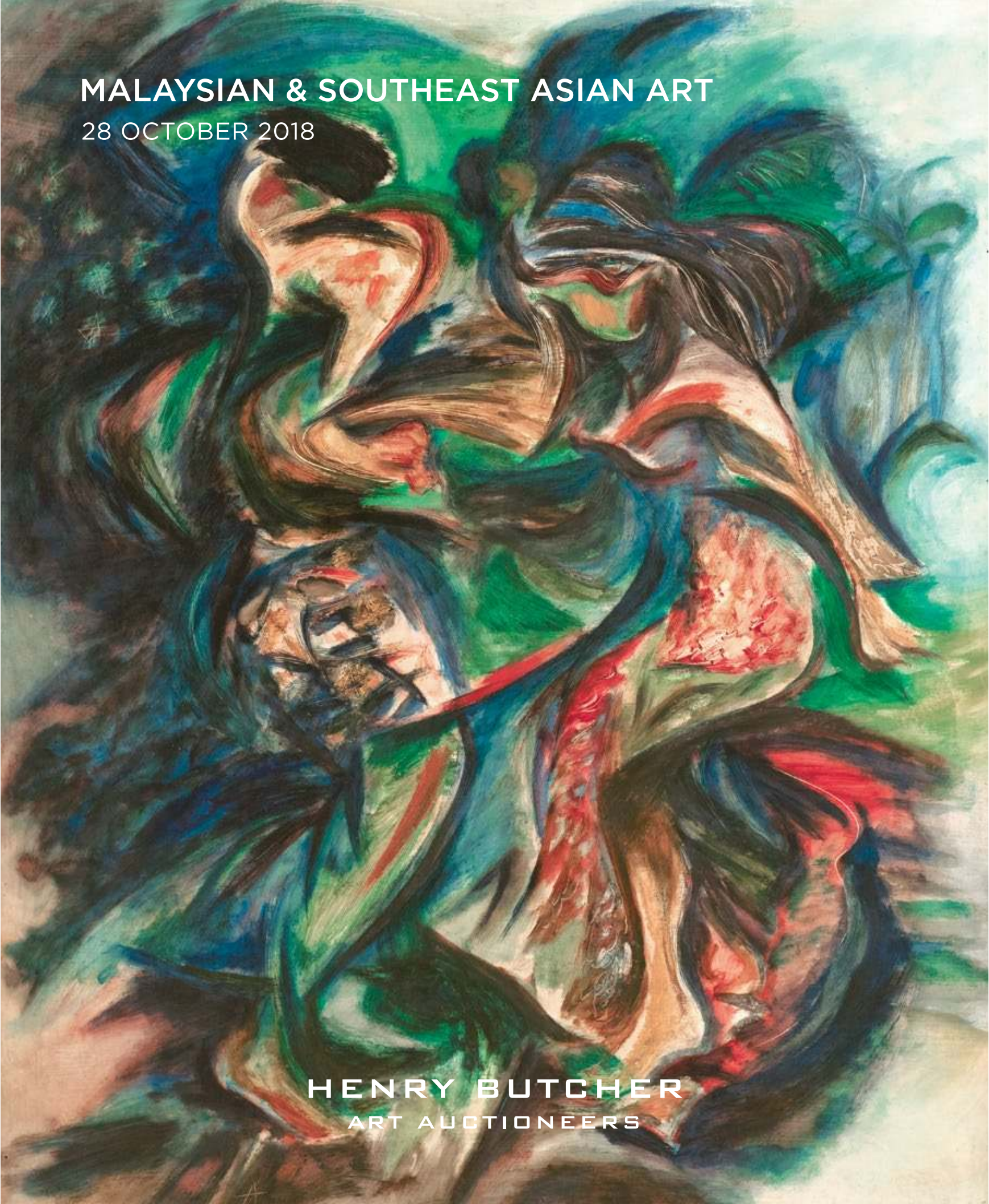


An abstract painting featuring bold, expressive brushstrokes in a rich palette of green, blue, red, and brown. The composition is dynamic and non-representational, with swirling forms and layered textures. The background is a mix of dark and light tones, creating a sense of depth and movement.

MALAYSIAN & SOUTHEAST ASIAN ART

28 OCTOBER 2018

HENRY BUTCHER
ART AUCTIONEERS





LOT 186 SYED AHMAD JAMAL, DATUK *Untitled*, 1981



LOT 60 IBRAHIM HUSSEIN, DATUK, *One And The Same Thing*, 1974

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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

28 OCTOBER 2018, 1PM

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LOT 97 CHUAH THEAN TENG, DATO', *Two Of A Kind*, c. 1965-1968

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LOT DIRECTORY



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TAN CHOON GHEE
Untitled
1987



2
MAAMOR JANTAN
Siri Pemandangan
2009



3
A.B. IBRAHIM
Suasana Kampung
c. late 1960s



4
KUO JUPING
Untitled
undated



5
M. ZAIN IDRIS
Untitled
1971



6
M. ZAIN IDRIS
Kampung
1997



7
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2008



8
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1993



9
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2004



10
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1995



11
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12
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13
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2012



24
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25
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26
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28
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NAJIB AHMAD
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39
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43
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44
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45
RADUAN MAN
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2013



46

RADUAN MAN

The Dream Machine II
2010



47

RADUAN MAN

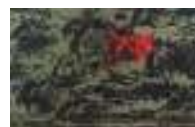
*Between The Rooster
And The Dragonfly I*
2004



48

SYED FAKARUDDIN

Blue Path
2015



49

NAJIB AHMAD
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Great Migration
2014



50

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51

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2008



52

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2012



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54

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2012



55

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57

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2005



60

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*One And The Same
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1974



61

SHARIFAH FATIMAH
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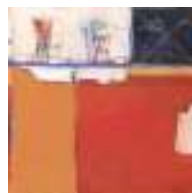
Seri Jingga 3
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62

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1993



63

TAJUDDIN ISMAIL,
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66

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2000



67

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2010



68

SUZLEE IBRAHIM

*Melody Series: Spirit
Like The Fire*
2009



69

CH'NG HUCK THENG

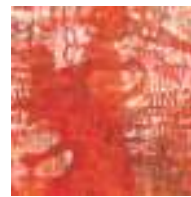
Homing Instinct
2010



70

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AHBENG

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2006



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NIZAR KAMAL ARIFFIN

*Shadow Series -
Akhirnya*
2009



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73

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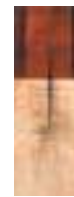
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74

JALAINI ABU HASSAN

Self And A Fish
1997



75

DREW HARRIS

Wanting #3
2000



76

SAIFUL RAZMAN

Berhala Berkembar
2008



77

SAIFUL RAZMAN

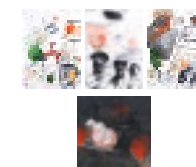
Study
2016



78

FAUZUL YUSRI

Blooming
2010



79

FAUZUL YUSRI

*Bicycle; 3 Men; Fat
Man; Raw. No 53*
2008; 2009



80

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81

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82

KHALIL IBRAHIM

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1995



83

KHALIL IBRAHIM

Untitled
1962



84

KHALIL IBRAHIM

Untitled
1962



85

KHALIL IBRAHIM

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1964



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1981



89

KHALIL IBRAHIM

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1992



90

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1999



91

KHALIL IBRAHIM

Untitled
2000



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KHALIL IBRAHIM

Untitled
2003



93

KHALIL IBRAHIM

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1994



94

KHALIL IBRAHIM

Untitled
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95

KHALIL IBRAHIM

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undated



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97
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c. 1965-1968



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undated



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2008



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2008



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2008



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2013



132
ISMAIL AWI
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2015



133
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2013



134
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137
CHONG SIEW YING
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2004



138
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2002



139
AHMAD ZAKII ANWAR
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2006



140
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2015



116
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2013



117
BOB YUDHITA AGUNG
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2013



118
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2013



119
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2013



120
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1970



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2011



142
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2011



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2013



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2011



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2003



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2000



147
JUHARI SAID
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1994



148
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1997



149
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Untitled
undated



150
NIK ZAINAL ABIDIN
Untitled
1982; undated



171
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Cradle
1980



172
KUO JUPING
Untitled
undated



173
LIM KIM HAI
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1994



174
LIM KIM HAI
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1995



175
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1974



151
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1998



152
RAJA AZHAR IDRIS
*Alvin Ailey Dance
Revelation*
1993



153
HARRIS RIBUT
No!
1998



154
HARRIS RIBUT
Untitled
2004



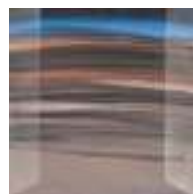
155
NIK RAFIN
RHYTHMOS
2016



176
TAN TONG
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c. 2010s



177
KHOO SUI HOE
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1995



178
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1984



179
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2013



180
RAFIEE GHANI
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2012



156
LIM AH CHENG
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2009



157
LIM AH CHENG
Leadership 3
2005



158
ZULKIFLI YUSOFF
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1993



159
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2007



160
ZULKIFLI YUSOFF
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c. early 1990s



181
WAN AMY NAZIRA
Nana Manja
2016



182
AKHMAL ASYRAF
Untitled
2013



183
KOW LEONG KIANG
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2013



184
MOHD HOESSEIN
ENAS, DATO'
Untitled
1976



185
LIU KANG
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1955



161
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RAJA AZIDDIN
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1997



162
YUSOF GHANI
Siri Tari XI
1992



163
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DATUK
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1957



164
IBRAHIM HUSSEIN,
DATUK
Untitled
1982



165
IBRAHIM HUSSEIN,
DATUK
Dance Of Joy
1985



186
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DATUK
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1981



187
AHMAD SHUKRI
MOHAMED
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2009



188
YUSRI SULAIMAN
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2009



189
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*Mitos Agung Sang
Pahlawan*
1997



190
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MOHAMED
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1990



166
AWANG DAMIT
AHMAD
*Marista "Sisa
Semusim IV"*
1996



167
PETER LIEW
Petaling Street
1995



168
PETER LIEW
Malacca River
2000



169
RAHMAT RAMLI
Untitled
1995



170
ENG TAY
Untitled
undated



1

TAN CHOON GHEE

b. Penang, 1930 – d. 2010

Untitled, 1987

signed and dated 'Choon Ghee 1987'
with one seal of the artist (lower right)
ink on paper
23 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,300

This piece by Penang legendary watercolorist Tan Choon Ghee is illustrated in a monochromatic manner which depicts a group of people enjoying their evening activities overlooking the sea. The serene hues suggests tranquility 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 fulltime artist. He had held numerous one man shows with his first in 1956 at the Hooi Ann Association, Penang followed by in 1958, 1962 and 1963 organised by the British Council, Penang; National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan had also been honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a recent posthumous solo exhibition titled A Lifetime Of Drawings showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).

REFERENCE

Tan Choon Ghee Retrospective (1957 – 1992), Penang State Art Gallery, 2000.



2

MAAMOR JANTAN

b. Kedah, 1961

Siri Pemandangan, 2009

signed and dated
'MAAMOR JANTAN 09' (lower right)
watercolour on paper
51 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Depicted in the scene is a tranquil village composed of a dynamic interplay of light and shadow. A figure is seen commuting via bicycle which brings to mind the nostalgic memories of a village life that is harmonious and peaceful.

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



3

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

Suasana Kampung,

c. late 1960s

signed 'A.B. IBRAHIM' (lower left)
watercolour on paper
25 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,700 - 3,000

The proximity to nature can be felt in this landscape work executed with poetic sentiments and confident strokes. This work with light and fluid brush strokes is typical of the artist's style and his favourite subject of kampung 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.

4

KUO JUPING

b. China, 1908 - d. Penang, 1966

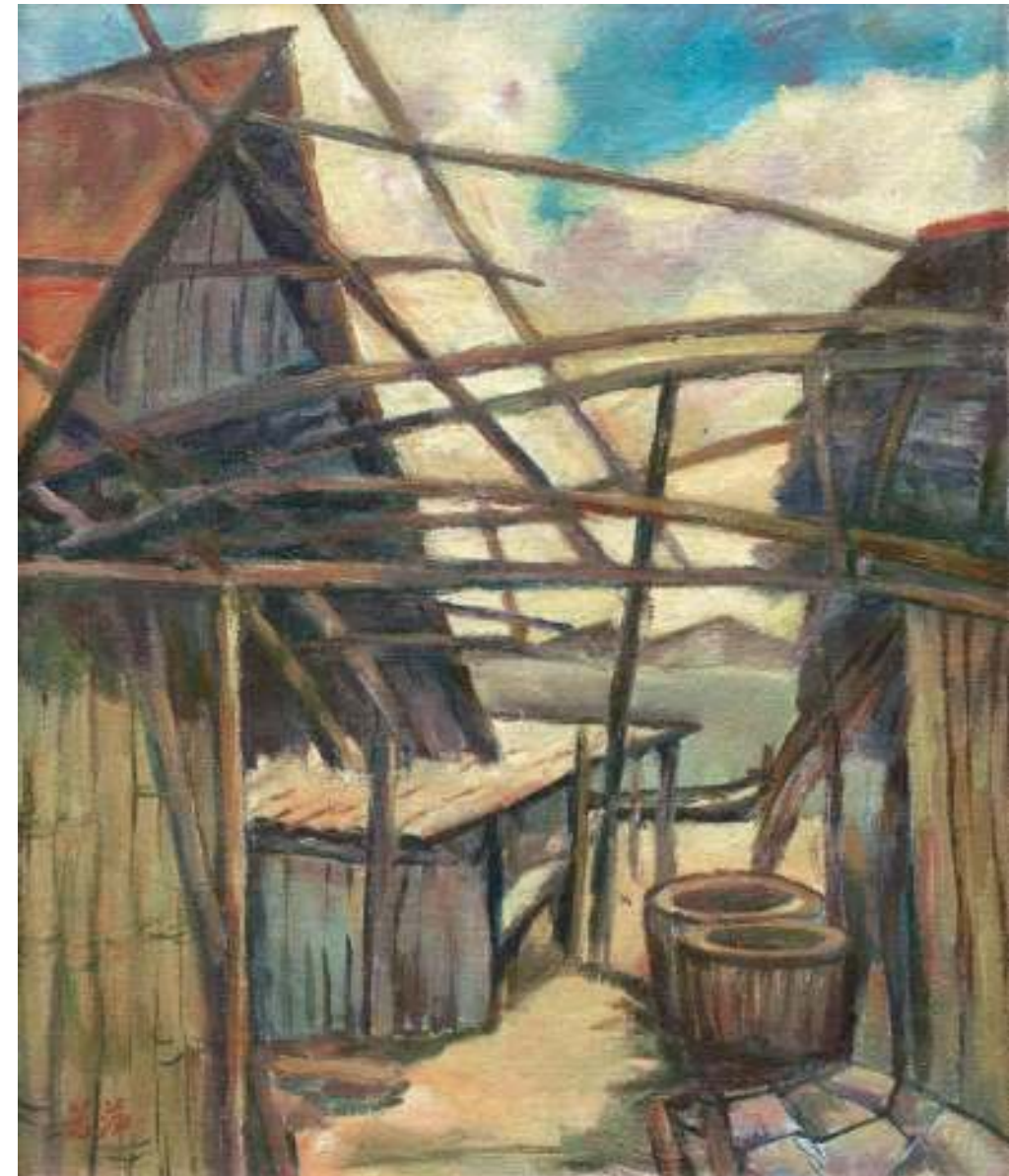
Untitled, undated

signed '若萍' (lower left)
oil on canvas
43 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 - 7,000



In this work, the artist effectively illustrates the tranquil nature and steady rhythm of village life. It is a rustic scene portraying traditional architectural styles that are gradually being lost. Amidst wooden houses, long poles scatter in various directions as a support, ultimately leading the viewer to a splendid mountain view in the distance. The scene is nostalgic, showing the relaxed movement of time.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Art (NAFA) 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 the ordinary people and places such as rubber estates, oil palms / cocoa plantations, padi-fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930-2010) who became a legendary watercolourist. Kuo died of a stroke in March 1966 at the age of 58.



5

M. ZAIN IDRIS

b. Terengganu, 1939 – d. 2000

Untitled, 1971

signed and dated
‘M ZAIN 71’ (lower left)
oil on canvas
44 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

What a bucolic scene filled with nostalgia, of a farmer, hoe over his shoulder, in his paddy field probably of approaching dusk flanked by trees, and with a hill in the backdrop. The sky and the fields are of the same ochre hues indicating much to be done. Although done in 1971, this work could well be set in the 1950s when Malaya was still frontier land and the economy agrarian. Mohd Zain Idris, or better known as M. Zain, is known for his rural landscapes. He is a buddy of Khalil Ibrahim and is a fine artist, but by some quirk fate, does not reach the prominence in art he so richly deserves.

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



6

M. ZAIN IDRIS

b. Terengganu, 1939 – d. 2000

Kampung, 1997

signed and dated ‘M ZAIN 97’ (lower right)
watercolour on paper
54 x 74cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Mohd Zain Idris is truly an accomplished watercolourist with the same pedigree as his painting buddy, Khalil Ibrahim. This watercolour of a kampung scene best attests to his accomplished skills with the subdued hues of light, the sound draftsmanship of the simple kampung houses, the textures of the tree trunks and fronds, the shriveled frond on the ground, and the figure of a mother using the umbrella to shield the baby she is carrying with another child in tow making their way back to their home.

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



Chang Fee Ming attains artistic inspirations from travelling and has produced a number of sketches, drawings and paintings from the places he visits. The year 2008 he was in a “secret part” of the Louvre Museum in Paris. The unfamiliar atmosphere inspired him to produce works that are out of his comfort zone and called the series *Visage* which is a movie of the same title that was filmed by a director friend at the time.

Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and their cultures and the often exotic, remote places he visited in Indonesia, Nepal, Africa, the Indo-Chinese communities along the Mekong right up to its source in Tibet. Since his first foray to Bali in 1985, he has etched his place in Indonesian art history, especially in Bali. His array of awards includes the Malaysian Watercolour Society award (1984 and 1985), the Sime Darby Art Asia gold award (1985) and the PNB Malaysian art award (1985). He also won the Minor Awards in the Young Contemporary Artists competition in 1986 and 1987. He won distinction awards in the Rockport Publishers USA in 1997 and the Dom Perignon Portrait of A Perfectionist Award (Malaysia) in 1999. He was a co-winner (Malaysia) of the Winsor & Newton World Millennium Painting Competition in 1999. In 2009, he was selected for the Singapore Tyler Print Institute project in 2009, which resulted in his solo exhibition *Imprinted Thoughts*.

Fee Ming was honoured with a solo at Bank Negara Malaysia Museum & Art Gallery, and at Christie’s Hong Kong for 2 months in 2015, titled *Chang Fee Ming: Weaving The World In Watercolour*.

7

CHANG FEE MING

b. Terengganu, 1959

Louvre, 2008

signed with artist’s monogram and dated ‘08’ (upper left)
ink and watercolour on paper
9 x 14cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000



8

CHANG FEE MING

b. Terengganu, 1959

Kota Bali, 1993

titled, signed and dated
‘KOTA, BALI 93’ (lower left)
ink and watercolour on paper
15 x 21cm

PROVENANCE

Private collection, Pahang

RM 7,000 – 12,000

An inspiring trip to Bali allowed the artist to gain insight into Balinese culture and rich heritage. This painting illustrates graceful rhythmic movements of dancers wearing ceremonial attire rendered in spontaneous lines overlapped with translucent strokes produced by dabbing on watercolours.

Fee Ming was honoured with a solo at Bank Negara Malaysia Museum & Art Gallery, and at Christie’s Hong Kong for 2 months in 2015, titled *Chang Fee Ming: Weaving The World In Watercolour*.



9

TAN PENG HOOI

b. Penang, 1942

Gathering, 2004

signed and dated 'Tan Peng Hooi 2004' (lower right)
oil on canvas
31 x 44.5cm

PROVENANCE

Private collection, Kuala Lumpur

EXHIBITED

Penang, *Exhibition Of Oil Paintings By Tan Peng Hooi*, 2005, USM ABN-AMRO Arts & Cultural Centre, p. 29 (illustrated)

RM 2,300 – 4,000

Tan Peng Hooi is perhaps one of Penang's best kept secrets in the arts, being versatile in painting almost any subject including nudes, flowers (orchids and lotus), landscapes, fishing villages and harbours, animals, fowls and birds. His specialty is creating the atmospheric backdrop effect similar to that of Lee Man Fong. Depicted in this piece is a group of sparrows that revel in the tranquility of the setting. He has held solo exhibitions at the Penang State Art Gallery (1980, 2009), The Art Gallery Penang (1993, 1999), and at the USM ABN-AMRO Arts and Cultural Centre, Penang (2005).



10

CHOH KIAT SIONG

b. Kedah, 1968

A Love Couple, 1995

signed and dated 'Kiat Siong 95' (lower left)
watercolour on paper
55 x 75cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

As a boy growing up in Kampung lifestyle he chose geese to be the subject of most of his works as he closely identified himself with the animal. The animal plays a part in his childhood memories as he described once in the press that his feathered friend has a pure heart and that he craves its simplicity.

Choh Kiat Siong is a Diploma in Art and Design graduate at Kuala Lumpur College of Art. He had his first solo art exhibition in 1993 titled *Light And Shade* at Rainbow Art Gallery, Penang and held solo exhibitions in Kuala Lumpur and China. He also joined many group exhibitions since 1990, with the latest one at The Art Gallery in Penang 2018 featuring 15 artists. He received the Golden Goose Prize, International Competition, China in 1994, Best Award Malaysia Young Artist's Competition, Kuala Lumpur in 1990, Award of New Century Outstanding People, China in 2000 and many more.



11

LEE WENG FATT

b. Kuala Lumpur, 1967

Kampung Life 1, 1996

signed and dated
'LEE WENG FATT 96' (lower right)
oil on canvas
60 x 45cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500

The artist, Lee Weng Fatt is known for his works of heritage building facades and monuments. On offer here is a glimpse of rural life in a kampung. The lady is feeding her roosters amidst the tranquil ambience of the kampung. Roosters are a popular animal to breed as they serve as a guard and defender against perceived and actual danger to the flock.

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



12

JEHAN CHAN

b. Melaka, 1937 – d. 2011

Untitled, 1988

signed and dated 'Jehan Chan 88'
with one seal of the artist (lower left)
ink and colour on rice paper
55 x 77cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

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

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



13

TEW NAI TONG

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

Beautiful Cave, 1961

signed and dated
'NAITONG 61' (lower right)
oil on board
75 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

This oil on board painting is one of the rare works of Nai Tong. The lush green and dark hues illustrates the depth of the alluring cave. The brilliant composition allows the viewer to feel its calm atmosphere and generates the urge of exploring further inside of the cave. The light which perfectly appears in the center enhances the beauty of the cave.

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

14

KUO JUPING

b. China, 1908 – d. Penang, 1966

Chatting Under Banana Trees, undated

signed '若萍' (lower right)
oil on canvas
58 x 48cm

PROVENANCE

Private collection, Sabah

LITERATURE

The Art of Khaw Sia & Kuo Juping (Pioneer Artists), Dato' Dr. Tan Chee Khuan, The Art Gallery Penang, p. 262 (illustrated)

RM 12,000 – 20,000



Before the advent of shopping malls and proliferation of motorized vehicles, it was common for prospective lovers of Malay origin to chat outside the stilt houses, usually under the cover of banana or coconut trees grown in abundance in the villages. Kuo Juping, nee Khor Seng Chye, was one of the first artists to have broken through racial barriers in depicting not only Chinese but also Indians and Malays, although in stereotyped occupations. In an extract from an interview by Datin Ivy Lee with Roslyn Yip, Kuo's daughter living in Sydney (*The Art of Khaw Sia & Kuo Juping*, Dato' Dr. Tan Chee Khuan, The Art Gallery, Penang, 2014, p. 248-249), Yip, herself a London-trained artist, said: "He (Juping) was fond of sketching kampung scenes, Nature, town life, ordinary people at work or play or eating, and also, street hawkers."

Kuo Juping was in the pioneering batch of students at the Nanyang Academy of Fine Art in Singapore but had to return to help out his father's import-export (rattan, cloves and nutmegs) business, Sin Guan Thye and Company, in Victoria Street. He was a founding member of the Penang Chinese Art Club and the Thursday Art Group, and was a mentor of Tan Choon Ghee (1930-2010), who later became a legend in watercolours. Kuo died of a stroke in March 1966 at the age of 58.



15

CHIA YU CHIAN

b. Johor, 1936 – d. Selangor, 1991

Untitled, 1956

Signed and dated
‘Yu Chian 56’ (lower right)
oil on masonite board
46 x 64cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 30,000 – 50,000

It was 1956, when the then Malaya was on the cusp of Independence. In Malay settlements, the stilt houses were still ubiquitous among a topography of coconut trees and banana trees. While the houses might be clustered close together, there is an unpaved path although vehicles are absent, with not even bicycles in sight. The houses further inside seem to have dispensed with the upraised stilts. Probably everyone stays at home, having good quality time with family members, thus no one is spotted outdoor.

Chia Yu Chian was the first in the Straits Settlement to receive a French Government grant to study at the Ecole Nationale Supérieure des Beaux Arts in Paris in 1959 (he graduated in 1962). All 110 paintings in his first homecoming solo exhibition at the British Council in Penang in 1962 were sold out. He had the distinction of being accepted an unprecedented 15 times in exhibitions in Paris, including honorary mentions in the Salon des Independents and the Societe des Artistes Francaise and solos at the Galerie de Villiers and the Salon de Paris in Paris. He also exhibited in London (Britain), Bonn and Hanover (West Germany). In 1962, he was commissioned to do a mural, *Life In Malaysia*, at the Malaysian Embassy in Paris. He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the Malaysian National Art Gallery (2002). In 2009, the Nanyang Academy of Fine Art (NAFA) in Singapore hosted an exhibition called *Chia Yu Chian In Nanyang*, although he is not a NAFA alumni.

16

LUI CHENG THAK

b. Negeri Sembilan, 1967

Railway Station K. Lumpur, 2000

signed and dated
‘L Cheng Thak 2000’ (lower left)
oil on canvas
66 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



Located in the heart of Kuala Lumpur, this iconic building has become a well known tourist attraction over the years. Completed in the year 1910 as a hub for Malaya’s rail transportation system, the Kuala Lumpur train station is comprised of tall minarets and arches that are still in good condition till today. This distinct colonial building has inspired various artists due to its majestic structure.

Lui Cheng Thak studied at the Kuala Lumpur College of Art from 1987 to 1989. His early solos were *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by consecutive solos with PINKGUY Gallery, the latest being, *Touched* (2018), and *Endless* (2017). He had a record of sort in his *Redeem* solo exhibition at PINKGUY Gallery in 2014 when all 12 works were sold within 18 minutes of opening.



17

CHUAH SIEW TENG

b. Penang, 1944

Railway Station KL, 2010

signed and dated
'S. Teng 2010' (lower left)
oil on canvas
60 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Kuala Lumpur train station is one of the oldest iconic buildings to date. It is known for its colonial influence on the infrastructure. As represented by the artist using oil on canvas as medium it gives an impression of serenity as a tinge of blueish color scheme is suffused throughout. People are shown in the busy street life of Kuala Lumpur. Some are seen in a group, couple or some are seen alone. It is well composed from the artist's perspective of the building in terms of balance and rhythm.

Chuah Siew Teng, the eldest scion from the House of Teng, that is batik-art founder and doyen Dato' Chuah Thean Teng, is well-rounded in Western aesthetics, Chinese art and above all, batik painting. Trained at the Ravensbourne College of Art (1965-1966) and the City and Arts Guild (1966-1969) in London, he had sound foundation. His prizes in the North Malaya Open and national art competitions in the early 1960s attested to his talent. In 1992, UNICEF used his image from his work entitled *The Monkey* for its greeting card. It was a symbolic tribute to S. Teng, as he is known, for he was born in 1944, the Chinese lunar Year of the Monkey. Despite being low-key in his early career, he had solo exhibitions in London (1969), United States (1971), Australia (1972) and Japan (1975).

18

CHOW CHIN CHUAN

b. Selangor, 1961

Panchor, Muar, 2008

signed and dated
'Chin Chuan 2008' (lower left)
watercolour on paper
74 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000



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. Here, Chin Chuan illustrates an old bicycle nicely parked in front of an old shop. The excellent details of the bicycle appear rustic and vintage in condition complemented with an old umbrella placed to the side. His works often bring nostalgic memories of how cycling is a common vehicle back in the days. Thus, the subject matter is close to the artist's heart as they remind him of his father and childhood.

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



19

ESTON TAN

b. Penang, 1972

Someone Practice...

Someone Destroy, 2008

signed and dated 'Eston 2008' (lower right)
charcoal & oil on linen
77 x 77cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Eston Tan draws inspiration from nature, landscapes and cityscapes, capturing the emotion and feeling of a particular moment in time. In this artwork, the brushwork displayed is remarkably confident and free, illustrating dilapidated wooden houses amidst a peaceful landscape, with the artist's signature flourishes of daubs, strokes and dots. Eston Tan has established himself for his large canvases of landscapes, aerial perspective of cityscapes and building facades with activities, with his often nocturnal veneer and dots.

Eston Tan obtained his Diploma from the Malaysian Institute of Art, Kuala Lumpur, in 1991, and the One Academy, Petaling Jaya (1992-1993). He showed his promise when he won the Minor Award in the Penang Young Talent competition in 1999, and clinched the Major Award the next year. The artist has held numerous solo and group exhibitions both locally and internationally, including Hong Kong and Taiwan.

20

AZMAN HILMI

b. Johor, 1968

Nest Series 1, 2014

signed and dated
'Azman Hilmi 2014' (lower left)
mixed media on canvas
90 x 78cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



The nest in the scene is left unattended, the multicoloured leaves is the only companion of the minuscule. Layers of twigs overlap underneath as to support the nest that was strategically placed on the branch. It's amazing how bird nests are built. Sometimes it will take few days to do it and sometimes it can even reach weeks. Only the female bird took the liberty to construct its nest. It's a symbol of assurance and security for the eggs to be safe from any harm. If one could witness the process it will leave you with the utmost feeling of serene and content.

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



21

CHONG SIEW YING

b. Kuala Lumpur, 1969

The Core, 2014

signed and dated
'Siew Ying 2014' (lower right)
charcoal and acrylic on paper
mounted canvas
70 x 70cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,200 – 12,000

Chong Siew Ying is one of the most iconic figures in Malaysian contemporary art. In terms of composition this work explores various techniques of using mediums and forms to express the poetic qualities of landscape, a style which the artist is renowned for. Delicate and touched by a gentle breeze, the reflections of trees and sky are seen in the water. Her celebrated paintings of landscapes are informed by Eastern and Western sensibilities and exude an atmospheric feeling, allowing the viewer to gaze in contemplation. By using refined strokes in monochrome colours Siew Ying captures a dreamy, captivating scene of sky and water united as one.

Chong Siew Ying first studied for her Diploma in Graphic Design at the Petaling College of Art and Design but impetuously decided to continue her studies in Paris in 1990, at the L'École des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994-1996), supporting herself by

working part time as an au pair. Two artist's residences — Rimbun Dahan, Selangor (1999-2000) and the Vermont Studio Centre, United States (2001, Freeman Asian Artist Fellowship) proved timely in her taking stock as well as tiding over her financial struggles. In 2002, she won a Special Awards in the highly coveted Young Contemporary Artists (BMS) competition, and she was a finalist in the Hong Kong Sovereign Art Prize in 2009. She was featured in Art Stage Singapore in 2015 (Being Human: Figuratism Of 16 Malaysian Artists). Even before she held her first solo in Kuala Lumpur of her selected works 1996-1997 in 1998, she has had solos in Paris, namely at the Maison TCH'A, Atelier D' Maraval and Gallery Cafe Panique. Her solos in Malaysia include *Crying With Trees* (2014), *Infinity* (2011), *Idylle: New Paintings* (2008), *Many Splendoured Things* (2006), and *Going Away, Coming Home* (2002).

22

AHMAD ZAKII ANWAR

b. Johor, 1955

Traffic Man, c. 1990s

signed 'Ahmad Zakii Anwar' (lower right)
mixed media on paper
52 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



If you are an avid follower of Ahmad Zakii Anwar's art career, you would be stumped at how this image fits in into his body of works of contemporary urban realism. This was a commissioned mixed media collage work done for the Dynasty Hotel, Kuala Lumpur, during the 1990s, before Zakii decided to give up his lucrative career in Advertising and Illustration, to go fulltime into fine art. His first solo at Valentine Willie Fine Art, Kuala Lumpur, with his *Smoking Man*, fruit still-life and sofas proved to be a huge success. The theme seems to be British colonial chic with European Palladian architecture and old Morris Minor cars, with the traffic warden in the centre, back to viewer, dominating, as he waves his white-gloved hands, giving unclear directions while a cat sits at his feet. Dressed in Breeze-cleaned starched uniforms and the British pith helmet, he seems distracted by the sky-gliding man hovering above. The images are set against stenciled columns of texts typical of cumbersome broadsheet newspapers.

Ahmad Zakii Anwar graduated in Graphic Design at the Mara Institute of Technology in 1977. A series of memorable solos led to the *Disclosure* exhibition at Galeri Petronas, Kuala Lumpur in 2008, a timely mid-career survey. In 2007, he was invited by the Singapore Tyler Print to do a series of prints. Zakii has had solos in the United States (Barbara Green FA in 1999 and Andreshire Gallery in 2011), Indonesia, Hong Kong and Singapore.



23

SAMSUDIN WAHAB

b. Perak, 1984

The 5th Anniversary, 2012

signed and dated 'Samsudin Wahab 2012' (lower left)
acrylic, enamel paint and bitumen on canvas laid on board
98 x 83cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Birthday cakes come in all weird forms nowadays. Here, Samsudin Wahab 'celebrates' a 5th Anniversary (with the laurel), of what? His graduation from the Mara Institute of Technology, perhaps, or something more personal, with all the raw pathos of some enervating turmoil. The mood is depressing, what with the preponderance of raw umber and burnt sienna, and framed incongruously in cheerful whitish floral motif. What is more disturbing is the brick kiln, for lack of a better word, with a sealed iron crating, or the ugly slab of sausage-like stuff on top and inside it. Sure, it's a stomach-churning sight and one would expect such gory images from an over-heated imagination, and a very restless spirit. Samsudin is undoubtedly a young genius artist!

24

SAMSUDIN WAHAB

b. Perak, 1984

Powerless, 2012

signed and dated 'Samsudin Wahab 2012'
(lower center)
acrylic, enamel paint and bitumen on canvas
87 x 67cm

PROVENANCE

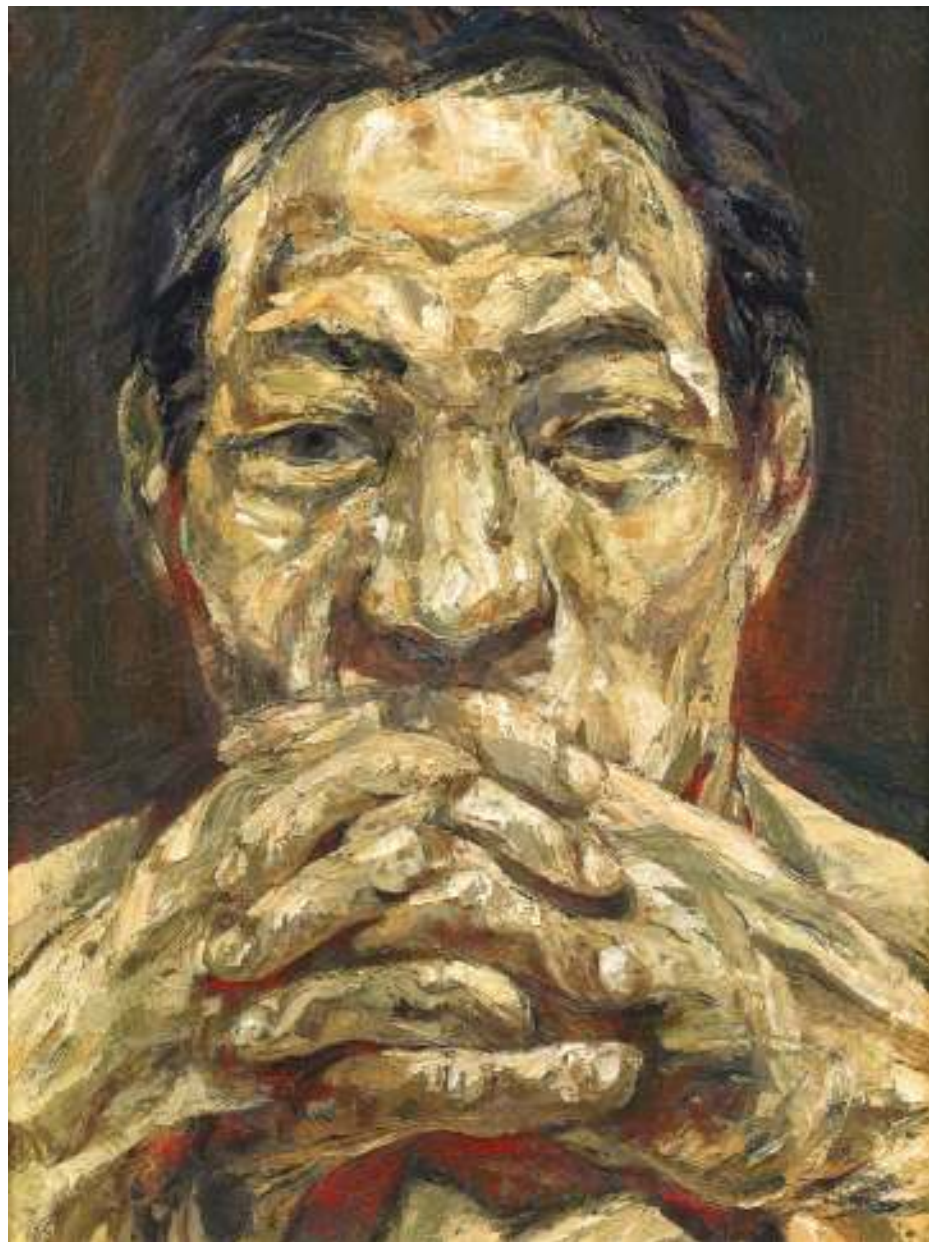
Private collection, Kuala Lumpur

RM 9,000 – 16,000



Is it a parody or a self-actualizing, a figure with a tomato head in the classic pose of Rodin's *The Thinker*. The head itself is pathetic with blemishes on the skin with uneven colours and a spot of pimples, and some tool stuck on the right funny eye, an eye-opener? Even the mouth is stuffed with a rectangle object. You can't blame the tomato for being schizophrenic, a fatalist disorder – is it a fruit or a vegetable? In case you miss the point, a sash emblazoned with the word, *Powerless*, is strapped on the body like the proverbial albatross of Samuel Taylor Coleridge's *The Rhyme of the Ancient Mariner*. Tomato Head gives you the impression of someone common and ordinary and is going through some self-doubt. All over a thread of vine runs, demarcating the figure's sphere. For the artist Samsudin Wahab, this work is in the vein of his 2012 trending such as *Bangkai Dalam Dinding*.

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.



25

ANTHONIE CHONG

b. Perak, 1971

Portrait, 1996

signed and dated
'a. chong 96' on the reverse
oil on canvas
121 x 90cm

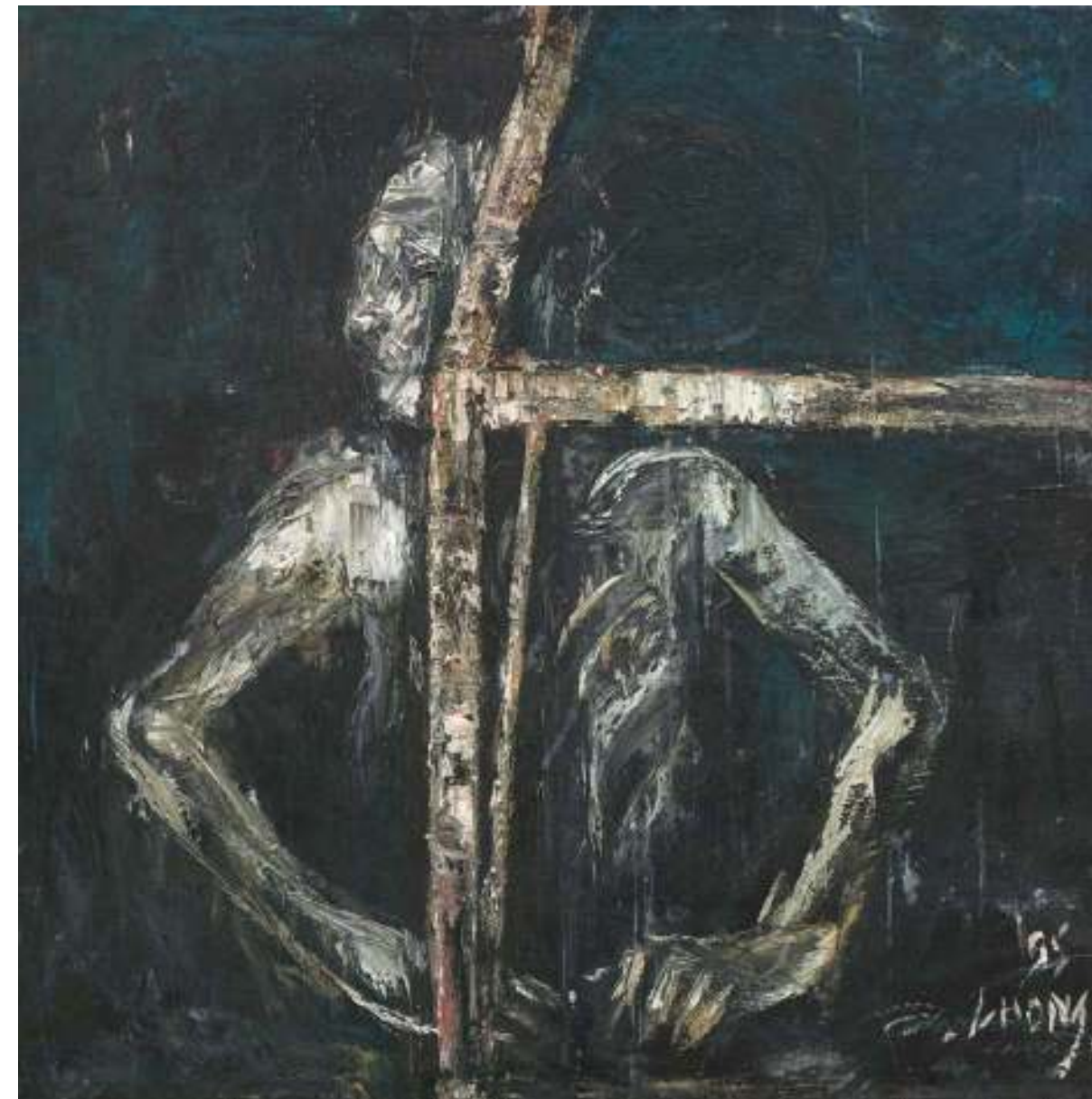
PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

We see a young man captured in a thoughtful pose. The artist casts a strong light on the sitter's persona, using striking contrasts of flesh tones against a dark background. Accomplished mastery of the human form is evident in the modelling of facial features, with hands folded, resulting in a distinct contemplative atmosphere.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series — *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1974. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.



26

ANTHONIE CHONG

b. Perak, 1971

Untitled, 1995

signed and dated
'a. CHONG 95' (lower right)
oil on canvas
80 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 20,000

Anthonie Chong's early figurative works translate complex and powerful emotions. Painted in the artist's iconic style of this period, the artwork illustrates a man in a confident pose, with arms placed on his waist, situated in a darkened room. A tall pole structure towers over the figure, constructed from vertical and horizontal outlines, dividing the picture plane to achieve a perfect balance.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series — *Community*, *Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1974. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.



27

ZULKIFLI YUSOFF

b. Kedah, 1962

Our Warriors #11, 1997

mixed media on canvas
91 x 91cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

Much has been said about the quartet of Malay warriors in the Malacca Sultanate with the exemplary loyalty of Hang Tuah. Today one will be hard put to find true warriors of their ilk what with the swirling Who's Good and Who's Evil debate, with Hang Tuah's blind loyalty and Hang Jebat's fight against injustices even and especially if committed by royalty. Where there's a hero, there's also a villain, but the ogre is one in the form of abuse of power, hypocrisy, corruption and debauchery.

Zulkifli won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. In 1992, he landed Malaysia's biggest art award when he won the Grand Minister's Prize in Salon Malaysia, apart from the 1st and 3rd Prizes in Sculpture. There was a time when he concentrated his educator's role at the Universiti Pendidikan Sultan Idris in Tanjung Malim, and his educating credentials and his artist's accomplishments won him the National Academy Award (Visual Art) in 2007. He did his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology, Shah Alam (1989), and then studied at the Manchester Polytechnic in England for his Masters (1991). He was selected for the 1997 Venice Biennale under the fringe Modernities and Memories: Recent Works from the Islamic World Venice Biennale, the 1st Asia Pacific Triennial of Art in Brisbane in 1993, and the Singapore Biennale 2013. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988.



28

ZULKIFLI YUSOFF

b. Kedah, 1962

*Malay Sketches Series
(Amok Part)*, c. mid 1990s

mixed media on canvas
76 x 76cm

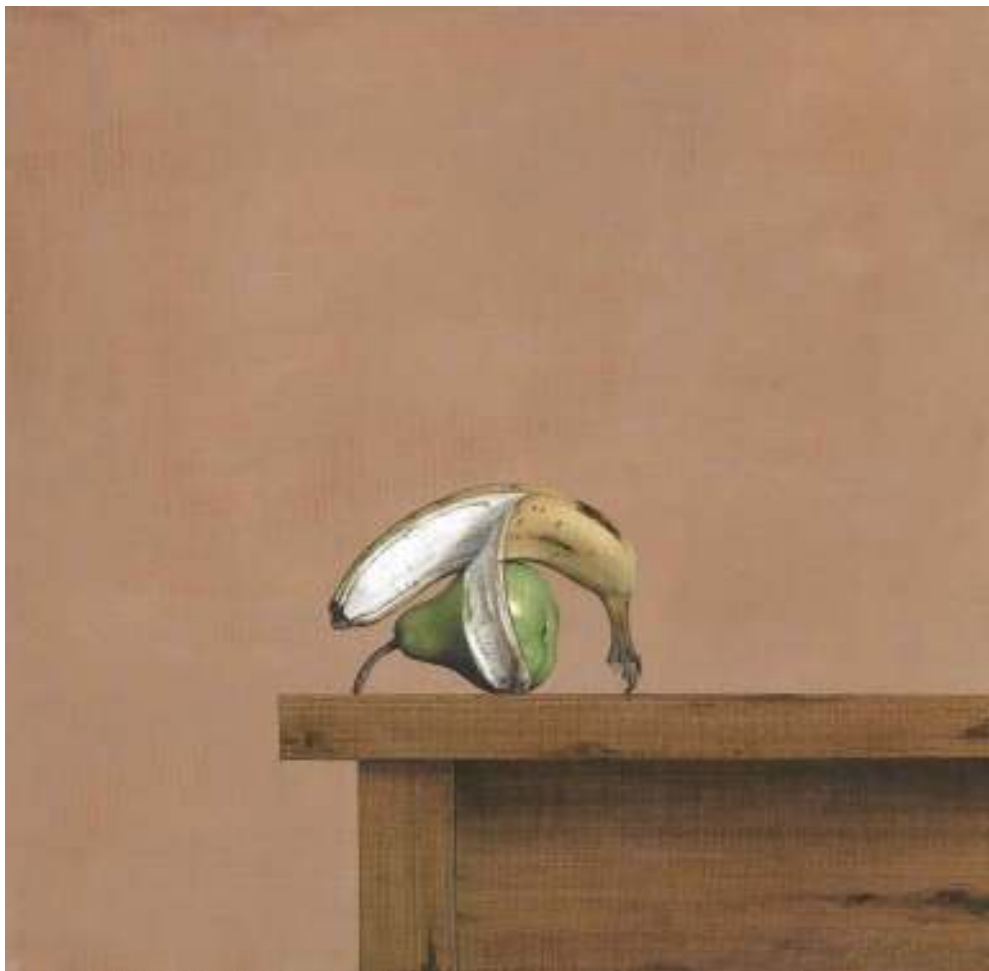
PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 26,000

The appointment of JWW Birch in November 1874 as Resident of Perak proved problematic as he was deemed insensitive to Malay customs and culture, and while he had the good intention to end debt-slavery, the way he went about it, among other niggling factors, led to his assassination on Nov 2, 1875 in Pasir Salak, the first time in Malayan history. It led to the outbreak of the Perak War and gave the British an excuse to extend and expand its power. The assassin, Dato' Maharajalela, who became a local hero, was hanged by the British, and his conspirator, Sultan Abdullah, was exiled to the Seychelles, and his arch-rival, Raja Yusuf, installed as Sultan in his place.

Zulkifli won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. In 1992, he landed Malaysia's biggest art award when he won the Grand Minister's Prize in Salon Malaysia, apart from the 1st and 3rd Prizes in Sculpture. There was a time when he concentrated on his educator's role at the Universiti Pendidikan Sultan Idris in Tanjung Malim, and his educating credentials and his artist's accomplishments won him the National Academy Award (Visual Art) in 2007. He did his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology, Shah Alam (1989), and then studied at the Manchester Polytechnic in England for his Masters (1991). He was selected for the 1997 Venice Biennale under the fringe Modernities and Memories: Recent Works from the Islamic World Venice Biennale, the 1st Asia Pacific Triennial of Art in Brisbane in 1993, and the Singapore Biennale 2013. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988.



29

AHMAD ZAKII ANWAR

b. Johor, 1955

She-Bob, 2001

signed 'Ahmad Zakii Anwar'
(lower right)
acrylic on canvas
68.5 x 69cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 36,000

A partly peeled banana resting on its cut stalk on a pear done with Orientalist techniques. Now does this convey some erotic overtones, and why would anybody compose a still-life this way, unless there's some kind of message? But really, it's just a juxtaposition of two fruits of different shapes and properties. The banana is slightly curved and can only be eaten with the skin peeled, revealing the soft whitish-yellow 'batang' which can be fried with batter as 'goreng pisang' or prepared as the Malaysian favourite dessert, *bubur chacha*, complete with yam, potatoes, jelly, pearled sago, black-eyed peas, pandan leaves and coconut milk. With the pear, with its 'guitar' shape resembling a torso, it can be eaten as it is or with the skin shaved because of the fear of pesticides residue. The arrangement of banana and pear is set at the edge of a wooden table, creating a certain tension. So, both the composition and placement are awkward. Zakii has done another work similarly framed, but instead of a pear, the one mounted on is a mango. Ahmad Zakii Ahmad's early still-lifes often exude some kind of sexual humour, although it shows off his mastery of medium and a clever concept.

Ahmad Zakii Anwar graduated in Graphic Design at the Mara Institute of Technology in 1977. After a successful stint in Advertising where his clients included the Singapore Tourism Board and the Singapore Airlines, he decided to be a fine artist and paints fulltime. A series of memorable solos led to the *Disclosure* exhibition at Galeri Petronas, Kuala Lumpur in 2008, a timely mid-career survey. In 2007, he was invited by the Singapore Tyler Print to do a series of prints. Zakii has had solos in the United States (Barbara Green FA in 1999 and Andreshire Gallery in 2011), Indonesia, Hong Kong and Singapore.

30

AHMAD ZAKII ANWAR

b. Johor, 1955

Mother's Whistler, 2000

signed and dated
'Ahmad Zakii Anwar 00' (lower right)
acrylic on canvas
68 x 68cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 35,000



In this charming still life the contrasts of forms and colours are elegant and subtle, yet a quiet strength is found beneath the surface. Household wares such as this kettle is rendered in Zakii's iconic composition of minimal objects and delicate painting techniques. The acclaimed still life series attests to Zakii's skill at rendering the basic forms and tactile qualities of simple objects and specific textures. Filled with sensual emotion, atmospheric effects of light and shadow, this work is a superior example from the artist's acclaimed oeuvre.

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



31

YEOH KEAN THAI

b. Penang, 1966

Untitled, 1998

signed and dated 'THAI 98' (lower left)
oil on canvas
40 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Yeoh Kean Thai has a knack of simulating antiquated and rusty objects in his art through studies on metal rust decomposition and the oxidation process.

Educated in art at the Kuala Lumpur College of Art (1989-1992), Kean Thai was awarded the Vermont Studio Centre residency in the United States in 2008 and took part in the Tashkent Biennale in Uzbekistan in 2005. He was featured in the Asian Art Week in New York in 2008 and 2009. He was also the winner of the Commonwealth Art Prize. His solos included *Links* (2007), *Crossing* (2008) and *Code Red: Action To Neutralise* (2011).

32

LATIF MAULAN

b. Pahang, 1974

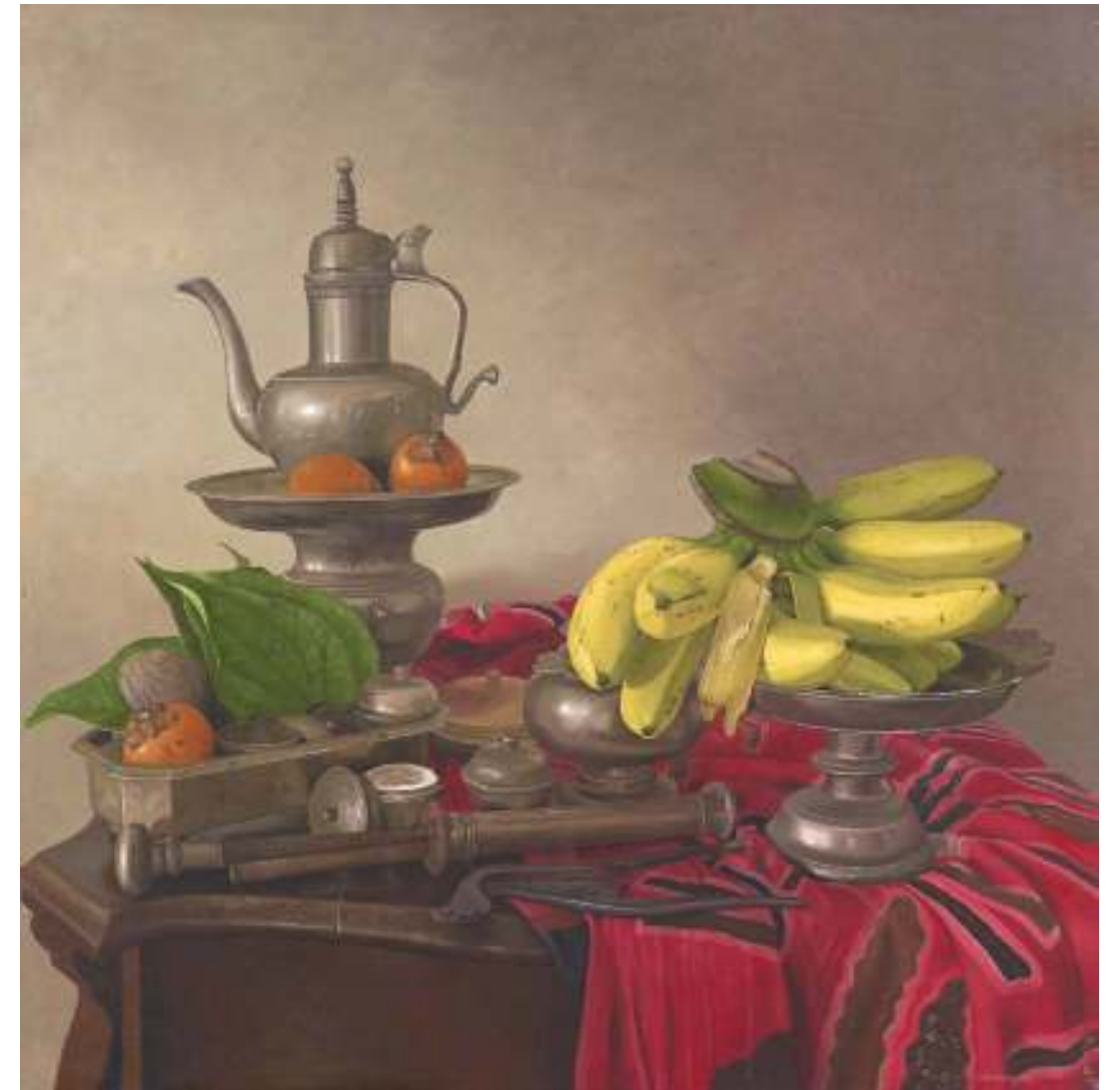
The Forgotten Heritage,
2006

signed and dated
'Latif Maulan 2006'
(lower right)
oil on canvas
122 x 122cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000



It is a strange combo of a metal tepak sireh (betel leaf container) paraphernalia including the nut cutter, buah pinang and a comb of bananas on a tacky tablecloth on an odd-shaped antique-looking desk. Just a random display for a still-life exercise, where meanings could be miscued. Obviously, the artist Latif Maulan could not resist a banana leaving the skin together with the others plucked from the backyard of the studio. In 2006, Latif, a self-taught artist, had honed some fine skills in figuratives, still-life and Nature. The same year, he held his first solo, *Parallel Universe*, at the Art Case Galleries, Kuala Lumpur. Bananas are in abundance in tropical climes. The tepak sireh is an anachronism of cultural heritage, related mainly to the Malays. Apart from the now abhorred practices of betel leaf chewing, the tepak sireh is still used in Malay society as a perfunctory ritual in proposing, engagement and marriage, and sometimes even royal ceremonies, and is / was taken as a symbol of friendship. Apart from the betel leaf, there are the areca nut, lime paste, gambier and shredded tobacco.

Self-taught Latif Maulan made headlines when he won the Redbull EhWauBulan showcase in 2016 though he has been known for his topsy-turvy figure under water. He was also a finalist in the prestigious MEAA competition in 2009. Stints in New York (2000), Australia (2001) and Britain (2002, 2013) including a solo at the Barbican Gallery in Plymouth enhance his reputation. He made a great debut in the Henry Butcher art auction when a painting (marbles) sold for a premium of RM14,300 on April 21, 2015.



33

ANURENDRA JEGADEVA

b. Perak, 1965

Untitled, 1996

signed and dated 'J Anurendra 96'
(lower right)
oil on canvas laid on board
50 x 39cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

J. Anurendra paints the Indian condition and the Indian dilemma, with a highly critical eye spiced with humour and some melancholy. His works encompass religion, culture, tradition, politics, love, migration and violence.

Multimedia, assemblages, installations, paintings or in accordion folders, J. Anu uses media to dramatise his subject and message. In the essay, *The Melancholy! The Melancholy!*, Eddin Khoo wrote: His (J. Anu's) remains, essentially, an aesthetic sensibility conditioned by melancholy – a painter of nostalgia and the sentimental – offering a distinctive insight into the trappings, contradictions, conflicts, even complacency, that assail when, as in Malaysia, all worlds collide. A great narrator, his works reference his own life experiences as well as the foibles and plight of his people.

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



34

T. SELVARATNAM

b. Kuala Lumpur, 1920 – d. 2008

Untitled, 1994

signed and dated 'T. Selvaratnam
May 1994' (lower left)
oil on board
26 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

People at work provided inspiration for T. Selvaratnam. The artist was interested in the movements of their tasks and expressed the simple poetry of daily life. T. Selvaratnam did not have formal training in art but was fortunate to be apprenticed under India's N.N. Nambiar, who was stranded in Malaya during the Japanese Occupation from 1942 to 1945. He learnt from Nambiar mainly portraits in oil. His other sources were informal lessons in sculpture under Anthony Gray, and the odd evening classes at the Stanhope Institute and the Hammersmith College of Art, London, in 1966 when studying transport management in London.

Selvaratnam lectured at the Mara Institute of Technology from 1975 to 1986, after retiring from the Malayan Railway as chief administrative officer and secretary of the Railway Board (1946–1975). He had solos at the Creative Centre in 1991, Maybank Art Gallery in 1994 and 1996, as well as The Art Gallery, Penang in 1995. He became a fulltime artist in 1988. Before that, he took part in group shows of the Selangor Art Society and the Malayan Arts Council during the 1950s and 1960s. Writing in *The New Straits Times* (July 11, 1994) on his 1994 solo, Ooi Kok Chuen remarked: "His works are almost always clean, neat and compositionally and texturally balanced with an inclination for balance, harmony and symmetry – the smooth even layers of paint, the 'clinical' touch-ups, the cohesive lines and forms of his sculptures – a fount of symmetry and grace."

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

Kucing Sakit, 1986

signed and dated ‘DB 86’ (lower right)
oil on masonite board
86 x 62cm

PROVENANCE

Private collection, Kuala Lumpur

RM 120,000 – 200,000

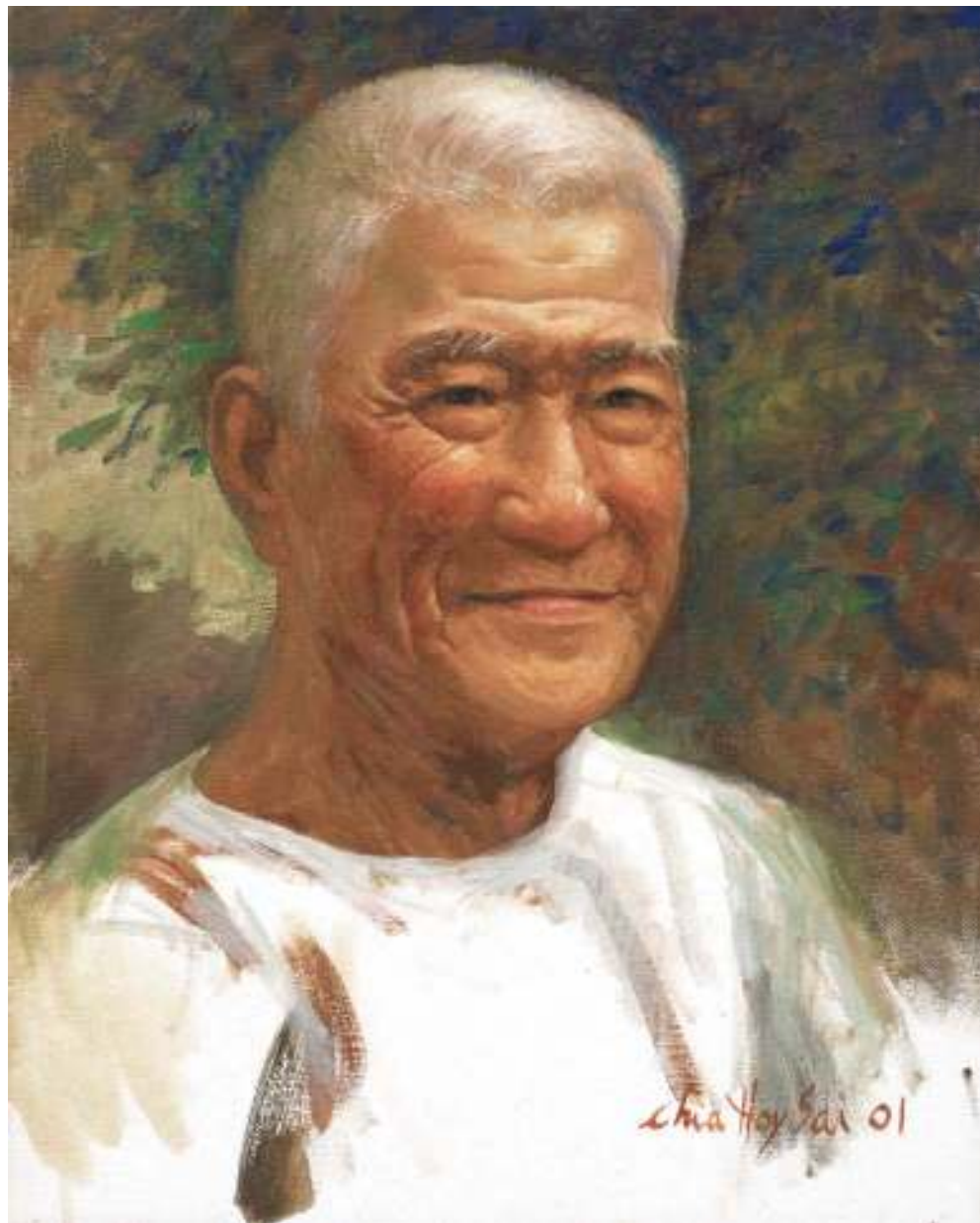
Kucing Sakit (Sick Cat) is without doubt a quintessential Dzul kifli Buyong. *Paper Boat* (1966), *Mosquito Net* (1964) and *Burning Ants* (1967), are all pastels and in the Malaysian National Art Gallery collection. What more, this is an unusual oil on masonite board. There are two things that fascinate and is fascinating of, Dzul kifli, and they are children and cats in ordinary domestic situations, maybe too because of the Malays’ reverence for cats. His works with naivette and humour went against the grain of the nature and temperament of the times that make Dzul kifli difficult to categorise, and certainly unique. Here, a boy in a squatting pose, is offering his sick cat a bowl of milk in the hope that it could gain strength and recover quickly. So much love and affection is shown, that this piece was selected for KL Biennale 2017 (theme is Be Loved) held at National Art Gallery Malaysia.

Dzul kifli Buyong is regarded as a self-taught art prodigy, excelling himself even when he was studying at the Victoria Institution (secondary school) from 1961-1965, when he received guidance from Patrick Ng Kah Onn. He even received the gold medal from the Raja Permaisuri Agong Tengku Budriah Tengku Ismail in one of the competitions. He won 3rd Prize and then 1st / 2nd Prizes, for his pastel works, in the Young Friends competition in 1962 and 1963 respectively; and 3rd Prize in the Bahasa Kebangsaan Month poster competition in 1964. He had said: “I like to paint children, colourful games, and subjective paintings about my surroundings. Beauty is not important. Better common things that other people don’t see, everyday happenings, children particularly their gaiety and liveliness.”

REFERENCE

Modern Artists of Malaysia, TK Sabapathy and Redza Piyadasa, Dewan Bahasa dan Pustaka, 1983.





36

CHIA HOY SAI

b. Selangor, 1948

Portrait, 2001

signed and dated
'Chia Hoy Sai 01' (lower right)
oil on canvas
50 x 40cm

PROVENANCE

Private collection, Selangor

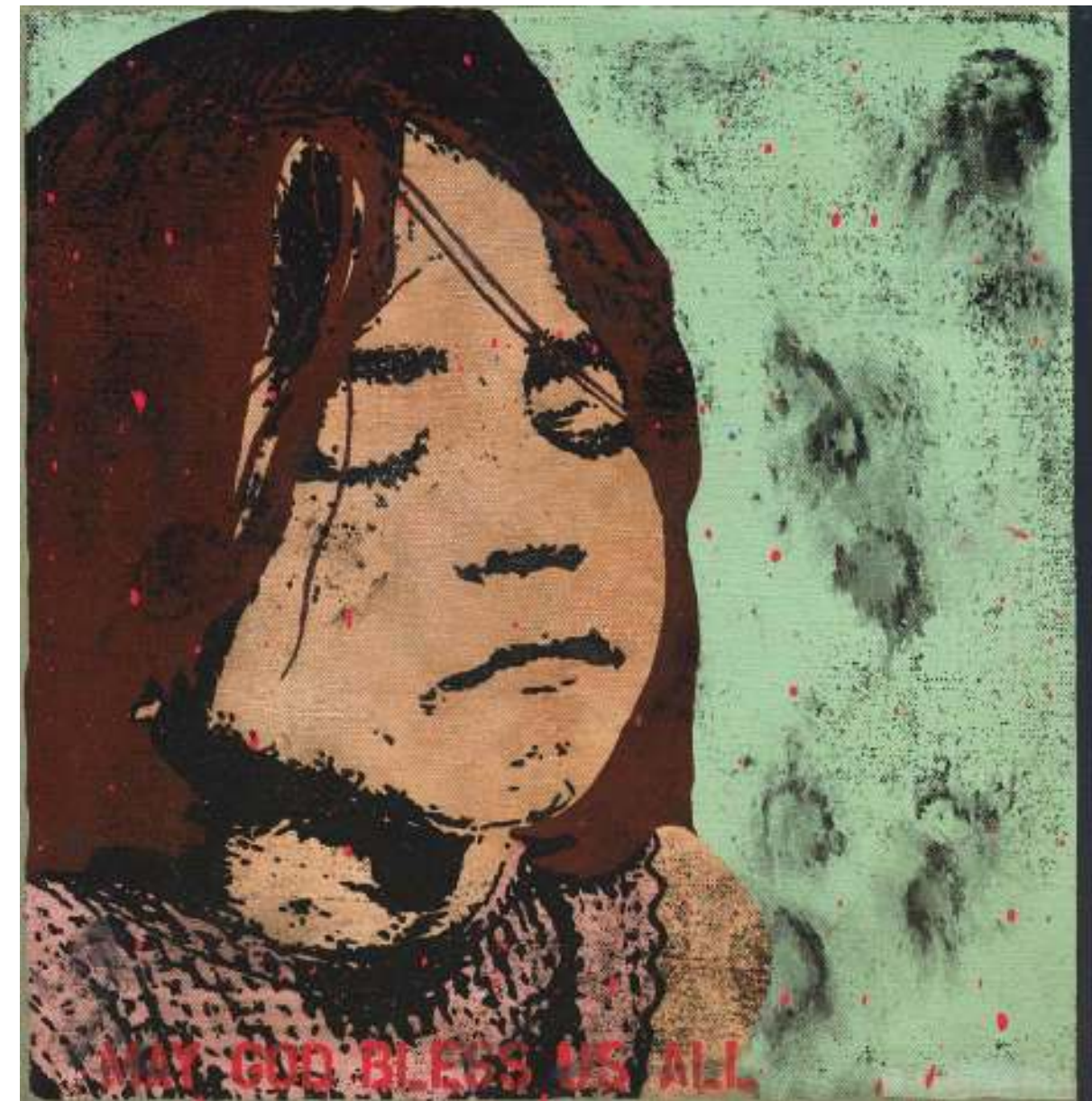
EXHIBITED

Selangor, *Solo Exhibition by Chia Hoy Sai*, 2013, Han's Art Gallery

RM 1,500 – 2,800

On offer is a portrait of an old, wise, experienced man complemented with a lush green background. A detailed wrinkle can be seen as a humble smile is planted on the face depicting a friendly gesture. A smile is a universal language that connects people from all cultures regardless of background.

This Selangor born painter is a devoted traveller. He received his art education in Nanyang Academy of Fine Art, Singapore. In 2000 he travelled to Sarawak whilst being impressed by the cultural diversity and Indigenous people of Sarawak he presented *The Differing Faces of South East Asia* to the world. Living nomadly inspired him to do people's portrait as a subject matter. In 2009 he had a touring show titled *The Differing Faces of South East Asia – Touring Exhibition of Chia Hoy Sai's Artworks* which started its journey at SGM Culture Centres in Klang, throughout the east coast, north continents and Kuala Lumpur.



37

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

May God Bless Us All, 2013

signed and dated on the reverse
acrylic and oil on jute
61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,800 – 4,500

With remarkable naturalism, the artist captured the child's facial expression, lashes and hair against her soft skin texture. 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), as well as Visual Arts Award (National Art Gallery, 2011) etc. 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 (2013-2018) and the Gwangju Biennale (2016).



38

NAZMI ISMAIL

b. Kuala Lumpur, 1987

The Lady, 2011

signed and dated
'Nazmi 11' (lower right)
mixed media on canvas
92 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 1,600 – 2,800

Nazmi Ismail combines a unique stencil technique with a contemporary pop art style to portray local celebrities. In *The Lady*, Nazmi Ismail presents Malaysian superstar Tan Sri Michelle Yeoh, who is renowned worldwide for starring in the James Bond film *Tomorrow Never Dies*, *Crouching Tiger, Hidden Dragon*, and the recent blockbuster *Crazy Rich Asians*. Nazmi's works are skilfully composed using harmony colours and bold contrasts, in order to project the celebrity's enchanting beauty and elegant aura.

Nazmi Ismail graduated with a Diploma in Animation, University Kuala Lumpur Malaysia (2008) and a Diploma in Fine Art, National Art Academy (ASWARA) in 2011. He was the recipient for several awards namely Third Prize for Contemporary Art – The Futurists Art Competition (2013), Consolation Prizes for Nando's art competition Peri-fy Your Art and Goethe Institute art competition Cool Art, Climate Change (2011), Second year Best Student of Fine Art faculty 2009/2010 (ASWARA) and Consolation Prize in Maybank art competition Expression of the Malayan Tiger (2010). He held two solo exhibitions in 2011 titled *Ikon* at ASWARA gallery and *Smiles* at PINKGUY gallery, Kuala Lumpur. He has also participated in Young & New group exhibition organised by HOM Art Trans, which was held in Penang in 2012.



39

FAWWAZ SUKRI

b. Selangor, 1987

Di Manakah Kamu?, 2011

signed and dated
'Fawwaz Sukri 2011' (lower right)
mixed media on canvas
152 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

Inspired by the art of comics and cinematic films, Fawwaz Sukri is well loved for his exciting paintings. Rich in visual metaphor, his works are influenced by comic love stories from the 1960's such as Heartthrobs. She probably found her first love, waiting anxiously on the first date. This is an important work by Fawwaz, his first piece venturing into cartoon series. Painted vividly in bright colours, the artist sometimes explores social issues in contemporary life.

Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called *Saturday Matinee*, and he followed up with a two-man show called *Narration* with Indonesia's Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Lendu, Malacca (2008), both times winning the Vice-Chancellor's Award. He was represented in Art Expo Malaysia in 2014 and 2017, besides Art Kaohsiung (Taiwan) in 2016 and 2017.



40

STEPHEN MENON

b. Pahang, 1972

Mahathir 2, 2012;

Mahathir 6, 2013

signed and dated (lower right)
mixed media on canvas;
mixed media on paper
61 x 61cm; 40 x 30cm (set of 2)

PROVENANCE

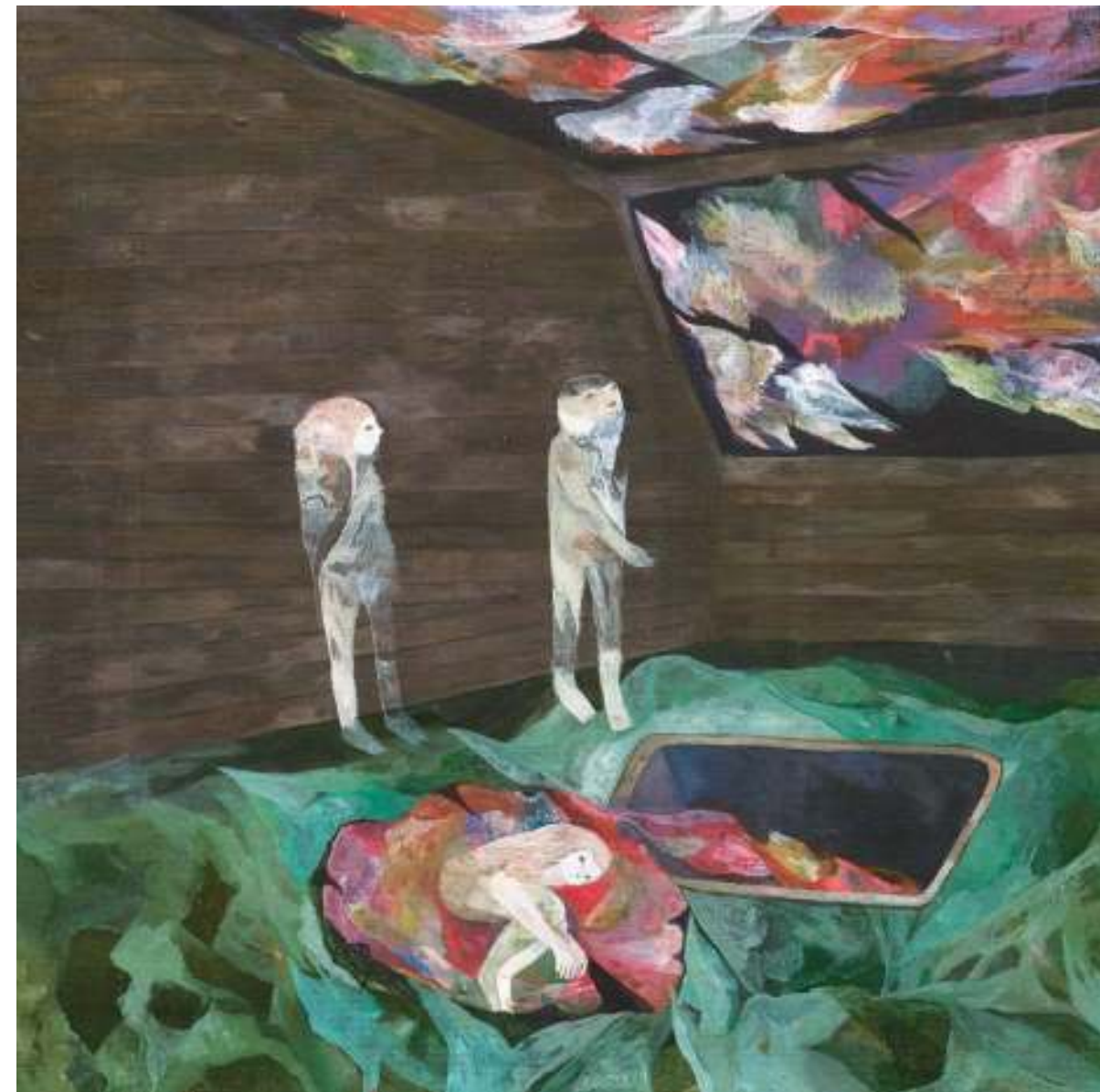
Private collection, Kuala Lumpur

RM 6,000 – 10,000



Artist-curator Stephen Menon has done a suit of works on Malaysian icons such as Tan Sri P. Ramlee (1929–1973), Tunku Abdul Rahman (1903–1990) and Tun Dr. Mahathir Mohamad (b.1925). In his series on Tun Dr. Mahathir, he had done 15, all in different colour schemes. The portrait image is the same, but the one with the purple face is on canvas, and the green face on paper. Tun Dr. Mahathir was Malaysia's longest serving Prime Minister, from 1981 to 2003, and he is now the world's oldest Prime Minister when he assumed office as the 7th Prime Minister on May 10, 2018. Whereas he previously headed Umno, he now heads Parti Pribumi Bersatu which he founded, and Pakatan Harapan. As 4th Prime Minister, he served under six monarchs, and was instrumental in the Multimedia Super Corridor, National Car Project (Proton), North-South Highway, Petronas Twin Towers, KLIA, and the Formula One Circuit in Sepang. The Tun Dr. Mahathir works were shown in the *Wawasan 2020 – The Malaysian Dream* exhibition in Singapore in 2012.

Stephen Menon graduated with a Diploma in Graphic Design from the Kuala Lumpur College of Art in 1993, after which he was mentored for a time under Amron Omar. He is the Universiti Malaya resident artist and has had five solo exhibitions.



41

MELISSA LIN

b. Johor, 1982

Secret Swirl, 2013

signed and dated '13' (lower left)
acrylic on canvas
30 x 30cm

PROVENANCE

Private collection, Selangor

RM 1,800 – 3,000

In this work, two figures are standing side by side while another figure is seen lying on the ground. A splash of colours can be seen covering part of the ceiling. The same splashes appear on the ground where the figure is lying, as a stream of colours recede into a hollow rectangular shape. Could it be suggesting that it is somewhat a secret passage to a magical destination?

Melissa Lin studied in Academia Minerva, Propedeuse Kunstgeschiedenis, Diploma in Fine Art, Groningen, The Netherlands. She has lived in The Netherlands, Australia, Singapore and Gabon. Her recent solo show titled *First Light* at Richard Koh Fine Art revolves around her travels in Gabon. Other exhibitions includes multiple group shows and Artist in Residence in Libreville (Gabon), Rimbun Dahan, Lostgens Kuala Lumpur and House of Matahati. Through her travels, astronomy and cultures inspired her to make her own versatile works.



42

UMIBAIZURAH MAHIR@ISMAIL

b. Johor, 1975

The Flower Planter, 2014

signed and dated
'Umibaizurah 2014' (lower left)
ceramic and mixed media
38 x 99 x 14.5cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500

Umibaizurah Mahir represents a new genre of contemporary ceramists bringing fresh ideas to the medium. In *The Flower Planter*, a young girl meanders in a natural landscape, while the right section contains an intricate porcelain sculpture of a child and a house. The white flower adorned on the girl's head and the field of green grass with mountains in the distance raised the contrast of colours with great intensity. This work is one of the best examples of the combination of figures and landscape that the artist has greatly achieved.

It's been some time since ceramists like Ham Rabeah Kamarun broke into the scene with her raku firing, and Umibaizurah Mahir@Ismail represents a new breed of contemporary ceramists affording fresh vigour to the medium. Her first solo, *Hybrid*, of whimsical wheelie ceramics, was held at the Wei-Ling Gallery in Brickfields, Kuala Lumpur, in 2009, followed by *Tag*, at Wei-Ling's The Gardens Mall Contemporary Gallery, Kuala Lumpur, in 2012. In 2016, she came up with a hugely impressive exhibition of ceramics and paintings, including mixed media collage, at The Edge Galerie, Kuala Lumpur. She had represented Malaysia in the 2000 Jakarta Ceramic Biennale, the 2011 Cheongju Craft Biennale and the 2009 Asia Ceramics Network, the last two in South Korea. She also took part in the Namyi Seom Ceramics Festival in Korea in 2002, and the Five and Tanah Timur exhibitions in Japan in 2010. She graduated with a Diploma in Education at the Universiti ITM in 1999, followed by a BFA in Ceramics in 2000. Her awards include 1st Prize in the Yayasan Warisan Johor art competition in 1999. She was the top 10 winners in the Young Contemporary Artists (Bakat Muda Sezaman) competition at the National Art Gallery in 2007, and the top 5 winners in the Yokoname City Sculpture competition in Japan in 2004 and she received the Singapore National Arts Council grant in 2005.

43

AELY MANAF

b. Perak, 1975

Nude, 2016

signed and dated
'aely manaf 16' (lower right)
mixed media on canvas
153 x 99cm

PROVENANCE

Private collection, Selangor

RM 3,200 – 5,500



Well known for highly textured and tactile qualities on canvas, Aely Manaf translates the human figure into poetic shapes and colours. The artist is noted for his disfigured human faces. His colour play could be linked to his being a purveyor of painting colour products. He became noticed in 2013 when his work, *Exclamation Points*, won the US\$1,000 Bronze Medal in the UOB Painting of the Year under the Emerging Artist category. Prior to that, he has taken part in group exhibitions like the Young And New Part III (2011) and IV (2012) at HOM Art Trans, and in other exhibitions in contemporary art spaces like Core Design Gallery (2012), G13 Gallery (2013), and Curate Henry Butcher (2016). His first solo exhibition Human Nature was held at HOM Art Trans in 2017.



44

ARIF FAUZAN

b. Perak, 1979

Deafening Truth, 2015

signed and dated
'Arif 2015' (lower right)
oil on canvas
122 x 122cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 9,500

It's the classic Old Wives' Tale of Constance and Sophia, Arnold Bennett's 1908 novel about the contrasting personalities of a calm and reserved Constance and her fiery sister Sophia. This kind of dualism, whether lodged in one person or two different personalities, makes for some food for thought in relation to Man and the world. Different actions will trigger different responses in opposite persons and even in one person, given his mood at time of conversation or confrontation. Sometimes, the yin-yang tug-and-push could be helpful in resolving problems, as two of a kind might get stuck in the rut for they are either too cautious and polite or too headstrong. Although the subject is often about Man, Arif Fauzan almost always uses woman / women as protagonists on his canvas, the narration approaching some form of theatricality. Whatever the inner dramas, Arif Fauzan's works have a melancholic quality that hints at some healing change.

Arif Fauzan won the Consolation Prize in Live Drawing in the Laman Budaya Shah Alam in 2001, Honorable Mentions in the Philip Morris Asean Art Awards (Malaysia) in 2003, and the Arts+Earth Young Artist Award in 2006. He had taken part in the Art Expo Malaysia 2016 and Art Stage Singapore 2015. His solos since his first, *Temp*, at the Artist's Café at the National Art Gallery, KL, in 2005, are Sublime Image and World Eclipse (Arti Gallery) in 2012 and 2014 respectively, and Black Zephyr at G13 Gallery in Kelana Jaya in May 2017. He had also taken part in the Outdoor Art Show in Australia in 2004 and 2005. He graduated with a BFA in Arts and Design (Painting) at UiTM in 1997-2001.



45

RADUAN MAN

b. Pahang, 1978

The Politician, 2013

signed and dated
'Raduan Man 2013' (lower right)
mixed media on aluminium
161 x 161cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

There are all types of politicians, none of them today of any good. Scheming, corrupted, treacherous, vain, insidious, calculative, untrustworthy, abusive, destructive... the list goes on. Thus, Raduan Man depicts his politician as one with a long nose after the Pinocchio allegory, where the nose is elongated in proportion to the lies told. And often, with lackeys as shown by the Rottweiler to carry out the nefarious deeds. Very seldom does one get one politician truly with the people's interests and well being at heart and with the will to carry out his or her tasks unimpeded. One who doesn't fit this contemptible persona is perhaps Jose Mujica, Uruguay's president from 2010-2015. It's not only in politics that one has to put up with politicians, but also the act of politicking in the work place and social circle, and also in one's own family.

It's a change to see an artwork by Raduan Man without his fixation with military aircraft and war machines. Raduan Man, a professed animal breeder, graduated with Masters from the University of Wolverhampton (Painting) in 2003 and the Camberwell School of Art (Printmaking) in 2006, after graduating with a BFA from Universiti ITM in 2000. In 2002, he won the Juror's Award in the Tanjung Heritage competition. He has had several solos since his first at the NN Gallery called *Fresh Markings* in 2003.



46

RADUAN MAN

b. Pahang, 1978

The Dream Machine II, 2010

signed and dated 'Raduan Man 2010'
(lower center)
mixed media on linen
135 x 146cm

PROVENANCE

Private collection, Selangor

RM 7,500 – 13,000

Raduan Man favours a combination of media to project his imaginative approach in making art – combining printmaking and painting. The history of the automobile reflects an evolution and steady development that took place worldwide involving many innovators. During the Renaissance period, Leonardo Da Vinci had designed planes for the world's first self-propelled vehicle, as had Sir Isaac Newton a few centuries later. An array of classic cars, motorbikes and aircraft are illustrated here, showing the artist's skilful adaption of printmaking techniques onto canvas.

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

47

RADUAN MAN

b. Pahang, 1978

*Between The Rooster
And The Dragonfly 1*, 2004

woodcut (Plywood)
244 x 122cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

What's with a 'drone' dragonfly and a strutting hen? Probably, nothing. The only clue is that the artist Raduan Man, who happened to carve the images, keeps a farm for animals and livestock, and there, you get all kinds of insects for company. What the lone hen with a short coxcomb is doing prowling is not known, but the airborne dragonfly does fuel conjecture. Dragonflies are not that tame as they appear with their sharp mandibles, and they can intercept their prey in midair as their two sets of wings could work independently, meaning they are agile and could make swift turns. They are actually amphibious; as larvae, they could stay in water for up to even two years! They could make tasty snacks for the hen passing by, but even with wings, the hen could scarcely fly high.





48

SYED FAKARUDDIN

b. Terengganu, 1989

Blue Path, 2015

signed and dated 'Syed Fakaruddin
2015' (lower right)
mixed media on canvas
122 x 244cm

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,500

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

Syed Fakaruddin's raised profile can be seen in his participation in group exhibitions organised by HOM Art Trans, 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 at Segaris Art Center was a huge success.



49

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Great Migration, 2014

signed and dated on the reverse
oil on jute
122 x 183cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

In 2012, Najib Ahmad Bamadhaj held his first solo exhibition titled *Great Migration* at Taksu, Kuala Lumpur. Thoughtful and provocative, the series is a reflection on the prevalent commodification and depletion of natural resources. The unprecedented growth of economic expansion has resulted in the re-ordering of spatial territory and industrial development, which leads to the extinction of animal species due to illegal poaching, climate change and pollution. Fauna is Najib's forte, and this piece is just another example of his familiarity with the subject matter.

Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010), 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 (2013-2018) and the Gwangju Biennale (2016).



50

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Helpless, 2012

signed and dated 'Najib Ahmad 12'
(lower left)
mixed media on canvas
153 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

In *Helpless*, Najib Bamadhaj narrates the tale of animals that have lost their natural dwelling as a result of man's intervention. By creating a highly 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.

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 (2013-2018) and the Gwangju Biennale (2016).



51

FAUZUL YUSRI

b. Kedah, 1974

Man And Primitive, 2008

signed and dated
'Fauzul Yusri 2008' (lower left)
oil and mixed media on canvas
135 x 209cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000

If there is a method in naivette, it must have manifested in Fauzul Yusri's paintings of raw lines, odd blotches and shapes, and random scribbles. It's like a festival of *conteng* (wild scrawlings), yet the composition shows a design and a purpose diametric to the chaos. He offers a clue into how he works: "I first try to deform or disfigure my canvas by colour, line, space or drawing and then try to solve the mess I created. The solution lies in resolving the rhythm, proportion, forms and balance."

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include *Works On Canvas*, *Cages*, *Pop Primitive*, *Neolithic*, *Ground*, *Raw*, *Coreng*, *Guris* and *Whiteground*. His early success was the Incentive Award in the Galeri Shah Alam Open Show in 2000, and Special Mentions in the Young Contemporary Artists (2002) and Kijang Awards (2014) competitions. His artworks are often commissioned by hotels, for the lobby / corridors / rooms.



52

FAUZUL YUSRI

b. Kedah, 1974

Ideologikku, 2012

signed 'Fauzul Yusri' (lower left) and dated '2012' (lower right)
mixed media on canvas
120 x 120cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Ideologikku is a combination of three single words which is idea, logik (logic) and ku(me). Perhaps it's about an idea that was formed by using logical thinking that came from a mind of his own. A head on a bicycle suggests that the brain keeps on working to generate amazing ideas and insight, cycling away from the surrounding black space, allowing imagination to roam freely.

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



53

HAMIR SOIB

b. Johor, 1969

Broken Rice Bowl, 2014

signed and dated 'Hamir 2014' on the reverse
mixed media on canvas
30 x 42cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

This small and graceful painting represents the best qualities of Hamir Soib's work. Set atop a plain surface lies a porcelain bowl, dramatically positioned against a dark background. Though losing part of its charm due to various chips on the surface, the artist has emphasized the delicate nature and luminosity of the porcelain. The beauty in imperfection adds allure to the visually simple yet meaningful composition. The bowl shown here has a wide mouth with an intricate dragon motif depicted on the left. Through the intensity of the blue and elegant form, this striking image captures the viewer's attention with its bold color contrasts and effortless execution.

Hamir Soib, a late bloomer among the founding members of the cult Matahati group, is known for his works with sharp socio-political commentary about issues and events at home. He founded The Gudang warehouse art space in 2002 and he held his first solo at The Gudang in 2005. He is also active in theatre and film productions, besides painting. He won the Best Art Director award with Zuraini Anuar in Erma Fatima's *Perempuan Melayu Terakhir* in the 14th Malaysia Film Festival. In 2005, he won the Incentive Award in the Shah Alam Gallery Open. Hamir was a finalist in the Sovereign Art Award Hong Kong in 2007. As a Matahati icon, he was from the same 'Class of 91' graduation from the Mara Institute of Technology. He won a Consolation Prize in the Dokumentasi Kemiskinan competition in 1990. In May 2017, Hamir held a successful solo called the self-explanatory *Small Works* at the Segaris Art Centre in Kuala Lumpur.

GAN CHIN LEE

b. Selangor, 1977

Vietnam Ipoh Ho Fun I & II, 2012

signed and dated ‘gan 2012’ (lower right)
oil on canvas
60cm diameter; 40cm diameter (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 11,000

One of the biggest impact of globalisation is fusion / infusion food where our staples like char koay teow or chee cheong fun (the Malays have also appropriated these dishes and make them with halal specs), especially with the huge new immigrant community from Indonesia, Myanmar, Vietnam, India, Sri Lanka and the Middle-East. Gan Chin Lee switches from his works on immigrants at rest or on the go, to comment on the subtle change in taste, in the socio-economic menu.

Inspired by the Tourism Malaysia’s slogan, ‘Cuti-Cuti Malaysia’, and ‘Malaysia Truly Asia’, this is part of his Makan 1Malaysia series. So, you get the self-explanatory *Vietnam Ipoh Hor Fun*, the *Sri Lanka Penang Prawn Mee*, the *Myanmar Klang Bak Kut Teh*, the *Indonesian Hong Kong Won Ton Mee*, and the *Thai Kampung Fried Rice*. We also borrowed from others like the tom yam, the Pattaya Fried Rice, Soto Bok. It has been estimated that in the Jalan Alor (Kuala Lumpur) Asian food haven, 70% of the chefs and workers are immigrants, thus it

is inevitable that foreign recipes sometimes get into the local menu. Food culture is a living and evolving thing.

Gan Chin Lee received his MFA at the Central Academy of Fine Art in Beijing, China, in 2008, where he won the Bronze Award, after his Advanced Studies in Mural Painting at the same academy in 2005. He first graduated with a Diploma in Illustration at The One Academy in 1998. He had a joint exhibition with Samsudin Wahab at Galeri Chandan, Kuala Lumpur in 2010, before staging his first solo, *Soliloquy* at the Valentine Willie Fine Art, KL, in 2011. His last solo, *In-Between*, was at Richard Koh Fine Art in 2015. He won the Malaysian Emerging Artists Award in 2009, the Taiwan Toh Yuan Award 2017, the One Academy Platinum Award 2010, and is a finalist at the Saksi competition in 2003, and had taken part in the Dhaka Art Summit 2018, Art Stage Singapore 2016 and Art Toronto 2012. He is lecturing at The One Academy.



TAN WEI KHENG

b. Sarawak, 1970

Kenyah Woman, 2009

signed and dated 'Tan Wei Kheng 2009'
(lower right)
oil on canvas
123 x 92cm

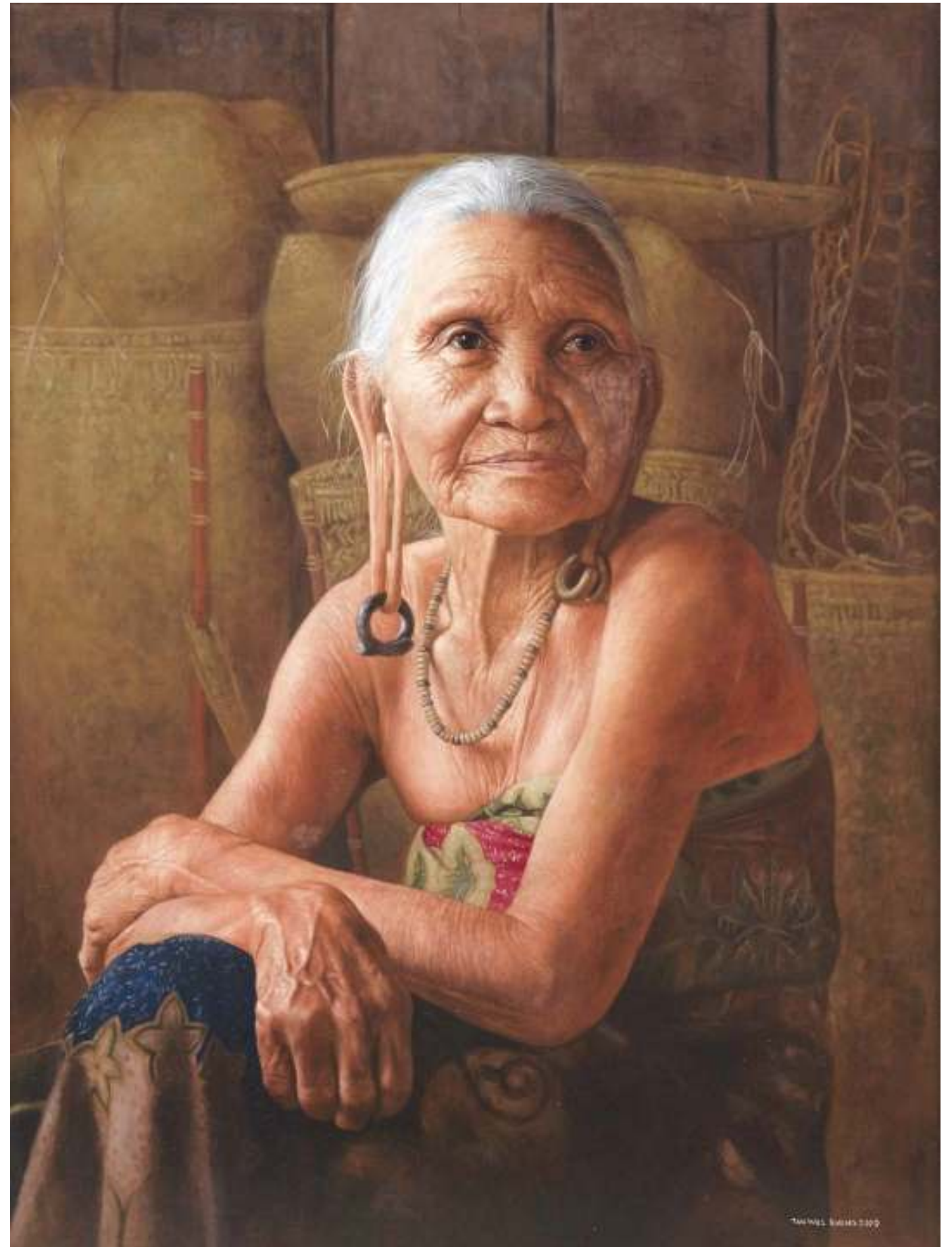
PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000

There is something about this elderly Kenyah matriarch that moved Tan Wei Kheng to paint her when he saw her at Long Tugan in Ulu Baram in 2005. Her grey mane with the elongated earlobes give her a regal aura, and there is a serenity in her face like one who had experienced the odds and hardships. The stacked sacks behind, probably of cereals, suggest a surfeit of needs despite her simple nature, clad in only a sarong and adorned with a necklace and carved earrings. Perhaps, it's the simplicity and kind look that add to her obvious beauty.

Wei Kheng started out as a ceramist but found his calling in portraiture soon enough, and has established himself as a major artist of the indigenous tribes of Sarawak like the Kayan, Kenyah, Penan, Kelabit and Iban. With a group of volunteers, he regularly goes into the deep interiors not only to paint the people, some nomadic and inaccessible, but also brings food supplies and medication. His breakthrough was in 2009 when his *Nostalgia of Tribal Borneo* at the Gallery Avanthay Contemporary in Zurich, Switzerland was sold out. From his first solo at the Miri Boat Club (1991), he was featured at Richard Koh Fine Art in a solo called *Language Of The Jungle*.





56

FADILAH KARIM

b. Johor, 1987

Deep End, 2016

signed and dated
'Fadilah Karim '16' (lower right)
oil on linen
91 x 76cm

PROVENANCE

Private collection, Selangor

RM 7,500 – 13,000

It's interesting how titles can tilt the way and range of interpretations. Fadilah Karim is a highly prominent young figurative artist who's known for her highly nuanced works using the female figure, often in dark clothes, and in role play and with ambient settings. This work from Fadilah's second exhibition, *Secret Lies*, at Taksu Kuala Lumpur in April 2016, shows a girl, back to viewer, staring at a wall of darkness. Should she tarry and mop or step further into the unknown? What has she got to lose? It's a kind of Alfred J. Prufrock decision we take daily. Or it could just be a recalcitrant student being sent to stand in a corner facing the wall by the class teacher. But really, it's her skilled handling of her concept and composition, with the play of light, shadows and fine brushstrokes, with subtle reveal-and-conceal manipulations, that's the thing.

Fadilah Karim, mentored by Amron Omar for two months in 2010, gave notice of her potential when she clinched 1st Prize in the Malacca TYT Action Portrait competition in 2007, a year before she graduated with a Diploma in Fine Art at the UiTM campus in Lendu, Alor Gajah. She went on to achieve her BFA (2010) and MFA (2013). In 2007, she also took 2nd Prize in the Tanjung Heritage competition and in 2009, the 3rd Prize. She won the Incentive Award in the Shah Alam Open in 2008, and HOM Art Trans' Young Guns Award in 2013, a year after her first solo, *Vague*, at Pace Gallery, Petaling Jaya. She featured in a double header with the Philippines' Guenivere Decena in the Mystery exhibition at HOM Art Trans in 2014. She has taken part in Art Stage Singapore in 2015 and 2016; Art Taipei in 2015; Art Gwangju in 2015; Art Bazaar Berlin in 2014; and Art Expo Malaysia from 2013 to 2015.

57

JUSTIN LIM

b. Kuala Lumpur, 1983

Guilty, 2010

signed and dated (lower right)
acrylic on canvas and mixed media on perspex
175 x 115cm

PROVENANCE

Private collection, Switzerland

RM 11,000 – 19,000



Poor 'Anum', as the artist Noor Mahnun Mohamed is called, being roped in into a painted concept drama, about a Muslim woman sentenced to caning for being caught consuming alcohol. This was in Justin Lim's November 2010 exhibition at Taksu Kuala Lumpur called *Secret Identities*. 'Anum' is shown wearing a t-shirt with the tell-tale Tiger Beer logo, and the incriminating word, Guilty, is emblazoned in the lower part. The image is more than being seen as illustrative. The catalogue writer, Australian Gina Farley, branded the image a "psycho-semantic dialogue"

Justin Lim completed his postgraduate studies in 2006 with a Master of Art (Fine Art) degree from The Open University UK conducted at Lasalle - SIA College of the Arts, Singapore, where he had a BFA (Hons), majoring in Painting. He had a Diploma in Visual & Digital Art at the Limkokwing Institute of Creative Technology in 2003. He had had residencies at Rimbun Dahan in 2008, Vermont Studio, USA in 2011, Red Gate Gallery, Beijing (sponsored by Khazanah Nasional) in 2012, the University of Tasmania, and Taksu Kuala Lumpur (2007). He exhibited at the Asia Young 36 survey exhibition in South Korea, and took part in the Art Stage Singapore (2012, 2014, 2016), Art Expo Malaysia (2015), and the Asian Biennale in Taiwan (2009). His first solo, *Momentum*, was held at Taksu, Kuala Lumpur in 2006, and last, *Modern Absurdity And The Superficial Abyss*, at Richard Koh Fine Art in 2015.

AHMAD FUAD OSMAN

b. Kedah, 1969

Waris, 1997

signed and dated ‘A. FUAD OSMAN 1997’
(lower left)
oil on canvas
148 x 70cm

PROVENANCE
Private collection, Kuala Lumpur

RM 28,000 – 48,000

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, over-development 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), Shahjah 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 recent solo was held at A+ Works Of Art, Kuala Lumpur.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

South Of The River, 2005

signed and dated 'Latiff 05' (lower right)

oil on canvas

152 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 280,000 - 480,000

Voyage is not just about travelling, a journey, by air or sea. From Latiff Mohidin's biographical notes, *Voyage* also denotes a visit to certain destinations such as in Lembah Khorasan (2005), and Memory of Huainan (2005), or an homage to great literary figures like in *Voyage Baudelaire* (2004) and *Voyage Rimbaud* (2004). *Voyage* was launched at Galeri Petronas, Kuala Lumpur, in 2007. The series sees Latiff's return to gestural expressions like his *Gelombang Series*, though not as energetic or vigorous.

With the landmark *Pago-Pago* (1960-1969) exhibition at the prestigious Centre Pompidou in Paris on Feb 28-May 28, 2018, Latiff Mohidin's stature in world art is never in doubt. It was a tribute by the National Gallery Singapore to organise it under its Reframing Modernism vehicle. Public is given the opportunity to view the *Pago-Pago* works at Ilham Gallery, Kuala Lumpur (the exhibition runs until December 2018).

Regarded as a national treasure, Latiff has excelled himself admirably in paint, prints, letters (poetry) and bronze (sculpture). His Retrospective, *Latiff Mohidin 60 Years*, at the National Art Gallery in 2012-2013 is a rare second accorded to any artist. In 2016, Latiff unveiled his Modern Sculptures done between 2007 and 2015 at The Edge Galerie, Kuala Lumpur. Latiff's art studies were diverse: Hochschule fur Bildende Kunste, Berlin; Atelier la Courier, Paris; and Pratt Institute, New York. He won 2nd Prize (Graphic) in the Salon Malaysia in 1968. He is a literary giant, having won the SEA Write Award in Bangkok in 1984, the National Literary Award in 1984 and 1986, and the Malaysian Government literary prize from 1972-1976. He was a Creative Fellow at Universiti Sains Malaysia (1977) and a guest writer at the Dewan Bahasa dan Pustaka (1988).



IBRAHIM HUSSEIN, DATUK

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

One And The Same Thing, 1974

signed and dated ‘ibrahim hussein 74’ (lower left)
acrylic on canvas
123 x 47cm

PROVENANCE
Private collection, Selangor

RM 150,000 – 250,000

The title, *One And The Same Thing*, tends to give the impression that the figures in the painting are a mirror image. Which it could well be, but Datuk Ibrahim Hussein, or *Ib*, is known to play with dualism (*Aku Dan Aku*, *Chairil Anwar...*), so it’s open to conjecture. The figures, likely female, seem seated back to back, with the view at a slight top angle. What is it they are so engrossed about? The colours used are strong: the red patch on top, the Northwestern Purple nocturnal backdrop framed by broad green panels with a sharply delineated green rectangle complete with a green circle, the moon? There’s little of his trademark curvilinear parallel lines although he had started doing that in his residency at Universiti Malaya around 1972.

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





61

SHARIFAH FATIMAH
SYED ZUBIR, DATO’

b. Kedah, 1948

Seri Jingga 3, 2005

acrylic on paper
42 x 29.5cm

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 8,000

Colours and the play of light are the main components of Dato’ Sharifah Fatimah’s work. For her, colour is energy while light symbolises existence. The artist manifests the dynamic interactions of colours, combining elegant strokes applied in multiple directions. She is also strongly influenced by nature’s movements, producing contemplative works which suggest an underlying philosophical ideal.

Dato’ Sharifah is a major second-generation artist alongside Latiff Mohidin, Datuk Ibrahim Hussein, Datuk Syed Ahmad Jamal and Dr. Choong Kam Kow. Her last major exhibition was *Song Of Eucalyptus* at the Segaris Art Centre, Kuala Lumpur, from Sept 5 to Oct 31, 2017. She was from the pioneering batch of fine art students from the Mara Institute of Technology (now a university), graduating in 1971. Next was a BFA at Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. Her major awards include the Minor Award in the Malaysian Landscape competition (1972), Major Award in the Young Contemporary Artists (1981), Major Award in the Salon Malaysia (1979), and 3rd Prize in the Islamic World Biennial in Tehran, Iran (2003). She was conferred a Dato’ship by the Sultan of Kedah in 2006.

62

AWANG DAMIT
AHMAD

b. Sabah, 1956

Lampit Dan Rumbia III
(EOC), 1993

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

PROVENANCE
Private collection,
Kuala Lumpur

♦ PINKGUY Conservation
Framing for this lot

RM 38,000 – 68,000



The work, *Lampit Dan Rumbia III*, is a tome of hard work and perseverance, industry and survival. With only the lampit, a rotan mat as creature comfort rather than say, the luxury of a mattress of down feathers, one can still achieve what one sets out to do, given strength, effort and will. The lampit may represent simple and humble living, but it is one cosy bed of conscience. Drawing on the natural trappings of his childhood hard life in his Kuala Penyu home base, Awang Damit Ahmad revels in the beatific results. Going by the Malay idiom, ‘kalau tak dipecahkan ruyung tak akan dapat sagunya’, the inference is that one has to crack open the obdurate bark and exterior (ruyung) of the rumbia palm, in order to get at the starchy sagu (sago), a staple food in rural society. The English equivalents include, ‘Nothing ventured, nothing gained’, or ‘You can’t make an omelette without breaking eggs’. It follows his pet theme of striking a balance between Man and Nature, as part of his seminal *Essence Of Culture* series, from between 1985-1995.

Awang Damit Ahmad was the Best Student at Universiti ITM in 1983, when he was 27. Though a comparative late-starter in art, he was selected among the established names in Malaysia’s major exhibition in the United States, the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988. That year, he won 2nd Prize in the Malaysian Banks Association art competition. He won the Minor Award in the Bakat Muda Sezaman in 1984. He studied for his MFA at the Catholic University in Washington DC, United States, 1989-1990. In 1992, Awang Damit truly catapulted into the art mainstream with his Major Award (Painting) triumph in the 3rd Salon Malaysia III for his work, *Nyanyian Petani Gunung* (now in Petronas Collection). He also won Honourable Mentions in the Philip Morris Asean Art Award in 1994 and 1995.



63

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Beyond That Horizon #VI,
1997

signed and dated
'Taj 1997' (lower right)
acrylic on board
61 x 61cm

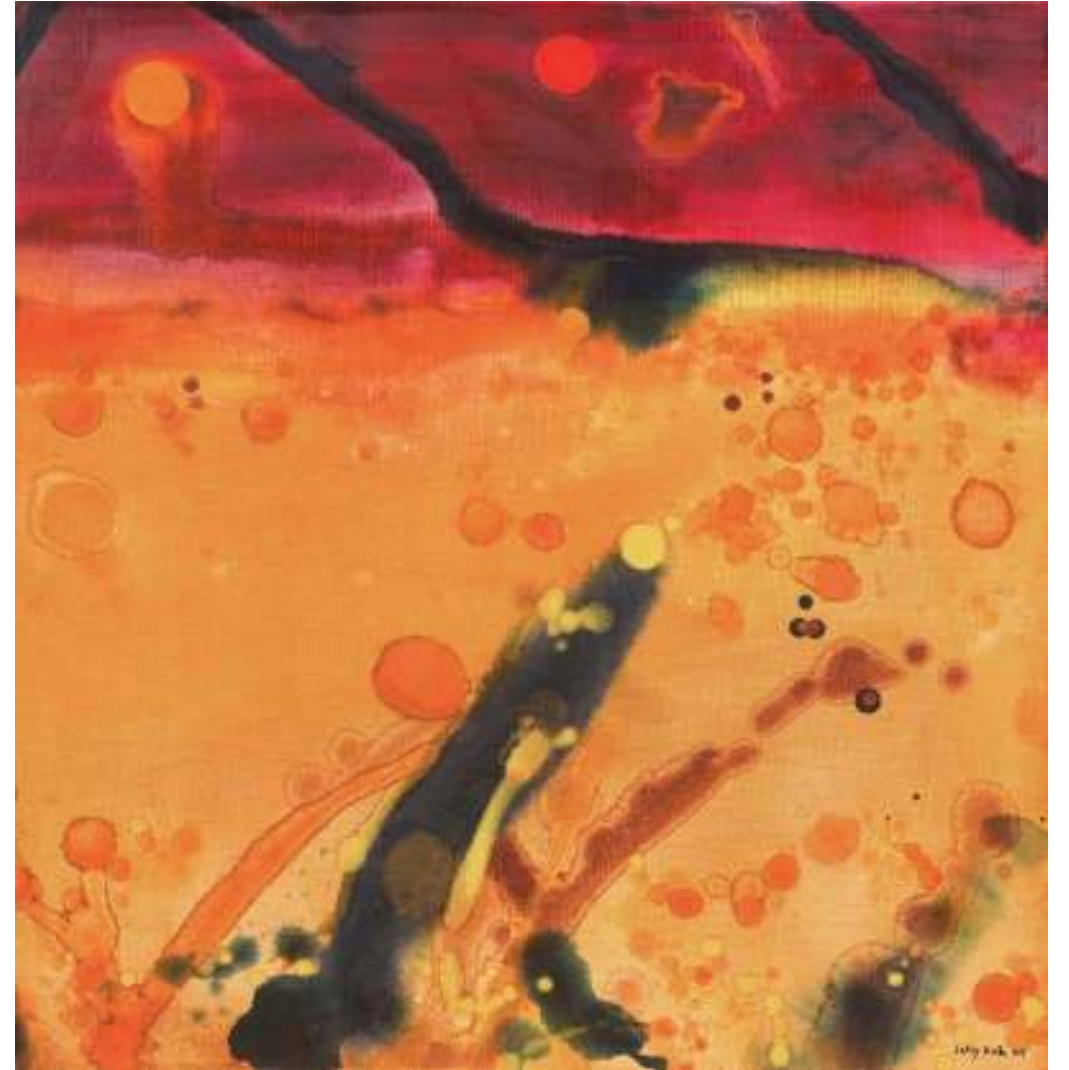
PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

No matter how one sees the grid configurations of different colour fields, geometric constructs and more organic spools, or both, the entry points seen as homogenic or disparate, the resultant experience will be one of surprise, a fleeting bliss.

Dato' Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-81. His accolades include the Major Award, National Drawing Competition in 1977; Minor award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up TJ Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.



64

JOLLY KOH

b. Singapore, 1941

The Red Sun, 2001

signed and dated
'Jolly Koh 01' (lower right)
oil on canvas
76 x 73cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000

A quintessential colourist known for his original expressions of the landscapes in time and space and in awe. That's Jolly Koh whose artistic career spans a Chinese lunar cycle of 60 years, since he had his first solo at the Kuala Lumpur British Council in 1958, at the age of 17! Artist, academician and pontificator, Jolly Koh cuts a sharp erudite mind in art theory, discourse and a magical hand producing unimaginable gorgeous colours. This work is done after his re-romancing with the Malaysian landscape on his return after decades in Australia, where he was teaching and painting. Brilliant play of splotches, meandering and blotting colours, with highlights, balance and harmony.

An 8th generation Baba born in Singapore and grew up in Malacca, Jolly Koh taught Art in Melbourne and Adelaide (1976-1988), MIA, and the MSC College (now SeGi, 2000-2004). He studied for his National Diploma in Design at the Hornsey College of Art (1959-1962), Art Teacher's Certificate, London University (1962-1963), and received the MSc Fulbright scholarship (1970-1972) for his Ed. D at the Indiana University in the United States (1972-1975). His solo show last year Jolly Koh @ 76, organised by Curate Henry Butcher at White Box, Publika, was a great success.

YEOH JIN LENG

b. Perak, 1929

Blue Sky Landscape, 1995

signed and dated 'JinLeng 95' (lower right)
acrylic on board
48.5 x 62cm

PROVENANCE

Private collection, Selangor

RM 22,000 – 38,000

Born in Ipoh, Yeoh Jin Leng studied at the Chelsea School of Art, London (1957-1961), and later at the Institute of Education, London University, in 1962. Upon completing his studies abroad, Jin Leng revisited and reinterpreted the Malaysian landscape, based on his development in drawing, and knowledge of history and culture acquired while in London. Nature has provided Jin Leng with boundless inspiration, and he is known primarily for his evocative landscape paintings, composed of impressions of the land, sky and sea. Influenced by Ivon Hitchens and Patric Heron, Jin leng enhanced the luminous properties of the medium of oil and used various brushworks to create movement and sensation of the land. In *Blue Sky Landscape*, Jin Leng expresses his deep affinity for nature: creating broad shapes, simplifying forms to give them a universal quality. The artist reduced elements of landscape to coloured planes, informed by his understanding of the use of line and its artistic potential. Jin Leng’s strong interest in color is evident in this work, overlapping rhythmic colours of blue, green and yellow, and succeeds in conveying a tranquil landscape composition that captured the effects of light and atmosphere.

Yeoh Jin Leng is one of the few Malaysian artists left trained in the rigours of the classical British tradition, Chelsea no less from 1957 to 1961. He was also educated at the Malaysian Teachers College in Kirby, Liverpool, in 1952, and the London Ministry of Education, London University. Apart from the MIA, he had also lectured on Art Education at the Specialist Teachers Training Institute, Kuala Lumpur (1963-1968). He was in the pioneer abstract group called GRUP, after his first solo at the British Council, Kuala Lumpur, in 1965. He took part in the Sao Paulo Biennale in Brazil in 1969, and was in the Malaysian art travelling exhibition to Hamburg, Rome, St Etienne and Paris in 1967. He was honoured by the National Art Gallery with a Retrospective of his paintings, ceramics and installations in 1996. He held a mini Post-Retros Ten Years On in Kuala Lumpur of his 1997-2007 works. He was a two-term member of the Board of Trustees of the National Art Gallery in 1989-1991 and 1992-1997, president of the Society for Art Education from 1974-1983, and founder-member and vice-president of the Malaysian Artists Society 1982-1984.





66

YUSOF GHANI

b. Johor, 1950

ALAM - Sungai Gabai, 2000

signed 'YG' (lower right)
mixed media on canvas
106 x 75cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

Elements of Nature are pervasive in most works of artists, and there's some relationship between Yusof Ghani's *Hijau* (Green) and say, Latiff Mohidin's *Rimba* (Forest), with Yusof's done between 1998-2002, and Latiff's falling between 1996-1998. Here, Yusof focuses on the Sungai Gabai waterfall in the Langat River basin, a popular spot for picnics during weekends. For those who like a good view, they can hike a little further up to the second level. It's one of the closest oasis in the dense concrete jungle of Kuala Lumpur. Coordinates: N03° 09.97' E101° 54.52.' *Hijau* is Yusof's fourth series coming after *Tari*, *Topeng*, *Wayang*, and preceding *Segerak*, *Biring*, *Wajah* and *Ombak*.

Yusof Ghani is one Malay artist who did not go through the Mara Institute of Technology (ITM) mill. Without formal education at first, he was doing art-related jobs for 10 years. Like artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then, he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). He then went on to lecture at UiTM. In 2016, he organised the Shah Alam Biennale, and in 2017, he made his London debut with a solo, *Segarak VI – Transcendent Figures*, at the Asia House.



67

SUZLEE IBRAHIM

b. Terengganu, 1967

Monsoon Series Wave III,
2010

signed and dated
'Suzlee Ibrahim 2010' (lower left)
acrylic on paper
52 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The *Monsoon Series* captures Suzlee Ibrahim's childhood memories of the sea in Kuala Terengganu where he grew up. Located in the east coast of Peninsula Malaysia, the city experiences a tropical monsoon climate with the heaviest rainfall at the end of each year. The artist witnessed the adversity of the kampung life with fishermen who faced difficulties to make ends meet during this time. His expressive gestures in the *Monsoon Series* are vigorous, imitating the violent seasonal climate. Layers upon layers of blue, red and white paint are applied with great force in broad and narrow brush strokes, resulting in an expressive work of art.

Suzlee Ibrahim works in series which are easily identifiable by the place or subject. His other series in a 31-year painting career include *Belantara*, *Batik*, *Ombak*, *Sakura*, *Melody*, *Movement*, *Sahara*, *Space*, *Summer*, *Turquoise*, *Monsoon*, *Meditation*, *Waterfalls* and *Gestures*. He graduated from the Mara Institute of Technology in 1987, but started lecturing in his alma-mater from 1993-2009 (part-time 1993-1996), after a stint in advertising. He is now lecturing at the National Academy of Arts, Culture and Heritage (Aswara). He has taken part in exhibitions in more than 20 countries including solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony). In 2010, he took part in the Tunisia Art Festival Workshop in Monastir. He had a mini survey show called, *Suzlee Ibrahim: 30 Years Journey*, at The Art People Gallery in Klang, from July to September 2016. His awards include: Tokoh Seni Anugerah Citra Kencana UKM in 2011; the Japan-Malaysia Art Friendship Ambassador (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). The Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.



68

SUZLEE IBRAHIM

b. Terengganu, 1967

*Melody Series: Spirit
Like The Fire*, 2009

signed and dated
'Suzlee Ibrahim 09' (lower left)
acrylic & oil on canvas
91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000

In 31 years of active, serious painting, Suzlee Ibrahim is at the head of the queue in moving up the ranks of Malaysia's ermine abstractionists dominated by Abdul Latiff Mohidin, Yusof Ghani, Awang Damit Ahmad and Dato' Tajuddin Ismail. This was amply borne out in his '30 Years Journey' exhibition at The Art People Gallery in Klang, celebrating his 30th solo in 2016 (since his first, *Movement 1 Series*, at Galeri Shah Alam in 1998).

As the name implies, the *Melody Series* resonates with musical strains of cheery lilts or sentimentality, depending on the mood at time of painting, intense or elegiac. His other series come with telling titles like *Monsoon*, *Wetlands*, *Cenang*, *Poem* or *Summer* – just to mention a few. It is a Long Way to Tipperary, so to speak, and Suzlee's string of awards, residencies, solos and workshops speak for itself. Just a few to mention – Awards: Tokoh Seni: Anugerah Citra Kencana (UKM, 2011); Juror's Award, Rasa Alam (UKM, 2012); Creative Excellence, Emaar Art Symposium (UAE, 2005); Excellent Service, Aswara (2010). Workshop: Tunisia Art Festival, Monastir (2010); Remise Academy, Brande, Denmark (2002). Art camp: Kicevo Art Colony, Macedonia. Not to mention his teaching dedication at the University Mara Institute of Technology, his alma mater, and Aswara. The Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500.



69

CH'NG HUCK THENG

b. Penang, 1972

Homing Instinct, 2010

signed and dated
'Chng Huck Theng 2010' (lower right)
mixed media on canvas
124 x 119cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

There are strange creatures undersea in all shapes, forms, sizes and colours that are still beyond the ken of man despite all the phenomenal strides in science and technology. This work, *Homing Instinct*, best illustrates the point of the mysterious lifeforms lurking in the subterranean depths. The work hails from artist-sculptor Ch'ng Huck Theng's *Dancing Water Series* and was exhibited at the Luxury China fair in Beijing, China, in 2013. Life derives from the myriad cells, while water forms the main basis of life.

Ch'ng Huck Theng is a self-taught artist-sculptor, businessman and publisher. He is the executive director of the Ghee Hiang conglomerate, chairman of Dreamz Foundation, founding president of CHT Network and One East Museum. He is the President of the Penang Art Society and Penang Antiques Collector Association. His awards include the Asia Art Award, Seoul (2010), the McMillan Woods 'Curator of the Year' (2015) and the Nokia / Le Prestige 'Malaysian Top 40 Under 40' (2011). He has had solos since 2002 in Malaysia, Australia, China, the United States, South Korea and Singapore. His works have been presented to the Nationale Superieure des Beaux Arts in Paris; the National Gallery of Victoria, Australia; the City of London, England; the Shanghai Art Museum, China; and the Singapore Art Museum. He was educated at the Wollongong University in New South Wales, with a Masters in 1995 and Bachelor's in 1994.



70

RAPHAEAL SCOTT AHBENG

b. Sarawak, 1939

Riverside Walk, 2006

signed and dated 'RSA '06' (lower right)
acrylic on canvas
90 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Riverside Walk illustrates Raphael Scott Ahbeng's signature composition exhibiting his unique ability to depict the spirit of his surroundings and inject his own personality into his works in a variety of ways. The branches are positioned gracefully against a peaceful river view complemented with a hint of green bushes at the base. This is a magnificent example of nature at its best.

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



71

NIZAR KAMAL ARIFFIN

b. Pahang, 1964

Shadow Series - Akhirnya, 2009

signed and dated 'Nizar 09' (lower right)
acrylic on canvas
121 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Unlike Nizar Kamal Ariffin's famous *Dalang Series*, *Shadow Series* appear to contain a silhouette executed with rhythmic lines and strokes. The title 'Akhirnya' (finally) gives a powerful connotation whereby one manages to overcome any circumstances and challenges. The strong bright red colour used in the composition is a symbolic color of energy, strength and power.

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



72

NIZAM AMBIA

b. 1969

Puteri Mayangsari, 2010

signed and dated 'Nizam Ambia 10' (lower right)
acrylic on canvas
147 x 147cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Nizam Ambia is a relatively new addition to the breed of Malaysian batik painters since Dato' Chuah Thean Teng transformed the craft tradition into a fine art medium. His works are characterized by mannered figures with elongated limbs and a rugby ball head, but decorative pointillist and thread frills, and here the figure seems to be wearing a Minangkabau headdress.

Nizam Ambia catapulted to fame when he won the Grand Prize in Batik Design in the Piala Seri Endon in 2004, and had his first solo exhibition the next year. A fashion designer and batik artist, he set up Kubang Gajah Blatik Industry in Negri Sembilan marketing his products under the 'Ambia' label. He had worked as a stage set designer at a TV3 station and an art lecturer (LUCT). He graduated from Graphic Design at Universiti ITM.

73

RAMSAY ONG LIANG THONG

b. Sarawak, 1943

Wild Flowers Of Sarawak, 1997

signed and dated 'Ramsay Ong 1997'
with one seal of the artist (lower right)
mixed media on hand-made paper
54 x 37cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,500



Borneo (Sarawak and Sabah) is home to some of the most fascinating biodiversity. As botany goes, there is a book by Josie Smith, *Wild Flowers of Sabah and Sarawak*. It's quite a detour for self-taught Ramsay Ong to be doing a work connected with the "wild flowers of Sarawak". Still, his father was the renowned agriculturalist Ong Kee Chong. Is this *Amorphophallus* or is Ramsay Ong being just polite in using an euphemism for a decidedly erotic work. For if at all he wants to do wild flowers, which are abundance all over Malaysia, there are thousands of much more colourful "varieties" for his canvas, in this case, paper.

But then again, Ramsay Ong, who is a fifth generation from the clan of the Kapitan Cina Ong Tiang Swee (he's his great grandson) always works close to nature in his art. When he went to live in Sri Lanka for two years, he was based in the Hantane Hills and drew his inspirations from there, and was awarded the Rathna Deepa Award by the Sri Lanka Hill Country Cultural and Arts Association. In the late 1970s, he used the processed bark of the Tekalong (wild breadfruit tree) his bark-cloth canvas. Another popular medium he works on is batik, for which he had won an Outstanding Prize. He was also awarded the Ahli Bintang Sarawak in the 1970s. He set up a gallery in Kuala Lumpur, Artrageously Ramsay Ong Gallery, which he later moved to his home base in Kuching. He first worked as a draughtsman at the Postal and Telecommunications Department and later a teacher. His first solo was held at the British Council in Kuching in 1965.



74

JALAINI ABU HASSAN

b. Sarawak, 1943

Self And A Fish, 1997

inscribed 'Self and a fish'
(lower center)
mixed media on paper
76 x 55cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Kuala Lumpur, *Jai – Drawing With The Mind's Eye*, 1999, Rusli Hashim Fine Art, p. 72

RM 6,000 – 10,000

One of the country's most established contemporary artists, Jai constantly breaks the formal and technical boundaries of both traditional and experimental media. This work illustrates a humble still life composition, weaving together motifs from everyday life and personal memories such as leaves, fruits, fish, glass and traditional patterns in rich burnished colours.

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

75

DREW HARRIS

b. Canada, 1960

Wanting #3, 2000

mixed media on canvas
180 x 61cm

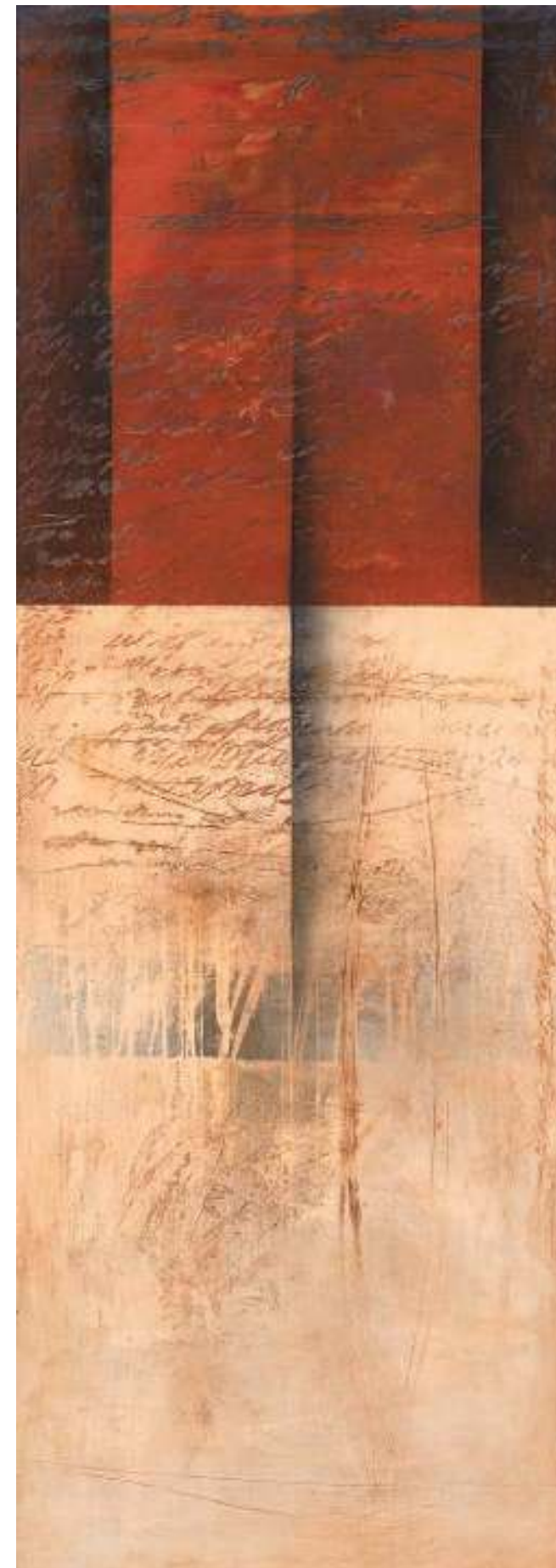
PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,000

This abstract piece by Canadian born artist Drew Harris is beautifully illustrated in rich earth tone colors. Various marks enhance the surface texture and are incorporated as part of the artwork. Careful observations and experiments are included in his practice in order to produce stunning works.

Drew Harris is a Kuala Lumpur based Canadian Artist. He graduated from Georgian College of Applied Arts and started his first career in Toronto as a designer. In 2012, he held a solo art exhibition in NN Gallery titled *The Fragile Earth Series*. Numerous solo exhibitions were held internationally in Singapore, Chicago, New York, Indonesia and Toronto. In 2013, together with Tajuddin Ismail, Ahmad Zakii Anwar and Jalaini Abu Hassan they had an exhibition titled *Recent Works 2013 by Drew, Jai, Tajuddin & Zakii*. His latest group exhibition was in 2017 with 20 other artists like Awang Damit, Gan Tee Sheng, Khairudin Zainudin, Shafiq Nordin and many more at G13 gallery.



SAIFUL RAZMAN

b. Perak, 1980

Berhala Berkembar, 2008

acrylic and bitumen on canvas
each 244cm x 122cm (set of 2)

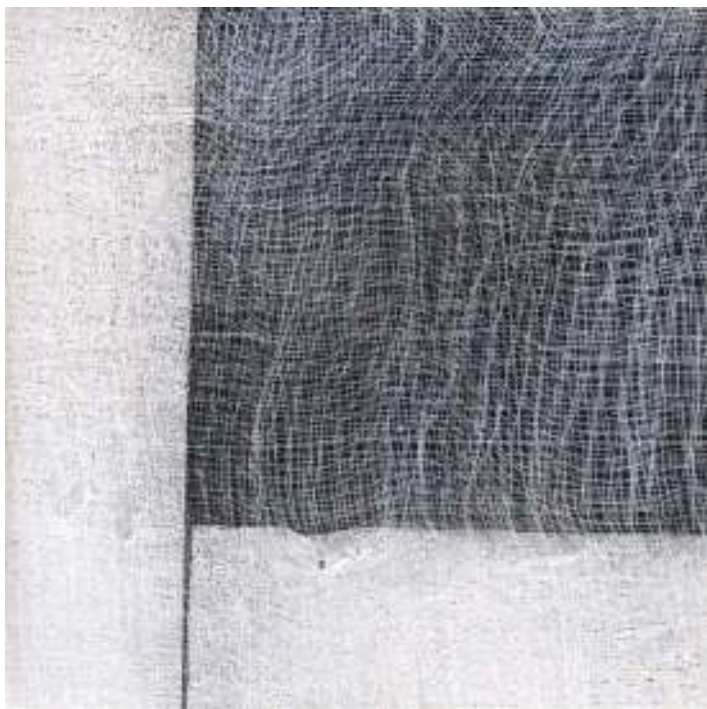
PROVENANCE
Private collection, Kuala Lumpur

RM 17,000 – 28,000

Saiful Razman confronts the fragility of reality in common perception using Found Objects and disposable items for some kind of profound proposition. In this 2008 mixed media work, *Berhala Berkembar*, he relies on Pop-inspired collages (acrylic and bitumen) of his Stripes Painting to reflect on the gloomy post-election political climate back in 2008. Describing his work as part of the ‘New Malaysian Non-Objective Art’, Dr. Simon Soon in his essay, *Returning to Painting as Painting* (September-October 2008), wrote: “Saiful Razman’s paint-rolled stripes, alternating in bands of red and white, are developed from his previous series, *Pelan-Pelan*. This body of work came from observing the stain and grime left on the gallery wall after exhibition were closed, when the walls needed repainting to return the space to a former state of working order... The effects of staining illustrates the operation of entropy at hand. The collapse of a system or order is not merely suggested in his works, but also imprinted and performed on the canvas.”

Saiful Razman was the joint Major Award winner of the 2016 Young Contemporary Artists competition. He was Rimbun Dahan’s artist-in-residence in 2004, and won the jury prize Justin Louis Award in the 2005 Freedom Film Festival in Kuala Lumpur. He graduated with a BFA from Universiti ITM in 2003. After his first solo, *Pelan-Pelan & Bilik Gerakan*, at the Annexe Gallery in Central Market, Kuala Lumpur, he featured in three consecutive solos at Richard Koh Fine Art, namely, *Ereksi Jeneral* (2012), *Forms Of Void* (2013) and *Vertical Speed* (2015). He was featured in the Kuala Lumpur Biennale and the Unreal Deal: Six Decades of Malaysian Abstract Art exhibition.





77

SAIFUL RAZMAN

b. Perak, 1980

Study, 2016

signed and dated on the reverse
mixed media on canvas
each 30 x 30cm (set of 2)

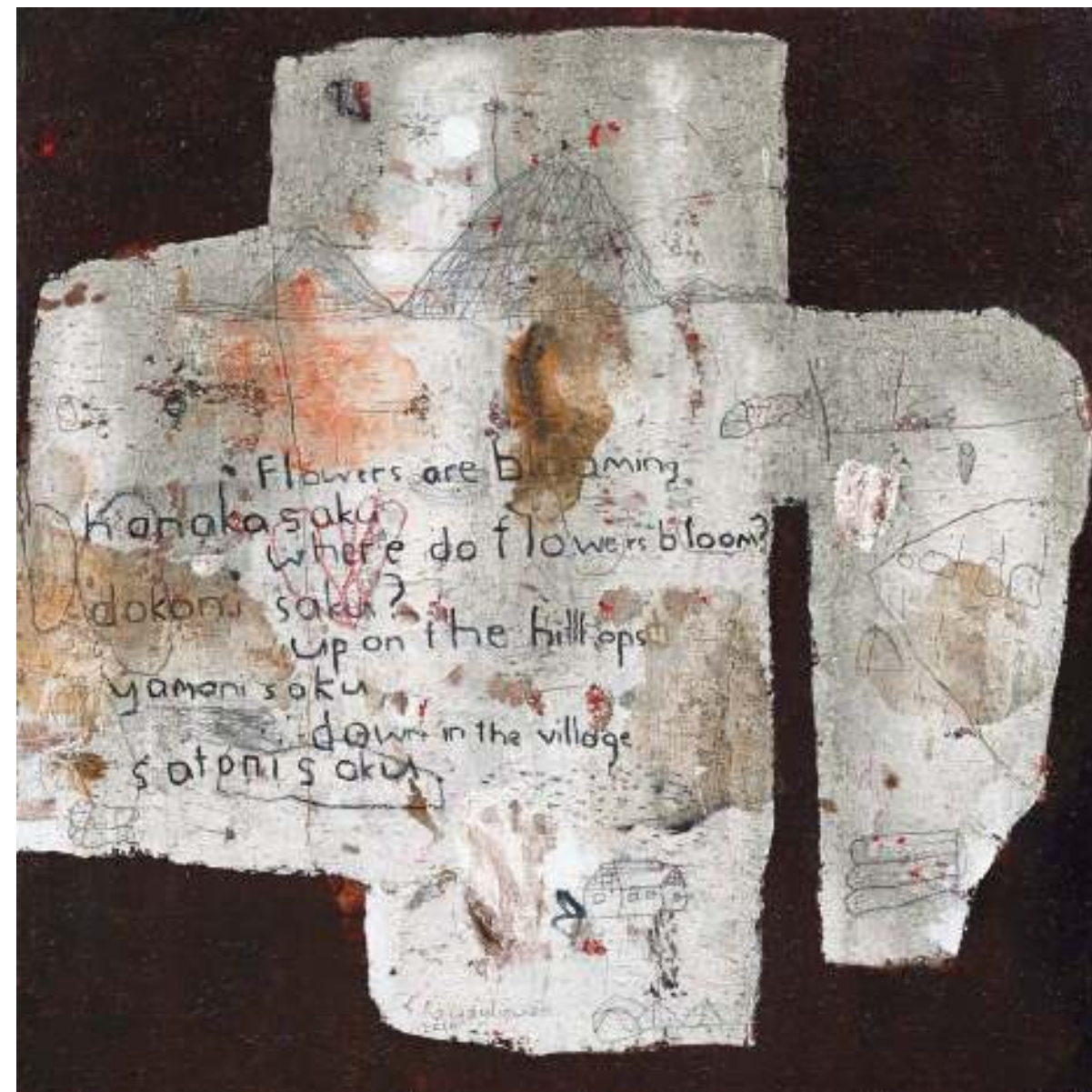
PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

Saiful Razman reduces shapes into lines and squares, using a limited palette of white and grey. Informed by ideas of existence and realism by using found objects, the artist incorporates the use of medical gauze on the canvas, defying their function, but retaining their translucent quality and unique surface texture.

Saiful Razman hit the market circuit immediately after graduating with a BFA from UiTM in 2003. In 2004, he was featured in Valentine Willie Fine Art's 3 Young Contemporaries. He was also selected for the 2004-2005 Rimbun Dahan artist residency. In June 2008, he held his first solo *Pelan-Pelan & Bilik Gerakan* at the Annexe Gallery, Kuala Lumpur and in March 2012, he staged the provocative *Ereksi Jeneral* at Richard Koh Fine Art, Kuala Lumpur. He was a committee member of the Notthatbalai Festival organised by the Lost Generation Space in 2004. Saiful is also a bassist and lyricist in his punk rock band, *Gasoline Grenade*.



78

FAUZUL YUSRI

b. Kedah, 1974

Blooming, 2010

signed and dated 'Fauzulyusri 2010'
(lower center)
mixed media on canvas
120 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,500 – 9,500

Contemporary artist Fauzul Yusri's works are based on intuition comprised of unique doodles and symbolic phrases written on canvas, emphasizing with vigour the composition of lines. Beneath the raw layers of expression, the artist conveys narratives composed of scribbles and markings of subconscious meanings.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include *Works On Canvas*, *Cages*, *Pop Primitive*, *Neolithic*, *Ground*, *Raw*, *Coreng* and *Guris* at such as Elm Quay Fine Arts, Galeri Izu and Taksu, all in Kuala Lumpur. His last solo was called *Whiteground* at Taksu in September 2017, which received great response. 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.

FAUZUL YUSRI

b. Kedah, 1974

Bicycle; 3 Men; Fat Man; Raw. No 53,
2008; 2009

signed and dated ‘2008’;
titled ‘RAW. NO 53’ and dated ‘2009’ on the reverse
acrylic on paper; mixed media on canvas
76 x 55cm (set of 3); 46 x 46cm

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 9,000



The works of Fauzul Yusri draw on the subconscious mind for its spontaneous quality, and creates impact by combining organic forms and textured effects, which succeeds in conveying a highly distinct style. He creates an imaginative world containing symbols and meanings, and experiments with colour to evoke memories and dreams. The artist also incorporates the use of text as part of the composition of the visual image.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include *Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Raw, Coreng* and *Guris* at such as Elm Quay Fine Arts, Galeri Izu and Taksu, all in Kuala Lumpur. His last solo was called *Whiteground* at Taksu in September 2017, which received great response. 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.



80

JUSTIN LIM

b. Kuala Lumpur, 1983

There Is No Other Paradise, 2013

signed and dated 'Justin 2013' (lower left)

acrylic on canvas

180 x 303cm

PROVENANCE

Private collection, Singapore

RM 20,000 – 30,000

Justin Lim appropriates imageries from lifestyle expressions in socio-political context. *There Is No Other Paradise*, displayed in Art Stage Singapore 2014, is a paradox that can be read in (1) 'positive-negative' and (2) 'negative-negative' ways. (1) suggests that the paradise is real and acceptable, warts et al; and (2) that the shortcomings are what make a place a paradise. So, is there a 'lost paradise'? of a more idyllic time?

Justin Lim completed his postgraduate studies in 2006 with a Master of Art (Fine Art) degree from The Open University UK conducted at Lasalle-SIA College of the Arts, Singapore, where he had a BFA (Hons), majoring in Painting. He had a Diploma in Visual & Digital Art at the Limkokwing Institute of Creative Technology in 2003. He had had residencies at Rimbun Dahan in 2008, Vermont Studio, USA in 2011, Red Gate Gallery, Beijing (sponsored by Khazanah Nasional) in 2012, the University of Tasmania, and Taksu Kuala Lumpur (2007). He exhibited at the Asia Young 36 survey exhibition in South Korea, and took part in the Art Stage Singapore (2012, 2014, 2016), Art Expo Malaysia (2015), and the Asian Biennale in Taiwan (2009). His first solo, *Momentum*, was held at Taksu, Kuala Lumpur in 2006, and last, *Modern Absurdity And The Superficial Abyss*, at Richard Koh Fine Art in 2015.





TRIBUTE TO

KHALIL IBRAHIM

(1934-2018)



Henry Butcher Art Auctioneers pays tribute to the legendary Khalil Ibrahim (1934–2018) with 15 works in different media, subjects and styles spanning 1962 to 2003, providing glimpses into four decades of his finesse, repertoire, colour spectrums and creativity.

Heading the list are three works from his London studies during the St Martin's School of Art, comprising two rare extant still-life, both dated 1962, and a view of Holland Park in Bayswater (1964). A 1973 charcoal drawing of a nude model lying diagonally across the paper has the effect of making the figure larger than life. Grappling with English, a language he picked up only less than a year ago then, he took to painting with great alacrity that impressed the painting head, Frederick Gore (1923–2009), who was later to become its vice-president. He was also tutored by Pop artist Sir Peter Blake (b.1932). But his precocity started earlier, so much so that he was commissioned to paint the portrait of the Pahang Sultan Abu Bakar in 1957, and the 2nd Prize winning entry in the Malayan Life competition in 1959 on fishermen pushing a boat was to become a dominant eulogy in his oeuvre.

It was a culture shock for the kampung boy exposed to life nude drawings in London, where even then he also concocted a highly matured abstract in organic forms. But on his return to a new Malaysia in September 1966, he switched completely to batik painting, picking up the rudiments from Kelantanese dye suppliers. It won him demonstration trips overseas (Singapore, Australia, France, West Germany), even an international documentary, and four months after experimenting with batik, he included batik painting in his first solos at Samat Art Gallery in February and March 1968. An early standout piece was called *The Last Supper*, with its cracked textures reminiscent of Byzantine mosaics. He even invented the batik collage using newsprint imprints and dispensing with waxing (at the same time as Seah Kim Joo, now a Singaporean), which were shown in his fourth and fifth solos at Samat Art Gallery and Maisons Et Jardins in Paris respectively in 1968. He also devised the direct portrait technique, which was unveiled in his solo in Singapore in 1970. He kept with batik painting until the early 1980s, but switched from oil to acrylic in 1970 and kept up his forte creating masterpieces

in watercolours, vivifying in the swift and spontaneous strokes in the changing light, which suited his temperament and imperative. He was also the first Malaysian artist to have had a solo in Indonesia, in 1970.

One of the foremost southpaws in Malaysian Art, Khalil left an enduring legacy of time, place and people in batik, oil, acrylic, pastel, watercolour, gouache, ink (pen), pencil and for a spell, even etching. One of his rare etchings is also corralled into this tribute auction.

Khalil Ibrahim is known for his motor hand, creating spools and spools of figurative drawings with his Montel pen, and done spontaneously. In 1972, he designed the commemorative Malaysia Airlines coin, using his Wau Bulan work motif.

But in watercolours, pastel, acrylic, batik or pen, his preoccupation with the fishermen at work on the beach, often clad in only loincloth or sometimes with a headscarf, their half-naked bodies glistening in the sun or in dark shadows with impending sunset, sets the tone, tenor and tempo of his philosophy. Faceless, sturdy and with a stoic demeanour and working in unison always, they are there as sure as the sun comes out. The poetry of the camaraderie, and the humility. On another platform, are the women, similarly heroic, helping out their menfolk, and no work is too menial. They are depicted in such fascinating techniques and style, hovering between realism and abstract, always playing with the local tropical colours. Indeed, Khalil has adapted the finer points of his training in the West to reflect his people, his home and the zeitgeist.

His landscapes are more often the rustic kampung in littoral fringes or amidst paddy fields, wild yet pristine.

His auction record is for an acrylic on canvas, *Untitled* (1979), which commanded a premium of RM165,200.

His stature is reflected by the overseas Malaysian exhibitions he was selected for: Australia-New Zealand tour 1969; Sao Paulo Biennale in Brazil in 1971; 'Man And His World' World Expo in Montreal in Canada in 1971; the Malaysian Art travelling exhibition in 1978; the Contemporary Paintings of Malaysia Exhibition at the Asia-Pacific Museum in Pasadena, California, the United States in 1988; and the Malaysian Contemporary Art exhibition in Germany in 1990–1991.

For one who never seemed to stop painting, a stroke in July 2012 devastated him, much as he did try painting with his right hand. But it kept his spirit alive to be attending exhibitions and even joining painting trips, even as a passive observer, chauffeured by Maamor Jantan, one of his loyal students and now an artist in his own right. Khalil died on May 15, 2018, aged 84.

The Malaysian art scene unfortunately lost him, but one thing is for sure, his contribution to the art scene will be remembered, and he will be missed...

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 1999

signed and dated 'Khalil Ibrahim 1999' (lower left)

acrylic on canvas

104 x 119cm

PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 120,000

The party colours in swathes and slivers and the cluster of fluid feminine forms suggest some kind of celebration or festival with the womenfolk aggregated at one spot, performing a ritual perhaps or even dancing though it doesn't look like anything traditional. But the thrust is more on the mood rather than set on real events or situations. To Khalil, it's also a delicate negotiation of colour harmony and contrast, even colour discordance, but balanced in an intuitive palette that exudes liveliness and gaiety.

This piece is among the best of Khalil's 1990s paintings.



KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 1995

signed and dated 'Khalil Ibrahim 95' (lower right)

acrylic on canvas

93 x 118cm

PROVENANCE

Private collection, Kuala Lumpur

RM 65,000 – 110,000

A sarong party, the female figures depicted are working on the beach untangling the fishing nets or sorting out the catches after their menfolk return from the sea. Or maybe, plain gossiping about the latest kampung happening. Good or bad catches, the women like their men work with the same purposefulness and serenity. The rainbow blend of broken colours serves to enhance the mood.

This piece is among the best of Khalil's 1990s paintings.



KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 1962

signed, dated 'Khalil Ibrahim 71' (lower right) and
inscribed 'St Martin 1962'
gouache on paper
55 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 18,000 – 30,000

This still-life is probably more for aesthetics, with a vase of green-stemmed flowers of yellow and pinkish hues and a cheap-looking avian-like wooden ornamental object besides a pitcher of water. It is a record as well as an exercise, an assigned task perhaps, as for it would cut into Khalil Ibrahim's modest student scholarship budget to buy flowers just to brighten up his rented flat abode. Note the spartan background.

Khalil Ibrahim won the Pahang State scholarship to study Art (National Diploma of Design in Fine Arts) at St Martins School of Art in London, 1960-1963, with postgraduate studies in 1965. When he returned in September 1966, he decided to become a full-time artist. He had his first double solo of London works and Malaysian batiks at Samat Art Gallery in 1970. He was also the first Malaysian to have a solo in Indonesia in 1970. He was also a co-founder of the Malaysian Watercolour Society.





84

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 1962

signed, dated 'Khalil 1962' and
inscribed 'St Martin' (lower right)
gouache on paper
36 x 54cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 18,000 – 30,000

These are one of the very few occasions that Khalil Ibrahim dabbled with gouache, when he was studying at the St Martin's School of Art, experimenting with a variety of media except acrylic which he took up seriously later on. A simple kitchen area of a pan and a water pitcher, with some vegetables on the table, indicating the frugal existence of a low-budget student from a rural background trying to get by in cosmopolitan London.

85

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Holland Park, Baywater, 1964

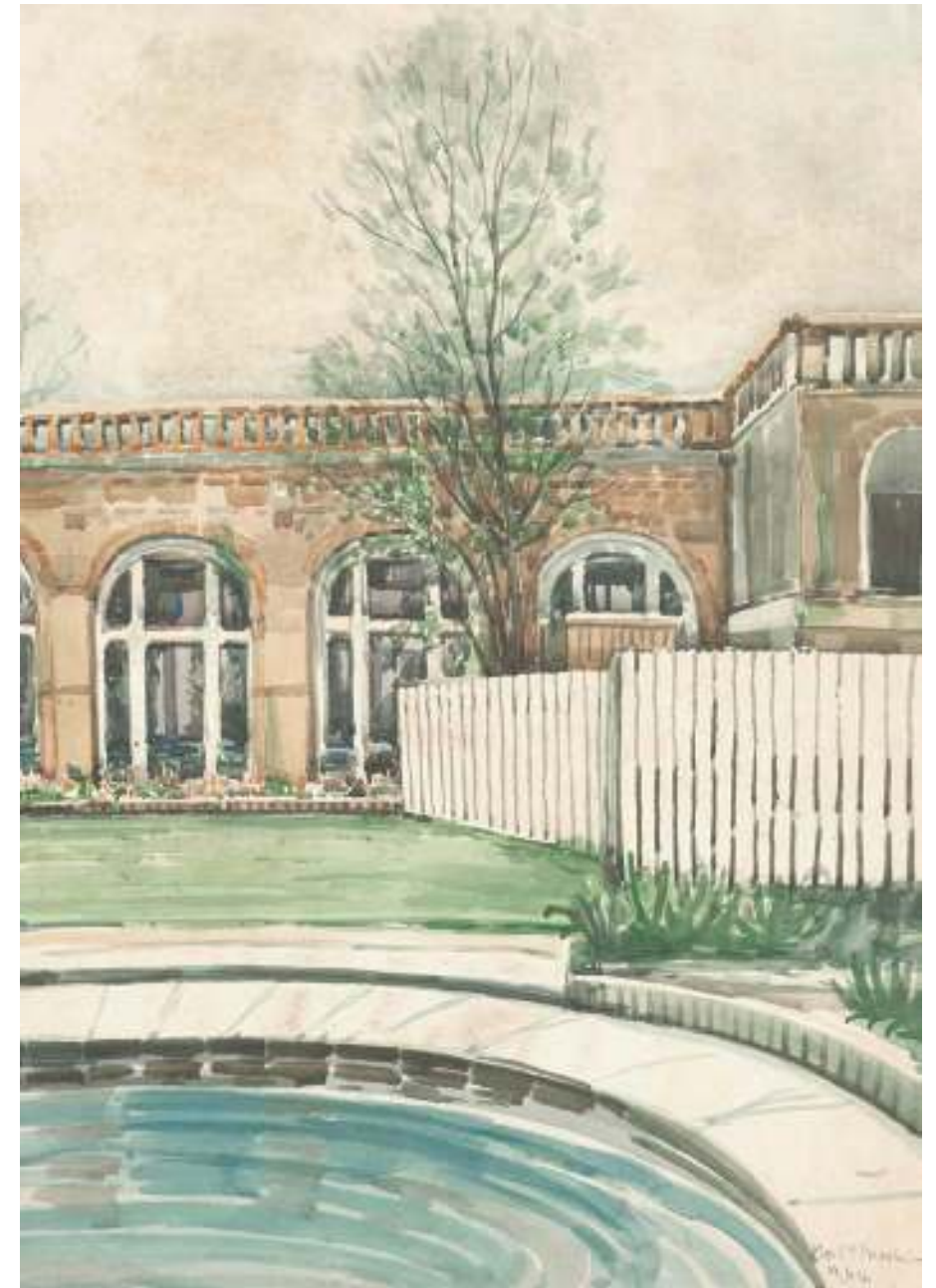
signed and dated
'Khalil Ibrahim 1964' (lower right)
watercolour on paper
49 x 34.5cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 13,000 – 20,000



Holland Park is an upscale neighbourhood amidst the more bustling part of the Bayswater area, a favourite haunt of Malaysians because of the availability of cheap goods and Asian food, including halal food. Holland Park is an hour's walk from the St Martin School of Art premises in Charing Cross. In 1964, Khalil Ibrahim had married Judith Hurzeler, a professional Swiss translator who was studying English in London and being fluent in four languages. When Khalil returned to the new Malaysia in September 1966, Judith stayed on until 1967 and reunited with him in Temerloh, then in Kuala Lumpur, where he was taking a course under Yeoh Jin Leng in Universiti Malaya, before settling for good in Kuala Lumpur, where they bought their house in Petaling Jaya in 1970s.



86

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

St. Martin (II), 1973

signed and dated 'Khalil Ibrahim 73' (lower right)
charcoal on paper
55 x 37.5cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 2,500 – 4,500

With the picture cut diagonally and off-tilted to the right, the angle of the reclining nude model puts her in an awkward posture on what looked like a stacked mattress on a slanting divan. But as the model looks a bit on the heavy side as can be seen from her billiards-table left thigh, the weight keeps her from sliding down. The air looks dry with the heater near the far wall.

87

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Portrait Of A Boy, 1986

signed and dated
'Khalil Ibrahim 1986' (lower right)
oil on canvas adhered to foamcore
61.5 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 30,000



Khalil Ibrahim's portrait 'sitters' are not always real people, for he likes to paint figuratives of imaginary or even composite personalities, mostly female. This 1986 portrait of a boy is interesting, for it looks as if there is something about this darker-skinned boy, seated facing left and presumably in school uniform, that compelled Khalil to paint him. The aura of innocence, or a kind of carefree spirit with the white shirt hanging out. It may bring back memories of his own schooldays in Kelantan, as he was already half-a-century-old when he completed this work, with sparing colours. Or maybe, this could be his self portrait, painted based on memories or maybe an old photo. The features of the boy are distinctive, resemblance to Khalil, especially the nose and mouth.

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

East Coast Series, 1981

signed and dated 'Khalil Ibrahim 1981' (lower right)
watercolour on paper
53 x 73cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Selangor, *A Tribute To Khalil Ibrahim*, 2011,
Purplehouz Fine Arts, p. 65

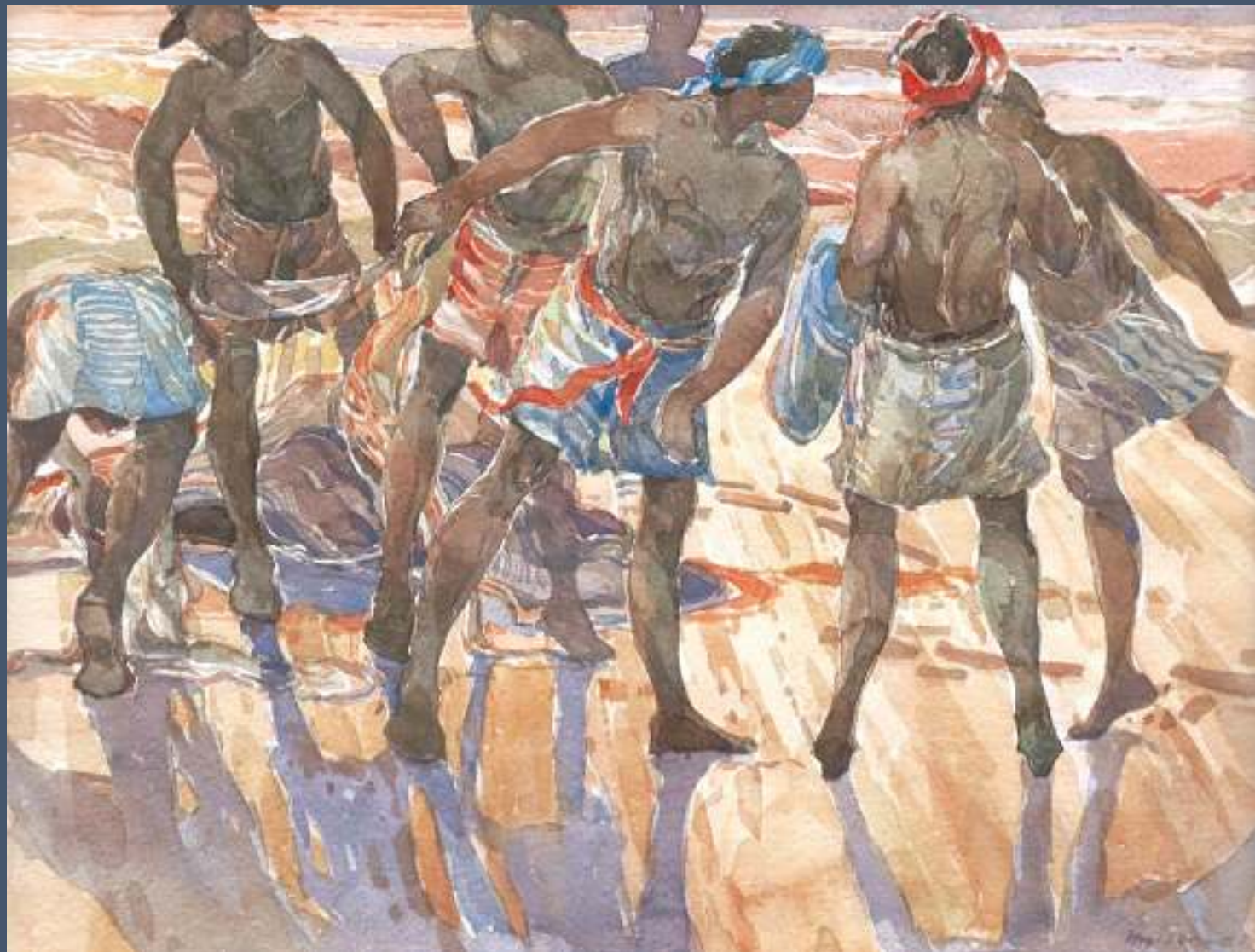
Accompanied with certificate of authenticity

RM 13,000 – 20,000



This piece is among the best of his watercolour works. The eight foreground figures with cloth headdress who are shown hard at work seem to be tugging an invisible diagonal line separating them from four others in the distance near the sea fringes not doing anything. All are half-naked with one on the left seated while another next to him seems to be tugging hard at the net line in the sorting out, after a returning from sea. The various postures and angles create a camaraderie of them working in unison. It's a tough life for these fishermen who supply fishes and other seafood to the eventual consumers.





89

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Pantai Sabak “Fishermen Series”, 1992

signed and dated ‘Khalil Ibrahim 92’ (lower right)
watercolour on paper
27 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 4,500 – 8,000

This peaceful landscape of the East Coast is achieved by alternating delicate strokes of watercolour on paper. The bodies of the fishermen are overlapped with one another, resulting in the use of rhythmic contours to enliven the composition. Subtle impressions of light and shade and the effective portrayal of shadows of the fishermen further enhances the realistic impression of the wet coastal sands. This piece is among the best of his watercolour works.

90

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

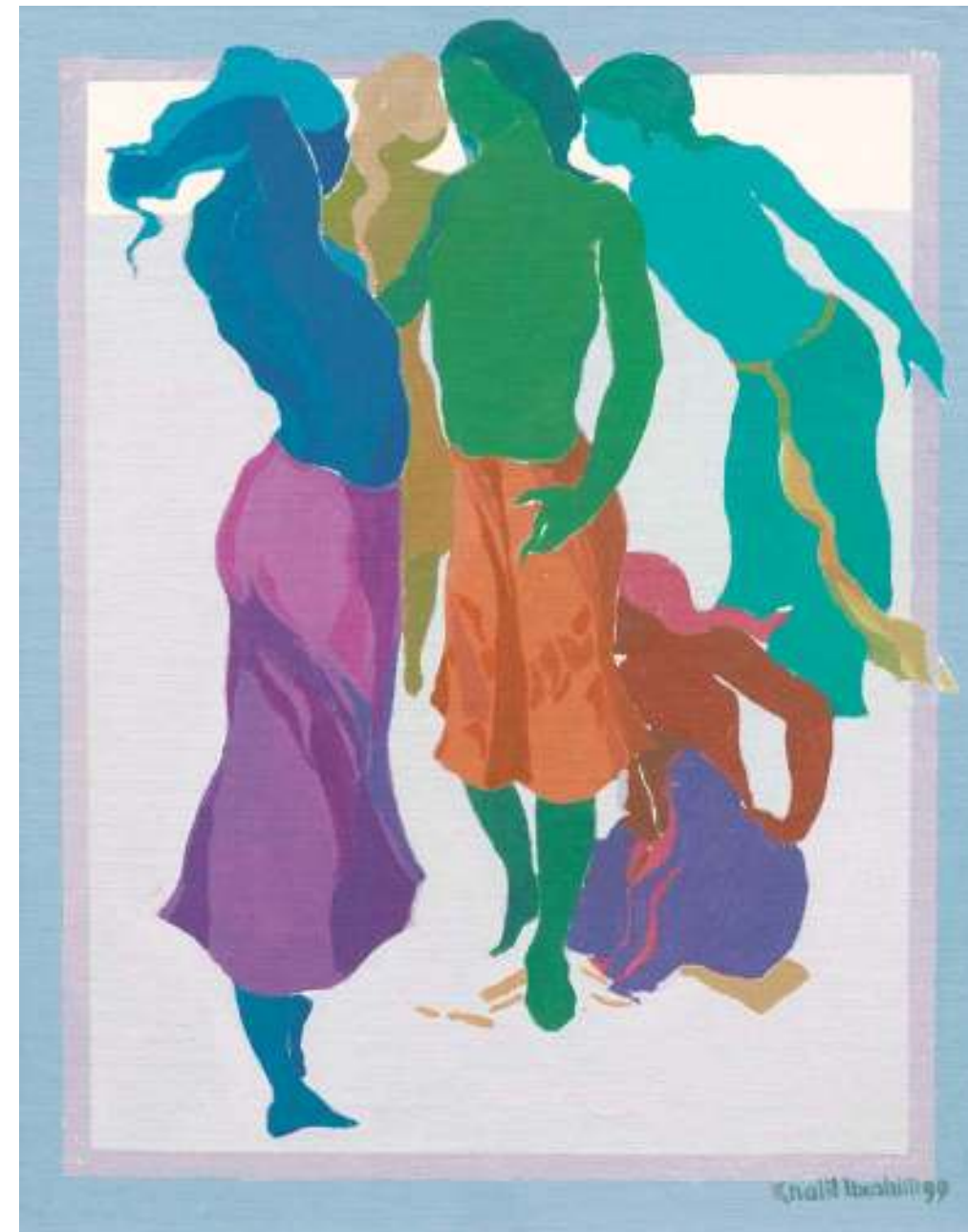
Untitled, 1999

signed and dated
‘Khalil Ibrahim 99’ (lower right)
acrylic on canvas
41 x 32cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000



In muted pastel shades, these five figures in bright flat Pop-sy colours with summary accentuations of forms show more singular individual action rather than the usual acting in unison, signifying a breather perhaps or that work need not be a full-throttle strenuous exercise. The sex of the figures can be ambiguous, clothed or unclothed or half-clothed, but is that relevant?



91

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 2000

signed and dated
‘Khalil Ibrahim 2000’ (lower right)
oil on canvas
21 x 26cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

In the distance, the few forlorn figures, men and women, are hard at work on the beach against what is apparently failing light amidst the iridescent clouds. They appear as darkened shadows but quivering in the uncertain weather conditions. Yes, a storm might be heading their way, and quick hands make quick work, as it has been a long day, and there’s nothing more salving than a nice meal of vegetables and a little of the catches that they could spare for themselves.



92

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 2003

signed and dated
‘Khalil Ibrahim 003’ (lower right)
watercolour on paper
54 x 74cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

It is a spark of virtuoso to create a lyrical scene out of a scene of coconut trees on a hot sultry day. For watercolourist par excellence Khalil Ibrahim, this was something that came naturally to him rather than as a challenge. So the result is a phalanx of coconut trees on the sun-bleached sands with the play of shadows and debris on the beach. To those unfamiliar to such weather, the shade of the palms, however, many of the trees is no protection from the scorching heat, nay even the sands are hot. It is a complex clump of palms, with some trees reaching up very high, some standing ramrod straight, and some slanting like a tipsy wino. It can be insipid to portray the scene as just an array of sticking poles, as it is the palms that are providing the colour and contrasts, the patterns, and the range of density with a lot of attention given to the foreground trees.



93

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

East Coast Series, 1994

signed and dated
‘Khalil Ibrahim 94’ (lower right)
etching print on paper, A/P 3
12 x 16cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

This is a rare little-known facet of Khalil Ibrahim’s painting oeuvre. He actually dabbled in printmaking, specifically etching. While he kept to simple configurations, he incorporated more detailed lines in the intricate weft of the fish wicker baskets. The three women helpers walking towards viewer are fully clothed with U-necked baju melayu while one man visible looks half-naked clad in only knee-high sarung. According to Raja Azhar Idris, all the preparations etching plates were done at his studio at home in Melbourne, and he, too, prepared the limited edition prints. A special exhibition of eight of Khalil’s etchings had been held at Art Case Galleries, then at Great Eastern Mall in Ampang.



94

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 2008

signed and dated
‘Khalil Ibrahim 008’ (lower right)
ink on paper
38 x 52cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

This is one of the copious drawings of masculine figures by Khalil Ibrahim using the fat Montel pen grasped by his left hand, and which had filled innumerable sketchbooks. Such was his telepathy that such scenes just appeared like magic on the paper, without having to refer to any real scene in front. He can be in the market, at home, in a teh-tarik stall chatting with artist friends, or on the bus on a long journey. Therein lay the strengths of Khalil’s figures, male or female, that he could start with any part of the anatomy and find the same high level of accomplishments. Often too, a horizontal bar either full or truncated, on top or at the bottom, acts as a stabilizing plank to the ‘floating’ figures.

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Memories IV, undated

signed 'Khalil Ibrahim' (lower right)

batik

90 x 60cm

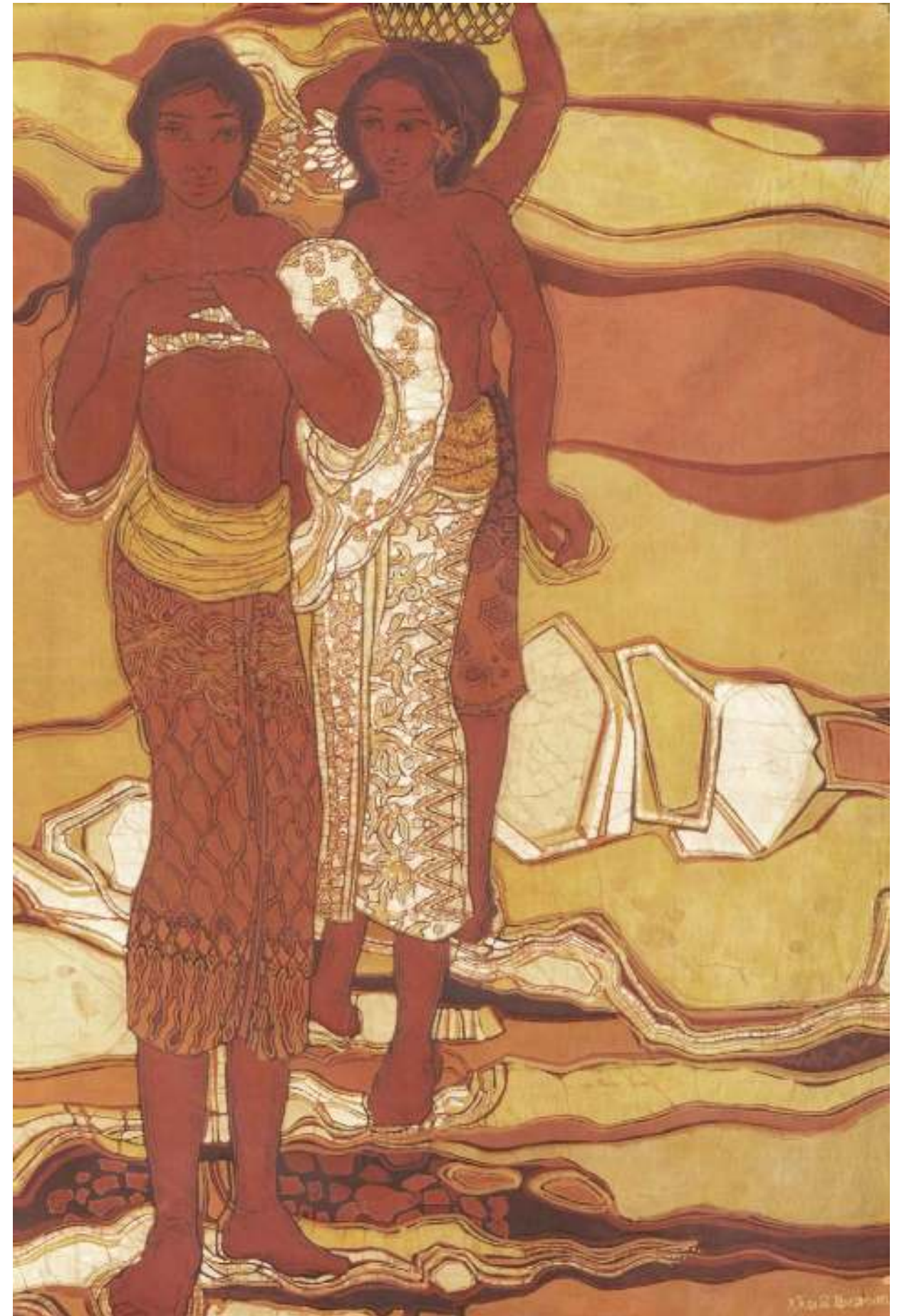
PROVENANCE

Private collection, Kuala Lumpur

RM 65,000 – 100,000

Though undated, this looks like an early batik from 1967 to the early 1970s, because of the more simplified forms and patterns with a yellow-based spectrum. The wavy movements in the background serves to help the illusion of movement. The 'memories' alluded could hark back to the simpler times when half-naked dark-skinned damsels go about their economic chores of selling wares (on baskets carried on the head), with concessions to vanity, as can be seen by the cheery-patterned sarung. Therein lies the natural beauty of these village women then: innocent, simple and sincere.

It's one of Khalil's rarest batik paintings.



ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Untitled, 2004

signed and dated 'ISMAIL MAT HUSSIN 2004' (lower right)

batik

96 x 112cm

PROVENANCE

Private collection, Singapore

RM 16,000 – 28,000

Top-spinning contest is very popular in Kelantan where the artist was born. Skills and dedication are required to master these cultural activities. It's always about which top can last the longest to emerge as the winner. As depicted by the artist the crowd seems enthusiastic in learning the techniques and are eager to win the competitive game. Through the skillful use of musculoskeletal renditions of the human anatomy, the artist shows a group of men enjoying their favourite pastime activity. Nonetheless, it used to be a common hobby back in the days. Now, it seem like a rare sport as the times has changed.

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



CHUAH THEAN TENG, DATO’

b. China, 1912 – d. Penang, 2008

Two Of A Kind, c. 1965–1968

signed ‘Teng’ (lower left)

batik

59 x 44cm

PROVENANCE

Private collection, Singapore

LITERATURE

Chuah Thean Teng Retrospective,

Penang Museum and Art Gallery, Penang, 1994

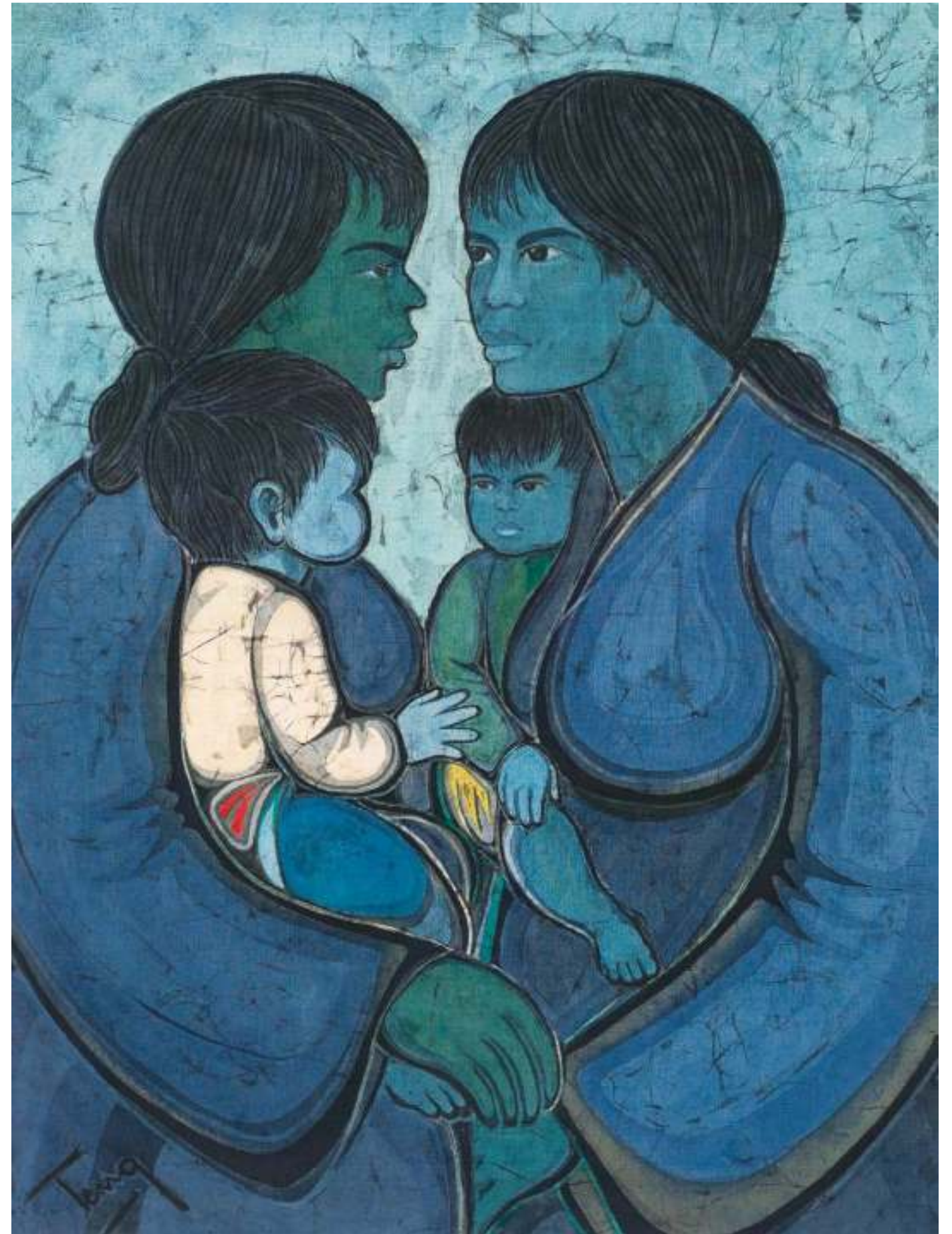
Teng Batik, Yahong Gallery, Penang, 1968

Teng: An Appreciation, National Art Gallery, Kuala Lumpur, 2009

RM 35,000 – 60,000

The Mother-and-Child theme is perhaps one of the most endearing and poignant of Dato’ Chuah Thean Teng’s ‘canvases’. It resounds with his own experience of a mother’s love, warmth and care. This work is in the vein of Teng’s iconic *Two Of A Kind*, that was chosen for the UNICEF’s greeting cards in 1968 (the image of another work, *Tell You A Secret*, was chosen in 1988). It shows two mothers facing each other in conversation, with their child in their arms also getting to know each other, and the bluish tones providing a night setting. The children, symbol of the next generation, is obviously well-nourished with one of the mothers shown well-endowed.

Teng, as the artist is more popularly known, was hailed by Professor Michael Sullivan as the ‘Father of Batik Painting’ (Chinese Art in the 20th Century, 1959). “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,” Professor Sullivan gushed. Teng developed the traditional craft into a fine-art construct in 1953 and unveiled the innovations to great fanfare in his first solo at the Arts Council Penang in 1955 (He also had a solo of his batik art in London in 1959). Teng was accorded a Retrospective in 1965 and a Tribute in 2009 by the National Art Gallery Malaysia, and was invited to showcase among the Commonwealth’s greatest artists in an exhibition in London to mark Queen Elizabeth II’s Silver Jubilee in 1977. The Penang State Government awarded him the Dato’ title in 1998 and named him a Living Heritage in 2005.





98

CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Mother And Child, undated

signed 'Teng' (lower right)
batik
46 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 11,500 – 20,000

An illustrious batik painter, Dato' Chuah Thean Teng's most celebrated theme is the Mother-and-Child. On offer here is a familiar scene depicting a mother showing affection to her child. It almost seems as if she is about to lift and hug her child. His colour palette is predominantly in orange which enhanced the tenderness of the mother figure. The child is likely to be a young boy longing for attention and comfort from his mother. It is beautifully portrayed on batik the power of a mother's love, and the strong bond between them.



99

CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Best Friends, undated

signed 'Teng' (lower left)
batik
46 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 24,000

This exquisite batik from Dato' Chuah Thean Teng shows two buffaloes sitting side by side whilst accompanied by a small bird. The ambiance is complemented with a yellow background that gives a warm sensation for the eyes. The scene suggests good weather as it is sunny and bright. His subject matter often revolves around the rural community and nature, which are themes that are closely related to his life.

Teng, as the artist is more popularly known, is widely recognised as the 'Father of Batik Painting'. "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," Professor Sullivan once said. Teng developed the traditional craft into a fine-art construct in 1953 and unveiled the innovations to great fanfare in his first solo at the Arts Council Penang in 1955. He held another solo of his batik art in London in 1959. The images of his works, *Two Of A Kind*, and *Tell You A Secret*, were chosen for UNICEF's greeting cards in 1968 and 1988. Teng was accorded a Retrospective in 1965 and a Tribute in 2009 by the National Art Gallery Malaysia, and was invited to showcase among the Commonwealth's greatest artists in an exhibition in London to mark Queen Elizabeth II's Silver Jubilee in 1977. The Penang State Government awarded him the Dato' title in 1998 and named him a Living Heritage in 2005.



100

CHUAH SEOW KENG

b. Kelantan, 1945

One Day In Summer, 2009

signed and dated 'S. Keng 09' (lower right)

batik

85 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

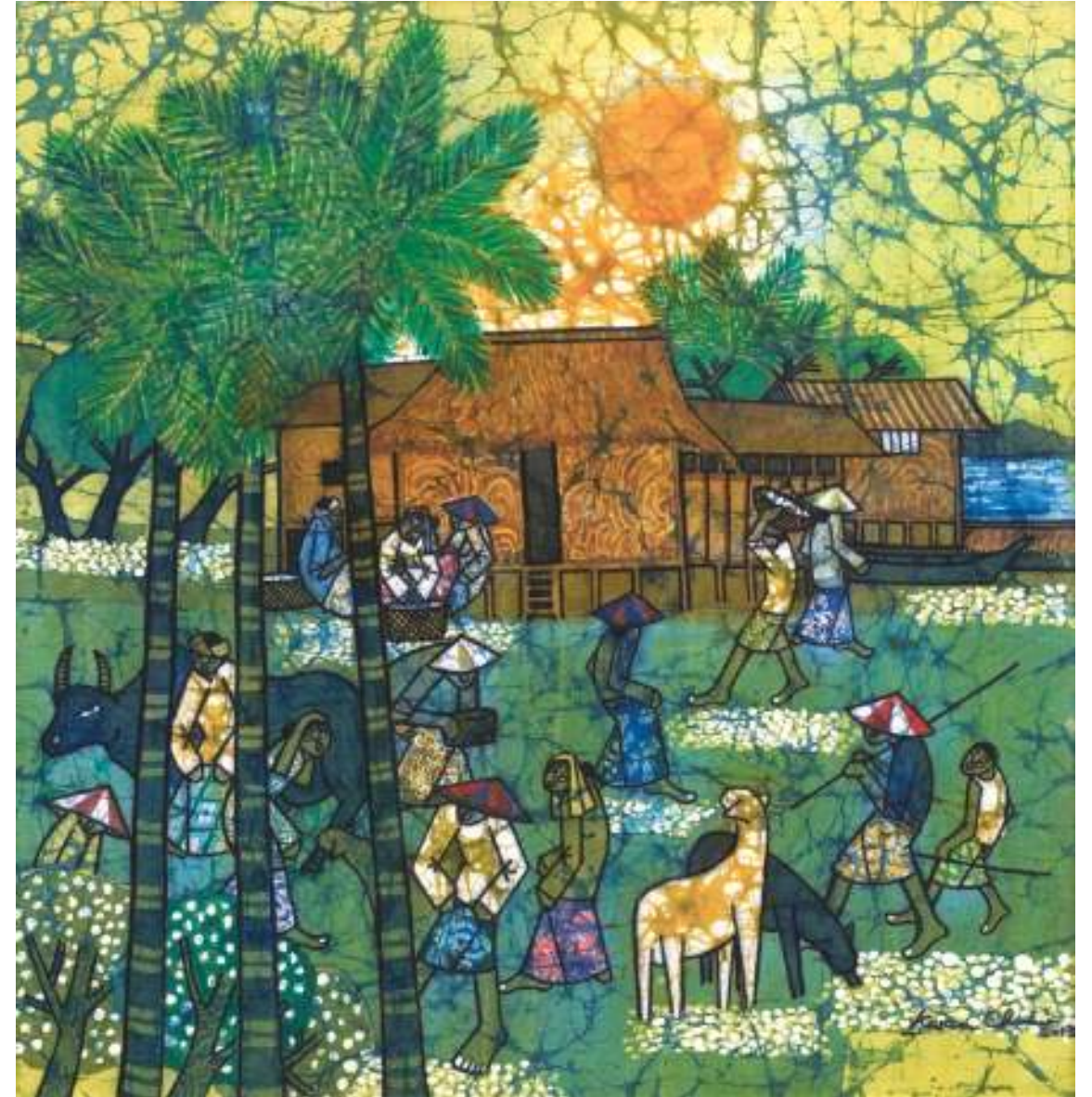
RM 16,000 – 30,000

Such intricate mosaic of an arcadian trapse into time of nubile damsels in a little alcove! Chuah Seow Keng is a veritable master in concocting such a sinuous pattern-ing fugue with the body contours of the women finely blending with the different gorgeous sarong patterns worn by the long-haired muses in various postures amidst luxuriant vegetation of Nature, creating a little paradise on earth. A superb interplay of organic and geometric forms in batik.

Chuah Seow Keng, one of the trio of scions of the great batik-art founder Dato' Chuah Thean Teng, was awarded a scholarship to study at the Suddeutsche Kunststoff-Zentrum in Wurzburg, Germany in 1968. Images of two of his batik paintings, *Fish* (1981) and *Rural Life* (1986), were selected for the UNICEF greeting cards in 1988. In 1992, two more of Seow Keng's works were again selected for the UNICEF greeting cards – *Fish* (a watercolour) and *Sunrise* (batik). In 1989, he received the Certificate of Excellence (mixed media) at the Altitudes 7th International Art Competition in New York, USA. In 1973, he held his first solos at three venues in Japan and followed up with another three solos in Japan in 1975. He also had solos in Europe, Australia and Canada. He was commissioned to do fibreglass murals, among others, for Malaysia-Singapore Airline offices in Ipoh and Penang, and Bank Negara crest, now in Penang office. He also did a fibreglass replica emblem for the Penang War Memorial and Cenotaph.

REFERENCE

The Master of Analytical Batik Painting, Ooi Kok Chuen.



101

KWAN CHIN

b. Kuala Lumpur, 1946

Untitled, 2013

signed and dated

'Kwan Chin 2013' (lower right)

batik

75 x 72cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000

Set against a green backdrop with the rising sun overhead, Kwan Chin's nostalgic landscape includes swaying coconut trees, a kampong house, animals and fertile land in the background. His figures are clad in the long shirts and sarong traditionally worn by Malay folk.

Kwan Chin is the batik pseudonym for Goh Yee. Born in Kepong in 1946, Kwan Chin studied at the Nanyang Academy of Fine Art in Singapore and worked as a commercial artist on his return. However, he switched completely to batik after finding an aptitude for it. Kwan Chin's batik paintings were included in Matrade's exhibitions in London as part of a music and food promotions, and a Malaysian exhibition on the fringe of Art Basel Miami in the United States in 2013.

CHEN WEN HSI

b. China, 1906 – d. Singapore, 1991

Gibbons, undated

signed in Chinese with one seal of the artist (lower right)
Chinese ink and colour on paper
62 x 67cm

PROVENANCE

Private collection, Kuala Lumpur

LITERATURE

Convergences: Chen Wen Hsi Centennial Exhibition,
Singapore Art Museum, 2006
Chen Wen-Hsi: Master of Tradition and Innovation, Nanyang
Academy of Fine Arts, Singapore, July 2006

RM 75,000 – 130,000

In the cover catalogue of Chen Wen Hsi’s Centennial Exhibition, *Convergence*, at the Singapore Art Museum in 2006, Chen Wen Hsi revealed that he painted his gibbons only after completing the surroundings. This is invaluable towards the understanding of how he worked on his trademark gibbons paintings. Zhang Daqian proclaimed Chen Wen Hsi’s portrayal of the gibbons as the best after Song dynasty master Yi Yuanji. In a poem praising Chen Wen Hsi during his exhibition at the National Museum of History of Taiwan in 1981, he wrote: “If only Yuanji could return and get to know him... The gibbons are so well-captured, I could almost hear their cries emerging from ancient mountains and thick clouds.” Like Wen Hsi, Zhang boasted of a menagerie of animals as pets as well as studies for painting. Chen’s menagerie included six gibbons – white, grey and black, kept in two large steel cages. His fascination for gibbons was inspired by the works of the 13th century Zen master Mu Qi, with emphasis on the delicate fur. On Page 109 of the

Convergence catalogue under the title, *The Artistic Path of Chen Wen Hsi* by Chua Kian Aik (translated from Chinese by Goh Ngee Hui): “He (Chen) would spend day and night, observing these creatures in order to paint them, paying meticulous attention to their movement and posture....a master of gibbon painting.”

Chen Wen Hsi graduated from the Shanghai College of Art, Shanghai in 1928 and Xinhua College of Art, Shanghai in 1932, and taught there from 1946–47 before settling in Singapore in 1948. He taught at the Nanyang Academy of Fine Art in Singapore in 1951–59, and was given a Retrospective in 1982. His laurels included the Singapore Meritorious Service Star Award (1964) and posthumous, Gold Award (1992); Honorary doctorate by National University of Singapore (1975); Golden Chapter by Taiwan National Museum (1980); and the Asean Cultural and Communications Award (1987).





103

SUN YEE

b. 1919, China – d. 2009, Singapore

南园佳色; 竹报平安, 1993; 1999

signed ‘癸酉年沈雁’ with one seal of the artist (upper right) and inscribed ‘南园佳色’ (upper right); signed ‘沈雁时年八十’ with one seal of the artist (upper right) and inscribed ‘竹报平安’ (upper right)
Chinese ink on paper
80 x 30cm; 74 x 30cm (set of 2)

PROVENANCE

Private collection, Singapore

RM 9,000 – 15,000

Sun Yee was a versatile artist, being able to paint in the Western and Chinese style and media. She could do figures, landscapes, urban scenes and flowers. Her works are noted for the fine lines (bamboo paintings) and soft touches, like that of the ‘Yan Lan Hong’ flowers (Herba Catharanthus Roseus, or sometimes called ‘Joseph’s Coat’) in the other painting of hers. In the November 2015 Christie’s Hong Kong auction, her work *Medley Of Dances* sold for HK\$475,000 .

The career of Zhejiang-born Sun Yee parallels that of Georgette Chen, in her cosmopolitan nature involving a few countries. She studied at the Xinhua Art Academy in Shanghai (graduated 1938) and the Nihon University in Tokyo, Japan, before heading to France, where she apprenticed under the French Modernist Fernand Leger (1881-1955). She had exhibited at the Salon des Beaux Arts in Paris in 1953, but held her first solo in 1940, and settled in Singapore in 1954 after her first solo. She set up the Singapore Academy of Art, where she was principal-lecturer.

104

LIM TZE PENG

b. Singapore, 1923

Songs Of The Heart,
undated

signed with one seal of the artist
(lower left)
ink and colour on paper
100 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 36,000



This Lim Tze Peng abstract calligraphy painting stands out for its fiery backdrop to match the robust calligraphic strokes done in his ‘great freehand ink style’ which could purport certain meanings. With the cue from the title, *Songs Of The Heart*, it invariably veers to something passionate. His inspirations include Huang Binhong, Li Keran, and calligraphers Kang Youwei and Yu Youren. Since 2007, Lim has been painting more indoors. His works integrating painting and calligraphy stem from analogy of trees, trunk and roots, and his calligraphy which he dubbed hutuzi (muddled calligraphy) may well denote or symbolize these. In *Inroads: Lim Tze Peng’s New Ink Work*, Teo Han Wue (director of the Art Retreat Museum) wrote: “For Lim, brushwork is evergreen like the tropical trees with their trunks and branches entwined, presenting possibilities as boundless as the free cursive strokes in the calligraphic work...” Wrote Kwok Kian Chow in *Realist Sojourn, Expressionist Return*: “...trees serve as a conduit between xieyi and realism for Lim. They may be seen in both the ink aesthetics context of cosmological naturalism, tianren heyi (the union of Nature and man), and the realism of Nanyang sceneries.”

Self-taught Lim Tze Peng was awarded Singapore’s Cultural Medallion in 2003, the Commonwealth Art Exhibition Special Prize in 1977, the Public Administration Medal in 1963 and the Public Service Medal in 1981. After finishing high school in 1948, he taught for 30 years, retiring as a school principal of Xinmin Secondary School in 1981. His work, *Singapore River Scene* (1978) set a record price HK\$620,000 at the HK Christie’s auction in May 2012.

REFERENCE

INROADS: The Ink Journey of Lim Tze Peng, National Art Museum, Beijing, 2009



105

ONG KIM SENG

b. Singapore, 1945

Untitled, 2008

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

The unspoilt charms of Wuyuan county in the northeast of China's Jiangxi province known for its beautiful villages tug at the heart of Singapore watercolour doyen Ong Kim Seng like no other. Until today the place seems unblemished by modernisation. Bounded in the north of Anhui and Zhejiang in the east, the country has several quaint historical sites, some dating to 740 during the Tang Dynasty. It is also near Huangshan and the ancient pottery capital of Jingdezhen. Ong likes to travel to the deep interiors and out-of-the-way places all over... Tibet, Nepal, all over Southeast Asia and China. Oh, the life! Simple people sitting outside the narrow doorway of their houses chatting with their children at play nearby, instead of bending over their handphones for hours on end, as the stream waters gurgle by. Notice the net and pail attached to the long poles?

Ong Kim Seng is Singapore's consummate and legendary watercolourist. Self-taught, he is known for his mastering of the light and his gushy golden washes. His book, *Mastering Light & Shade In Watercolour* (2003) is required reading for those who would like to get to know the intricate details. Working at several jobs, he rightly decided to turn fulltime painting in 1985 and has never looked back since. He is the first and only Singaporean to have won six awards by the prestigious American Watercolour Society, of which he was conferred membership in 1992, the only Asian outside America to be admitted (that time). On April 3, 2017, Ong set a new record when his acrylic, *Nepal*, sold for HKD735,000 at the Hong Kong Sotheby's auction. He was also the President of the Singapore Watercolour Society from 1991 to 2001. He has been an Art Advisor to the National Arts Council since 1998. His most recent solo was at the Arts House in Singapore in August. His works are in the collections of dignitaries such as Queen Elizabeth II of the United Kingdom, former UN Secretary-General Kofi Anand, and the former Prime Ministers of China, Japan and Thailand.



106

TAY BAK KOI

b. Singapore, 1939 - d. 2005

Buffaloes With Farmers, 1996

signed and dated 'Bak Koi 96';
also signed in Chinese (lower left)
oil on canvas
88 x 118cm

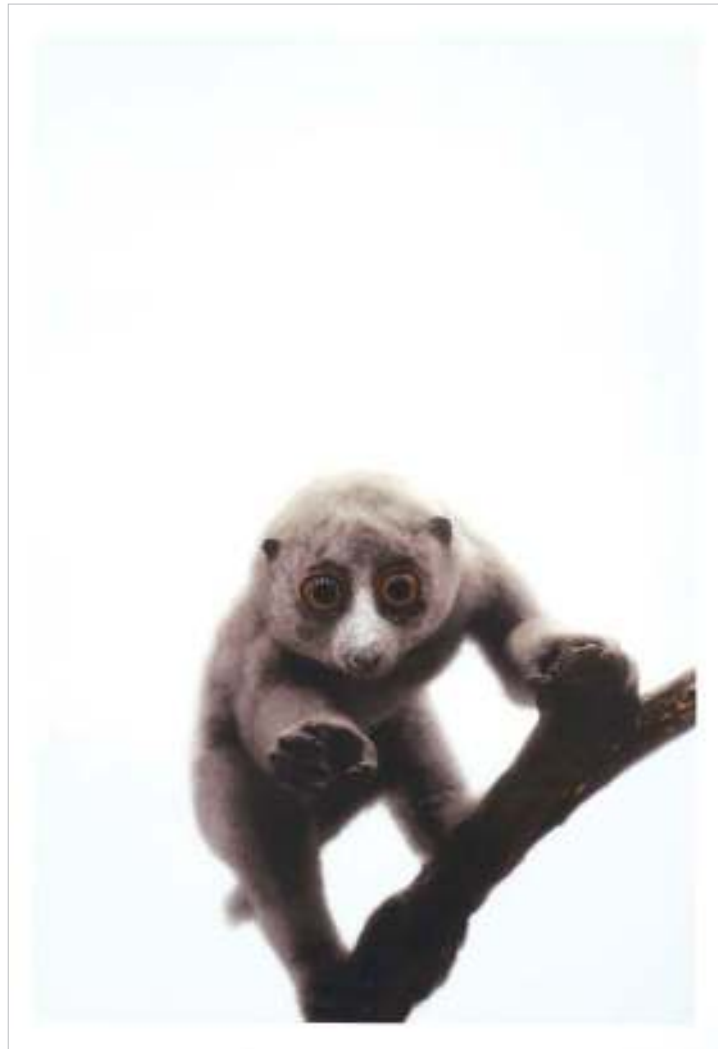
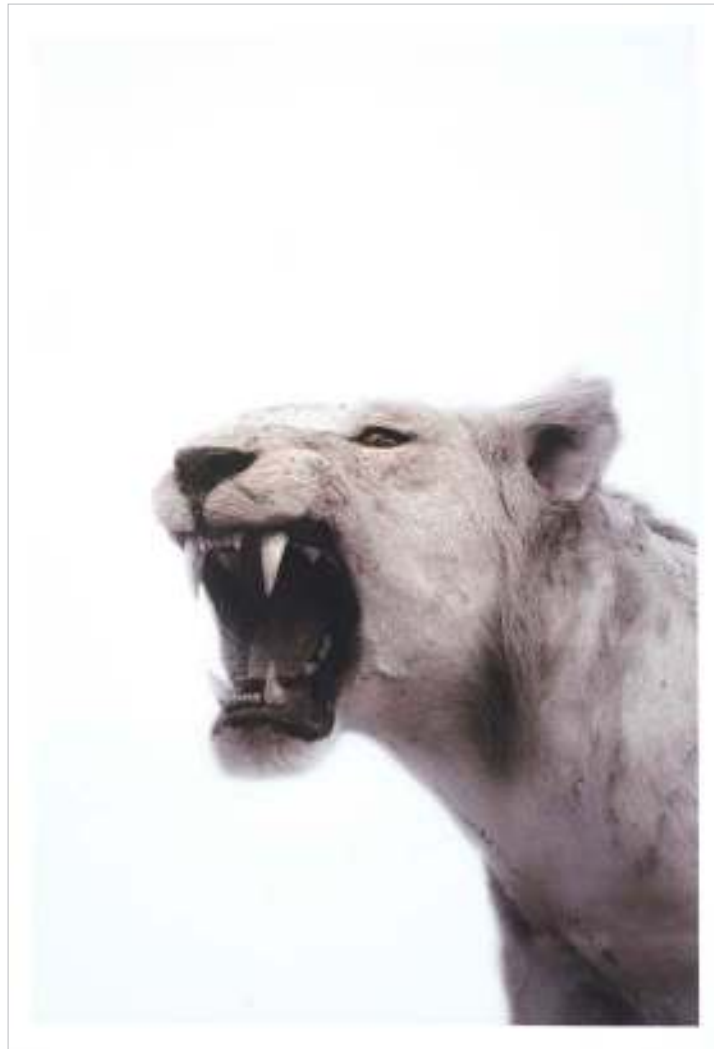
PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 80,000

Tay Bak Koi's buffaloes bear striking stylistic similarities with those of Tew Nai Tong, unsurprisingly as they were contemporaries at the Nanyang Academy of Fine Art (NAFA), Singapore, with him graduating a year later in 1957-1960, but with them on different sides of the causeway divide. Tay's buffaloes are much more linear, flat and abstract with the same double points resembling a Minangkabau roof. In 1996 (Oct 27-Nov 14), Tay Bak Koi held a solo exhibition at the Art Gallery, Penang, called 'In Harmony With Nature'. It was his 13th solo and his second in Penang, held after his 1990 Impression show at the Singapore National Museum Art Gallery. Indeed, in 1994, he and Nai Tong held a joint exhibition at Shenn's Fine Art in Singapore. A second-generation Singapore artist, he was somewhat of a rebel at NAFA, being better known for his selling crabs at a market stall, although his works are aggregated in the Nanyang Style popularised by Cheong Soo-pieng and Chen Wen-hsi. In the *Reminiscences Of The South Seas* (Shenns' Fine Art, 1994), Chia Wai Hon wrote: "The highly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump, have remained with him to this day."

Tay Bak Koi's auction record was SGD66,080 set at the 33 Auction on Sept 1, 2013, for his *Fisherman* work. His notable solos are in 1964 (Tengah Airport Club, Singapore, his first), 1990 (Impression: The Art Of Tay Bak Koi, National Museum Art Gallery, Singapore) and a 'memorial' in 2007 (Reminiscences, Stamford House, Singapore). In 1963, he was already known to Malaysian audiences with a group exhibition at Penang's Salon de Mai.



107

ROBERT ZHAO RENHUI

b. Singapore, 1983

*Raffles Tiger; River Lion;
River Lion II; Slow Loris*, 2008

signed, dated and titled on the verso
print, edition 1 of 3
each 60 x 40cm (set of 4)

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 10,000

From four pictures of taxidermised animals from taxidermist-zoologist Soon Bo (1930-2006), Singapore’s Robert Zhao explores connections between Man and animals in a career based on photography and spanning video, performance and installations. The four images are of a river lion (two pieces), a slow loris and a Raffles tiger. His is like a National Geographic documentation on ecological and even anthromorphological issues that can be gleaned from his fictive Institute of Critical Zoologists (ICZ), which is touted as “an interdisciplinary centre dedicated to promoting critical zoological dialogue and research.”

Robert Zhao received his BFA and MFA in Photography from the Camberwell College of Arts and the London College of Communication. He had won the UOB Panting of the Year Award in 2009, apart from the National Arts Council’s Young Artist Award (2010), Deutsch Bank Award in Photography (University of the Arts, London, 2011), the Sony World Photography Awards in 2010 and 2011. He is a fulltime artist who has done research-residencies in the Kadist Art Foundation in California and Christmas Island, and shown in the Sydney Biennale, Art Stage Singapore, the Moscow Biennale of Young Art, the Yinchuan Biennial, the Jakarta Biennale, and the Biennial of Photography in Switzerland, among others. He had several solos in Singapore, Australia, the United States, Italy and China including A Guide to the Flora and Fauna of the World, Centre of Contemporary Photography, Melbourne (2015), and Primo Marella Gallery, Milan (2014).



108

JOLENE LAI

b. Singapore, 1980

Hello Fish, 2011

signed 'Jolene' (middle right)
oil on canvas
76.5 x 101.5cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

A trape into an imaginary world from adolescent angst, creating a powerful dystopian scene from a kind of Theatre of the Absurd, with the protagonist(s), in kinky demeanour or attire, caught up in some Hitchcockian suspense and Alice In Wonderland awe, although the scene with a mixture of Pop Art Nouveau and anime looks innocuous enough. Shades of Edward Hopper and Paula Rego, sensitive and fragile. Singapore-born and bred Jolene Lai, based in Los Angeles, has become known for her whimsical concoctions that are unerringly disturbing and disquieting. *Hello Fish* hints at some childhood obsession ala Linus of Charlie Brown, in this case, a toy fish with legs that is privy to the innermost secrets of the girl with kinky red hair, a blouse with ruffles, a rainbow-studded pair of socks with longish toes. She is surrounded with, and presumably overwhelmed by, stacks of research-study materials. She had penned her thoughts then: "Growing up as an only child, I remember trying to fill the absence of busy adults with as much creative play time as I possibly could. I had several imaginary playmates...We played this, my friends and I, during many quiet weekend mornings." *Hello Fish* was one of her early works in her first solo exhibition at Utterly Art in Singapore.

Jolene Lai has gained a lot of traction since the now Los-Angeles-based gallery, Thinkspace, represented her in 2013, with solos *After Midnight* (2013) and *Play* (2014). She featured in Art Stage Singapore's SEA Platform under Galerie Sogan in 2014 (remember the woman on the slaughtering slab surrounded by figures with human forms and animal heads?), and then again in 2015. She was also represented in Art Taipei 2014, and SCOPE's fair in Miami Beach and New York. Her work as a digital production assistant from 2008-2010 including a year at the Refinery Creative helped hone her imaginative oeuvre. She graduated from the LaSalle-SIA College of the Arts in Singapore (2001-2004), with a Georgette Chen Arts scholarship (2012) and pursued Design Communications at UCLA from 2006-2008, having won the Laurel Hummel scholarship.

109

LIV VINLUAN

b. The Philippines, 1987

Soft Veil, 2008

signed and dated 'Liv Romualdez Vinluan
two thousand and eight' (lower right)
oil on canvas
183 x 122cm

PROVENANCE

Private collection, Singapore

RM 2,500 – 4,500



Fragments of detailed chantilly lace seem to cover the left eye of the figure, with roses and silk ribbons adorning her head. Liv Vinluan finished her Fine Arts degree with honours (cum laude) at the University of the Philippines College of Fine Arts. Her undergraduate triptych series, *Sin Verguenzas*, won the college's Dominador Castaneda Award for Most Outstanding Thesis in 2009. With her evolving yet distinct visual style, she has created images that merge both realism and fantasy: scapes and portraits that evoke intensity and movement.



110

JAYPEE SAMSON

b. The Philippines, 1985

Untitled, 2008

signed and dated 'Jaypee Samson 2008'
(lower right)
oil on canvas
122 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,500

Jaypee Samson is known for his painting distorted perspective of people, mostly children and the elderly, often grim-faced. The distortion may take the form of a fish-eye lens, dual-eye lens after a little-known frontality theory with higher level legs up to the feet, or stunting or elongated, and creating new vertical planes, or in this case, shown standing with one half of the body turned 180 degrees with the feet facing the other side. This adds to his critical approach. The models are based on kinsmen and friends from his childhood town of Antipolo. His works look into the impact of the families left behind by poor people going overseas to work as maids because of economic exigencies.

Jaypee showed early arrival when he was selected to the coveted CCP 13 Artists in 2009, when he was only aged 24. Indeed, his works were already in auctions in 2007, and his first solo was in 2006. He won the Grand Prize in the GSIS Award in 2005, the Metrobank Art 2004, and the Telephone Directory Cover (2004). He is a member of the art collective, Sangviaje. He graduated from the University of the Philippines College of Fine Arts, majoring in Painting.



111

ERIK PAUHRIZI

b. Indonesia, 1981

Untitled, 2008

signed and dated 'Erik Pauhrizi 2008'
(lower right)
acrylic on canvas
200 x 250cm

PROVENANCE

Private collection, Singapore

RM 3,200 – 5,500

Erik's work is often an allegory that depicts the inner feelings of a subject. Erik Pauhrizi is known as a new media artist using text, drawing, painting, photography, video / film, sound, lighting and installation. But he took a circuitous route to being an artist. He first took up mechanical engineering at the Institut Keguruan dan Ilmu Pendidikan (IKIP) and gave up after two years. But he used his time more with the traditional music and dance group called Kabumi (Keluarga Bumi Siliwangi). He also initiated the Buton Kultur experimental space in Bandung. He finally graduated from the Bandung Institute of Technology (ITB), majoring in Textile and Media Arts, and graduating with a BFA cum laude in 2015. He also received a Diploma in Multimedia Art at the Braunschweig University of Art. He was awarded the Asia Cultural Council visual art research programme, in co-operation with the New Museum, New York, in 2010. In 2011, he had his first solo in New York called The Poison Of Our Sins, at CATM Chelsea.



112

MARIANO CHING

b. The Philippines, 1971

Rambling Blues, undated

mixed media
138 x 138 x 17cm

PROVENANCE

Private collection, Singapore

RM 5,000 – 8,000

Mariano Ching creates imagined worlds derived from katakana characters in the cluster shapes of some nebulous humans or animals perhaps, and here depicted in centrifugal array. Nature or figurative or a composite, the work evokes a kind of melancholy like fleeting clouds.

Chinese-Filipino artist, illustrator and photographer Mariano Ching and his wife Yasmin Sison had a joint show at Valentine Willie Fine Art, Singapore. He was one of the winners of the 2006 CCP 13 Artists Award, the Alcala Illustrators Prize in 1998 and 2001. Ching studied Printmaking under the Monbusho Scholarship at the Kyoto City University of Fine Arts, Japan from 2002-2004 and graduated with a BFA in Painting from the University of the Philippines in 1998, after switching from Engineering in the fourth year. Ching was a member of the artist-run space, Surrounded by Water (1999-2002), founded by Wire Tuazon. He has taken part in the Aichi Triennial in Japan in 2010, and his works are in the collection of the Singapore Art Museum.

113

PUTU SUTAWIJAYA

b. Indonesia, 1971

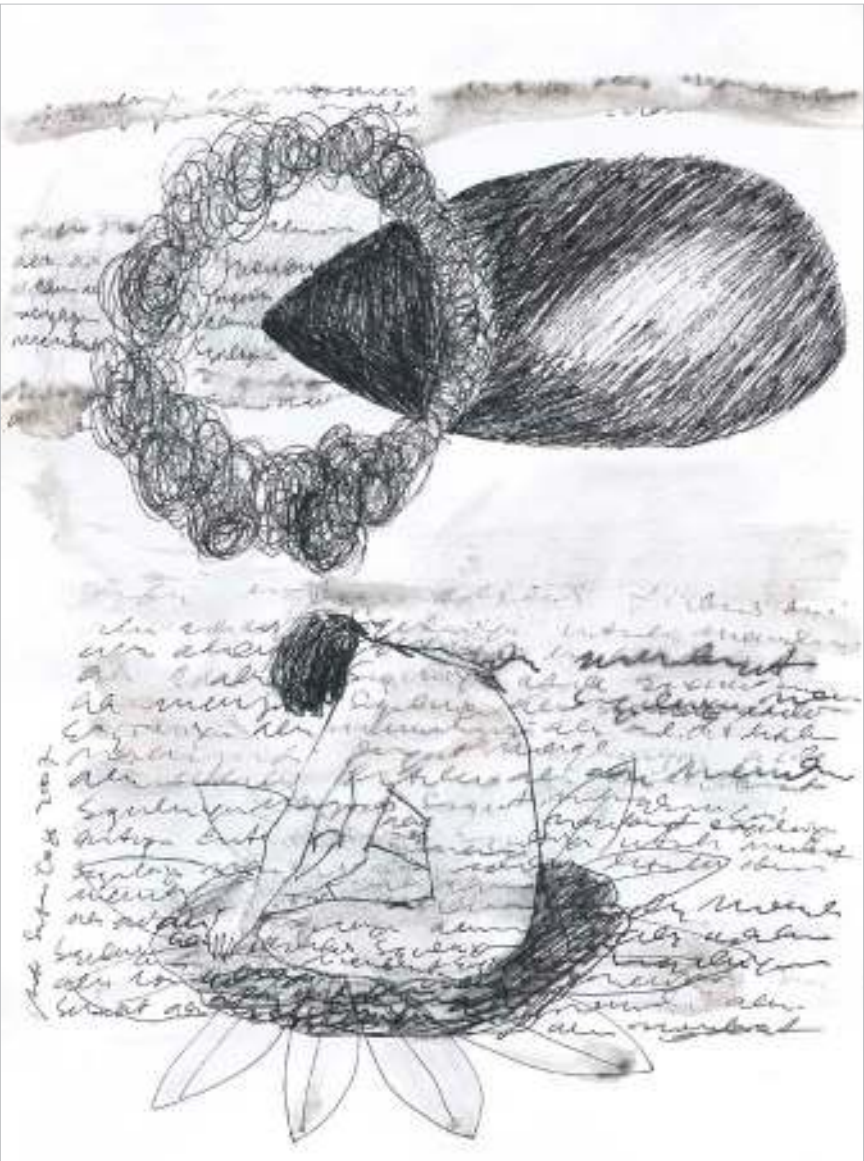
Antara Keras Dan Halus
(*Between The Hard And The Soft*),
2007

acrylic and ink on paper
34 x 25cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,600 – 2,800



The human body is the key source of inspiration of Putu's works. His artworks mainly focus on rhythmic movements of the human body in dance and meditation, translating spiritual and emotional states. The body postures and gestures as reflected in Putu's works are expressions and methods in which he describes personal experiences and feelings. This work illustrates a figure seated cross legged in a meditative pose that evokes quiet contemplation.

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



114

ANGKI PURBANDONO

b. Indonesia, 1971

She Is On The Mood, 2009

signed and dated 'Angki Purbandono, 2009'
(lower right)
print on transparency paper
100 x 100cm, unique edition

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,500

Angki Purbandono, a member of the contemporary photography group Ruang MES 56, is best known for his Alternative Conceptual Photography using scanographic images done without the use of cameras. This piece featured a figure of a little girl standing on top of what seems to be piles of rotten banana while pointing up as if she achieved something that is impossible.

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.



115

ANGKI PURBANDONO

b. Indonesia, 1971

Red Cabbages, 2009

signed and dated 'Angki Purbandono, 2009'
(lower right)
print on transparency paper
100 x 100cm, unique edition

PROVENANCE

Private collection, Singapore

RM 2,000 – 3,500

In this work, it seems like the lettuce was cut into half revealing its central pattern on the inside which made it look more dramatic. The luscious purple hues further enhances the colour intensity and solidity of the subject matter. The artist is best known for his Alternative Conceptual Photography, using scanographic images done without the use of cameras thus producing stunning images of his own.

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.

AGUS SUWAGE

b. Indonesia, 1959

Self Portrait And Co #4, 2013

signed and dated ‘Agus Suwage 2013’ (lower right)
oil on canvas
150 x 200cm

PROVENANCE
Private collection, Indonesia

EXHIBITED
Bali, *Homoludens 4-013: Bermain Seni Rupa Dengan Tiga Pesan*,
Emmitan Contemporary Art Gallery, 2013

RM 50,000 - 75,000

Call it narcissicism, but Agus Suwage has done a lot of self-portraitures or self-representations from the mid-1990s using his own face and body, partly because of convenience and monetary issue. Besides the obvious investigation into self, it is also a kind of self-therapy and a self-parody, and a projection of a larger more universal outreach. It all started from a photographer housemate using him as a ‘free’ model for experiments. Apart from the self, Agus also uses his works to probe questions about society, culture, religion, death and Man’s relationship with animals. Here, with the outline of his head against long scribblings are shown a raft of books which might or might not related to the meaning envisaged. Books like *Anselm Kiefer* and *Art at the Turn of the Millennium*.

Agus Suwage graduated in Graphic Design from the Bandung Institute of Technology in 1986 but switched to fine art using popular symbols and iconography in his paintings, sculptures and installations after a stint as a graphic designer. When he turned 50 in 2009, he had a major retrospective featuring 99 works from 1985-2009 called *Still Crazy After All These Years* at the Jogjakarta National Museum. In 2007, he had a solo, *Playing The Fool*, at the Valentine Willie Fine Art, Kuala Lumpur, and *Room Of Mine*, at the Tyler Rollins FA in New York. Apart from residences, he had also taken part in Art Basel HK (2014), the Singapore Biennale (2006), the Gwangju Biennale (2000) and the Havana Biennale (1997).





117

BOB YUDHITA AGUNG

b. Indonesia, 1971

Untitled, 2013

signed and dated
‘Bob Sick Yudhita 2013’ (lower right)
acrylic on linen
121 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

The works of Bob Yudhita Agung are distinctively influenced by Jean-Michel Basquiat and pop culture including music and tattoo art. His unique primitive like paintings engage the viewer and are able to present a sense of social awareness.

Bob Yudhita Agung, who calls himself ‘Vincent van Bob’, paints in the Primitive-Naïve vein with the graffiti of Jean-Michel Basquiat. He studied at the Indonesian Institute of Art in Yogyakarta where he received the Affandi Award in 1994. He was in the same batch as Ugo Untoro and S. Teddy D. His style is somewhat a bit like A.R. Penck, and Malaysia’s Chong Hip Seng. He showed with his former wife, Widi, at the Green Art Space in Yogyakarta in 2016. “I believe I can fly, with paint I believe can fly. Don’t worry, be happy” is his favourite refrain.



118

IDA BAGUS PUTU PURWA

b. Indonesia, 1976

Spirit Of Freedom, 2013

signed and dated on the reverse
charcoal and oil on canvas
139 x 210cm; triptych, each 139 x 70cm

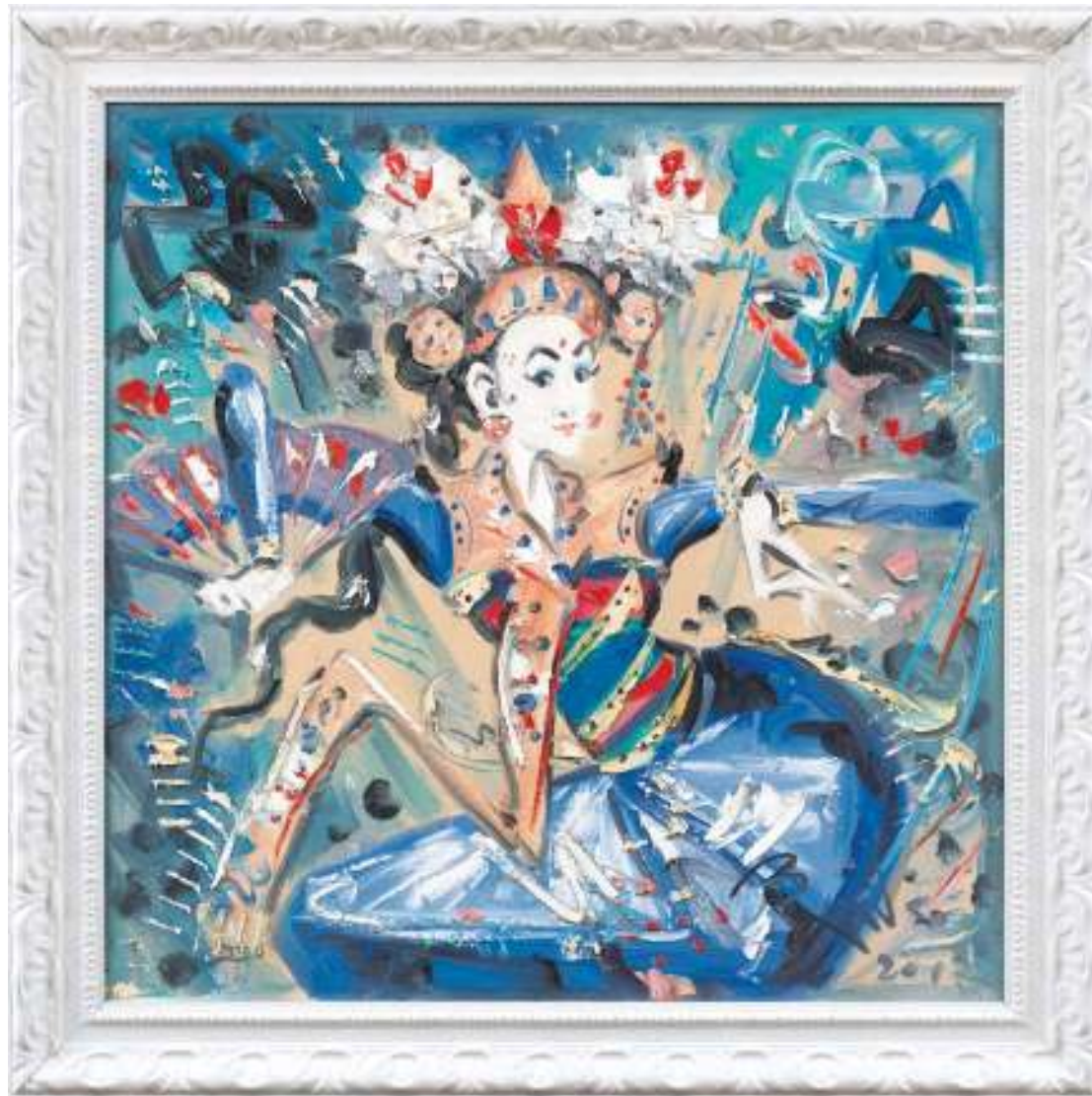
PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

A dynamic three panels featuring masculine male figures in energetic bodily movements painted in translucent gestural brush marks, this painting is executed swiftly accentuating muscular tones in darker hue by Indonesian figurative painter, Ida Bagus Putu Purwa. In a trance-like state of mind, the figures are depicted based on the ritual and spiritual being of the Hindu culture in Bali.

Native Balinese Ida Bagus Putu Purwa graduated from Indonesian High School of Art (STSI) Denpasar (1996 –1998). His solo exhibitions included Break Out held in Jakarta (2008) and Sign Session in Bali (2009). He has participated in numerous group shows since 1996 regionally and abroad namely Exhibition of Sanur Painters Association in Jimbaran, Bali (2001); Trouble in Krobokan, Bali (2002); TAI Black Dies Natalis STSI XXXVI in Denpasar, Bali (2003); Ten Fine Art at Hogart Collect Gallery, Australia (2005); Melbourne Affordable Art Show 2005 in Australia (2005); Intuitive Reflection in Singapore (2006); Rising Sons from the Archipelago in Dublin, Ireland (2009); Tease at Taksu Gallery, Bali (2013) and Legacy of Power at ARTJOG 14, Taman Budaya Yogyakarta (2014) among others. He won the Best Artwork of Painting Competition in Denpasar, Bali in 1989.



119

NYOMAN GUNARSA

b. Indonesia, 1944 – d. 2017

Balinese Dancer, 2013

signed and dated (lower right)
oil on canvas
94 x 94cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,500 – 13,500

Nyoman Gunarsa, who died on Sept 10, 2017, was an important personage in Hindu-Balinese society, being a pemangku (lay priest), a puppet-master and a celebrated artist with his own museum set up in the kabupaten Klungkung in 1994. He has his own distinctive painting style of sinuous and sonorous lines of Balinese dancers, often kebaya-clad damsels of delicate beauty, and of gamelan musicians. As he famously intoned: “I’m drawn towards lines like singing and placing colours like dancing.” Often couched in soft hued colours, the figures, almost always feminine and against a whitish body, are a lilting fount of grace in the postures and gestures. Here, the artist successfully captures the rhythmic movements of the dancer and her stunning costume.

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

120

KARTIKA AFFANDI

b. Indonesia, 1934

Mother And Child, 1970

signed and dated ‘Kartika 1970’
(lower right)
oil on canvas
98 x 78cm

PROVENANCE

Private collection, Selangor

RM 18,500 – 32,000



The Mother-and-Child theme is one of the most predominant in art. Being a figurative artist like her world-renowned iconic father, Affandi (1907-1990), Kartika paints penetrating portraits including those of her father, ordinary and marginalised people and menial workers. Her oil-impasto style resembles that of her father, to whom she was apprenticed since the age of 7. Like her father too, she abandoned the paintbrush, preferring to use her bare hands. She was married twice and twice divorced, to artist R.M. Saptohoedjo (at the age of 17, arranged marriage) and Austrian Gerhard Koberl. She became a feminist icon when she filed a divorce against Saptohoedjo, with whom she had eight children. Her son, Didit, also paints, as did her mother Maryati, who was Affandi’s first wife. Rukmini, Affandi’s daughter from his second marriage to Rubiyem, also paints. By 1970, Kartika was fairly well-developed as an artist, having had her first solo in Jakarta in 1969 and helping Affandi complete a mural in the East-West Centre in Hawaii in 1967. In 1971, she had a solo at the Samat Art Gallery in Kuala

Lumpur. She fought against male chauvinism to become an artist in her own right. Her father had famously told her: “It is a shame you were born a female and my daughter, because as a woman you will never be able to be accepted as an artist in this country. And if somehow you are, then you will always be cursed as my offspring to live in my shadow.”

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 Shantineketan, 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.



121

FAIZIN

b. Indonesia, 1973

Untitled, 2006

signed and dated 'Faizin 2006' (lower left)
oil on canvas
67 x 87cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,800 – 4,800

Faizin depicts a family scene in a moment of peace and happiness. The artist uses a simple composition and harmonious colours to highlight each of the individual figures. Dense with activity, the artist is able to display his skilled technique in portraying figures in lively moment and tender emotion.

Faizin is known for his little humorous situations of ordinary people going about their simple jobs. He was a finalist in the Indonesian Art Award in Jakarta in 1999. He has taken part in exhibitions in Jakarta and Bandung in Indonesia, and in 2006, he took part in the Asian Art Mosaic exhibition in Singapore.

122

ERICA HESTU
WAHYUNI

b. Indonesia, 1971

The Last Supper, 2018

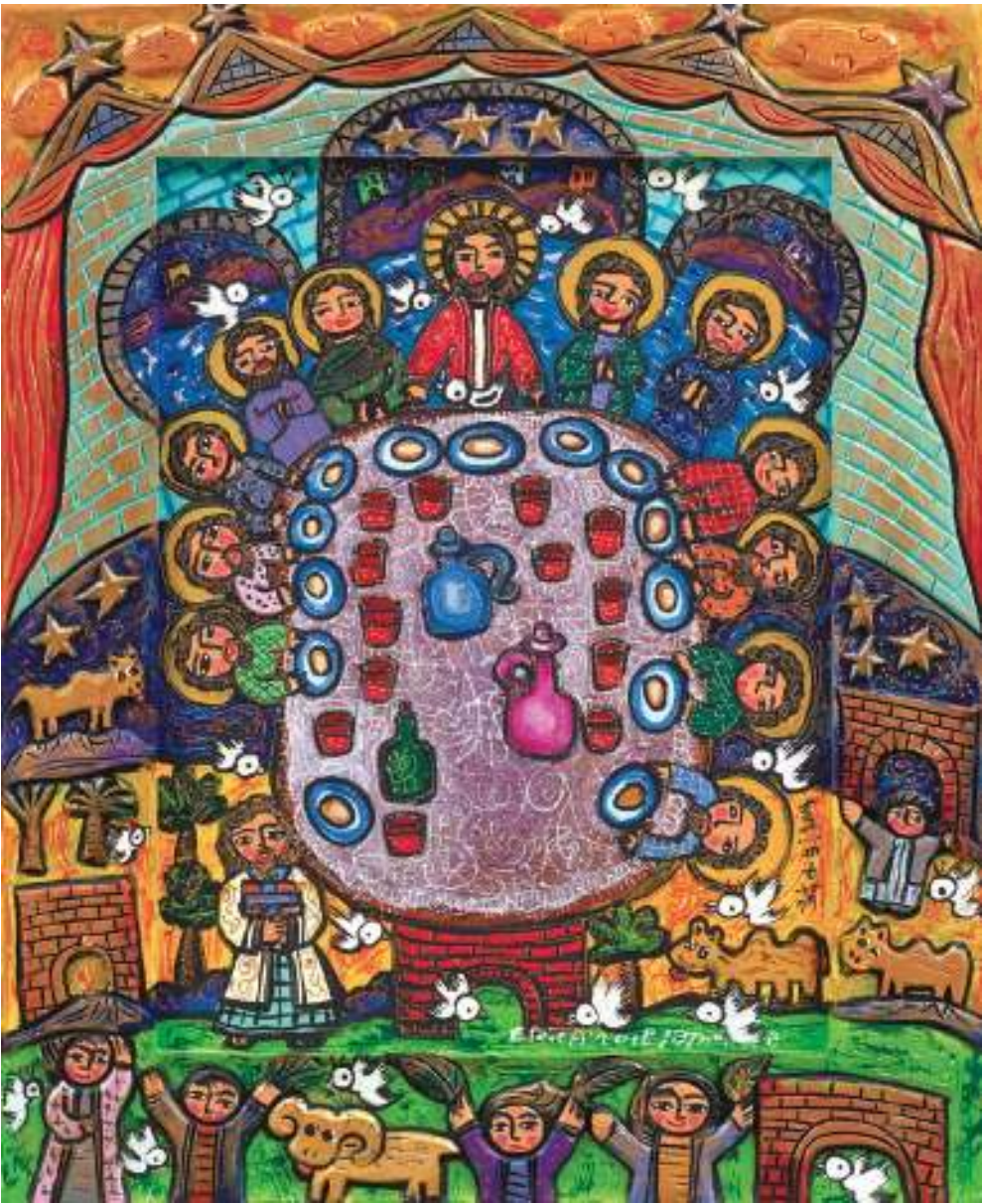
signed and dated on the reverse
acrylic on canvas and wood (frame)
78 x 63cm

PROVENANCE

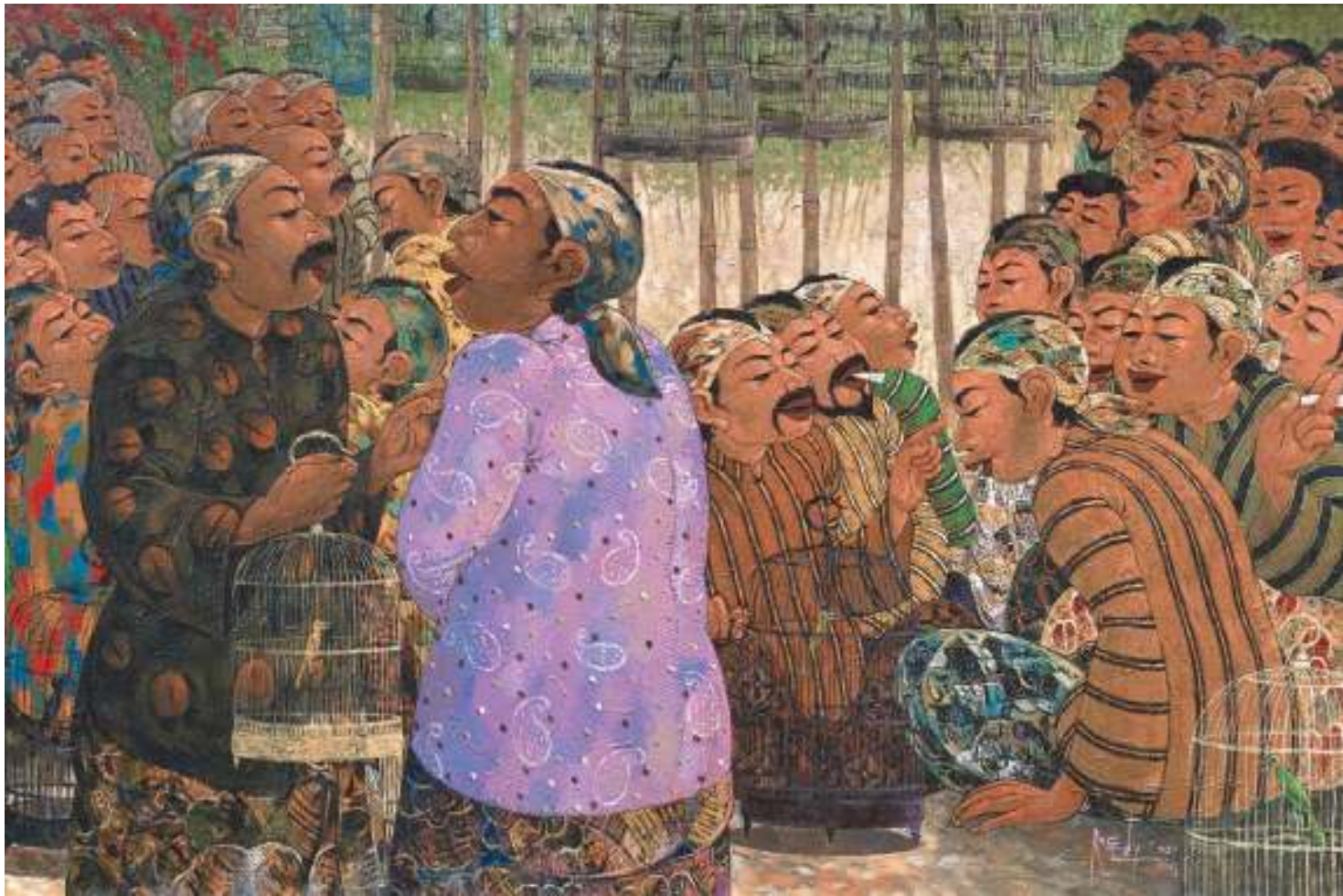
Private collection, Indonesia

Accompanied with certificate of
authenticity

RM 5,000 – 8,000



Erica Hestu Wahyuni presents her unique rendition of The Last Supper, one of the most admired and well-known subjects in art history. Eat the bread, drink the wine. Born in Yogyakarta, Erica started painting from young before enrolling at the Indonesian Fine Art Institute, Yogyakarta, where her teachers included Nyoman Gunarsa, Agus Burhan and Wardoyo. She also had a learning stint at the Surikov Art Institute in Moscow, Russia. Her early mentors were Suharto PR and Herry Wibowo. She had her first solo at Purna Budaya in Yogyakarta in 1995, and had taken part in the Osaka Triennale (1993) and the Museum of Contemporary Art exhibition in Moscow in 2000.



123

RUDY MARDIJANTO

b. Indonesia, 1967

Lomba Burung, 2003

signed and dated
'Roedy Nov 2003' (lower right)
oil on canvas
99 x 148cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,500 – 10,500

Bird-keeping is deeply rooted in Indonesian society, especially in Java and Bali. The artist seeks inspiration from peasant lives in rural Java and creates stylistic figures engrossed in ritual themes or daily activities. Through the composition of communal life, the artist conveys how tradition and culture is still retained and treasured in modern times.

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



124

U LUN GYWE

b. Myanmar, 1930

Untitled, 2007

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

A bustling market scene in Myanmar done in the typically old Impressionist Style and with imaginative play of a forest of towering large lotus-like umbrellas, the white allowing for intriguing play of light. Somewhat reminiscent of Eduard Manet's *Music In The Tuileries*, which had a more elegant and debonair crowd in elegant pursuits. But the figures are caught only from the top of the heads or further away as angled profiles instead of the full frontal assembly of the Tuileries. There is a light and convivial spirit about despite the ochre-tinged schematic in the lower half of the work with the sweaty multitude.

Dubbed the greatest living artist in Myanmar, U Lun Gywe is a 3rd-generation Myanmar artist known for his Impressionism style of Burmese women and landscapes. He had a year's stint in China in 1964 (Beijing's Central Art Academy) and had also been trained in East Germany in art restoration in 1971, after receiving preliminary training in Yangon from the visiting Prof. Ingo Tim. He studied at the Art Institute of Teacher's Academy in Yangon where he learnt the finer points from masters U Thet Win, U Chit Maung, U San Win, U Ngwe Gaing and U Thein Han. From 1958 to 1979, he taught at the State School of Fine Arts in Yangon. His works are in the national collection of Myanmar, Singapore and Malaysia.

REFERENCE

Burmese Painting: A Linear and Lateral History, Andrew Ranard, Silkworm Books, 2009



125

DANG XUAN HOA

b. Vietnam, 1959

My Child, 1999

signed and dated
'HOA 10/99' (lower left)
gouache on paper
52 x 73cm

PROVENANCE

Private collection, Singapore

RM 5,000 – 8,000

Dang Xuan Hoa's works often feature objects of still life — like vases, bowls, fruits, flowers and animals which are symbols of abundance — surrounding a figure. His interest is mainly on the elements of domestic life portrayed from his visual imagination. The haphazard placement of objects in his works and harmony of colour radiate a sense of totality as painting for him is a process of spiritual development. The pictorial structure of his Vat cua Nguoi or Human Objects series developed since the 1990s has aroused the characteristics of his artistic approach.

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

126

KELVIN CHAP

b. Indonesia, 1974

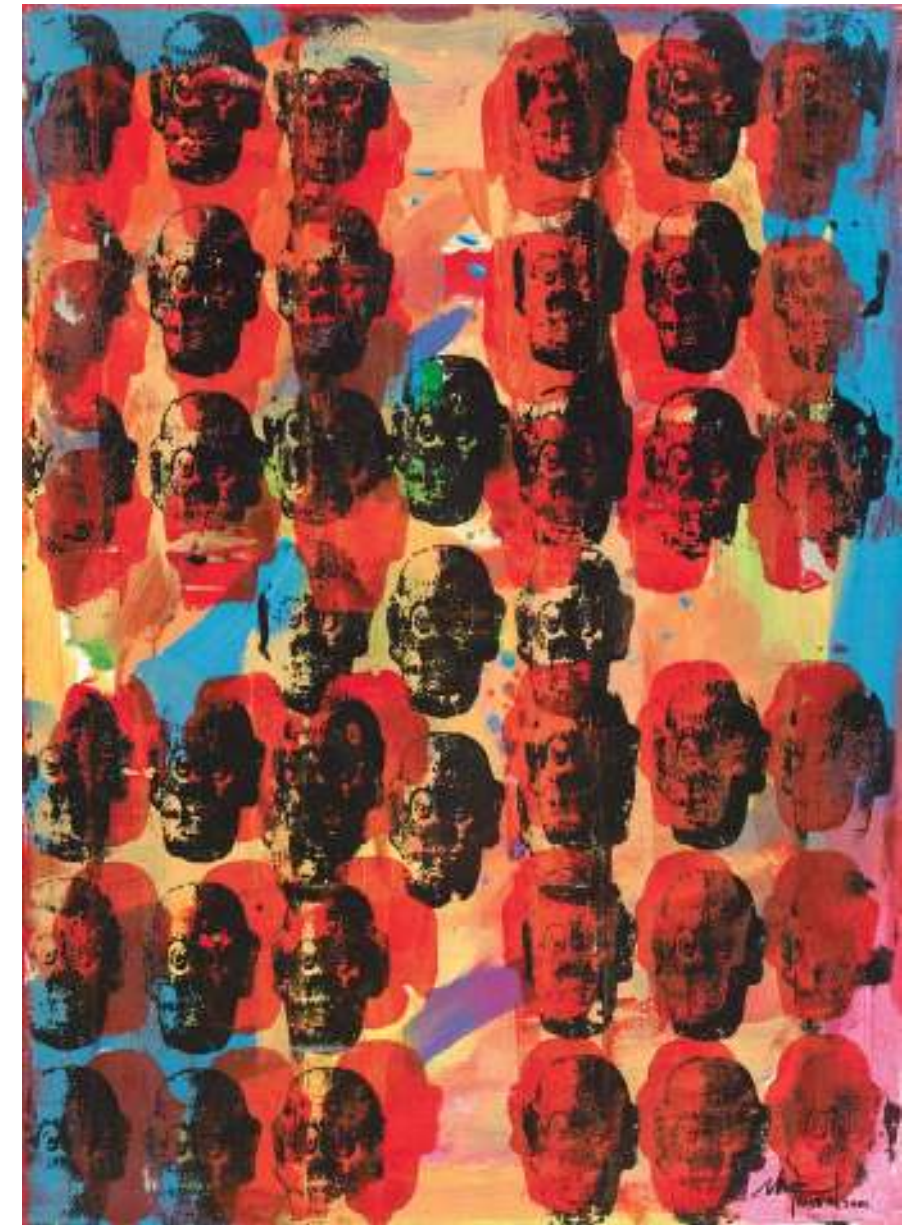
Urban Invasion
(*Subculture Series*), 2001

signed and dated
'Kelvin Chap 2001' (lower right)
mixed media on canvas
80 x 60cm

PROVENANCE

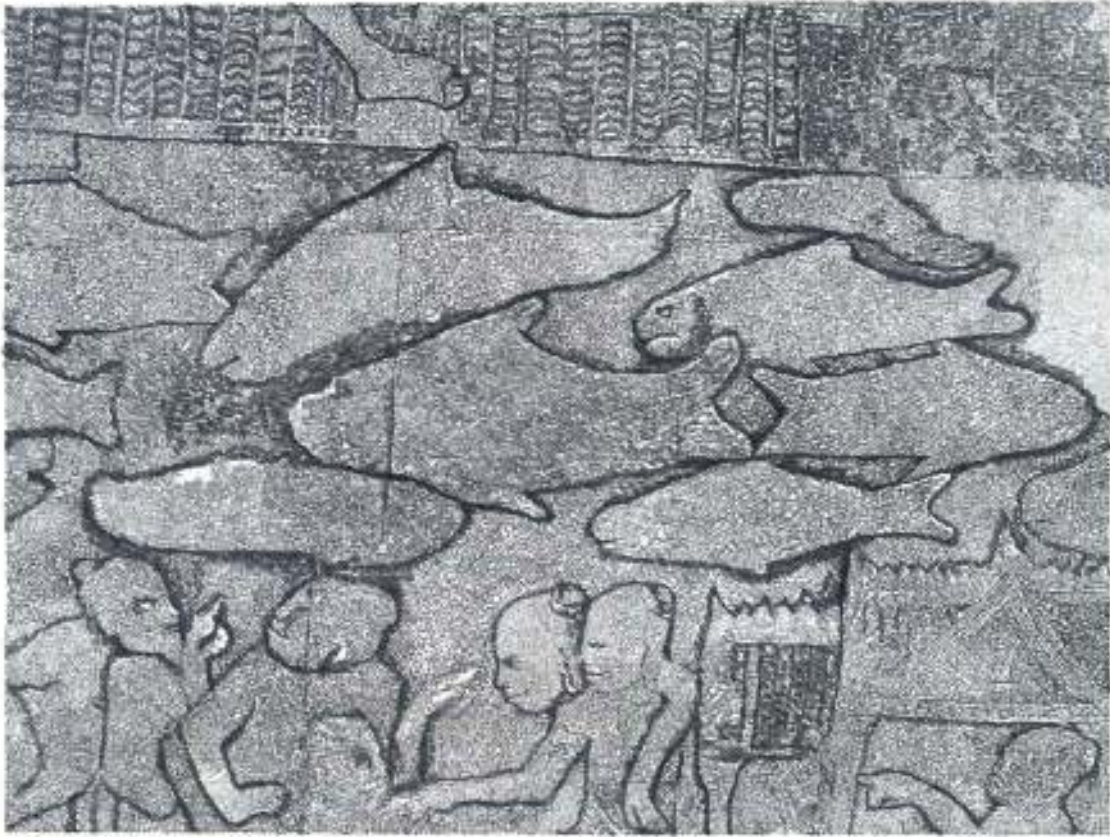
Private collection, Kuala Lumpur

RM 2,000 – 3,500



Fascinated by Dayak culture where he grew up, Kelvin Chap is known for his Borneo inspired pop art works. In this work, the artist suggests how rapid urbanisation and industrialization are affecting native culture, by using a plethora of rich and sublime colours.

Kelvin Chap received his education majoring in printmaking at the Malaysian Institute of Art (1992-1994). He won first prize in the Swatch Street Painting Competition based on the theme, Spirit Of Our Times (1994). He was honoured the Juror's Choice at the Philip Morris Malaysian Art Award (2001). His solo exhibitions include Belawing and the Great Mamat (Totem and the Great Hunter) at Pelita Hati (1996), Idea 9 at Pelita Hati (2000), and Old Masks, Modern Man at Maison of Malaysian Art (MoMA) (2011). His group exhibitions include Innenseite, Kassel, Germany (1997), Gema: Resonance, A Malaysian Exhibition of Contemporary Art, Prague, Czech Republic (1998), and RUPA Malaysia: A Decade of Art at the Brunei Gallery, School of Oriental and African Studies (SOAS), London (1998). He has also exhibited at the Shanghai World Expo 2010 in the Malaysian Pavilion in China. His work can be found in public collections such as the National Art Gallery Malaysia, Galeri Petronas, Sabah Art Gallery, Chamalires, France as well as private collections in Malaysia, Singapore, Chile, Japan, USA, France, Germany and China. His works have been published in Masterpieces from the National Art Gallery by Redza Piyadasa (2002), Arts of Southeast Asia by Fiona Kerlogue (2004), and Atlas of World Art by John Onians (2004).



Bayon is a richly decorated state temple of Jayavarman VII (reigned c.1181–1218), a powerful ruler of the Khmer empire. The temple sat at the center of Angkor Thom, a walled city that served as the capital of the Khmer Empire. Illustrated with exquisite detail, this work captures a scene from a series of bas-reliefs depicting scenes from the everyday life of the Angkorian Khmer.

127

KELVIN CHAP

b. Indonesia, 1974

Market Scene, Bayon, 2007

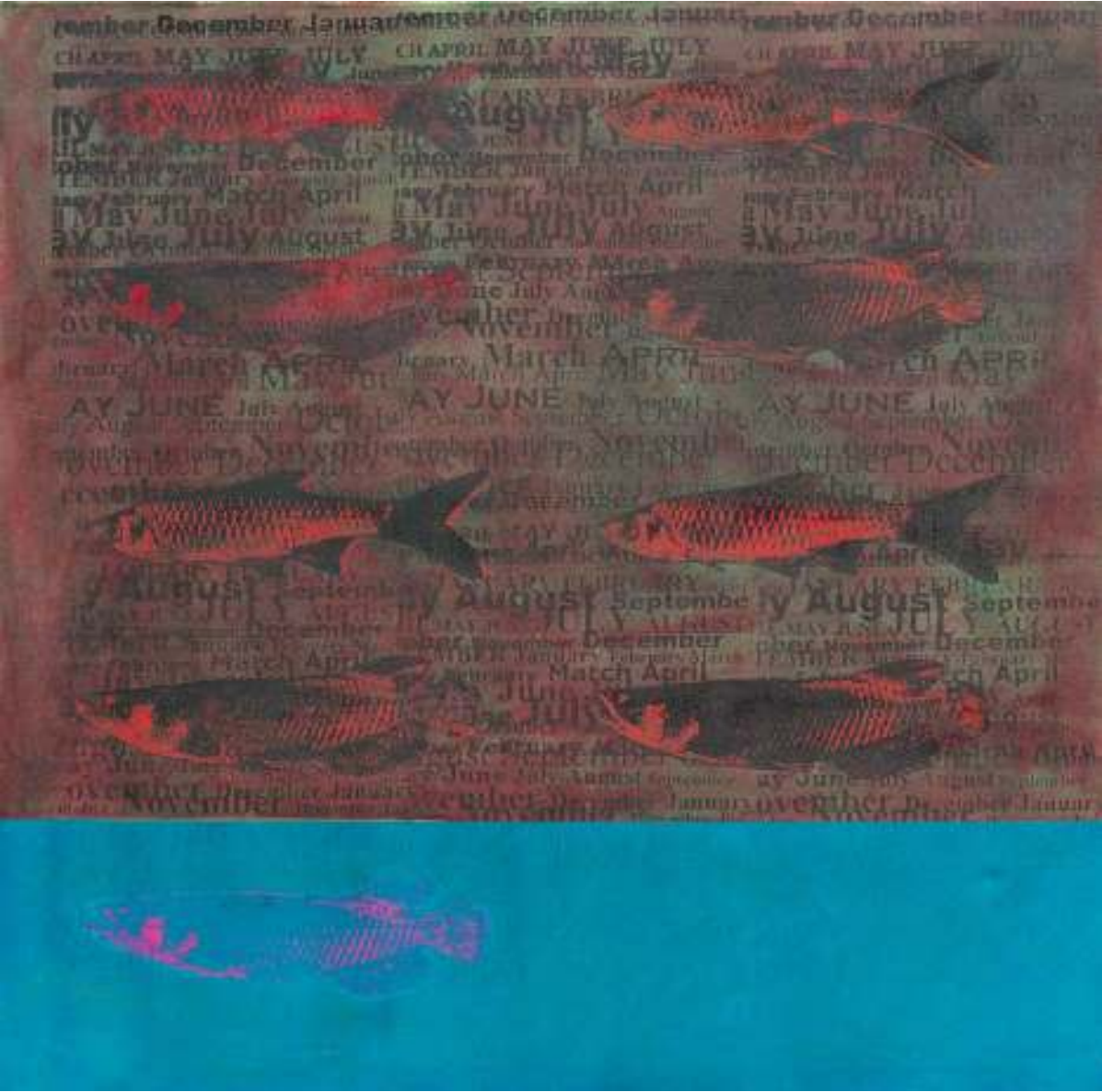
signed and dated ‘Kelvin Chap 2007’ (lower right) and inscribed ‘Market Scene, Bayon’ (lower middle)
pencil on paper
70 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,500

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128

WAN JAMARUL IMRAN

b. 1969

Decision, 2003

acrylic on canvas and screen printing
91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,200

Fishes, butterflies, lotus and water lilies are metaphors of relationships between different life-forms, primarily with Man. Here different species of fishes are set against a screen-printed jumble of words denoting months in haphazard array. What this portends is open to interpretations. Wan Jamarul Imran Wan Abdullah Thani professes to being inspired by artists such as Robert Rauschenberg, David Salle, Ismail Zain and Jalaini Abu Hassan.

He completed his PhD in Universiti ITM, where he did his BFA. He studied for his MFA at the Maryland Institute College of Art in the United States. He was one of the 11 Minor Award winners in the Young Contemporary Artists competition in 1994. He had his first solo, Metaphors, at the Townhouse Gallery (since moved to bigger premises at two venues and now called Wei-Ling Gallery) in February–March 2005.



129

SABIHIS MD PANDI

b. Pahang, 1988

Terrorists, 2015

signed and dated on the reverse
woodcut on board
153 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Terrorism has remained a controversial issue ever since the 9/11 tragedy. By using a sophisticated printmaking method, Sabihis expresses his concerns and feelings towards the current state of affairs around him. Sabihis has been a fulltime artist since he graduated from the Universiti ITM with a BFA, majoring in Printmaking, in 2011 (Diploma in UiTM Machang in Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam*, won him the Malaysian Emerging Artist Award competition 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 was represented in Art Expo Malaysia since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won Young Guns Award in 2017. With 3 Awards under his belt, he still remains humble, being the ‘Award Collector’.



130

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

Circle Of Life, 2015

signed and dated
‘Shafiq Nordin 15’ (lower right)
acrylic on canvas
182 x 182cm

PROVENANCE

Private collection, Selangor

RM 7,800 – 13,000

This work is illustrated in the artist’s signature style which mimics the effects of woodcut prints using coarse outlines to produce a sharp effect. Mythical creatures of the underwater world swarm in various directions, suggesting great depth and create a sense of drama. Shafiq’s work reflects his observations of contemporary society, reinterpreted in a stimulating visual language.

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (He did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018.



131

ISMAIL AWI

b. Terengganu, 1987

The Great Gig In The Sky, 2013

signed and dated
'Ismail Awi 2013' (lower right)
acrylic on canvas
150 x 150cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Representing a younger generation of artists emerging into the Malaysian art scene, Ismail Awi's art practice has been influenced by gothic culture, street art, and surrealism. *The Great Gig In The Sky* is a song by British rock band Pink Floyd. The track was selected by Rolling Stone magazine as the second greatest vocal performance of all time in rock history. Rich in symbolism and meaning, the plethora of figures are an integral component in this whimsical composition and is a highly original assemblage, establishing a deep impression with a visually striking composition. 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 also made it to the Curate Henry Butcher exhibition called A Raya Celebration Of Generations In Art, and in January 2018, The Young Contempo Showcase II (organised by Curate Henry Butcher) held at Galeri Prima. Just like the artwork title, and the painting itself, 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!



132

ISMAIL AWI

b. Terengganu, 1987

Desire, 2015

signed and dated 'Ismail Awi 2015'
(lower right)
oil and acrylic on canvas
122 x 122cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 9,000

Ismail Awi draws heavily on gothic, surrealism and street culture, weaving them into his own intriguing narrative. In *Desire*, an enigmatic lion sits majestically in his territory, looking calm and composed, albeit surrounded by a multitude of human masks.

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 also made it to the Curate Henry Butcher exhibition called A Raya Celebration Of Generations In Art, and in January 2018, The Young Contempo Showcase II (organised by Curate Henry Butcher) held at Galeri Prima. Just like the artwork title, and the painting itself, 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!

133

MOHD AL-KHUZAIRIE ALI

b. Pahang, 1984

Specimen, 2013

signed and dated 'AL-K' 2013' (lower right)
ceramic and mixed media
63 x 124 x 10cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

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

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

134

RAJA SHAHRIMAN BIN RAJA AZIDDIN

b. Perak, 1967

Human Distortion - Study 1, 1987

signed and dated
'Raja Shahrman 87' (lower right)
oil on canvas
76 x 55cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 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.



135

SIUND TAN

b. Kedah, 1981

*The Old Man Of
The South Pole, 2012*

signed 'SIUND' (lower left)
oil on canvas
100cm diameter

PROVENANCE

Private collection, Selangor

RM 5,500 – 9,000

Composed of intricate figures and painted in jewel like colours, the artwork's main subject is Shou Xing 寿星, who is the star of longevity. The old man is depicted with a high forehead and white moustache. His left arm is carrying a wooden shaft, with a double gourd vase attached to it. As a symbol of fertility, the double gourd is believed to be good luck, as it is also a Daoist emblem of immortality. A pair of flying swallows are seen in the distant mountainous background. There is a traditional belief that the swallow bird is connected to healing and symbolizes hope and prosperity. Standing beside the old man is an Indian soldier, perhaps suggesting China and India as among the oldest civilisations in the world.

Siund Tan's paintings are based on childhood memories and dreams, but with the newly represented Present in a surrealistic twist. Siund Tan (Tan Hong Shiung) was one of the star winners of the Malaysian Emerging Artists Award, hosted jointly by HOM Art Trans and Galeri Chandan, in 2011. The other winners were Chong Ai Lei, Ng Swee Keat, Muhammad Syahbandi Samat and Sun Kang Jye. In 2011, he was also a finalist in the Da Dun Fine Arts exhibition in Taichung, Taiwan. He had his first solo titled SOMETIME at the G13 Gallery in 2014. Siund Tan obtained his BFA in Graphic Design at the Curtin University of Technology, Australia in 2004.



136

CHONG SIEW YING

b. Kuala Lumpur, 1969

Calling, 2011

signed and dated 'Siew Ying 2011'
(lower right)
oil on linen
140 x 200cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied with certificate of authenticity

RM 45,000 – 75,000

As one of Malaysia's leading contemporary artists, Chong Siew Ying is best known for unique expressive figures which translate the inner world of her characters, creating a lasting impression on viewers. At the heart of Chong Siew Ying's work are the stories of humanity, and the human condition. Within *Calling*, against a serene background of Chinese inspired mountainscapes, a figure bursts forth across the centre of the painting, and is a realistic study of emotions, endowing this work with emotive power. The artist has illustrated the upper part of the face and graceful contours of hands that exude a subtle and elegant quality. The landscape is informed by spiritual and artistic conceptions of Chinese ink painting which embodies the culture and mind of the artist. As a timeless metaphor for the fleeting nature of life, flowers create strong visual impact and have a symbolic relation to time.

REFERENCE

Chong Siew Ying, Valentine Willie Fine Art, Kuala Lumpur, 2008



137

CHONG SIEW YING

b. Kuala Lumpur, 1969

The Shadow Line, 2004

signed and dated
'Siew Ying 2004' (lower left)
oil on canvas
150 x 150cm

PROVENANCE

Private collection, Selangor

RM 35,000 – 60,000

Central to the themes of Chong Siew Ying's works are the stories of humanity, and the complexities of the world of man. Painted in dynamic flesh tones, the artist has portrayed the figures with graceful contours of the head, arms, chest and back. The human figures seem liberated from the material world, and alludes to a person's inner mind and space for imagination. Wispy floating clouds, rendered with the effects of light in the sky, predominantly in blue and white, position these meditative figures in a timeless and dreamlike space.

Chong Siew Ying first studied for her Diploma in Graphic Design at the Petaling College of Art and Design but impetuously decided to continue her studies in Paris in 1990, at the L'École des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994-1996), supporting herself by working part time as an au pair. Two artist's residences – Rimbun Dahan, Selangor (1999-2000) and the Vermont

Studio Centre, United States (2001, Freeman Asian Artist Fellowship) proved timely in her taking stock as well as tiding over her financial struggles. In 2002, she won a Special Awards in the highly coveted Young Contemporary Artists (BMS) competition, and she was a finalist in the Hong Kong Sovereign Art Prize in 2009. She was featured in Art Stage Singapore in 2015 (Being Human: Figuratism Of 16 Malaysian Artists). Even before she held her first solo in Kuala Lumpur of her selected works 1996-1997 in 1998, she has had solos in Paris, namely at the Maison TCH'A, Atelier D' Maraval and Gallery Cafe Panique. Her solos in Malaysia include Crying With Trees (2014), Infinity (2011), Idylle: New Paintings (2008), Many Splendoured Things (2006), and Going Away, Coming Home (2002).

REFERENCE

Chong Siew Ying, Valentine Willie Fine Art, Kuala Lumpur, 2008



138

AHMAD ZAKII ANWAR

b. Johor, 1955

Figure At Sunrise, 2002

acrylic on linen
76 x 182cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 70,000

After the debut of the Smoking Man in Ahmad Zakii Anwar's first solo in 1995, he made a return in 2002, a 7-year-itch, in *Figure At Sunrise*, and the narrative developed into a full-blown episode with his inimitable Urban Realism in Kota Sunyi in 2007 in Jakarta. There is also a sequel to the 'Kota' saga in his Kota Sepi solo in 2012. Only difference is that the Smoking Man with his plethora of smoke covering his face is placed outdoors, and in some seedy place at an ungodly hour. Zakii's auction record is achieved at Christie's Hong Kong November 2, 2007 auction when his work sold for a premium of HK\$427,500.

Ahmad Zakii Anwar graduated in Graphic Design at the Mara Institute of Technology in 1977. After a successful stint in Advertising, he decided to be an artist and paints fulltime. A series of memorable solos led to the Disclosure exhibition at Galeri Petronas, Kuala Lumpur in 2008, a timely mid-career survey. In 2007, he was invited by the Singapore Tyler Print to do a series of prints. Zakii had solos in the United States (Barbara Green FA in 1999 and Andreshire Gallery in 2011), Indonesia, Hong Kong and Singapore.

AHMAD ZAKII ANWAR

b. Johor, 1955

Imagine 1 & 2, 2006

signed and dated
‘Ahmad Zakii Anwar 06’ (lower left; lower right)
oil on linen
each 46 x 79cm (set of 2)

PROVENANCE
Private collection, Kuala Lumpur

LITERATURE
Disclosure, Galeri Petronas, Kuala Lumpur, 2008, p. 204

RM 42,000 – 65,000

Here’s looking at you, kid! This early model of Ahmad Zakii Anwar has an interesting face. Darker in complexion, yet difficult to tell the ethnicity. The crew cut and close-cropped stubble give him a macho look, nondescript and aloof. The picture is cut off at the lower chin, probably to frame the picture against the sky backdrop. Though in the open, he looks introspective, though God knows why. Poetic empathy is perhaps provided by the darkening clouds, shrouding him in an enigma. Set in two profiles, one with eyes closed like in a kind of meditation or in a stab of restraint, and the other with eyes opened and looking straight at viewer, half perplexed and half challenging.





140

JALAINI ABU HASSAN

b. Selangor, 1963

Birth Marks, 2015

signed and dated 'Jai 2015 - KL'
(lower right)
acrylic and bitumen on canvas
152 x 152cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

*Picturing Painting The Paradox of
Storytelling*, Segaris Art Center, 2015, p. 21

RM 30,000 – 50,000

Birth Marks posits some similarities between the two 'newborns' with the tattoo of political parties Umno and KeAdilan on their backs, perhaps drawing parallel to the story of Rome, of the twin brothers, Romulus and Remus. Though on opposite side of the political divide, they once shared the same bloodline. Will there be some tinkering by the two medical practitioners standing over the babies lying on their fronts on bended knees?

Jalaini Abu Hassan received a double Masters from the Slade School in London (1988) and the Pratt Institute in New York (1994). He was educated at the Mara Institute of Technology (1985). In 1985, he won the Major Award in the Young Contemporary Artists competition, and in 1985, the Gold Award Hong Kong and Shanghai Bank competition 1991. He won 1st Prize in the Murray Hill drawing competition in New York in 1994, and received a Rado Switzerland commission in 2005. His first solo was at the Malaysia Hall in London in 1987. Jai, as he is better known, boasted of an auction record of HKD391,500 (approx. RM196,000) set at Christie's Hong Kong on November 25, 2007, for his work, *Halal* (2007).



141

GAN TEE SHENG

b. Johor, 1984

Dinner, 2011

signed 'Gan Tee Sheng' (lower right)
oil on canvas
92 x 92cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

In this work, a haunting figure stands behind a boy who has a head on his plate and half of a fish positioned outside his plate, revealing a dysfunctional family. Another figure is seen crouching at the back which suggests that he is hiding from something. The scene is made more surprising with a framed picture of people lined in rows and not to mention a fine knife on the table. The artwork leaves a mysterious atmosphere that unravels the hidden complexities of human nature.

Gan Tee Sheng is a rare double winner of the UOB Painting of the Year Award (Malaysia), winning the Established Artist Major Award in 2013 and the Gold Award in 2016. His other major accolade is the Malaysian Emerging Artists Award in 2011. He took part in the artist's residency at Fukuoka Asian Museum, Japan (2014) and the HOM's Adopted Artist-In- Residence. He had taken part in Art Gwangju (2015), Art Kaoshiung (2015, 2016), Art Stage Singapore (2016), Art Busan (2016) and Art Expo Malaysia from 2013 to 2018. He held his solo, *Withdrawn*, at Taksu Kuala Lumpur in 2014, and *Delusions* at Taksu Singapore in 2017. Tee Sheng obtained his Fine Art Diploma from the Dasein Academy of Art, Kuala Lumpur.



142

ERIC CHAN

b. Kuala Lumpur, 1977

Of Discretion And Play,
2011

signed and dated
'Eric Chan 2011' on the reverse
oil on linen
150 x 150cm

PROVENANCE

Private collection, Kuala Lumpur

Accompanied with certificate of
authenticity

RM 18,000 – 30,000

Executed on a grand scale, and painted with a nuanced monochromatic palette, Eric Chan renders a figure looking out at paper boats, reminiscent of a film still. This work is from the *Wanted: Possession And Rejection Series* created in 2011. The works from this series are based on the artist's observations on issues of open-ness, freedom, resilience and tenacity, with compositions informed by photographic, video-graphic and filmic aesthetics.

Eric Chan graduated with a MFA at the Royal Melbourne Institute of Technology in 2000 after his BFA and studies at the Lasalle-SIA College of the Arts, Singapore in 1996. He won the Juror's Choice award in the Asean Art Awards in 2002, and a Highly Commended mention in the UOB Painting of the Year 2003. He inaugurated the BMW corporate art series with the Singapore Tyler Print Institute in 2007. His auction record was set in The Edge 2013 auction for a work, *Ingres*, which sold for a premium of RM33,000, while another work, *It's There, It's Still There*, sold at the Henry Butcher November 2013 auction for a premium of RM25,300. His solos include in-Definite Defiance, Chan Hampe Galleries, Singapore (2016), Flaunting (2000), Out-Sight (Hong Kong, 2002), Balik Kampung (Kuala Lumpur, 2012), Nightfalls (2006), Another Place Another Time (2007), Fine Displacement (Hong Kong, 2008), The Romantics Of Betrayal (2010), Wanted: Possession And Rejection (2011).

143

YUSOF MAJID

b. England, 1970

A Colossus Late Evening...Shah Alam,
2013

signed and dated 'Y. Majid 2013' (lower right)
oil on canvas
171 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



Help! A Buckingham Palace guard has gone astray and found himself by a seaside identified as in Shah Alam. With his absurd long hat and strapped with a bayonet, he looks positively weird and wonky, what with him wearing a ceramic sarong. He stands like a Gulliver, towering over the few miniscule onlookers watching him, like for sport. His mismatch of attire may explain why nobody is running in fear. What does this Colossus want, anyway? This is from Yusof Majid's *Peninsular Series*, shown in his solo at the then Pace Gallery in Petaling Jaya, in 2013.

If artist-gallerist Yusof Majid's works look British, it probably is. He has lived the first 27 years of his life in Britain, where he was born. He graduated with a Master from the Chelsea School of Art in London in 1992, after his BFA in 1991. He decided to move back lock, stock and barrel, to Malaysia in 1995, but took some time before he had his first solo, Quiet Concerns, at the Valentine Willie Fine Art, Kuala Lumpur, in 2003. But his first solo was at the Municipal Hall in Bergerac, France. He has also set up the Darling Muse Gallery, and changed the name to Pace Gallery and then again, Nadine Fine Art. His last solo, Cherry Blossoms & The Rainforest, was held at his gallery in 2016.



144

C.K. KOH

b. Kuala Lumpur, 1977

Quackendriver

(*Lucha No Libre Series*), 2011

signed and dated 2011 (lower right)
oil on canvas
127 x 127cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

In an era of ‘Fake News’, there are also fake wrestling matches and nothing illustrates this more than in Mexican wrestling, Lucha Libre, where the act of removing the opponent’s mask called quackendriver results in victory. But the whole fight is a farce in which the performance is staged, so any one of the rivals could be triumphant, depending if the picture is turned upside-down. If the point is missed, the two wrestlers are shown in Pinocchio-like long noses. Therein it is too in life, as the artist C.K. Koh, full name Koh Cheng Kuan, likes to tell us. Lucha No Libre was the name of the solo exhibition at the now defunct Metro Fine Art in Kuala Lumpur in 2009. The ‘Box Boy’ looking like SpongeBob SquarePants is C.K. Koh’s archetypal hero in his art as well as in four of his illustrated children’s books by Magicbird Publishers namely Do Noses Grow Long When Lies Are Told? (2012), What Is Your Dream? (2014), Box Boy At The Zoo (2016), and Box Boy: Attack Of The Onion Army (2018).

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



145

NOOR MAHNUN MOHAMED

b. Kelantan, 1964

Leave(s) Of Absence, 2003

signed, dated ‘Anum 2003’ (lower right)
inscribed ‘leave(s) of absence’ (lower middle)
etching on paper, artist’s proof
each 14 x 14cm (plate size)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

The unique blend of femininity and mystery is strongly conveyed in this piece. The first scene is almost similar to a piece titled *Am Abend*, 1993 that was sold in Henry Butcher Art Auction in April 2018, which features a lady on a geometric patterned floor. The second female figure is accompanied by a monkey by the window while the moonlight shines through. The third figure appears topless under a translucent scarf exposing the upper part of her body. Effortless as it may seem Noor Mahnun’s meticulous and refined work often features women as a subject matter.

Noor Mahnun Mohamed also known as Anum participated in a yearlong Malaysia-Australia Visual Arts Residency in 2000 and produced works which were then exhibited at Rimbun Dahan the following year. Besides making art, she held the position of Visual Arts Residency Manager at Rimbun Dahan for a few years. The artist returned to Malaysia at the end of 1997 having spent seven years studying for her Bachelor’s and Master’s degrees in Fine Arts at the Hochschule für Bildende Künste, Braunschweig, Germany (1989–1996), and exhibiting broadly in Europe. She was also awarded the Italian Government Scholarship to study printmaking at the International School of Print and Graphic Il Bisonte, Florence in 2003. The artist’s latest solo exhibition titled *Disco Lombok Still Life* was held at The Edge Galerie in 2017. Her works transcend the conventions of still life, figurative and landscape painting, inspired by the Old Masters of the European tradition.

146

JUHARI SAID

b. Perak, 1961

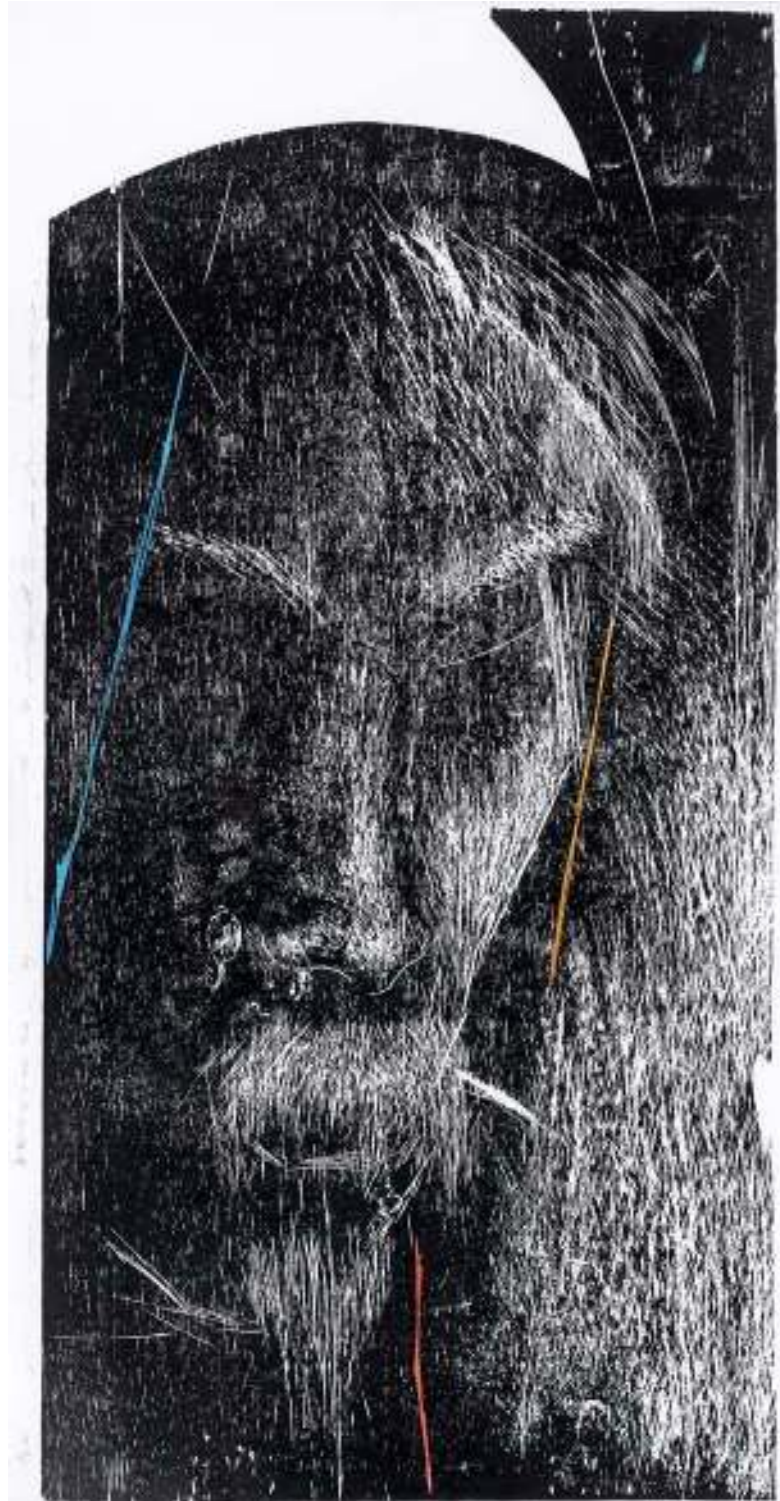
Beijing, III, 2000

signed and dated 'Juhari Said 2000' (middle left)
woodblock print on paper, edition 1 of 20
78 x 38cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 1,800



On offer here is a piece by Juhari Said depicting an old man who is deep in thought. Perhaps he was an inspiration while travelling in China. The detailed lines form a perfect composition of shadow and space.

Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under the French Government grant and traditional woodblock print under the sinseh Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-92 Salon Malaysia for his piece *Tiga Cawan Kopi* and also the 1990 Pemodalan Nasional Bhd Award. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he chose the difficult technique of woodcut in his final year. He was a Creative Fellow at Universiti Sains Malaysia, Penang 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Culture, Arts and Heritage Ministry.



147

JUHARI SAID

b. Perak, 1961

Future, 1994

signed and dated
'Juhari Mohd Said '94' (lower right)
woodcut print on paper, edition 7 of 10
90 x 118cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

The form and detailed surface of this woodcut print appear in a triangular shape projecting what seems to be the future from the artist perspective. This master of printmaking constantly goes the extra mile in delivering strong messages which often raises concerns about political and social issues.

Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under the French Government grant and traditional woodblock print under the sinseh Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-92 Salon Malaysia for his piece *Tiga Cawan Kopi* and also the 1990 Pemodalan Nasional Bhd Award. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he chose the difficult technique of woodcut in his final year. He was a Creative Fellow at Universiti Sains Malaysia, Penang 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Culture, Arts and Heritage Ministry.



148

AMRON OMAR

b. Kedah, 1957

Untitled, 1997

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

PROVENANCE

Private collection, Selangor

RM 8,000 - 14,000

Backed to bent knees, the pugilist closest viewer blocks a blow to his face while readying his right to attack the open flank of his opponent who looks off-stride in the lunge. Hand combat is like life where one can never tell what is in store and just not only have to be vigilant, but prepare the counter-attack in order to save life and limb. Such is the timeless lessons of discipline in Amron Omar's innumerable *Pertarungan* manoeuvres since 1980, either in drawings or paintings.

Amron Omar worked briefly for an advertising company in 1983 after graduating from the Mara Institute of Technology. In 1982, he won the Minor Award in the coveted Young Contemporary Artists (BMS) exhibition with a self-portrait. Some 150 selected works from his copious *Pertarungan* Series over three decades were shown in his major solo exhibition at the National Art Gallery Malaysia in 2012. Amron had done several portrait commissions including for the Sultan of Brunei.



149

ZULKIFLI DAHLAN

b. Kuala Lumpur, 1952 - d. 1977

Untitled, undated

ink and watercolour on paper
20.5 x 35.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 - 7,000

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

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



150 NIK ZAINAL ABIDIN

b. Kelantan 1933 – d. Petaling Jaya, 1993

Untitled, 1982; undated

signed and dated (lower center); inscribed
'lukisan nik zainal 11.7.1995 aminah'
(date of acquisition)
watercolour on paper; drawing on paper
26 x 26cm; 29 x 15cm (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

The eternal battle between Good and Evil is borne out in the Hindu epic Ramayana, where Sri Rama eventually rescues his wife, Sita, from the evil ogre Rawana. More than something religious as the Kelantan Islamist government insists and thus the ban, the Ramayana is a tale about ethics, spirituality and faith. The Malaysian Ramayana is manifested in wayang kulit, and though it draws strong influences from Indonesia and Thailand, Dr. Ghulam-Sarwar Yousof posited that the Ramayana versions in Malaysia, Thailand and Indonesia were derived from the Krittivasi Ramayan, composed in 15th century Bengal. His repertoire also included tales from the Mahabharata and the Hikayat Panji. Dolores Wharton wrote in her seminal book, *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." The other Nik Zainal piece, a drawing, certified by his wife, Aminah, on July 11, 1995, looks like a crest, for what purpose it is unknown, with two mousedeer as mascots.

Nik Zainal Abidin, whose goldsmith father was a 'dalang' (puppeteer), was arguably the first to adapt the wayang kulit myths and folklore into fine art. He worked as a set designer for RTM in the 1960s until his retirement in 1987. He is known for his design of the Kunci Ibu Kota, the cokmar (royal mace) and the royal throne for the Yang di-Pertuan Agong in 1960. And who could forget his mosaic glass mural done in 1962 for the West Wing of Muzium Negara. He was a member of the Wednesday Art Group (1955) and showed promise when he won the 1st Prize in the Joy of Living exhibition in 1964. In 1970, he was selected for a German cultural tour and took part in the World Expo in Osaka, Japan.



151 HARON MOKHTAR

b. Selangor, 1963

Tarian Lilin, 1998

signed and dated
'HARON MOKHTAR 98' (lower right)
oil on canvas
100 x 148cm

PROVENANCE

Private collection, Kuala Lumpur

RM 9,000 – 16,000

The Candle Dance (*Tarian Lilin*), which is said to have originated from Sumatra, Indonesia, has been arrogated as Malaysia's own with its own moves, gestures, costumes and music. It is a graceful dance which requires synchronization with a group of dancers holding a plate of lit candle on each hand and ensuring that the fire is not extinguished and the plate kept horizontal with the movement of the hands in rotating the plates, and swaying and bending of the bodies, and even kneeling, to the rhythm of music. The dance is said to have been inspired by a lovely maiden who was given a ring by her suitor who had to go away. She lost it and was distraught when it got dark, so she lit a candle on a plate to continue her search.

Haron Mokhtar made headlines when he won the Major Award in the Young Contemporary Artists competition. His works delve into old architecture, culture and tradition. He received his Diploma in Fine Art from the Mara Institute of Technology in 1983-1987, and Diploma in Education in 1988. His recent solo, his eighth and completely sold out, *Perakam Waktu*, in August-September 2018, was held at Galeri Shah Alam, the venue of his first solo in 1994 (*Seri Kasih Sayang*).



152

RAJA AZHAR IDRIS

b. Perak, 1952

Alvin Ailey Dance

Revelation, 1993

signed and dated
'Raja Azhar Idris 93' (lower right)
pastel on paper
55 x 76cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

It's not surprising that Raja Azhar Idris had chosen dance as one of his manifold themes in his artistic oeuvre, as he had also been a dancer in his own dance troupe called Australian Contemporary Dance Company when he was in Melbourne. Raja Azhar was interested in capturing movement and momentum of this obviously modern dance, with the skirts billowing as the pace hit uptempo. He had also painted the more traditional Mak Yong. This work was done in 1993, a year after Raja Azhar decided to return for good to Malaysia after spending a decade in Melbourne, Australia, where he studied and eventually ran an art gallery, Raya. On his return, he set up the Art Case Galleries.

Raja Azhar Idris graduated with a degree in Fine Art from the Victorian College of the Arts, Melbourne, in 1981, the year when he won the Melbourne Lord Mayor's Prize, and was voted the Artist of the Year by the Victorian Artists Society. He won the Miniature Gippland Prize in 1982 and the Rotary Club of St Kilda Art Prize in 1983, and the VCA's Elizabeth Murdoch travelling fellowship in 1985. In 1989, he was awarded the Greyhound Art Prize. Apart from acrylic, oil and watercolours, Raja Azhar had also done batik, etchings and sculptures in metal and glass. His first batik solo was in Kuala Lumpur and Paris in 1976. He performed painting live on stage in the Malam Karyawan at the Shah Alam stadium. Since taking up glass sculpture in 1999, he has had several major commissions including the Tree Of Life, measuring 38 feet by 36 feet by 60 feet (365 pieces) at the Institut Jantung Negara, Kuala Lumpur.



153

HARRIS RIBUT

b. Selangor, 1951

No!, 1998

signed and dated
'HARRIS RIBUT 30/11/98' (lower right)
oil on canvas
80 x 137cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

When a woman says, 'No!' meaning 'Don't', it can be construed perversely by some, especially the playful or the thick-skinned lecher, to be a 'Yes!' ('Do', 'Go ahead'). So is the banter of Harris Ribut in his continuing saga of the 'Fat Lady'. Far from being scornful of obese women, Harris Ribut shows them as adorable, graceful and beautiful in their own ways. Inspired by his mother, he created the Fat Woman doing household chores or even dancing, her voluminous forms no hindrance to movement.

Harris Ribut makes an incredible transition from being a street artist, then paste-up artist in publications, then graphic artist, then art director, reporter and sub-editor. Self-taught, he picked up the finer points from the Angkatan Pelukis SeMalaysia artists. Ribut is not a glamour name, but his real name, in his identity car. Whilst Harris has gained prominence as an artist of the Fat Lady his wife Fauziah Ismail, who is also an artist, paints the scrawny Thin Lady.



154

HARRIS RIBUT

b. Selangor, 1951

Untitled, 2004

signed and dated
'HARRIS RIBUT 04' (lower left)
acrylic on canvas
91 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Harris Ribut is known for his overly plump women doing household chores or dancing merrily, and in this piece, he depicts a group of ladies dancing gracefully. Though their forms are distinctly voluminous, but there's nimbleness and grace as these figures do not have elephant feet. It's as though they indulge deeply in the dance routine following its beat and projecting gentleness in each movements.

Harris started being a street artist and started learning painting at the Angkatan Pelukis SeMalaysia (APS) base. He worked as a paste-up artist in a publishing house. He then joined Bahasa Malaysia daily as a graphic artist, then art director, and was even a reporter and a sub-editor. At one time, he had a pondok base at the artist's colony in Conlay, under the Malaysian Handicraft Centre, Kuala Lumpur. His wife, Fauziah Ismail, also paints, but of exaggeratedly thin women.



155

NIK RAFIN

b. Selangor, 1974

RHYTHMOS, 2016

signed and dated 'Rafin 16' (lower right)
acrylic on canvas
119 x 181cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

The present work shows dancing figures illustrated in blocks of colours, expressing their movement in rhythm. With a diverse education in photography, fine art and advertising in the USA, Nik Rafin's entry into the arts started as becoming an illustrator and editorial cartoonist for Marquette Tribune News Paper, Milwaukee, Wisconsin in 1997. Since then, he has had experience as a graphic artist, illustrator and photographer. In the 2000s, Nik Rafin had solo exhibitions back in Malaysia.



156

LIM AH CHENG

b. Selangor, 1968

Symphony Orchestra, 2009

signed and dated
 'Lim Ah Cheng 09' (lower right)
 mixed media on canvas
 107 x 172cm

PROVENANCE
 Private collection, Kuala Lumpur

RM 7,000 – 12,000

It may be more difficult for a painter to orchestrate the rhythm ('movement') of music on canvas than a conductor in actual philharmonic orchestra setting. The variations in play of what is obviously a static scene of fixed seated musicians with different instruments are achieved by Lim Ah Cheng through a dexterous play of line, colours and figure abstractions. It was a visit to the Malaysian Philharmonic Orchestra performance in 2008 that set the versatile artist who is as adept with Chinese ink as with acrylic and oil, on his art of musical interludes.

Lim Ah Cheng graduated with a diploma in Graphic Design at the Malaysian Institute of Art in 1988-1991, with a simultaneous certificate in communications (storybook design and illustrations) from the Tatsun Studio in 1990-1991. He might have owed his calligraphic-like strokes to the tutelage under Chung Chen Chuan from 1995-1999. He won the Initiative Award in the Galeri Shah Alam Open in 1997, and the 3rd Prize in the National Open in 1998. He has participated in art fairs in England, Singapore and Malaysia. His first solo, of equestrian paintings, was at the now-defunct Elle Six gallery in 2002, and his latest, his 10th, was at the PINKGUY Gallery, Kuala Lumpur, called EnCore. He had two solos in Singapore, in 2004 and 2008.



157

LIM AH CHENG

b. Selangor, 1968

Leadership 3, 2005

signed and dated
 'Lim Ah Cheng 05' (lower right)
 oil on canvas
 145 x 190cm

PROVENANCE
 Private collection, Kuala Lumpur

RM 10,000 – 18,000

Artist's over the ages and geographical divides love to paint horses, for the powerful imagery of strength and beauty, grace and power, and freedom and loyalty. The horse embodies the positive values of energy, spirit and speed. Equestrian works in Chinese ink painting are held up by Xu Beihong and Professor Xu Rong, while the Western models include Gericault, George Stubbs and Picasso. Locally, there are John Lee Joo-for and Lim Ah Cheng. For more than 25 years, Ah Cheng has defined his horse paintings particularly those on a large scale of the rumbling of a 'thousand' hooves. But here, a solitary horse is shown in its triumphant pose, standing on its hind legs and the forelegs raised in celebration, and all set against a backdrop of geometric quadrants. In the Henry Butcher Art Auction in 2015, a horse painting sold for a premium of RM22,544.



158

ZULKIFLI YUSOFF

b. Kedah, 1962

Siri Puteri Gunung Ledang,
1993

signed and dated
'Zulkifli Yusoff 1993' (lower right)
acrylic on canvas
75 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Zulkifli Yusoff: Powerful Dialogue,
The Art Gallery Penang, 2000, p. 33

RM 16,000 – 28,000

In *Siri Puteri Gunung Ledang*, Zulkifli sought to portray a dynamic nature through complex totemic forms and energetic lines. The assorted blocks of colours establish a rhythm that flows across the surface of the canvas, echoing the enchanting narratives of the legend. The subjects are rendered with exquisite detail in the artist's iconic style with red, brown, and grey on the primary forms.

Zulkifli Yusoff emerged as the supernova in the late 1980s when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. He sealed his status when he won the Minister's Grand Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. For his contributions at Universiti Pendidikan Sultan Idris in Tanjung Malim, he was awarded the National Academy Award (Visual Art) in 2007. After his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology (1989), he studied at the Manchester Polytechnic in England for his Masters (1991). His major exhibitions include the 1997 Venice Biennale under the fringe 'Modernities and Memories: Recent Works from the Islamic World'; the 1st Asia-Pacific Triennial of Art in Brisbane in 1993; the Singapore Biennale 2013; Art Stage Singapore 2013 (Rukunegara 2: VOICE Theo Art Projects); Seychelles Biennale 1992. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. His main solos at home include The Power Series (NN Gallery, Kuala Lumpur, 1996); Brave New Art (The Art Gallery Penang, 1996); Powerful Dialogue (The Art Gallery Penang, 2000); Icons (Wei-Ling Gallery, Kuala Lumpur, 2008); and Negara Ku (National Art Gallery, Kuala Lumpur, 2010).

159

ZULKIFLI YUSOFF

b. Kedah, 1962

Siri Amok Pasir Salak, 2007

signed and dated (lower right)
mixed media on canvas laid on board
60.5 x 60.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000



Zulkifli Yusoff's 2000's works are known for their own juxtaposition of anthropological and historical references, skewed towards Frank Swettenham's anecdotal Malay Sketches (originally published 1895), primarily referencing events at Pasir Salak, a powderkeg of colonial British-Malay ruler relationship. He incorporates the painted and gestural, computer-aided stylized 'Digital splash', archival images of the rival factions and topographical photographs mainly of British outposts or centres of power. The assassination of JWW Birch, the 1st British Resident in Perak, led to the Perak War and a consolidation of British power.

Zulkifli won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. In 1992, he landed Malaysia's biggest art award when won the Grand Minister's Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. There was a time when he concentrated on his educator's role at the Universiti Pendidikan Sultan Idris in Tanjung Malim, and his educating credentials and his artist's accomplishments won him the

National Academy Award (Visual Art) in 2007. He did his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology, Shah Alam, (1989), and then studied at the Manchester Polytechnic in England for his Masters (1991). It is his selection for prestigious international events that raises his profile. 1) The 1997 Venice Biennale under the fringe 'Modernities and Memories: Recent Works from the Islamic World Venice Biennale; 2) 1st Asia Pacific Triennial of Art in Brisbane in 1993; 3) Singapore Biennale 2013; 4) Rukunegara 2: VOICE Theo Art Projects, Art Stage Singapore, 2013; 5) Seychelles Biennale 1992; apart from solos: 6) Writing Power, National University of Singapore, 2011. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. At home, eye-catching solos — The Power Series, NN Gallery, Kuala Lumpur, 1996; Powerful Dialogue, The Art Gallery Penang, 2000; Icons, Wei-Ling Gallery, Kuala Lumpur, 2008; Brave New Art, The Art Gallery, Penang, 1996; and Negara Ku, National Art Gallery Kuala Lumpur, 2010, advance his cause further.



160

ZULKIFLI YUSOFF

b. Kedah, 1962

The Power Series, c. early 1990s

tin
each 16 x 8cm x 5cm, average (set of 16)

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 40,000

Zulkifli Yusoff makes several sets of figurines in tin to complement his oft unsavoury characters depicted in his paintings with cynical Daumier-like thrust. Single or in pairs, lying supine or seated and mostly standing, looking regal or ridiculously pathetic, this hodge-podge of Lego tin ‘toy’ figurines standing between 8cm to 18cm tall is a metaphor of vanity and power. They first surfaced in his Major award-winning installation in the Bakat Muda Sezaman competition, *The Power Series*. Such works were also shown in his first solos in 1994, *The Power Series* at NN Gallery, Kuala Lumpur, and *Brave New Art*, at The Art Gallery, Penang. These are different from the slew of mild-steel sculptures done around 2000-2005 related to Malay royal history from his *Malay Sketches Series*.

161

RAJA SHAHRIMAN BIN RAJA AZIDDIN

b. Perak, 1967

Api, Bayangan & Kemenyan 20, 1997

wall piece metal sculpture, mirror and candle holder
112 x 70 x 10cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

This work, from the eponymous *Api, Bayangan & Kemenyan* solo exhibition in April 1998 looks like some form of symbolic regalia or a candelabra — a far cry from his *Killing Tools* contraption of spare parts, metal rods and sharp-pointed metal objects. Whereas *Killing Tools* were rough, crude and menacing, this series exudes grace despite the mythical allusions. It is a study of religion and rituals, an experiential work encompassing the spiritual and conceptual, with ‘*Api*’ (fire) being a source of light shaping space and colours and kemenyan (incense) providing an intoxicating aura or aroma to the bayangan (shadows) formed by the light. On all these are shaped the character, from the vicissitudes of life. In the article, ‘*Killing Tools, Dancing Warriors*’, in the May 2009 issue of *NAFAS*, artist-critic-curator Nur Hanim Khairuddin views ‘*Api, Bayangan & Kemenyan*’ as an “attempt to reject all figurative references” after appearing to be “imbued with a



feeling of guilt of having made human-like statues.” And Raja Annuar of Pelita Hati, which is his sole representative, said: “His commitment in his search of truth, faith and his study of religion and ceremonies related to them, has given rise to this new series.”

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.

YUSOF GHANI

b. Johor, 1950

Siri Tari XI, 1992

signed and dated on the reverse
mixed media on canvas
122 x 152cm

PROVENANCE
Private collection, Selangor

RM 80,000 – 140,000

There’s always excitement when *Tari* comes into the market, and this is from Yusof Ghani’s second tranche of the iconic series. There’s certainly more flow, with the forms less defined and a lot of overlapping play, more riotous, more like a carnival. Even the obfuscated human forms coalesce with the ebb and tide of counter-flows or blots. A restraining ameliorating element can be traced from the general absence of strong colours. There is no sign whatsoever that he was laid down for three months after suffering a mild stroke in 1990, though one get the back-and-forth, back-and-forth rhythm in this work. Yusof Ghani’s *Tari Series* started in 1985 and the first exhibition on this was at Galeri Citra, Kuala Lumpur, in 1989.

Yusof Ghani is one Malay artist who did not go through the Mara Institute of Technology (ITM) mill. Without formal education at first, he was doing art-related jobs for 10 years. Like artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then, he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). He then went on to lecture at ITM. In 2016, he organised the Shah Alam Biennale, and in 2017, he made his London debut with a solo, *Segarak VI – Transcendent Figures*, at the Asia House.



SYED AHMAD JAMAL, DATUK

b. Johor 1929 - d. Kuala Lumpur, 2011

Ronggeng, 1957

signed and dated ‘A 57’ (lower left)
oil on board
121 x 98cm

PROVENANCE

Private collection, Kuala Lumpur

LITERATURE

Syed Ahmad Jamal, Saraseni 1, T.K. Sabapathy,
Nanyang Gallery Of Art, 1994, p. 45–46, (illustrated on p. 46)

RM 400,000 – 600,000

This is, without doubt, the most significant early work by Datuk Syed Ahmad Jamal, to have come into the auction market, and bristles with the pedigree of his great works of the period such as *Pohon Nipah*, *Mandi Laut* (both 1957), *Chairil Anwar* (1958) and *The Bait* (1959) — all in institutional collections. It ties with Peter Harris’ *Modern Joget* (1959) in the National Art Gallery collection, but which is in much brighter hues. In his treatment of the human figure, Syed Ahmad Jamal focuses on the female, thereby continuing the figuration ideology of easel painting practices consolidated in Chelsea. He compared two 1957 works featuring the traditional dances, Joget and Ronggeng, noting the female being more dominant, and commented: “In *Ronggeng*... the figures are metamorphosed and appear as swirling, interlocking entities; they are absorbed in one another, as if enveloped in consuming ecstasy. The figure-ground relationship is dynamic; the aim is not so much to measure and fix the relationship in carefully scaled, spatial terms, but to aim at an integrative, organic fusion whereby the figures are unified with their pictorial environment in fluid relationships.” The ronggeng can be very exuberant, erotic even, and the female dancers were given ‘tips’ for accompanying the male clients in a dance or two. It’s 1957, anyway, the celebration of Independence. Let’s dance! It was a time when Syed Ahmad Jamal (later Datuk) was doing more human figures, from 1955 to 1958, and in oil on board. *Joget* is in the Collection of Singapore Art Museum.

Datuk Syed Ahmad Jamal was educated at the Birmingham School of Architecture (1950–1951) before he switched to Fine Art at the Chelsea School of Art (1951–1955) and the Institute of Education at the London University (1955–1956). He had a second stint at the Malay Teacher’s Training College in Kirkby, Lancashire, near Liverpool, from 1958–1959, before his studies in the United States, starting with the School of the Art Institute Chicago (1963–1964), University of Hawaii, Honolulu (1973–1974), and a summer course at the Harvard University, Cambridge, Massachusetts, United States (1974). He taught at the Specialist Teachers Training Institute in Kuala Lumpur from 1961 to 1972, and was principal in 1964. He was a director of the Asian Cultural Centre in Universiti Malaya, KL (1979–1983), and the National Art Gallery (NAG, 1981–1991). The NAG honoured him with a Retrospective in 1975, and another Retrospective titled Syed Ahmad Jamal: Pelukis (2009). His other notable survey exhibition titled, Syed Ahmad Jamal: Historical Overview 1954–1994, was held at the Nanyang Gallery of Art, Kuala Lumpur, from 1994–1995. He was the only visual artist so far to be awarded the National Artist Award, in 1995, and in 1996, he was conferred the Panglima Jasa Negara, which carries the title ‘Datuk’. He was also honoured with country awards from India (1962), the United States (1963–1964), France (1970), and Australia (1984). His talents were so multi-faceted that he was known also for his writing (books and catalogues), and had been a logo / costume designer, cartoonist, administrator, educator and curator. He was also in the Arts Council from 1960 to 1972 serving as deputy chairman from 1968; chairman of the Wednesday Art Group and the Angkatan Pelukis SeMalaysia in 1969, and president of the Malaysian Artists Association. He was guest artist of the Dewan Bahasa dan Pustaka (1991–1992), Ministry of Culture, Arts and Tourism (1995–1996) and the NAG (2008–2009). He wrote two major books namely *Rupa Dan Jiwa* (1992), which was translated into English, and the autobiographical *Kunang-Kunang* (1999). He did two monumental public sculptures, one in Laman Asean in the Lake Gardens, Kuala Lumpur, and the other, *Lunar Peaks*, which was torn down after he won a court case against the Kuala Lumpur City Hall for altering and desecrating his sculpture. He did the décor and costumes design for the stage plays *Desaria* (1981), *z:oo-m* (1984), *Tok Perak* (1992), *Puteri Gunung Ledang* (1995) and *Keris* (2007). His first solo was at the British Council, Kuala Lumpur, in 1960. He won 1st Prize for a mural for Bank Negara (1970), 2nd Prize the Mother & Child competition, 1st Prize in the Federation Art Competition (1962) and 1st Prize ink drawing in the Johor Open in 1950.

REFERENCE

Syed Ahmad Jamal: Pelukis, National Art Gallery, Kuala Lumpur, 2009





164

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1982

signed and dated
‘ibrahim hussein ‘82’ (lower left)
gouache on paper
37 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 60,000

All in muted shades with the overpowering lavender mist as a backdrop: this must be one of Datuk Ibrahim Hussein’s most soft, ‘feminine’ works. For a 1982 work, you would expect something robust like that that won the XVIII Prix International D’Art Contemporain de Monte Carlo. But that’s the artist’s mood, rationale and trajectory for you. Look at the other colours: faded yellow, different shades of grey but never hitting the ‘dark’ bar, an attempt at pink, and tiny clumps masquerading as black, for the head, perhaps.

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

165

IBRAHIM HUSSEIN, DATUK

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

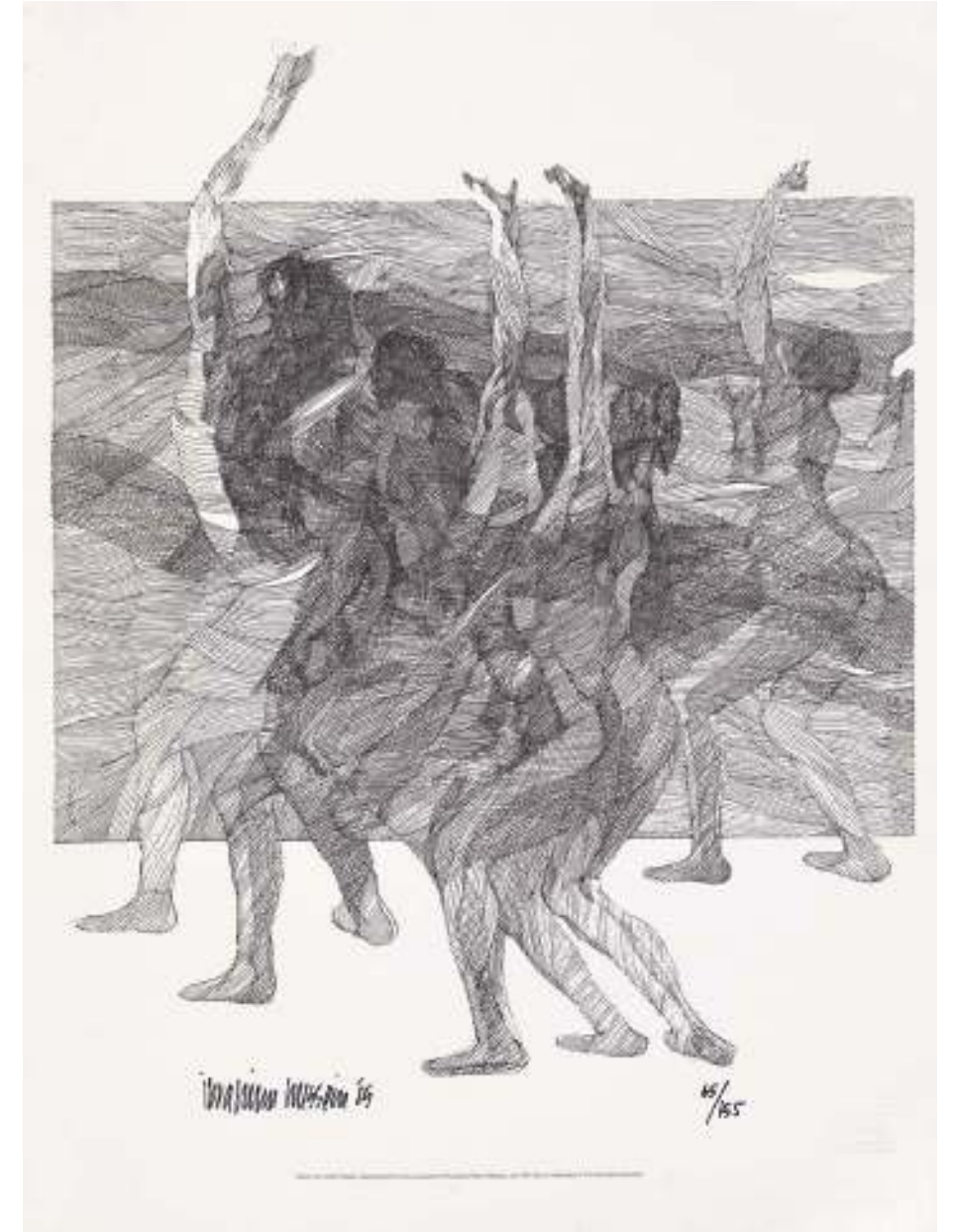
Dance Of Joy, 1985

signed, dated ‘ibrahim hussein ‘85’
(lower left) in pen and numbered 65/155
offset lithograph on paper
76 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



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



166

AWANG DAMIT

AHMAD

b. Sabah, 1956

Marista "Sisa Semusim IV",

1996

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

PROVENANCE

Private collection, Selangor

RM 32,000 – 52,000

Listen to the sound of distant rumble. The day's work done. Another day and time to trudge back with the catch from the sea or produce from the farm. And succour and rest. Tomorrow is another day. The *Sisa Semusim Series of Marista*, which means reminiscing about the past, seems to have struck a chord. From *Essence Of Culture* to *Payarama* and now, *GarisMega*, Awang Damit Ahmad reminisces and charts his journey into self, a diary of a struggle, of hardship and triumph, in coming to terms with the natural elements that dictate the lives of farmers and fishermen, with different approaches and manifestations. In 2002, 70 of his *Marista* works were shown at the National Art Gallery, Kuala Lumpur. Associate Professor Dr. Muliyadi Mahamood wrote: "The various steps of his (Awang Damit's) life's journey form his subject matter which not only reflects his background as a farmer and fisherman's son, but also recalls characteristics of the traditional culture and natural environment of his background."

Awang Damit Ahmad was the Best Student at Universiti ITM in 1983, when he was 27. Though a comparative late-starter in art, he was selected among the established names in Malaysia's major exhibition in the United States, the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988. That year, he won 2nd Prize in the Malaysian Banks Association art competition. He won the Minor Award in the Bakat Muda Sezaman in 1984. He studied for his MFA at the Catholic University in Washington DC, United States, 1989-1990. In 1992, Awang Damit truly catapulted into the art mainstream with his Major Award (Painting) triumph in the 3rd Salon Malaysia III for his work, *Nyanyian Petani Gunung* (now in Petronas Collection). He also won Honourable Mentions in the Philip Morris Asean Art Award in 1994 and 1995.



167

PETER LIEW

b. Perak, 1955

Petaling Street, 1995

signed and dated 'P. Liew 95'
(lower left)
oil on canvas
90 x 105cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 23,000

Known for working en plein-air, Peter Liew paints in gestural strokes with thick impasto layers applied by palette knife and brush which creates dynamic movement. The painting illustrates a scene from a busy street. The choices of colours used enhance the charm and atmosphere of the scene. The scene is suggested to take place in the early evening as the sky is painted with a warm colour. The technique of oils layered in thick impasto adds a rich quality to the painting.

Peter Liew has been called the 'Poet of the Panorama' for his large natural landscapes of Asia, Europe, the United States and Oceania although he has moved away from a green palette to urban scenes, quaysides and more recently, 'landscape' portraits. He taught at the Malaysian Institute of Art from 1981-1994, after receiving his Diploma of Fine Art there in 1979 (He was awarded Best Student in 1978). He has several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in the Art Expo Malaysia. Most notable is his solo at Galeri Seni Maybank, Kuala Lumpur in 1997. His latest art exhibition titled Peter Liew Retrospective was organised by Soka Gakkai Malaysia in 2018.



168

PETER LIEW

b. Perak, 1955

Malacca River, 2000

signed and dated 'Peter Liew 2000'
(lower left)
oil on canvas
90 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 24,000

Painted with impressive energy and confident strokes, the artwork shows Peter Liew's impression of an old building inspired during his travels. The combination of gestural strokes with thick impasto applied on canvas is the artist's forte.

Peter Liew has been called the 'Poet of the Panorama' for his large natural landscapes of Asia, Europe, the United States and Oceania although he has moved away from a green palette to urbanscapes, quaysides and more recently, 'landscape' portraits. He taught at the Malaysian Institute of Art from 1981-1994, after receiving his Diploma of Fine Art there in 1979 (He was awarded Best Student in 1978). He has several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in the Art Expo Malaysia. Most notable is his solo at Galeri Seni Maybank, Kuala Lumpur in 1997. His latest art exhibition titled Peter Liew Retrospective was organised by Soka Gakkai Malaysia in 2018.



169

RAHMAT RAMLI

b. Thailand, 1964

Untitled, 1995

signed and dated 'Rahmat Ramli 95'
(lower right)
oil on canvas
150 x 175cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 35,000

Going to the market is an occasion looked forward to by the women folk in rural areas. Thus, they can be seen fully clothed in colourful baju melayu or blouses with sarong, complete with a selendang. Sometimes, the women go to the market to gossip or catch up with each other on lost time, such that the woman in the centre has to nudge her way to get at the sellers plying their ware in the wicker baskets. This is a market scene painted in 1995, when well-stocked air-conditioned supermarkets and cell phones have not existed yet.

Rahmat Ramli was once promoted by Rahime Harun's AP Gallery. Rahmat's name was mentioned as the artist of the painting, *How Much For One Bunch Of Bananas?*, (page 42) in Professor Muliyadi Mahamood's book, *Modern Malaysian Art from the Pioneering Era to the Pluralist Era (1930s-1990s)* (Utusan Publications).



170

ENG TAY

b. Kedah, 1947

Untitled, undated

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

PROVENANCE

Private collection, Kuala Lumpur

RM 28,000 – 48,000

Nothing excites the human senses more than food and music, what more from the strains of stringed instruments and the ivory keys. After a nice meal, it's time to fill and stir the soul, and the melody from the three female musicians is just the right recipe. These positive vibes dovetail Eng Tay's endearing themes of friendship, love, family values and life in his paintings, prints and sculptures.

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

171

LEE LONG LOOI

b. Kedah, 1942

Cradle, 1980

signed and dated 'Long Looi Lee 80'
(lower center)
watercolour on paper
76 x 57cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,000



Lee Long Looi is known for his distinctive portraits of damsels in a rural setting. In this composition, the mother is cradling her child who is longing for her attention and comfort. The mother and child is one of the artist's most significant themes, and by the use of subtle tones, Long Looi enhances the kind and nurturing qualities of the mother.

Lee Long Looi graduated from the Nanyang Academy of Fine Art, Singapore, in 1964. He studied at the Art Student League and the Pratt Institute, both in New York, in 1970. That year, he held his first solo at the Jarvis Art Gallery in New York. He won a batik prize in the United States for three consecutive years. He was given two Retrospectives by The Art Gallery Penang, first in 1997 and the other in 2010. His recent solo art exhibition entitled 4 Decades: Masterworks by Lee Long Looi was held at The Art Gallery in Penang.



172

KUO JUPING

b. China, 1908 – d. Penang, 1966

Untitled, undated

signed (lower right)
oil on board
45 x 55cm

PROVENANCE

Private collection, Penang

ILLUSTRATED

Kuo Juping Memorial Exhibition,
Penang State Art Gallery, 1997, p. 27

RM 8,000 – 14,000

Celebrated Nanyang painter Kuo Juping illustrates a figure of a lady painting outdoors. A polka dot dress and stiletto heels is worn by the lady, making her look charming and confident. Big brush strokes were used to create the background of this piece allowing the lady to stand out and become the main focus of the composition. Warm tones of earth colours were used to suggest a romantic ambiance. Live drawing was one of the artist's favourite past time activities back in the days.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Art (NAFA) 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 the ordinary people and places such as rubber estates, oil palms / cocoa plantations, padi-fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930–2010) who became a legendary watercolourist. Kuo died of a stroke in March 1966 at the age of 58.



173

LIM KIM HAI

b. Selangor, 1950

Apple Series II, 1994

signed and dated
'K. H. Lim 94' (lower left)
watercolour on paper
55 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Watercolours of Lim Kim Hai are not easily available for his preferred medium is oil. But in watercolour or oil, Kim Hai displays the same finesse of surface tactility and Hyper-Realist subjects, in this case apples, for which he has been mainly known for to the extent that he is dubbed 'The Apple King'. Here, he shows a painting within a painting of apples against the grainy wooden textures. Wood was something he had worked in, being tasked with furniture restoration in part of his earlier 17 years in Paris.

Lim Kim Hai has won several major awards including the Golden Award in the Salon des Artistes Francais, Paris 1982; Silver Award in the Salon Internationale Du Val D'Or, France 1984; Salon de Mantes La Jolie, France, Rotary Club Award 1986; Prix Henri Lehmann – Peinture from Institut de France, Academy des Beaux 1986; Golden and Public Awards from 52e Salon des Beaux Arts, Enghien-les-Bains, France 1987. He was educated at the Ecole Nationale Superieure Des Beaux Arts, Paris, France (1975–80) and the Nanyang Academy of Fine Arts, Singapore (1970–72). After residing in Paris for 17 years, he made a grand return to Malaysia in a solo at the Galeri Maybank in 1992, when his works were price-tagged in the five digits. He also had solos in Singapore, France, Russia, Jordan, China, Vietnam, Taiwan, Indonesia and Thailand.



174

LIM KIM HAI

b. Selangor, 1950

Harmony, 1995

signed and dated 'K.H. Lim 95' (lower right)
oil on canvas
95.5 x 128.5cm

PROVENANCE

Private collection, Selangor

RM 55,000 – 95,000

Apples galore on a painted surface shown slanted with the apex in the middle showing a bunch tightly wrapped in a transparent blue plastic, and against the backdrop of a painted surface of flowing but delineated colours, and different other images, obscuring space. In this work, Lim Kim Hai, dubbed 'The Apple King', uses thin oil techniques of contrasting and complementary colours to simulate 'weight' and 'thickness'. Apples, to him, are symbols of human lives at various times and to relay a cautionary tale, or just something poetic.

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175

TEW NAI TONG

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

Green Land Series, 1974

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

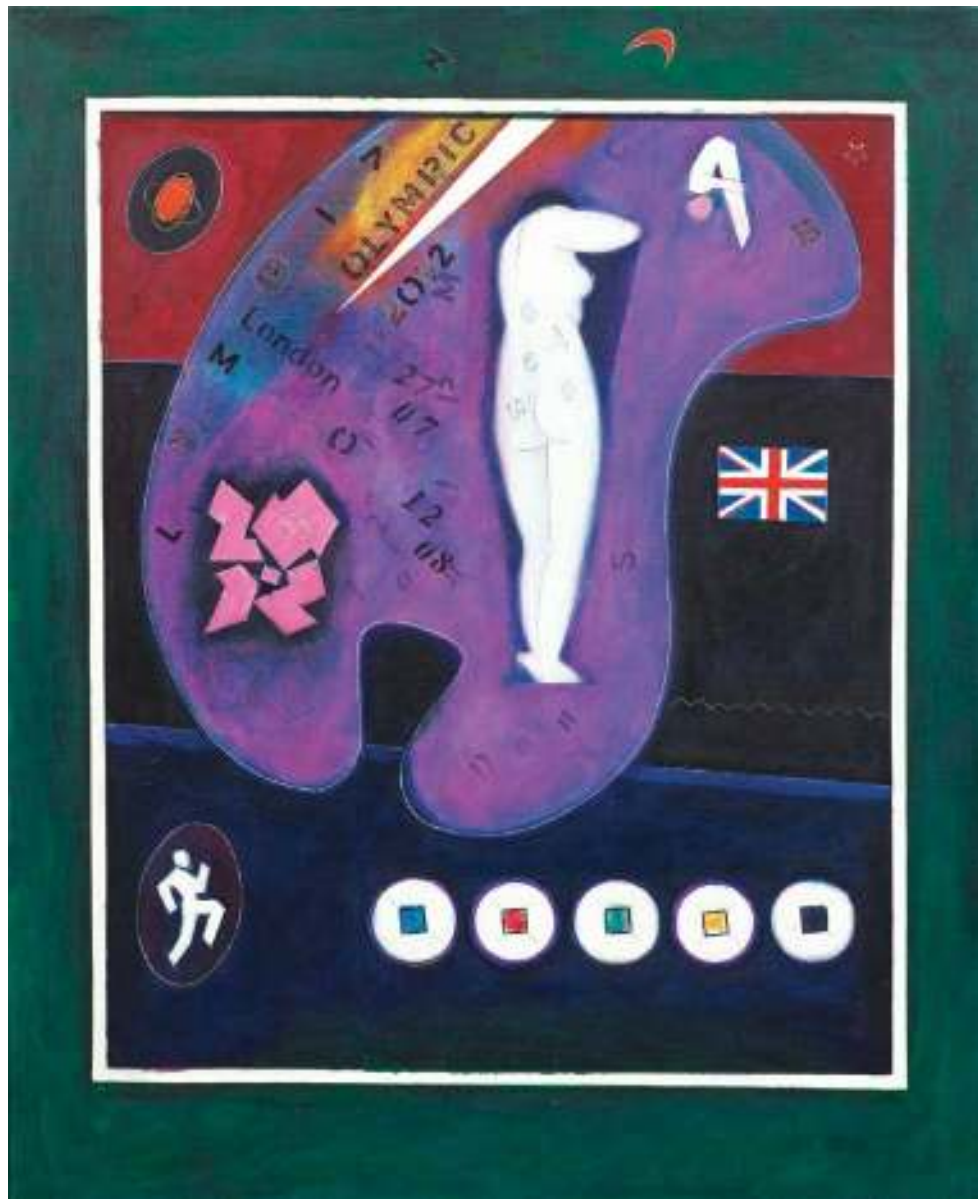
PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

A lush forest dominates this refreshing landscape. In this delicately composed painting, the luxurious vegetation of the foreground is balanced by the vertical structure of the forest trees. A figure followed by a herd of animals is suggested using confident strokes, revealing a calm atmosphere. The 1974 oil on canvas was done when he was teaching at the Malaysian Institute of Art from 1969–1980.

Tew Nai Tong studied at the Nanyang Academy of Fine Art (NAFA) in Singapore (1957–1958) and then the Ecole Nationale Superieure des Beaux-Arts (1967–68). After teaching at MIA, he taught at the Central Academy of Art (1982–1985), and the Saito Academy of Art (1986–1988), before he became a fulltime artist in 1992. With several solos since his first at the British Council in Kuala Lumpur in 1964, he held his survey exhibition called Odyssey at the National Art Gallery, Kuala Lumpur, in 2007. His awards include 2nd Prize in the Chartered Bank mural competition (1964), the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983), and the Asia Art Award (2009) in Seoul, South Korea.



176

TAN TONG

b. Selangor, 1942 - 2013

London Olympic, c. 2010s

oil on canvas
100 x 81cm

PROVENANCE

Private collection, Selangor

RM 20,000 - 35,000

Tan Tong's documentation of the 2012 London Olympics is headlighted by the Union Jack and the official logo of the Games, signifying the third time London is hosting the Games, the earlier ones being in 1908 and 1948. It was datelined by stenciled numerals and letterings. The Olympics was held between July 27 to Aug 12, 2012. Two epigrams, on diving and running on water and land respectively, are among the 26 different sports selected. Typically Tan Tong, a large profile of a naked woman back turned and a painting palette, stamped his mark on the painting, celebrating Olympics via Art.

Tan Tong was given a retrospective by the Soka Gakkai Malaysia (SGM) called Homage To Tan Tong: His Life And Times, at its Kuala Lumpur headquarters from Dec 17, 2011 to Jan 1, 2012. This follows another major exhibition, Homage To Picasso, also hosted by SGM, in 2006. Tan Tong was given a French Government scholarship to study at the Ecole Nationale Supérieure des Beaux Arts (ENSBA), Paris, in 1964-1969, and he graduated with a double diploma (Painting and Drawing) in 1974 and 1975. In 1974, he won the Fondation Rocheron Award at ENSBA. He won the Consolation Prize for Painting at the National Art Gallery in 1991. Altogether, he had held 17 solo exhibitions since his first at the Foyer des Artistes Galerie, Montparnasse, Paris, in 1967. His other international solo was at the Meyer Art Gallery in Singapore 1970. He taught at the Malaysian Institute of Art for 26 years, retiring as head of the Department of Art and Design in 2002.

177

KHOO SUI HOE

b. Kedah, 1939

Performer II, 1995

signed 'Sui Hoe' (lower right)
oil on canvas
31 x 24cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 - 7,500



In *Performer II*, Khoo Sui Hoe portrays a figure with a peaceful expression and captures the compelling inner world of the sitter. The modelling of the facial planes gives the face structure a sense of three dimensionality. The contrast of green and blue flows through the entire painting in subtle gradations.

Khoo won many admirers when he boldly and immediately went full time into art in 1961 after completing his studies at the Nanyang Academy of Fine Art in Singapore. In 1974, he was awarded the John D. Rockefeller III Fund grant to study at the Pratt Graphic Centre in New York. Khoo is a rare artist with a Retrospective and two mini-Retrospectives. The Penang State Art Gallery honoured him with a Retrospective, *The Painted World Of Khoo Sui-hoe*, in 2007. His minis are at The Art Gallery Penang, in 2013, of works

from 1967 to 2013; and at Wisma Kebudayaan Soka Gakkai, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Datuk Seri Lim's Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963 to 1973. He was also given a two-part An Overview exhibition, the second at the Private Museum, Singapore. Recent Paintings at the prestigious Shanghai Art Museum in July 5-14 add to his stature. Khoo won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (Oil) in the Malaysian Art & Craft competition in 1965. Khoo is the spiritual leader of the Utara Group, formed in 1977. He was also a gallerist, handling the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery.



178

KHOO SUI HOE

b. Kedah, 1939

The Blue Sky, 1984

signed 'SUI HOE' (lower right)
acrylic on canvas
60 x 60cm

PROVENANCE

Private collection, Penang

RM 8,000 – 14,000

This work features an open window displaying a fascinating gradient of blue coloured sky in the artist's perspective. The soft hues depict a scene in the late afternoon where the skies turn slightly dark but there is still a dash of blue left in the atmosphere. This piece allows the viewer to immerse in contemplation through the serene colours.

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179

RAFIEE GHANI

b. Kedah, 1962

Morning Has Broken In Fez, 2013

signed 'Rafiee Ghani' (lower left)
and dated '2013' (lower right)
mixed media on canvas
122 x 92cm

PROVENANCE

Private collection, Selangor

RM 16,500 – 28,000



Fez is known for its medieval Marinid architecture within its heavily-fortified medina and its quaint crowded souks that the villains in Hollywood spy thrillers often use to escape from the usually white Caucasian hero (like Tom Cruise in Mission Impossible 5). Lying in the north-eastern part of Morocco with the Atlas Mountain prominent, Fez, which means 'pickaxe', is dubbed the Athens of Africa with its Mediterranean climate. Summer, between June and September, is hot, while winter is cool and wet. Artist-photographer Rafiee Ghani is an Indiana Jones-typed intrepid traveller, driving across mountains and arid desserts in Asia and Africa, like on National Geographic assignment. Fez also boasts the world's oldest university, Qarawiyyin. Morocco has some of the most elusive light and gorgeous colours that had inspired artists such as Matisse, and the preponderance of pink and orange hues in the abstract-scape, with filmy yellow washes suggests daybreak in a joyous summer.

Rafiee Ghani won the Minor Award in the coveted Young Contemporary Artists (BMS) exhibition and the Minor Award in the 1991 Salon Malaysia. He was placed second in the Malaysian Art Open competition in 1994, and was among the five Juror's Choice winners in the Malaysian-level Philip Morris Asean Art Awards. He studied at the De Vrije Academie Voor Bildeendie Kunst at the Hague, the Netherlands, but did not finish. He obtained his Diploma at the Mara Institute of Technology (1981-1985) and a Masters from the Manchester Metropolitan University (Manchester Polytechnic) in Britain in 1986-1987. After teaching at ITM for a few years, he taught in Mahe, Seychelles, in 1991-1993. His work, *The Beginning Of The Red Sea* (2016), sold for a personal record of HK\$325,000 in Sotheby's Hong Kong April 2017 sale. In the same auction in April 2018, another piece fetched more than HK\$200,000.



180

RAFIEE GHANI

b. Kedah, 1962

Yellow River, 2012

signed 'Rafiee Ghani' (lower left)
and dated '2012' (lower right)
mixed media on canvas
147 x 147cm

PROVENANCE

Private collection, Selangor

RM 26,500 – 46,500

The identification of Yellow River in the work immediately orientates one's eye to anything yellow and in serpentine passage. The place is Lanzhou, literally 'Orchid Hills', lying on the banks of the great Huang He, China's Yellow River, in Gansu province. In 2012, the place was undergoing renewal from the effects of pollution from over-development but in 2015, it was awarded China's most progressive in environmental change. Shapes, lines and colours would dictate the mood and nature, and Rafiee Ghani orchestrated the colours of place to its most gorgeous efflorescence. The topography here, with mountain and sky in the far distance, is more 'readable' despite its abstract underpinnings.



181

WAN AMY NAZIRA

b. Selangor, 1989

Nana Manja, 2016

signed and dated
'amy nazira 2016' (lower right)
mixed media on canvas
122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Inspired by the art of cartoons, Wan Amy Nazira is well known for her distinctive style of portraying figures. Each of her figures are posed differently to convey a different mood or idea. This work features a half-length portrait of a lady dressed in an elegant outfit, wearing a string of pearls. A ribbon hairband adorns her fair coloured hair. She is holding a parasol, looking amused as a tiny butterfly rests on her hand.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has been participating in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park (2012), Muda Mudi at Segaris Art Center (2016), Art Expo Malaysia 2017 & 2018 with G13 Gallery (2017), Enthrall exhibition at TAPG (The Art People Gallery), Klang. Her recent group exhibitions include Filling the Void: A Conversation between Man and Space at G13 Gallery (2018), Sensation, Segaris Art Center (2017), and the Locals Only exhibition at Taksu, Kuala Lumpur (2017). The artist won the Bronze Award, Emerging Artist category in UOB Painting of The Year (2016), held at Curate Henry Butcher.

182

AKHMAL ASYRAF

b. Negeri Sembilan, 1987

Untitled, 2013

signed and dated 'ASYRAF 2013' (lower left)
carved wood
123 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,200 – 4,000



Akhmal Asyraf is intrigued by the Nurture vs Nature dichotomy of existence. Using mixed media on sawn wooden planks, he questions the reality we are living in, how fragile things are and how we are shaped by the historical and social environment we are in.

After graduating from the Universiti ITM with a BFA, Majoring in Painting in 2009-2010, Akhmal held his first solo, *Rebirth*, at RA Fine Arts, Kuala Lumpur, in March 2013. In 2013, his work was selected for the Arts Kuala Lumpur on the fringe of the Miami Art Basel, and he also took part in Art Expo Malaysia. He was selected for the Young Guns exhibition at Chan Hampe Galleries in 2014.

183

KOW LEONG KIANG

b. Selangor, 1970

Anggiy II, 2013

signed and dated
'Kow Leong Kiang 9.4.2013' (lower right)
acrylic on canvas
52.5 x 38.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,200 – 8,200



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, with a wide variety of subtle pinks and browns to build up the human form.

Kow graduated from the Kuala Lumpur College of Art (founded by Cheah Yew Saik) in 1991. According to Cheah, he was one of the brightest students ever. He won the Minor Award in the Young Contemporary Artist competition in 1992, but it was his winning the Grand Prize of the Philip Morris Asean Art Awards in 1998, for his work, *Mr. Foreign Speculator, Stop Damaging Our Country*, that entrenched him as a significant figurative artist. In 2004, Kow won a two-month Freeman Foundation fellowship for the popular Vermont Studio Centre residency. His painting commission was used as illustration for the cover of the movie (movie-novel) titled, *Mahsuri: A Legend Reborn* (Ooi Peeps Publishing, 2016), written by Ooi Kok Chuen.

MOHD HOESSEIN ENAS, DATO’

b. Indonesia, 1924 – d. Kuala Lumpur, 1995

Untitled, 1976

signed and dated ‘Hoessein 76’ (upper left)
oil on canvas
74 x 54cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 60,000

The woman with a mole above her right upper lip is not a family member, but her seated pose in bluish low-cut baju kebaya and sarong and the way she carried herself suggested someone with urbane demeanour. The portraiture in the vein of Basoeki Abdullah and Dullah is typical of the figurative tradition of the Angkatan Pelukis SeMalaysia founded in 1956 by Dato’ Mohd Hoessein Enas, who also founded the Angkatan Pelukis Indonesia, in Medan, in 1944. It is uncertain if the lady is of Javanese or Malaysian descent.

Indonesia-born Dato’ Mohd Hoessein Enas was granted Malaysian citizenship in 1956, made a royal painter by the Sultan of Selangor in May 1990 and awarded the ‘Dato’ title in March 1991. He was accorded a Retrospective by the National Art Gallery in 1966. He won the UNESCO fellowships in 1960, the United States fellowship in 1969, an Asia Foundation grant in 1960 and the Colombo Plan in 1968 and 1976. His auction record of a premium RM198,000, is for *Morning Mist No. 4* (1991-1992), set at the 2011 Henry Butcher Art Auction. His first solo was overseas, in Chelsea, London, at the Charniel Gallery, in 1960.



LIU KANG

b. China, 1911 – d. Singapore, 2004

Untitled, 1955

signed and dated ‘劉抗 1955 LIU KANG’ (lower right)
oil on canvas
126 x 203cm

PROVENANCE

Private collection, Johor

RM 1,050,000 – 1,900,000

This painting speaks by itself, it is definitely a museum-quality masterpiece, the biggest size ever of Liu Kang’s paintings that appear in world art auction market.

Three’s a crowd, but nine, and nubile nude figures at that, and coming from the hands of Singapore art pioneer Liu Kang, and with the forms well-enunciated, and fully oil and not the usual pastels stuff, and all fully in the buff, and with some of the subjects looking straight at viewer coquettishly, or however one feels like taking it, this must take some beating! Set against the unspoilt panoramic Balinese landscape of terraced paddy fields and a lesser hill in the distant, not the Gunung Agung (or is it?), it’s truly au naturel. One of his very few known oil with full nudes is *Bathers* (1997) in the National Heritage Board collection of Singapore. This work was inspired by Liu Kang’s famous 1952 field trip to Bali, at the invitation of Adrien-Jean Le Mayeur de Merpres, with Cheong Soo Pieng, Chen Wen Hsi and Chen Chong Swee. Apart from Le Mayeur, this might also have been inspired by Rembrandt’s *Bathers*. “Anyone who talks about Bali will definitely associate it with half-naked women. Honestly, this is a distinctive feature of Bali,” Liu Kang wrote in 1953. “The human body is the most important object in nature... its form, shape and texture of the skin. It is intricate yet complete and is very difficult to represent... If you can master a human body, you can draw anything. You can close your eyes and draw an apple.”

Liu Kang, Singapore first generation artist, a seminal figure of the Nanyang Style, had done numerous portraits and figures, among other subjects and in various styles. His portrait studies in pastels was developed during the War years, when oil was scarce. His approach seemed always to centre on serenity and mood, even lyrical. Liu Kang studied (under Liu Hai-su) at the Xinhua Arts Academy, Shanghai, China, graduating in 1928, and later taught there. He also graduated from the Academie de Grande Chaumiere, Paris in 1933, and went back to teach in China from 1933–37, before moving to Malaya (Muar) in 1937 and settling in Singapore in 1942. He was a founding member of the Singapore Art Society (president, 1968–79). His major exhibitions are the Liu Kang Retrospective (National Museum, Singapore) in 1981, and Liu Kang: A Centennial Celebration (Singapore Art Museum) in 2011. His awards include the Singapore Public Service Star (1970) and the Singapore Meritorious Service Medal (1996) besides the Asean Creative Award in Brunei in 1993.

REFERENCE

Liu Kang: Colourful Modernist, Singapore Art Museum, 2011



SYED AHMAD JAMAL, DATUK

b. Johor 1929 – d. Kuala Lumpur, 2011

Gunung Ledang Series, 1981

signed and dated ‘A’ 81’ on the reverse
acrylic on canvas
195 x 120cm

PROVENANCE

Private collection, Selangor

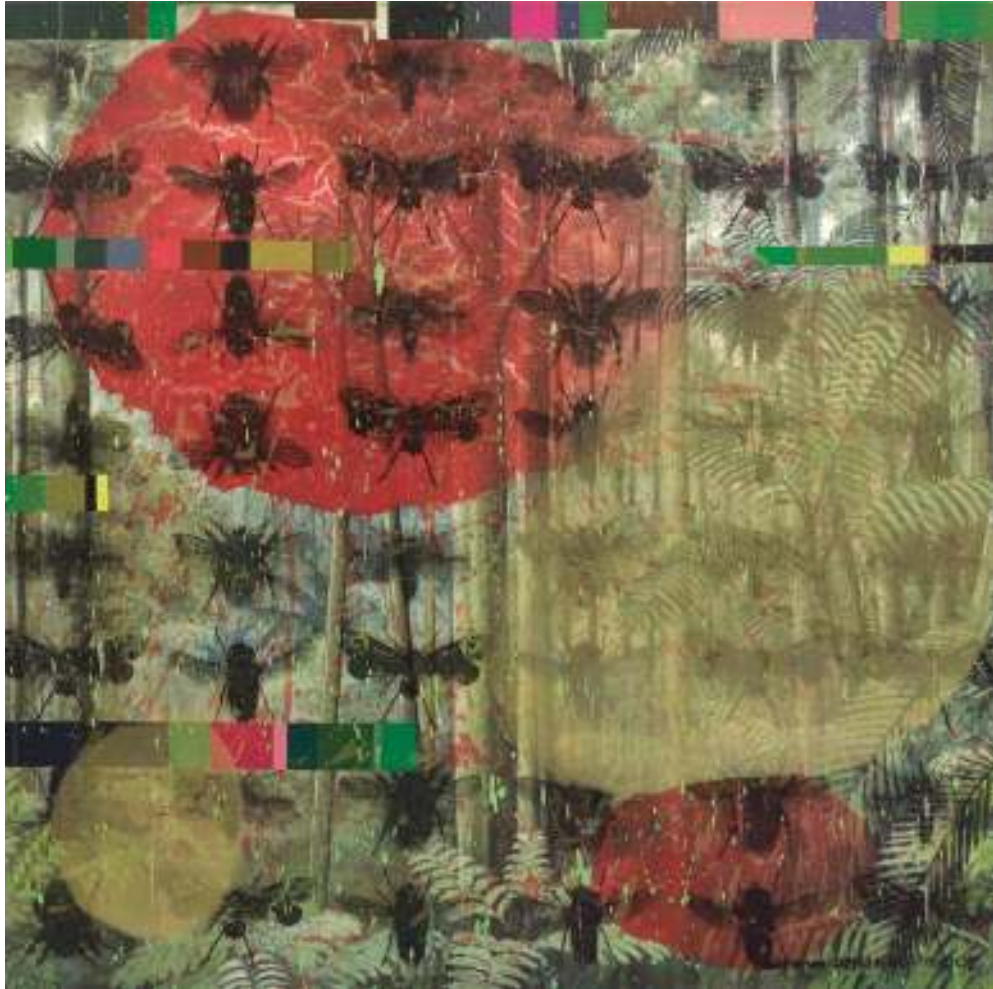
RM 300,000 – 500,000

An azan and a prayer in itself, a tauhid in symbolic Islamic cosmogony, with the hemispherical semi-elliptical roof and portal of white purity with an aura all round. Notice the etched triangle at the bottom of the portal, as if triggering aeons of triangles into space ascending inexorably to Heaven and seeming to float from a distance through a clever play of adumbrated bands of colours. The ascend starts from the bottom edges of the work, funneling towards the base of the portal, and thenceforth, horizontal bands across the portal are connected until it breaks into the stella triangles. This is Datuk Syed Ahmad Jamal at his subliminal best in Islamic shahada. Though in the vein of Tenaga and Energy Mat (1980), it moves into the realm of religiosity, signalling the majesty and munificence of God.

Datuk Syed Ahmad Jamal was educated at the Birmingham School of Architecture (1950-1951) before he switched to Fine Art at the Chelsea School of Art (1951-1955) and the Institute of Education at the London University (1955-1956). He had a second stint at the Malay Teacher’s Training College in Kirkby, Lancashire, near Liverpool, from 1958-1959, before his studies in the United States, starting with the School of the Art Institute Chicago (1963-1964), University of Hawaii, Honolulu (1973-1974), and a summer course at the Harvard University, Cambridge, Massachusetts, United States (1974). He taught at the Specialist Teachers Training Institute in Kuala Lumpur from 1961 to 1972, and was principal in 1964.

He was a director of the Asian Cultural Centre in Universiti Malaya, KL (1979-1983), and the National Art Gallery (NAG, 1981-1991). The NAG honoured him with a Retrospective in 1975, and another Retrospective titled Syed Ahmad Jamal: Pelukis (2009). Art Expo Malaysia gave a tribute show to him in 2008. His other notable survey exhibition titled, Syed Ahmad Jamal: Historical Overview 1954-1994, was held at the Nanyang Gallery of Art, Kuala Lumpur, from 1994-1995. He was the only visual artist so far to be awarded the National Artist Award, in 1995, and in 1996, he was conferred the Panglima Jasa Negara, which carries the title ‘Datuk’. He was also honoured with country awards from India (1962), the United States (1963-1964), France (1970), and Australia (1984). His talents were so multi-faceted that he was known also for his writing (books and catalogues), and had been a logo / costume designer, cartoonist, administrator, educator and curator. He was also in the Arts Council from 1960 to 1972 serving as deputy chairman from 1968; chairman of the Wednesday Art Group and the Angkatan Pelukis SeMalaysia in 1969, and president of the Malaysian Artists Association. He was guest artist of the Dewan Bahasa dan Pustaka (1991-1992), Ministry of Culture, Arts and Tourism (1995-1996) and the NAG (2008-2009). He wrote two major books namely *Rupa Dan Jiwa* (1992), which was translated into English, and the autobiographical *Kunang-Kunang* (1999). He did two monumental public sculptures, one in Laman Asean in the Lake Gardens, Kuala Lumpur, and the other, *Lunar Peaks*, which was torn down after he won a court case against the Kuala Lumpur City Hall for altering and desecrating his sculpture. He did the décor and costumes design for the stage plays Desaria (1981), z:oo-m (1984), Tok Perak (1992), Puteri Gunung Ledang (1995) and Keris (2007). His first solo was at the British Council, Kuala Lumpur, in 1960. He won 1st Prize for a mural for Bank Negara (1970), 2nd Prize the Mother & Child competition, 1st Prize in the Federation Art Competition (1962) and 1st Prize ink drawing in the Johor Open in 1950.





187

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Insects Wallpaper, 2009

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

PROVENANCE

Private collection, Kuala Lumpur

Accompanied with certificate of
authenticity

RM 20,000 – 35,000

This mixed media on canvas illustrates a curious subject matter, where a curtain of the rainforest is adorned with an 'insectopia' of flies and bugs displayed in a symmetrical grid like composition as though collected, chloroformed and mounted on a board. Alternating between the background and fore, we see a cluster of fauna encircled within earthy tones while a construction of colourful unnatural blocks interrupts our perception of an organic world. Layering subtle references to urbanisation, the artist brings our attention to how every bee, every bug, every insect is a vital component in the natural world orders, highlighting man's interference over nature and its precedence. Shukri intends to stress on the impatience over the actions that mankind has been incurring to Mother Nature.

Graduated from UiTM (Universiti Teknologi MARA), Ahmad Shukri Mohamed won numerous awards from the prestigious Philip Morris Asean Art Awards and was artist in residence at Rimbun Dahan, Selangor from 2002 to 2003. His works were exhibited at DCA Fine Art, Los Angeles, USA at the MATAHATI KE MATADUNIA – Malaysian Contemporary Art To The World exhibition in 2009. He held his solo at Pace Gallery, Selangor in February 2012. A member of MATAHATI collective, his work has been collected by private collectors and public institutions; among them are Bank Negara Malaysia, Singapore Art Museum and Fukuoka Art Museum.



188

YUSRI SULAIMAN

b. Perak, 1977

Sa'i, 2009

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

A figure, faceless for the anonymity and the head deliberately obscured, sits slouched slightly back, one hand (right) visible and the other resting on an upraised surface. With basically only configurations, it is in keeping with Islamic aniconic strictures. The figure, presumably male, is wearing Ihram robes typical of one performing the umrah (small haj) in Mecca. In the Journey To The Land Of Heaven exhibition with the umrah theme, Yusri Sulaiman's work was shown with those of five others namely Khalil Ibrahim, Raja Azhar Idris, Jalaini Abu Hassan, Raduan Man and Shafee 'The Chief' Ramlee, at Art Case Galleries in Great Eastern Mall in Kuala Lumpur in September 2009. Rendered in his trademark fabric collage portraiture, the figure is in self-reflection mode, with the layering process of cut canvas a kind of life's ritual of ibadah (self-effacing worshipping) and also for aesthetic purposes. Writing in the Young Masters exhibition in February 2014, about six Master degree graduates, Dr Suzanne Standkard noted that "the concept of collage, layer upon layer, has symbolic meaning for the layers of his (Yusri's) life; finding, keeping, selecting, altering, rearranging and patching fabrics to interpret his inner feelings to reflect himself through his artworks."

Yusri Sulaiman graduated with a Diploma from the Mara Institute of Technology in 1999. He won 1st Prize in the Maybank Expressions of the Malayan Tiger exhibition in 2010. Apart from fabrics, Yusri had also used aerosol spray, polyvinyl chloride glue, nylon and graphite in his work.



189

HAMIDI HADI

b. Selangor, 1971

Mitos Agung Sang

Pahlawan, 1997

mixed media on canvas
153 x 153cm

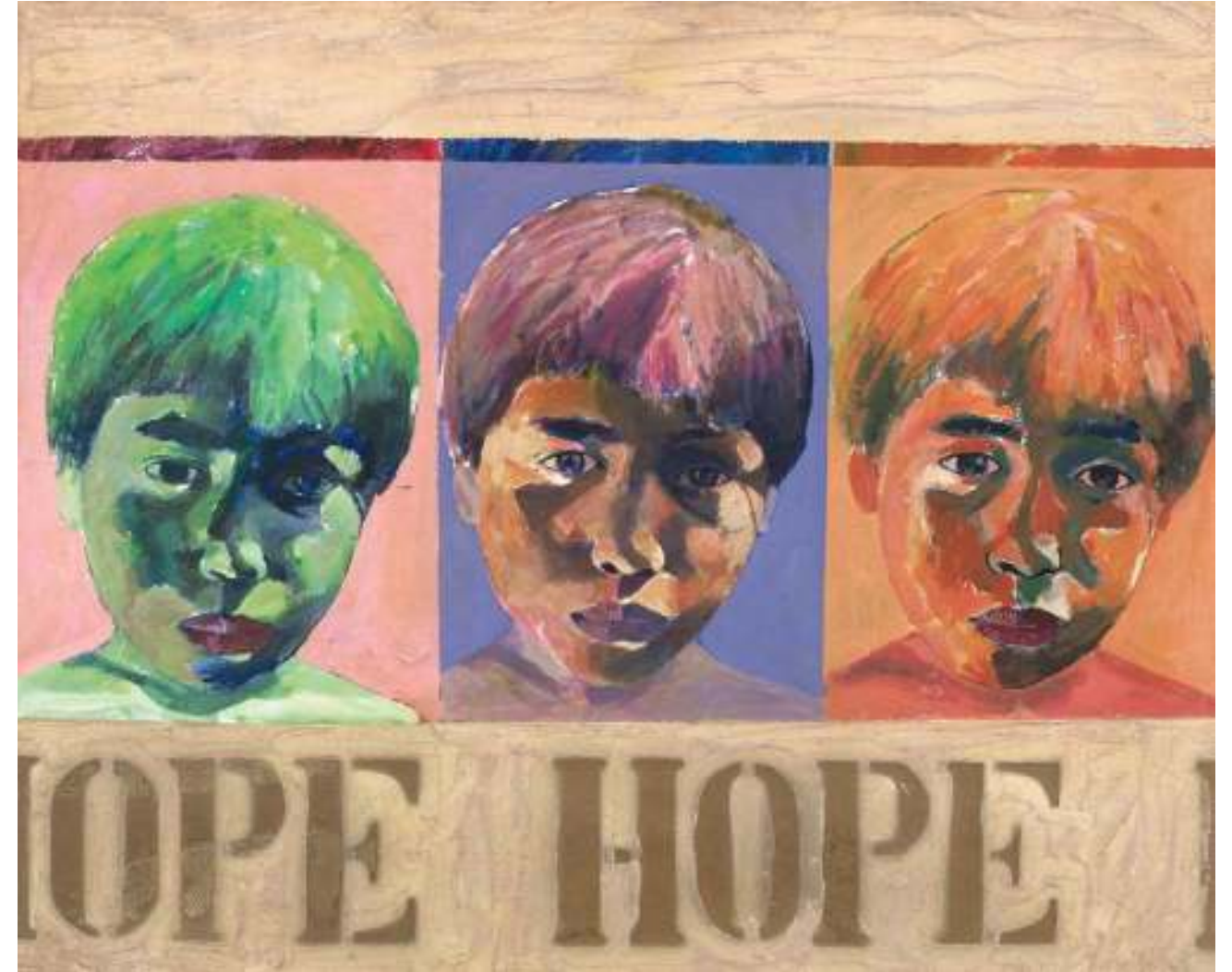
PROVENANCE

Private collection, Kuala Lumpur

RM 6,500 – 10,000

Hamidi Hadi has built a reputation for abstract art that it's unusual to find him doing figures, what more one who dominates the composition with such messianic zeal. Going by the title, the personage is a hero although there are scant clues as to what is it he, or is it a she or someone androgynous, is so mythicized about. As myths go, the figure is in some exalted position with either a halo or a hat on his head. So sit back, and say a prayer of thanks, or hope.

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



190

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

Hope Series I, 1990

mixed media on paper
46 x 56cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

Portraying a young boy gazing directly at the viewer, and using bright colours, Ahmad Shukri insightfully conveys the child's innocent nature. The face of the child is executed with lively brushwork and shows the artist's skill in rendering human forms with the use of strong contrasts of light and dark, dramatic lighting and a colourful palette.

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 Echt in Amsterdam, the Netherland (2013), and workshops in Bangladesh and Denmark (2002). His solos include 92939495969798 and Ahmad Shukri (Art Salon, KL, 1998 and 2001), Boy And Girl (Taksu, KL, 2002), Virus (Art Seasons Singapore, 2003), Fitting Room (XOAS, KL, 2005), Golden Gate (Pace Gallery, 2012), Kaki Jual (Nadine Fine Art, 2016), and Made In Malaysia (The Edge Galerie, 2017). The exhibition, Warning: Tapir Crossing, marked the opening of the Patisatu gallery and studio in 2009.

BUYING AT HBART

CONDITIONS OF BUSINESS

Henry Butcher Art Auctioneers Sdn Bhd (“HBAA”) has set out its Conditions of Business at the back of this auction catalogue. The Conditions of Business and all other terms, conditions and notices set out in HBAA’s catalogues or announced by the auctioneer or posted in the sale room by way of notice form the terms on which HBAA contracts, as auctioneers, with actual and prospective sellers and buyers.

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.

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.

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.

TAX

All sums payable by the buyer to HBAA are exclusive of any goods and services 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.

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 amine 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.

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.

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.

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.

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.

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.

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.

ABSENTEE BIDS

Prospective buyers who cannot be present at the saleroom may give written instructions directing HBAA to bid on their behalf up to a maximum amount specified for each lot. The auctioneer will use reasonable efforts to carry out written bids 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. To allow time for processing, bids must be received no later than one (1) day in advance of the sale.

Please refer to the catalogue for the absentee bid form or request for the form by contacting HBAA at +603-2691 3089 / +6016-273 3628, email info@hbart.com.my or download the form from www.hbart.com.my. Prospective buyers may be required to place an earnest deposit with HBAA before the auctioneer carries out their absentee bids.

TELEPHONE BIDS

Prospective buyers may bid by telephone during the sale although prior arrangements must be made with HBAA no later than 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. 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.

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.

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.

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. 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

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.

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.

CONDITIONS OF BUSINESS

NOTICE TO BUYERS AND SELLERS

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.

All potential buyers are to take particular note of Conditions 5 and 6 which limit the extent to which HBAA and the seller may be liable. In addition, all sellers are to take particular note of Conditions 25, 27, 28 and 29 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.

A. 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.

B. CONDITIONS FOR BUYERS

2. Company Property

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.

BEFORE THE SALE

3. 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.

Estimated price range

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. The estimated price range is based upon the opinion of HBAA's expert consultants and known recent transactions for a comparable property, condition, rarity, quality and provenance. The estimated price range is subject to change and may be revised anytime without prior notice. Buyers should not rely upon estimated price range as the representation or guarantee of actual selling prices. Estimated price range does not include the buyer's premium.

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.

LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

4. 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 one (1) year 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.

HBAA'S LIABILITY TO BUYERS

5. Notwithstanding Condition 4 above given by HBAA to the buyer and the buyer's rights in relation to the conduct of auctions as set out in Condition 13:

- (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 3 and 4 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.

6. 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.

AT THE SALE

7. 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.

8. 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. Further information on the registration process can be found in HBAA's "Guide to Buying at Henry Butcher Art Auction".

9. 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.

10. 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. 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.

11. 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.

12. 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.

13. 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.

14. Sale of a lot

The person who makes the highest bid accepted by the auctioneer (or that person's disclosed principal, if applicable) shall be the buyer. The striking of the auctioneer's hammer marks the acceptance of the highest bid and identifies the hammer price at which the lot is knocked down by the auctioneer to the buyer. The striking of the auctioneer's hammer also marks the conclusion of a contract of sale between the seller and the buyer.

The buyer 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.

15. 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.

16. 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.

AFTER THE SALE

17. Payment

Upon conclusion of the relevant session of the auction in which the lot was sold, the buyer shall pay to HBAA the full amount due no later than seven (7) calendar days after the auction and provide HBAA with his or her name and permanent address and, if so requested, proof of identity. This applies even if the buyer wishes to export the lot and an export license is, or may be required. Payment will not be deemed to have been made until HBAA is in receipt of the full amount due to HBAA from the buyer either in cash or good cleared funds. Further information on the payment method can be found in HBAA's

"Guide to Buying at Henry Butcher Art Auction".

18. Collection of purchases Upon payment of the full amount due, the buyer shall collect the purchased lot 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) calendar days after the date of the sale unless otherwise agreed between HBAA and the buyer. Unless HBAA exercise their discretion to do so, and without prejudice to Condition 23(g) below, HBAA shall be entitled to retain the purchased lot until the full amount due to HBAA has been received in full by HBAA either in cash or good cleared funds.

19. 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.

20. 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.

21. 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.

22. 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.

23. 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.

24. 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.

C. CONDITIONS CONCERNING SELLERS

25. 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.

BEFORE THE SALE

26. 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.

27. 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.

28. 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.

29. 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.

30. 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.

31. 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.

32. 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.

33. 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.

34. 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.

AT THE SALE

35. 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 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.

36. 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.

AFTER THE SALE

37. 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.

38. 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.

39. 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.

40. 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.

41. 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.

42. 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.

D. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

43. 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.

44. 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.

45. 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.

46. 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.

47. 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.

48. 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.

49. 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.

50. 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.

51. 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.

52. Introductory fees

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

53. 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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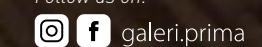


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Bidder Registration Form

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		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	28 OCTOBER 2018

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 fax a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at +(603)2602 1523.

BILLING NAME		CLIENT NUMBER (FOR OFFICE USE ONLY)	
ADDRESS		I.C. / PASSPORT NO.	
CITY	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN & SOUTHEAST ASIAN ART	SALE DATE	28 OCTOBER 2018

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 may be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the maximum bid amount indicated herein, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. 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 +601 6 273 3628 or re-submit your bid(s).

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LOT 137 CHONG SIEW YING, *The Shadow Line*, 2004



LOT 136 CHONG SIEW YING, *Calling*, 2011



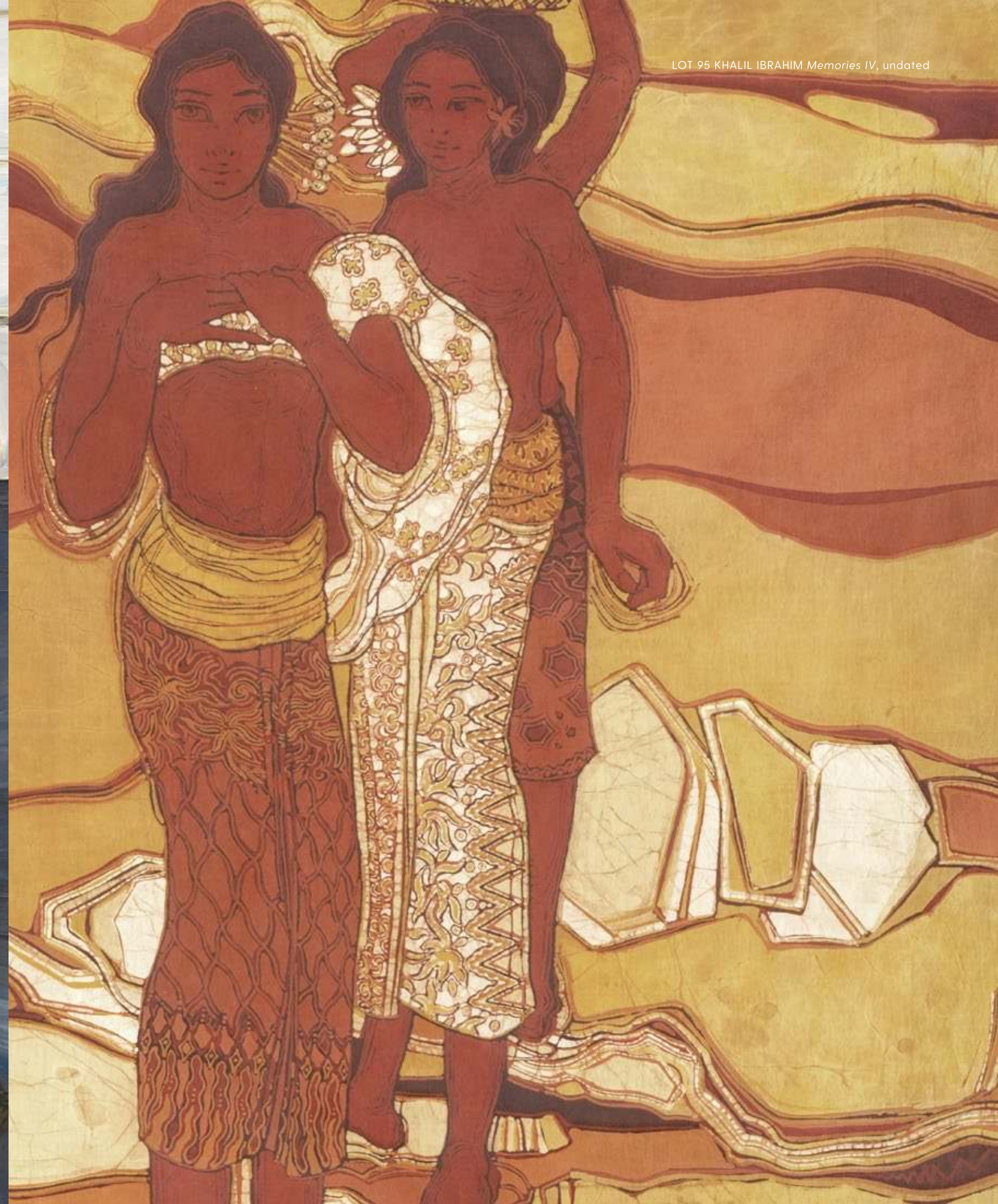
LOT 140 JALAINI ABU HASSAN, *Birth Marks*, 2015



LOT 138 AHMAD ZAKII ANWAR, *Figure At Sunrise*, 2002



LOT 35 DZULKIFLI BUYONG, *Kucing Sakit*, 1986



LOT 95 KHALIL IBRAHIM *Memories IV*, undated

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