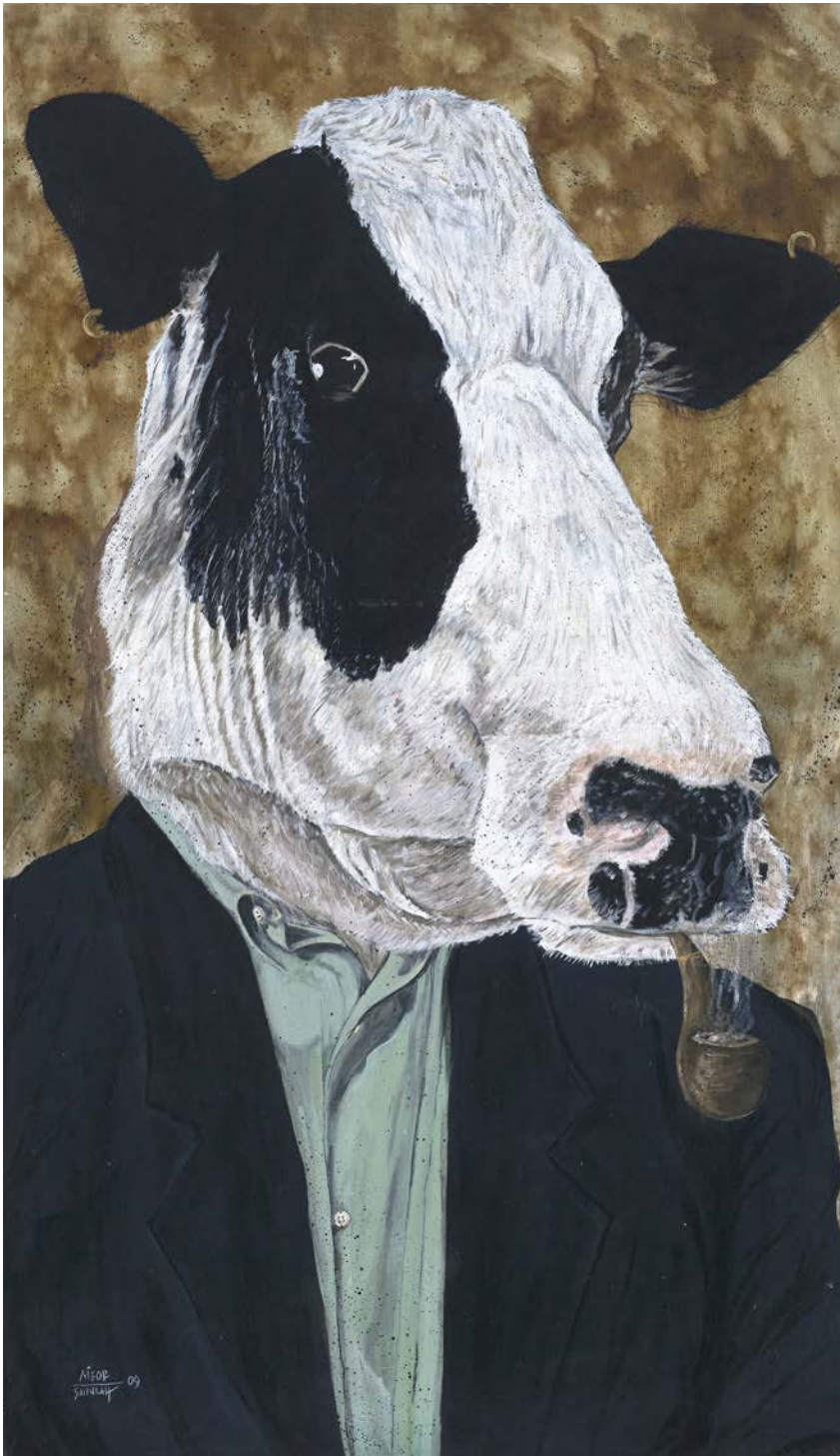
PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

In *The Greatest Love*, Najib Bamadhaj narrates the tale of animals that have lost their natural dwelling as a result of man's intervention. By creating a textural surface with skilled techniques, the composition has allowed the animal icons to stand out and become the main focus, expressing concerns about endangered species seen through the eyes of the artist. The good news is giant pandas are no longer classified as 'endangered', they have been downgraded to 'vulnerable' after their population increased by 17% in a decade, according to WWF. They have been the world's most beloved conservation icon and WWF's symbol. Decades of dedicated conservation effort are paid off. The tender love, affection between the giant panda and baby panda is well expressed.

Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010), Visual Arts Award (National Art Gallery, 2011). His solos entitled *Great Migration* and *Survival* were held at Taksu in Kuala Lumpur (2012) and Singapore (2015) respectively. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2019) and the Gwangju Biennale (2016). His recent solo exhibition entitled *Pride & Prejudice* was held at Taksu Kuala Lumpur in 2020.



189

MEOR SAIFULLAH LULAED

b. Perak, 1984

Mr. Cow (Otak Lembu), 2009

signed and dated (lower left)

mixed media on canvas

152 x 91cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Meor Saifullah Lulaed is known for his surreal figurative works which combine animal creatures with human elements. From the artist's point of view, his work is about the diversity between social groups, and they are inspired by culture, proverbs and Malay paradigms. This whimsical portrait reveals his interest for experimental and imaginative compositions.

Meor graduated with a BA (Hons) in Fine Art from the University Mara Institute of Technology in 2008. He is teaching Visual Communications Design at the Muadzam Shah Polytechnic in Pahang while studying for his Masters. He held a two-men show with Mahadi Ayob called The Tale Of Two Cities. He is featured in exhibitions such as Young and New Part 3 at HOM Art Trans in 2009; Uncut – Malaysian Art in Copenhagen (Gallery Shambala, 2009), and is a finalist of the Malaysia Emerging Artist Award.



190

ISMAIL AWI

b. Terengganu, 1987

Big Head, 2019

signed and dated (lower right)
acrylic and oil on canvas
107cm (diameter)

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. This work is a contemporary interpretation of a figure within the natural landscape, imbued with a sense of drama and fantasy. The big head figure probably refers to big-headed, arrogant, boastful person.

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



191

SAMSUDIN WAHAB

b. Perak, 1984

The Two Patriots, 2008

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

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Two Patriots resemble a pair of twins having separate heads under the same body. The animals are looking outwards, facing opposite directions, perhaps implying opposing goals. A jackpot machine forms the body, while the arms are made of mechanical parts. Samsudin Wahab achieved double success in 2009 when he won the Malaysian Emerging Artist Award and was chosen resident-artist at Rimbun Dahan. He was chosen as resident-artist at HOM in April-June 2008. He was supported by Khazanah Nasional in his India residency in 2010. In 2013, he won the Juror's Award in the Young Contemporary Artists competition. He won 2nd Prize in Goethe Institut's Salon Meets Art in 2007, and a Consolation Prize in the Tanjong Heritage competition in 2005. He received his BFA, Majoring in Printmaking at the Mara Institute of Technology in 2005-2007, and a Diploma at its Seri Iskandar campus in 2002-2005. He co-founded the printmaking collective, Cetak Kolektif, and was a member of Sebiji Padi Studio and SO Sound, under which he did several art performances. Samsudin won the Bakat Muda Sezaman competition held by National Art Gallery Malaysia in 2019. His latest solo exhibition *Rindu Bayangan*, was held at Rissim Contemporary Gallery, KL, Malaysia in 2020.



192

FAIZAL RAMLI

Understanding 5, 2016

acrylic on canvas
153 x 122cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

The artwork highlights the beauty of the amphibian species in turquoise and green hues, echoing the colours of deep tropical forests. Viewers may interpret it differently. Some frogs are poisonous, but the most dreadful among all, are the 'poisonous' and despicable 'political frogs'. They are bunch of leaders with no integrity, low moral values, and minimal conscience who would do anything to wield power, to enrich themselves, to fulfill their endless desires, personal interests and agendas. They gather / cling together for respective personal interest, fakely saying it is for the good sake of the nation. When the interests are removed, the understanding would no longer stand. It is just a matter of time, to stumble. In life, righteousness always prevails. It may come late, but will definitely come.



193

AJIM JUXTA

b. Kuala Lumpur, 1983

Untitled, 2013

signed and dated (lower left)

pen on canvas

152 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 - 4,500

Ajim Juxta's repertoire of works can be found in various mediums, including pen and ink, found-object sculptures and paintings on canvas. His architectural background shines through from the use of lines and structures in his artworks.

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

194

A. SHUKRI ELIAS

b. Kedah, 1960

Untitled; Tiga Figures, 1999

signed and dated (lower right)

acrylic on canvas;

mixed media on wood

50 x 40cm; 38 x 30cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000



Featured for the first time in Henry Butcher Art Auctioneers, the emotive works of prolific artist A. Shukri Elias are on offer. The artist used basic shapes including ink blots, lines, and colours that reflect his thoughts and meditations on life, delving deep into the understanding of humanity and its stories. An assortment of shapes, lines, rustic color tones, and texture form an arresting composition, representing the visual poetry of the artist.

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



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.



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Bidder Registration Form

To be completed by the person who will be bidding in the auction saleroom.

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

POSTAL CODE

OFFICE PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

22 AUGUST 2021

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.

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ADDRESS

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CITY

STATE

POSTAL CODE

COUNTRY

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EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

22 AUGUST 2021

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)

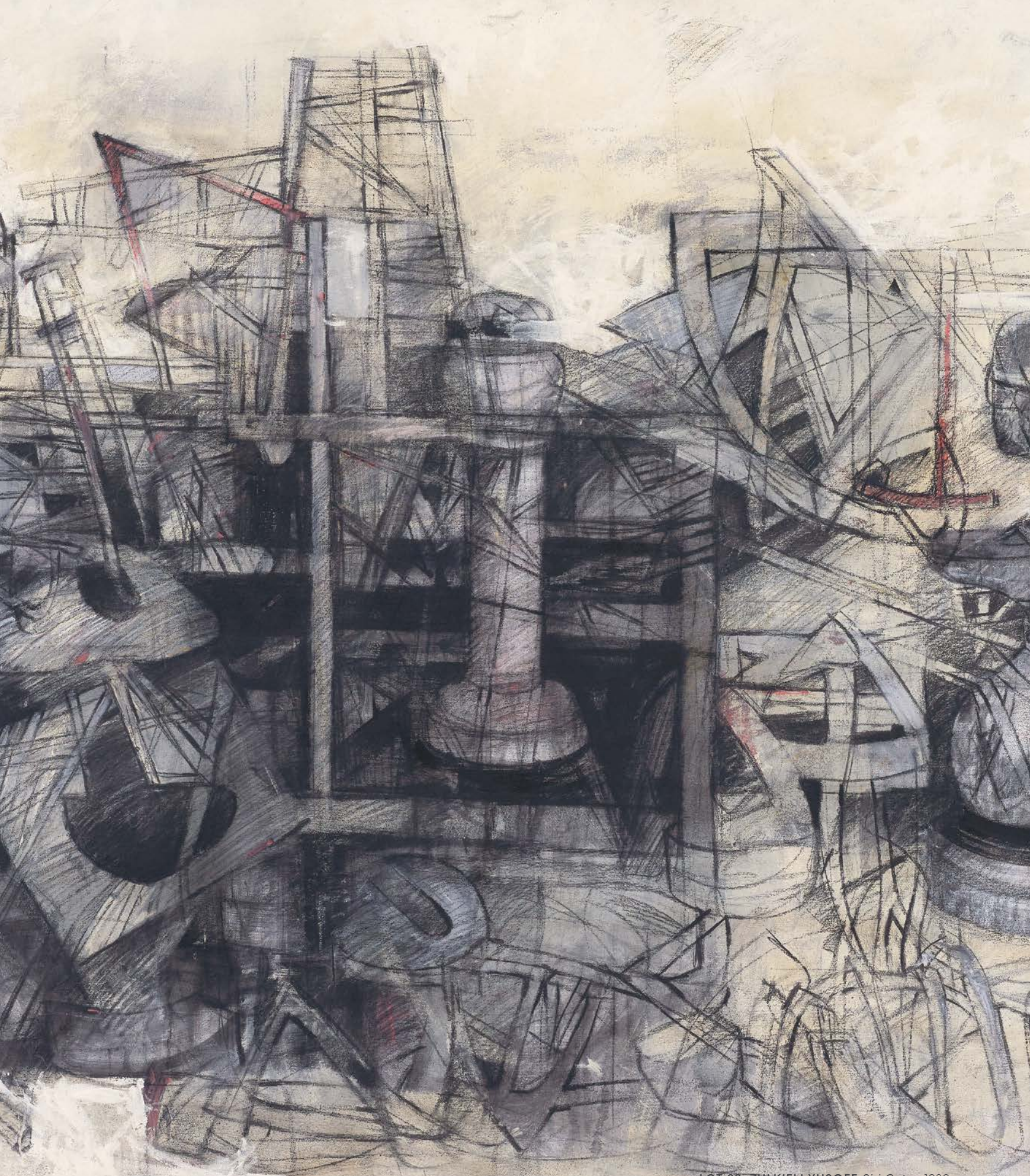
Telephone number during Sale (for telephone bids only) _____

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)

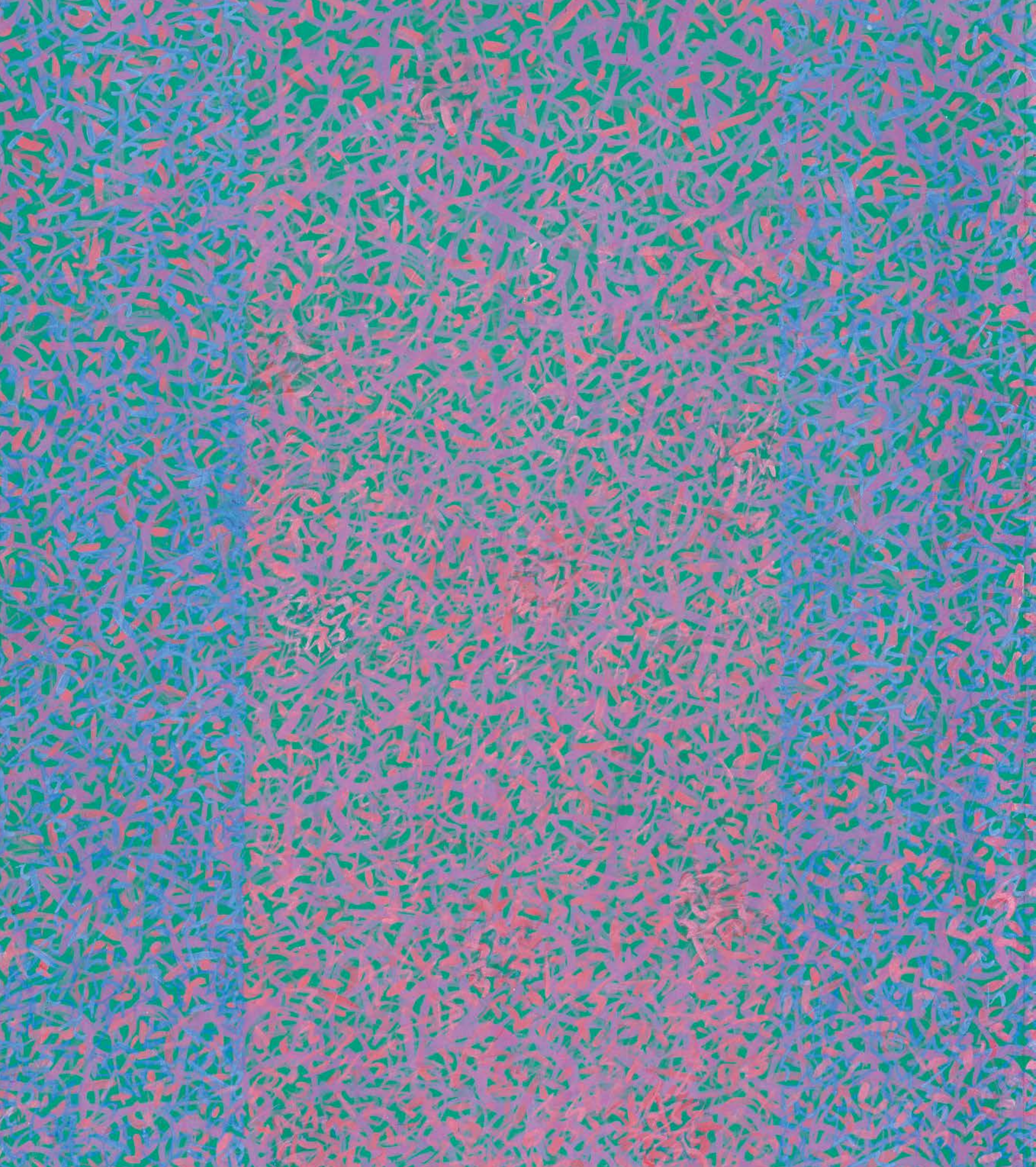
To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s).

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LOT 92 ZULKIFLI YUSOFF, *Siri Catur*, 1989



LOT 56 AHMAD KHALID YUSOF, *Untitled*, undated

the effect from any other pleasure. maybe i've found
sort of tranquility that makes me love loneliness.
i'm always in a hurry and waiting is the heart of time
i'm always waiting for something which is not now
to me. but then, there's something in life which i cannot
reach. it seems sometimes that i am expecting something
to happen which has not happened yet. why did i paint
these pictures. maybe i was born to live and paint
pictures. only one small picture. i was born to live and
after. yes, i paint and in the midst of my painting i am
a small boat sailing between an ocean of endless death and
sky of limitless blue. and between all these things there's

LOT 58 IBRAHIM HUSSEIN, DATUK, Kanchana, 1967



LOT 149 KHALIL IBRAHIM, *Untitled*, 1990



LOT 61 JOLLY KOH, *Nocturne, II*, 2006



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