

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 4 OCTOBER 2015



HENRY BUTCHER
ART AUCTIONEERS



**MALAYSIAN
& SOUTHEAST ASIAN ART**

SUNDAY 4 OCTOBER 2015

HENRY BUTCHER
ART AUCTIONEERS



LOT 77 ABDULLAH ARIFF *Misty Morning* 1960



LOT 107 YONG MUN SEN *Beauty Queen* 1946







AUCTION DAY

SUNDAY 4 OCTOBER 2015, 1PM
Registration & Brunch start at 11am

SIME DARBY CONVENTION CENTRE
1A, Jalan Bukit Kiara 1, 60000 Kuala Lumpur, Malaysia.

LIVE
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17 - 20 SEPT 2015
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Singapore 089065.

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Mondays - Sundays
11am - 7pm

Curate
LG1-1, SENI Mont' Kiara
2a Changkat Duta Kiara, Mont' Kiara
50480 Kuala Lumpur, Malaysia.





LOT 25 LEE CHENG YONG *Sleeping* Undated

LOT 57 CHUAH THEAN TENG, DATO' Vanity 1980



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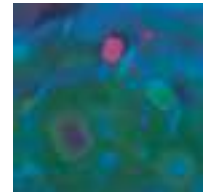
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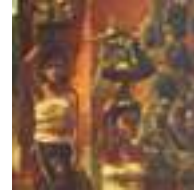
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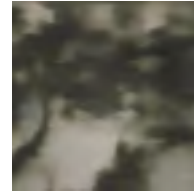
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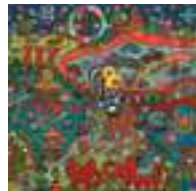
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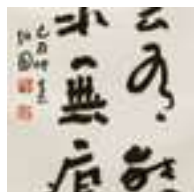
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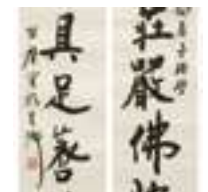
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ZULKIFLI YUSOFF

b. Kedah, 1962

REFORMASI SERIES, 1999

Signed and dated
'Zulkifli Yusoff 99' (lower left)
Oil on canvas
41cm x 35.5cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Zulkifli Yusoff - Powerful Dialogue, The Art Gallery, 2000
Illustrated on exhibition catalogue, page 55.

RM 4,000 - RM 6,000

A vast majority of Zulkifli Yusoff's work is influenced by socio-political observations and historical events. This exuberant piece is part of the *Reformasi Series* comprised of 30 paintings, which offers a compelling insight pertaining to political movements of the period. This work explores pictorial compositional order by incorporating disparate elements interlocked into position, hence the creation of expressive lines that evoke tension. The intense colour palette is finely composed of viridian, cerulean, red and yellow, contributing significantly to the overall dramatic effect.

Zulkifli Yusoff's oeuvre of work encompasses drawings, paintings and installations, which aims to reveal contemporary issues of power and identity. He describes his work a "dialogue on nation building and the making of a people". He received his Diploma in Art & Design (Fine Art) at MARA Institute of Technology Shah Alam, Malaysia. (1989) and completed his Master of Arts at Manchester Polytechnic, UK (1991). He became the second artist to represent Malaysia in an exhibition titled *Modernities and Memories: Recent Works from the Islamic World* at the prestigious Venice Biennale, Italy (1997). He also exhibited at the *1st Asia Pacific Triennial of Contemporary Art*, Brisbane, Australia

(1993). *Rukunegara 1*, an installation made up of 6 pieces consisting of fibreglass organic shapes was displayed at *If The World Changed*, Singapore Biennale (2013). His major solo exhibitions include *The Power*, 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), *Negara Ku*, National Gallery, Kuala Lumpur (2010), *Writing Power*, NUS Museum, Singapore (2011), and *Rukunegara 2: Voice*, THEO Art Projects, Art Stage Singapore (2013). His works are collected by international institutions and corporations such as Bank Negara Malaysia, Singapore Art Museum, National Art Gallery, Malaysia, Fukuoka Asian Art Museum, Hiroshima Prefectural Art Museum, Penang Art Gallery, Kedah State Art Gallery, and esteemed private collections.

REFERENCE

http://www.singaporebiennale.org/downloads/folios/Zulkifli_Yusoff.pdf
<http://www.zulkifliyusoff.com/zulkifli-yusoff/biography/>



SUZLEE IBRAHIM

b. Terengganu, 1967

RAMADHAN IN WAITING #12, 2010

Signed and dated
'Suzlee Ibrahim 2010' (lower right)
Acrylic on canvas
30cm x 30cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 - RM 5,000



Ramadhan in Waiting #12 pays tribute to the Islamic holy month, which is "observed by Muslim's worldwide as a month of fasting to commemorate the first revelation of the Quran to Muhammad according to Islamic belief." The pictorial composition is comprised of energetic, gestural strokes amidst a broad colourfield of pastel blue, white, pink, orange and yellow, evoking a contemplative aura. The spiritual abstraction translates the painter's thoughts into structures of experiences and allows for personal reflections.

Suzlee Ibrahim's 28 years of painting has produced numerous solo exhibitions showcased in local and international venues. His solo exhibitions include *Motion*, Shah Alam Gallery (2015), *Meditation*, Galeri Serdang, UPM Serdang, *Gestures*, Galeri Aswara, National Academy of Arts, Kuala Lumpur, *Turquoise Series*, Pinkguy Art Gallery, Kuala Lumpur (2015), *Road To Sahara*, Muzium Seni Asia University of Malaya, Kuala Lumpur (2011) and *Waterfall*, Malaysia Tourism Centre, Ampang, Kuala Lumpur (2011). His awards include In Recognition of Outstanding Creative Excellence - Emaar International Art Symposium Dubai, UAE (2005), Japan-Malaysia Art Friendship Ambassador - Ministry of

Culture Arts & Heritage Malaysia & World Arts and Culture Exchange Malaysia, Japan (2007) and Tokoh Seni: Anugerah Citra Kencana by the Universiti Kebangsaan Malaysia (2011).

His works can be found in public and corporate collections such as Brooklyn Art Library (New York, USA), Remise Academy (Brande, Denmark), Emaar Properties (Dubai, UAE), Monastir Museum of Modern Art (Tunisia), International Colony of Art Kicevo (Macedonia), Balai Seni Visual Negara, Bank Negara Malaysia, Maybank Investment Bank, Putrajaya Holdings, Suruhanjaya Sekuriti Malaysia, Kementerian Luar Negeri, Universiti Teknologi Mara, Universiti Malaya, Muzium Terengganu, Perlis State Art Gallery, Soka Gakkai Malaysia, NST, and Lautan Biru (2005). His last piece of Movement Series is with DYMM Seri Paduka Baginda Yang Di-pertuan Agong Sultan Mizan Zainal Abidin (The 13th Yang di-Pertuan Agong, 2006-2011).

REFERENCE

<http://www.suzlee.com/>
<http://www.artsicle.com/Suzlee-Ibrahim>
<https://en.wikipedia.org/wiki/Ramadan>



3

LUI CHENG THAK

b. Negeri Sembilan, 1967

UNTITLED, 2010

Signed and dated
'Cheng Thak Lui 2010' (lower right)
Oil on canvas
30cm x 30cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 3,000 - RM 5,000

Lui Cheng Thak is known for creating poetic scenes of Malaysia's architectural heritage. This painting depicts a row of louvered-panel windows rendered in a calming palette with a hint of green and red from a hanging batik cloth, and a vintage birdcage. The framework of the window allows the viewer to recall memories and traditions associated with a bygone era, and serves as a link between past and present.

Lui Cheng Thak received his diploma in Art & Design at Kuala Lumpur College of Art (1987 - 1989). His solo exhibitions include *Bayang*, Pinkguy Art Gallery, Kuala Lumpur (2015),

Circles: Cheng Thak, Lui, Nostalgia and Collective Memory, White Box Map @ Publika, Kuala Lumpur (2014), *Colour Crazy*, Pinkguy Art Gallery, Kuala Lumpur (2013), *Reborn*, Pinkguy Art Gallery, Kuala Lumpur (2012), *Old Time, Old Faces*, NNB Gallery, Johor (2008), *As I was passing II*, Gallery Citra, Kuala Lumpur (2006), and *Our Heritage*, Rusli Hashim Fine Art, Kuala Lumpur (2001). His works can be found in public collections such as National Visual Art Gallery, Sheraton Langkawi, Hong Leong Industries, Golden Plus Holdings, and Malaysian Embassies in London and Washington.



4

IBRAHIM HUSSEIN, DATUK

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

UNTITLED, 1994

Signed and dated
'ibrahim Hussein 94' (lower centre)
Acrylic on paper
11.5cm x 6.5cm

PROVENANCE

Private collection, Penang.

RM 4,000 - RM 6,000

Championing abstract expressionism, the late Datuk Ibrahim Hussein is epitomised with his seminal line painting in acrylic on paper. Dated 1994, this solid piece displays an explosion of colours and lines representing the artist at best.

Datuk Ibrahim Hussein was enrolled at the Nanyang Academy of Fine Arts, Singapore in 1956. He received a scholarship to study at the prestigious Byam Shaw School of Drawing and Painting and the Royal Academy of Arts in London where he graduated in 1963 and 1966 respectively. A Fullbright Award saw him touring the United States and participating in exhibitions there. His career hit sky-high when he was selected to exhibit alongside Andy Warhol and Salvador Dali in Kuwait in 1977. In 1970, he was selected for the Smithsonian Institute workshop in the Venice Biennale. He had won many illustrious international awards, including the Japan Foundation Cultural Award (1988), the Monte Carlo

18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996), the World Economic Forum's Crystal Award (1997) and the Anugerah Tokoh Melayu Terbilang (2007). A rare recipient of triple "Datuk" titles from various royalties, he was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1986. After 11 years of struggles and planning, the Ibrahim Hussein Museum and Cultural Foundation in Langkawi was launched in 2000. Together with his wife Datin Sim, he had organised the Club Mediterranean Asian Arts Festival in Cherating, Pahang and in Bali, Indonesia, as well as the 1st Langkawi International Festival of the Arts.

REFERENCE

Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986.

5

KHAW SIA

b. China, 1913 - d. Penang, 1984

STILL LIFE WITH KICAP, c. 1940s

Signed 'K.SIA' (lower right)
Watercolour on paper
32cm x 32cm

PROVENANCE
Private collection, Penang.

RM 6,000 - RM 10,000



In this vivid still life composition, the artist explores the relationship between forms and light, rendered with deft strokes in warm tropical colours. Auspicious fruits which consists of a pineapple and oranges are placed in the center of the painting amidst local vegetables, a jar and a bottle of soy sauce. The Chinese pronunciation of pineapple “wong lai” means luck has arrived and is a symbol of wealth, while oranges are a symbol of abundant happiness.

Khaw Sia was perhaps the most flamboyant of the pioneer artists, accessorised in scarf, bow tie, smoking pipe et al. He had his early art tutelage at Sin Hwa Academy in Shanghai, graduating in 1932. In 1933, he took informal private classes

under the great British watercolour painter Sir Russell Flint in London. He migrated from China to settle in Penang in 1937 and held his first solo there in 1955. His watercolours were already of such impeccable quality that they were accepted by the prestigious Le Salon Paris in 1956, the 14th Summer Salon at Royal Institute Galleries in London in 1957, and the 25th National Society Exhibition in London in 1958. The Penang State Art Gallery honoured him with a posthumous Retrospective in 1998.

REFERENCE

Penang Artists 1920s-1990s, The Art Gallery Penang, editions: 1990 and 1992.

Pioneers of Malaysian Art, The Art Gallery, 1994.



6

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

FRUIT SELLERS, 1989

Signed and dated with seal
(lower left)

Ink on rice paper
23.5cm x 26.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 - RM 3,000

Tan Choon Ghee is recognised as one of the most technically accomplished artist's in Malaysia specialising in scenic recordings of local architecture and landscapes. Infused with a combination of watercolour and Chinese calligraphy techniques, the artists depicts with economical, confident strokes a nostalgic scene of a fruit seller, selling seasonal fruits highlighted in vivid colours.

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.



7

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

MEN RESTING, 1988

Signed and dated with seal
(lower left)

Ink on rice paper
23.5cm x 26.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 - RM 3,000

Wonderful subjects from towns and cities revealing the charm of daily life often serve as an inspiration. The artist uses deft expressive calligraphic strokes to portray a group of men in leisure, reading and resting. The contents of the newspaper read by one of the men is skilfully suggested in delicate hues.

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.



8

KUO JU PING

b. China, 1913 - d. 1966

KAMPUNG SCENE, c. 1950s

Signed in Chinese (lower left)
Mixed media on paper
32cm x 50.5cm

PROVENANCE

Private collection, Penang.

RM 6,000 - RM 10,000

Kuo Ju Ping is known for mastering the art of sketching from life and would often organize sketching trips with artists and students to observe nature and people. This work appeals in the simplicity of composition and solid grounding in academic art. The pastoral scene is composed of an idyllic kampong house enveloped by lush tropical vegetation.

Receiving his education at the Nanyang Academy of Fine Art, Kuo Ju Ping was influenced by western art movements from artists who were educated at the Ecole Nationale des Beaux-Arts of Paris. He returned to Penang after graduation in 1940, to manage his family's import-export business, Sin Guan Thye Company. He was a founder member of the Penang Chinese Art Society in 1936, and a dedicated teacher who regularly conducted classes at Chung Ling High School, Union High School, Li Tek School, and Han Chiang High School. He was honoured with a memorial exhibition by Penang State Art Gallery in 1997. His works are found in the collection of the Penang State Art Gallery, National Art Gallery, Kuala Lumpur, Singapore Art Museum and the Fukuoka Museum, Japan.

REFERENCE

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



9

FUNG YOW CHORK

b. Selangor, 1918 - d. 2013

FOREST I, 1999

Signed and dated
'Yow Chork 99' (lower right)
Oil on canvas laid on board
25.5cm x 36cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 - RM 4,000

This poetic landscape vividly captures the changing effects of light on nature, using a refined palette consisting of complementary colours. The painting is executed with dabs and strokes, impasto textures, scratches of palette knife, and fine layered glazes resulting in subtle tonalities.

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



10

TEW NAI TONG

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

METRO, 1999

Oil on canvas
50cm x 60cm

PROVENANCE
Private collection, Selangor.

RM 7,000 - RM 9,000

In the year of 1999, Tew Nai Tong embarked on an expedition to Paris with the intention of painting historical architectural landmarks, which led to a series of works depicting the charming cultural city. In an article titled *The Battle For Identity, Tew Nai Tong: Village Life Series and Fantasy Series*, W. Y. Choy wrote "The Parisian paintings of 1999 - 2002, which are in sharp contrast to the prerequisites of the Southeast Asian paintings, will serve as a prominent testimony to Nai Tong's artistic diversity."

Metro depicts a beautiful winter street scene portraying the movement of crowds along a busy subway entrance in view. Two vertical rows of trees instill rhythm, its curving branches placed against a blue sky, with a plunging view that gives depth. This painting is executed in a sumptuous colour palette with dynamic brushstrokes, reflecting the poetic charm of the city.

Tew Nai Tong received his formal art education at Nanyang Academy of Fine Arts (1956 - 1958), and later at Ecole Nationale Supérieure des Beaux Arts, France (1967 - 1968). His solo exhibitions were exhibited at the British Council, Kuala Lumpur (1964), National library Singapore (1978), Art Folio, Singapore (2000), Cape of Good Hope Art Gallery, Singapore (2008) and retrospective exhibition, National Art Gallery, Kuala Lumpur (2007). His awards include Second Prize, Chartered Bank Mural Design Competition (1964), Shell Watercolour Award (1981), Best Award, Esso (1982), Dunlop watercolour Awards (1983) and Grand Prize Asia Art Award (Malaysia), Seoul, Korea (2009).

REFERENCE

Tew Nai Tong, The Battle For Identity, Village Life Series and Fantasy Series, W.Y. Choy, Cape of Good Hope Art Gallery, 2008.



11

DANG XUAN HOA

b. Vietnam, 1959

STILL LIFE WITH BOY AND CAT, 1995

Signed and dated 'HOA 9/95'
(lower centre)

Mixed media on paper
50.5cm x 74cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 - RM 8,000

Rich in decorative surface detail, this still life is distinct in technique and use of stylised motifs. The poetic use of everyday objects consists of flowers, fruits, blue and white porcelain from the Vietnamese Hue dynasty, a traditional lamp, with the rendition of a young boy and cat, finely juxtaposed in relation to each other and to the surrounding space. The cool, harmonious colour palette consisting of a combination of deep viridian, pale greens, cerulean, white, orange, pink and beige reflect a dynamic and charming atmosphere.

Deng Xuan Hoa graduated from the Hanoi College of Fine Arts in 1983. Along with other reputable artists, they formed a collective which was known as the "Gang of Five", whose works were influenced by a changing Vietnam after the Doi Moi policy, which implemented a series of economic reforms initiated in 1986. He successfully exhibited solo exhibitions in Vietnam and the USA, and participated in group shows such as the the 3rd Havana Biennial (1989), *An Ocean Apart*, a Smithsonian traveling exhibition in the USA (1995), and *Weather Report, Europe/Asia* (1995), *Contemporary Identities: Images from Vietnam*, Melbourne Australia (2000), *Where the Rivers Meet*, Vietnamese Cultural Festival, Luxembourg (2001). His works are collected by institutions such as the Vietnamese National Museum of Fine Arts, and international private collections.

12

NONA GARCIA

b. Philippines, 1978

FOR LEASE, 2011

Signed, dated and inscribed on reverse
Photo assemblage
38cm x 51cm

PROVENANCE

Private collection, Singapore.

RM 5,000 - RM 7,000



For Lease is composed using an intricate photo assemblage technique built upon layering of images which results in an illusory three dimensional effect. It presents the last vestiges of inhabitation in an abandoned space, allowing the viewer to perceive its signification and meaning.

Nona Garcia obtained a Bachelor of Fine Arts in Painting at the University of the Philippines. She has held numerous solo exhibitions in the Philippines namely *Points of Departure*

(2007); *Planted Landscapes* (2008); *Synonyms* (2010); *Fractures* (2010); *Somewhere Else* (2012) and *Before the Sea* (2012). She has also participated in various group exhibitions in China, Italy, Philippines, Malaysia, Thailand, Singapore, Korea and Japan. She was the grand prize winner of the Philip Morris Group of Companies ASEAN (Association of Southeast Asian Nations) Art Award in Singapore (2000). She was a recipient of the *13 Artists Award* in 2003.



ANGKI PURBANDONO

b. Indonesia, 1971

MISS GORILLA, 2009

Signed 'Angkipu' (lower left)
Print on Transparency Paper
120cm x 60cm

PROVENANCE

Private collection, Singapore.

EXHIBITED

Kissing The Methods, Richard Koh Fine Art, Kuala Lumpur, 2009
Illustrated on exhibition catalogue page 31.

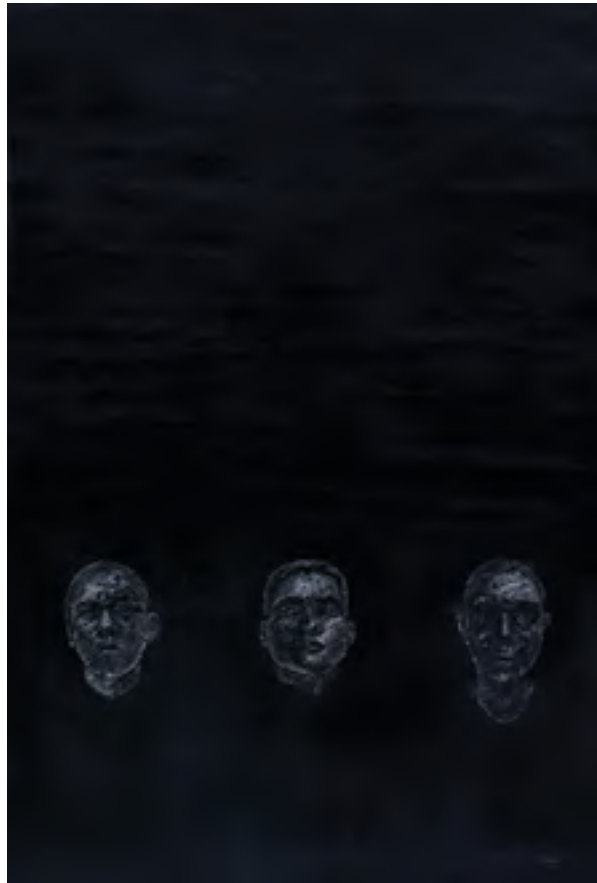
RM 1,800 - RM 2,500

Miss Gorilla is a photograph which features a striking juxtaposition of a doll's head attached to the body of a yellow gorilla, exposing the common stereotype between masculine and feminine. A surreal dreamlike quality is achieved by capturing the object at an angle where it is seen floating in isolation against a dark background. The image was produced by placing the object on a scanner's glass plate, where the combination of uniform light and limited depth of field results in heightened clarity of details and vividness in colour, a process which contributes towards an expressive visual quality of the object. By arranging and composing different elements together, the artist has introduced a new context for interpreting images, which simultaneously challenges the dynamic relationship between the artwork and the spectator.

Angki Purbandono is a visual artist from Yogyakarta, Indonesia. He studied at the Modern School of Design, Yogyakarta, Indonesia (1993 - 1994) and later enrolled in the Indonesia Institute of Art, Yogyakarta, Indonesia (1994 - 1999). He is a board member of the *Ruang MES 56*, which represents and alternative space for contemporary photography

in Indonesia. He was granted an Asian Artist Fellowship scholarship from National Museum of Contemporary Art (Republic of Korea), where he spent a year from 2005 - 2006 living in Seoul. During this period, he began exploring methods of utilising the scanning device to record objects. The experimentation has leaded him to become the first artist in Indonesia to produce scan photography art. His scanography series first gained acceptance when it was exhibited under a project titled *Space and Shadows-Contemporary Art from Southeast Asia* at Haus der Kulturen der Welt, Berlin, Germany (2005). His solo exhibitions include *The Swimmers - Prison Art Programs*, Mizuma Gallery, Singapore (2014), *Invisible Cities*, Art Project Gallery, Hong Kong (2013), *Happy Scan*, Biasa Art Space, Bali, Indonesia (2008). His group exhibitions include *ARTJOG8 - INFINITY IN FLUX*, Taman Budaya Yogyakarta, Indonesia (2015), *Jeonju International Photography Festival*, *After Photography*, Jeonbuk Art Center Chamberlain (2015), *SHOUT! Indonesian Contemporary Art*, Museo D'arte Contemporanea (MACRO), Rome, Italy (2014), and *Indonesian Eye: Fantasies & Realities*, Saatchi Gallery, London, UK (2011).





14

WIRE ROMMEL G. TUAZON

b. The Philippines, 1973

UNTITLED, 2004

Signed and dated
'TUAZON 2004' (lower right)
Oil on canvas paper
78cm x 53cm, 78cm x 53cm

PROVENANCE
Private collection, Singapore.

RM 2,000 - RM 4,000

This set of two paintings by contemporary artist Wire Tuazon depicts figures emerging from darkness in a brilliant interplay of light and shadow. The faces are portrayed in fine lines immersed in shadowy tones, each are distinct and emanates a mysterious quality. By placing the figures amidst a dim background the viewer is able to pay more attention to their facial features and expressions, which are exquisitely rendered. The composition alludes to the people's inner strength despite their fragility and mortality.

Wire Tuazon graduated with a Bachelor of Fine Arts, majoring in painting at the University of Philippines in 1999, and became a founding member of the art collective Surrounded by Water. He received the Thirteen Artists Award of the Cultural Center of the Philippines in 2003, and was awarded a Residency Project Grant from the Japan Foundation Asia Center, Ashiya City Museum of Art and History in 2001. His recent solo exhibition titled *Wire Tuazon: Performance Art vs Performance Art*, was presented by Finale Art File in Art Stage Singapore (2015). He has participated in international group shows such as *Under Construction*, Tokyo City Opera House (2002) and *Pain & Pleasure* at 24 HR Art N.T , Darwin, Australia (2003).

REFERENCE

WITHOUT WALLS: A tour of Philippine Paintings at the turn of the millennium, Winrum Publishing, 2010.



15

ERICA HESTU WAHYUNI

b. Indonesia, 1971

HAPPY 1001 NIGHT ALADIN, 2012

Signed and dated
'Erica Hestu Wahyuni 2012' (lower left)
Acrylic on canvas
79cm x 109cm

PROVENANCE
Private collection, Indonesia.

Accompanied with certificate from the
artist.

RM 3,000 - RM 5,000

Inspired by the tale of Aladdin in the poetic literary classic *One Thousand and One Nights*, the artist presents her rendition of events from the epic story of bravery and romance. Through a colourful myriad of figures, animals, landscape and flowers, the artist creates a stunning visual narrative centered on a magical oil lamp. Aladdin and the princess are depicted basking in joy and happiness in the heart of the lamp, their wishes granted by the powerful genie appearing through smoke from the spout. At the lower part of the image, the prince and princess are seated on a pair of elephants parading through the picturesque city.

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

FAUZUL YUSRI

b. Kedah, 1974

MR. PRESIDENT, 2009

Signed and dated
'Fauzul Yusri 2009' (lower left)
Mixed media on canvas
91cm x 91cm

PROVENANCE

Private collection, Selangor.

RM 5,000 - RM 7,000

Much of 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. The painting depicts a playful, naïve like rendition of a figure, who is thought to be Mr. President, and is portrayed on top of a highly tactile surface quality reminiscent of an aged wall.

Fauzul Yusri graduated from UiTM with a Degree in Fine Art (Drawing) in 1999. His solo exhibitions include *Works on Canvas*, Eqs Fine Arts, Kuala Lumpur (2001), *Cages*, Eqs Fine Arts, Kuala Lumpur (2003), *Pop Primitive*, Galeriiizu, Kuala Lumpur (2004), *Neolithic*, Taksu Kuala Lumpur (2006), *Ground*, Taksu Kuala Lumpur (2007), *Raw*, Taksu Kuala Lumpur (2009), *Play*, Taksu Singapore (2009) and *Guris*, Taksu Kuala Lumpur (2011).

His selected group exhibition includes *Open Show*, Shah Alam Gallery (1999), *Young Contemporaries Awards*, Bank

Negara Malaysia, Kuala Lumpur (1998), *Kemanusiaan*, NN Gallery, Kuala Lumpur (2001), *Imajan Malaysia*, Maybank Gallery, Kuala Lumpur (2002), *Art 1000*, Valentine Willie Fine Art, Kuala Lumpur (2003), *The Fab 4*, Taksu Singapore (2004), Singapore Art Festival, Suntec City, Singapore (2005), *2 Men Show*, American Club, Singapore (2005), *A Closer Look*, Maya Gallery, Kuala Lumpur (2005), *Fifty Years: How We Are Now*, The Gallery @ Starhill, Kuala Lumpur (2007), *Semesta*, La Galleria Gallery, London (2008), *Fauzul Yusri and Agathe de Baillencourt*, Taksu Singapore (2010) and *Saksi dan Bukti*, National Visual Art Gallery, Kuala Lumpur (2012).

His honoured awards include Incentive Awards, Shah Alam Gallery (2000), Special Mention Awards, The Young Contemporaries, National Art Gallery Kuala Lumpur (2002), and Special Mention Prize, Kijang Awards, Bank Negara Malaysia Kuala Lumpur (2004).



MEOR SAIFULLAH LULAED

b. Perak, 1984

AGORAPHOBIA, 2009

Signed and dated
'MEOR SAIFULLAH 09' (lower left)
Mixed media on canvas
152cm x 122cm

PROVENANCE

Private collection, Kuala Lumpur.

EXHIBITED

Contagion, 2009, ThreeSixty Art Development Studio (Gallery),
Kuala Lumpur.

RM 4,000 - RM 6,000

Meor Saifullah graduated from UiTM Shah Alam with a Bachelor of Fine Art in Printmaking. He is known for his surreal figurative works which combine animal creatures with human elements. From the artist's point of view, his work is about tensions and diversity between social groups and they are inspired by culture, proverbs and Malay paradigms. Employing cynicism in his works, Meor seeks engagement with human nature and attitudes.

Meor has been exhibiting since 2008 in various galleries in Malaysia while showing his artistic offerings in *UN-CUT*, a Malaysian Arts Festival held at Gallery Shambala

in Copenhagen in 2009. He also participated at several highly regarded exhibitions and galleries including *Young and New Part 3* at House of Matahati and *Overlook* at Taksu Kuala Lumpur, both in 2009. This year, Meor took part in the Malaysian Emerging Artist Award of which he was a finalist. In 2010, he had a total of 5 exhibitions in Kuala Lumpur, *Locals Only* at Taksu, *Contemporary Rhetoric* at Valentine Willie Fine Art, *General Hanging* at House of Matahati, *Earth Hour Exhibition* at Zinc Art Space as well as *The Tale of Two Cities*, a two man show at Threesixty Art Development Studio.





18

I WAYAN SUDARNA PUTRA

b. Indonesia, 1976

SLEEPING SOUNDLY, 2006

Signed and dated
'SUDARNA. BALI. 2006' (lower centre)
Oil on canvas
135cm x 200cm

PROVENANCE
Private collection, Singapore.

RM 3,000 - RM 5,000

Sleeping Soundly by rising young contemporary artist I Wayan Sudarna Putra depicts with humour and irony a striking juxtaposition of two soft toys. The textures of the fur of the teddy bears are finely rendered in detail, highlighting its tactile quality. The image is composed of a large spotted bear lying on its back with its feet facing towards the sky and a tiny teddy bear lying on its belly, implying that they are deep in slumber.

I Wayan Sudarna Putra received his education at the Indonesia Art Institute (ISI), Yogyakarta in 1994. He exhibited his first solo show in 1995 held by Sanggar Dewata Indonesia in Nyoman Gunarsa Museum and Taman Budaya Yogyakarta. His solo exhibitions include *Unsung Hero*, Komaneka Fine Art Gallery, Ubud, Bali (2010), *Metafora Tentang Ruang dan Waktu*, Gedung Seni Murni FSR ISI Yogyakarta (2004), and *Bermain Api*, Edwin Gallery, Jakarta (2000). His group exhibitions include *Installation of Kelompok Lingkar*, Bentara Budaya Bali (2010), *Jogja Jamming Biennale Jogja X-2009* at Yogyakarta and *Silence Celebration* at Tony Raka Gallery Mas Ubud Bali (2008). His awards include Best Artist in *Pratista Affandi Adi Karya* and was honoured as one of the top 10 finalists of the Philip Morris Indonesian Art Awards.

19

POPO ISKANDAR

b. Indonesia, 1927 - d. 2000

FUNNY CAT, 1997

Signed and dated 'Popo 97' (lower left)
Oil on canvas
40cm x 50cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate from Griya
Seni Popo Iskandar, Bandung, Indonesia.

RM 10,000 - RM 15,000



Popo Iskandar reinterprets his subjects by distilling their essences and shapes them into a universal expression of form, resulting in a highly personal and unique style. His artistic processes were inspired by “expressionism, cubism, abstraction and Asian Calligraphy”, and also influenced by an occurrence of “chance” and “consciousness”. The cat’s mysterious aura is further enhanced by its captivating eyes and sumptuous palette of bold colours, reflecting the charming nature of the creature thriving with energy.

Popo Iskandar’s interest in the arts grew when he undertook a painting course at Keimin Bunka Shidoso, Bandung under the guidance of Barli Sasmitawainata and Hendra Gunawan in 1943. His artistic career began as a poster painter for the Information Service of Indonesian Students Armed Force (TRIP) in 1945. He was then enrolled at the Bandung Institute of Technology, Department of Fine Arts and graduated in 1958. Aside from his role as a lecturer

at the State Teachers Training College in Bandung, Popo was also a highly regarded scholar and art critic. His bold, graphic works usually feature stylised animal forms with vivid colours. In the 1960s, he created his signature collection of artworks on topic of cats that reflect on not only the physical attributes but the spiritual understanding of the animal. Popo received numerous accolades during his lifetime and was awarded life membership by the Jakarta Academy for shows held outside of Indonesia, namely in China, Japan, the Netherlands, United Kingdom and United States of America. An exhibition titled *Popo Iskandar’s Expressions* in collaboration with Griya Seni Popo Iskandar was held at Curate, Seni Mont Kiara, Kuala Lumpur in 2014 to celebrate the artist’s decades of creative oeuvre.

REFERENCE

Popo Iskandar’s Expressions, The Expressions of Popo Iskandar by Sarah Abu Bakar, Curate@SENI, Kuala Lumpur, 2014.

http://www.asiacontemporaryart.com/artists/dir_attachments/1204_0.pdf

SAMSUDIN WAHAB

b. Perak, 1984

ANJING HENDAK JADI STATUE OF LIBERTY, 2008

Inscribed '1/5' (lower left), titled 'Anjing Hendak Jadi Statue of Liberty' (lower centre), signed (lower right)

Linocut print on paper, edition 1 of 5

108.5cm x 78cm

PROVENANCE

Private collection, Kuala Lumpur.

EXHIBITED

Young & New Part I, HOM Arttrans, Kuala Lumpur, 2008.

RM 3,000 - RM 5,000

Illustrated here is a ferocious dog with its jaw wide open in the midst of delivering a speech. It wears the spiked crown from *Libertas*, the Roman goddess who is the symbol of liberty. The original torch and tablet evoking the law have been replaced by a gas nozzle and a wind up mechanism. Ironically, placed over the neck of the creature are a spiked leash and an alphabet necklace comprised of the word 'AKAL', which means deception.

Samsudin Wahab skilfully incorporates elements of tattoo artistry, street aesthetics, and Japanese woodblock prints to express social political themes in his paintings. Having formally trained in print making, he developed a highly stylised form of combining vivid iconography accompanied with provocative texts. His travelling exhibits abroad are able to communicate a universal idea that transcends geographical boundaries. Universal resonance is achieved through the 'personification of animals and the use of momento mori skulls and skeletons'. Dark humour and satire are infused with narratives based on keen observations and reflections on the surrounding landscape. His artistic practice covers an extensive spectrum of print making, installations, sculptures, and sound and video art.

Upon obtaining his B.A (Hons) Art & Design (Fine Arts) at the MARA Institute of Technology in 2007, Samsudin Wahab won the Malaysian Emerging Artist Award (MEA Award) in 2009. He exhibited his first solo exhibition *Enough!* in 2008 at Taksu Gallery KL. As part of the MEA showcase in 2010, his second solo show titled *Not Enough* was exhibited at Galeri Chandan. He has exhibited in collective group exhibitions abroad in countries such as Denmark and Korea, including international art fairs such as Art Stage Singapore 2013. He participated in the Rimbun Dahan Malaysia-Australia year-long residency programme in 2009-2010 and is a member of the experimental sound and performance group SO Sound. He was the first recipient of the Fergana Art Fellowship (Visual Arts), which serves as a platform for contemporary artists to reflect and explore new directions in their art practice. *WORK: Propositions for the Future* is a recent exhibition showcasing the works in progress as the outcome of a six month intensive research, documentation and fieldwork.

REFERENCE

A Prison for your Mind, Eva McGovern, Malaysian Emerging Artist Award, Winners Showcase 2010, Galeri Chandan and House of Matahati, 2010.
Four Currencies in Contemporary Practice in Reactions, Simon Soon, *New Critical Strategies, Narratives in Malaysian Art*, edited by Nur Hanim Khairuddin and Beverly Yong, with T.K. Sabapathy, RogueArt, 2013.



1/5

"Angry Bored Just Statue of Liberty"

1/5 - 1/5

LEE JOO FOR, JOHN

b. Penang, 1929

FACES IN BLUE, 1986

Mixed media on paper
58cm x 82.5cm

PROVENANCE

Private collection, Selangor.

RM 7,000 - RM 10,000

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

Lee Joo For received his education at Brighton College of Art (1957 - 1958), and later received additional scholarships to study at Camberwell College of Art (1960 - 1962). His

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



KHOO SUI HOE

b. Kedah, 1939

CLOSE-UP II, 1996

Signed 'SUI HOE' (lower right)
Oil on canvas
76cm x 91cm

PROVENANCE

Private collection, Singapore.

RM 18,000 - RM 25,000

Close-Up II depicts the mind entrenched in the realm of the unconscious, delving infinitely into the depths of intuition and dreams. The face, subtly lit from the side evokes a contemplative atmosphere, and is framed by repeated rectilinear shapes, utilising a modulation of colours to create an illusion of space.

Khoo Sui Hoe received his education at Nanyang Academy of Fine Arts, Singapore (1959) and continued his studies at Pratt Graphic Center, New York (1974). His numerous awards include Certificate of Merits, Asian Art Now, Las Vegas Art Museum (2004), John D. Rockefeller 3rd (JDR 3rd) Fund Grant (1974), Honourable Mention, Salon Malaysia Art Competition (1969), and First Prize in Oil, Malaysian Art & Craft Competition (1965). His recent solo exhibitions include *Faces and Landscapes by Sui Hoe Khoo*, Butler Center, Arkansas Studies Institute, United States (2015), *Khoo Sui Hoe - Recent Paintings*, Bellevue Hotel, Penang, Malaysia (2015), *Khoo Sui Hoe: An Overview Part II - The Patron*, *Datuk Seri Lim Chong Keat's Collection from 1960s to*

1980s, The Private Museum, Singapore (2015). His selected solo exhibitions were held at The Art Gallery, Penang (2013), Pipal Fine Art, Kuala Lumpur (2012), Qingdao Art Museum, Qingdao, China (2010), Little Rock, AR (2009), Shanghai Art Museum, China (2005), The National Gallery, Bangkok (1997), Centre Culturel Francais, Bandung, Indonesia (1994), Lynn Kottler Galleries, New York (1981), The Art Society of International Monetary Fund, Washington, DC (1981), Alpha Gallery, Singapore (1980), Newton Gallery, Adelaide (1978), and Leland Art Gallery, Taipei (1969). His group exhibitions include *Asian Art Exhibition*, Tainan Cultural Centre, Taiwan (2012), *Lantern of the East*, Los Angeles, CA (2002), *Art Expo Guangzhou*, China (1996), *Malaysian Art Exhibition*, London (1978), *X Sao Paulo Biennial*, Brazil (1969), and *Commonwealth Art Festival*, London (1966). His works can be found in public corporations such as National Art Gallery, Kuala Lumpur, Penang State Art Gallery, United Overseas Bank, Singapore, Singapore Art Museum, First National City Bank of Chicago, Singapore, Bangkok Bank, Bangkok and Lee Nordness Gallery, New York.



LEE LONG LOOI

b. Kedah, 1942

LISTENING, 1984

Signed and dated
'Long Looi Lee 84' (lower left)
Watercolour on paper
56cm x 75cm

PROVENANCE

Private collection, Selangor.

RM 15,000 - RM 18,000

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

Lee Long Looi graduated from Nanyang Academy of Fine Arts in 1964, and enrolled at the Arts Student League, NYC, USA in 1969. He furthered his studies in graphics at Pratt Institute, NYC, where he was awarded a scholarship and was appointed as teaching assistant. His solo exhibitions were held at Art Salon @ SENI, Kuala Lumpur (2010),

The Gallery @ Starhill, Kuala Lumpur (2009), Schacknow Art Museum, Plantation, USA (2002-2003), Catalina Art Gallery, Miami, USA (2000), Pamil Art Gallery, Puerto Rico (1999), and Art Focus, Singapore (1997). The artist currently resides in the USA. His awards include 1st prize in watercolour, WSOAE award, USA (1981), best in show (mixed media), Fort Lauderdale Art Guild, USA (1987), best in show (mixed media), Chicago Tribune Art Exhibition, USA (1992) and 1st prize (mixed media), South Miami Hospital art exhibition, USA (1994).

REFERENCE

Voices From My Art Spirit, The Art of Lee Long Looi, The Art Gallery Penang, 2010.



ENG TAY

b. Kedah, 1947

AT THE FRUIT MARKET, 2004

Signed and dated (lower left)
Oil on canvas
73cm x 99cm

PROVENANCE

Private collection, Selangor.

RM 40,000 - RM 60,000

Several painting trips which entailed travels to South America and Indonesia has formed a "basis for the types of scenes and moments that became the artists subject matter, images of people playing music, family moments and interactions, market scenes and daily rituals." *At The Fruit Market* illustrates a peaceful morning at a corner of a market, depicting two ladies in rhythmic lines and sensuous brush strokes executed in a delightful palette of luminous colours consisting of orange, white, yellow, olive green, red and burnt umber.

New York-based Eng Tay has built up an international reputation of 45 years with his endearing figure-types in nearly 100 solo exhibitions all over Asia, Europe and the United States. He headed straight to New York in 1968, first to study at the Art Students League (1969 to 1972) and the School of Visual Arts (New York City, 1972 to 1978) and was a Participating Artist at the Pratt Graphics Centre

while working as a graphic designer for the Red Book Magazine. A versatile artist, he has distinguished himself in paintings, prints and sculptures. Galeri Petronas in Kuala Lumpur hosted a major retrospective of Eng Tay in 2009, simply titled, *Eng Tay: The Exhibition*, which coincided with his fourth decade of painting. In the exhibition, Eng Tay also unveiled a series of large masterpieces in homage to the great masters of art. His works are in the collection of the Fukuyama Museum of Art, Hiroshima, Japan; the Frankie Valli Estate and the Merv Griffin Estate in the United States; the New York University (Dept of Anthropology) and the Taipei Fine Arts Museum. His monumental bronze sculptures adorn the Kiaraville Mont Kiara Complex and a condominium in Pantai, both in Kuala Lumpur.

REFERENCE

Eng Tay: The Exhibition, Ooi Kok Chuen, Galeri Petronas, 2009.



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

SLEEPING, Undated

Oil on board
59cm x 49cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996
Illustrated on exhibition catalogue, page 25.

RM 35,000 - RM 50,000

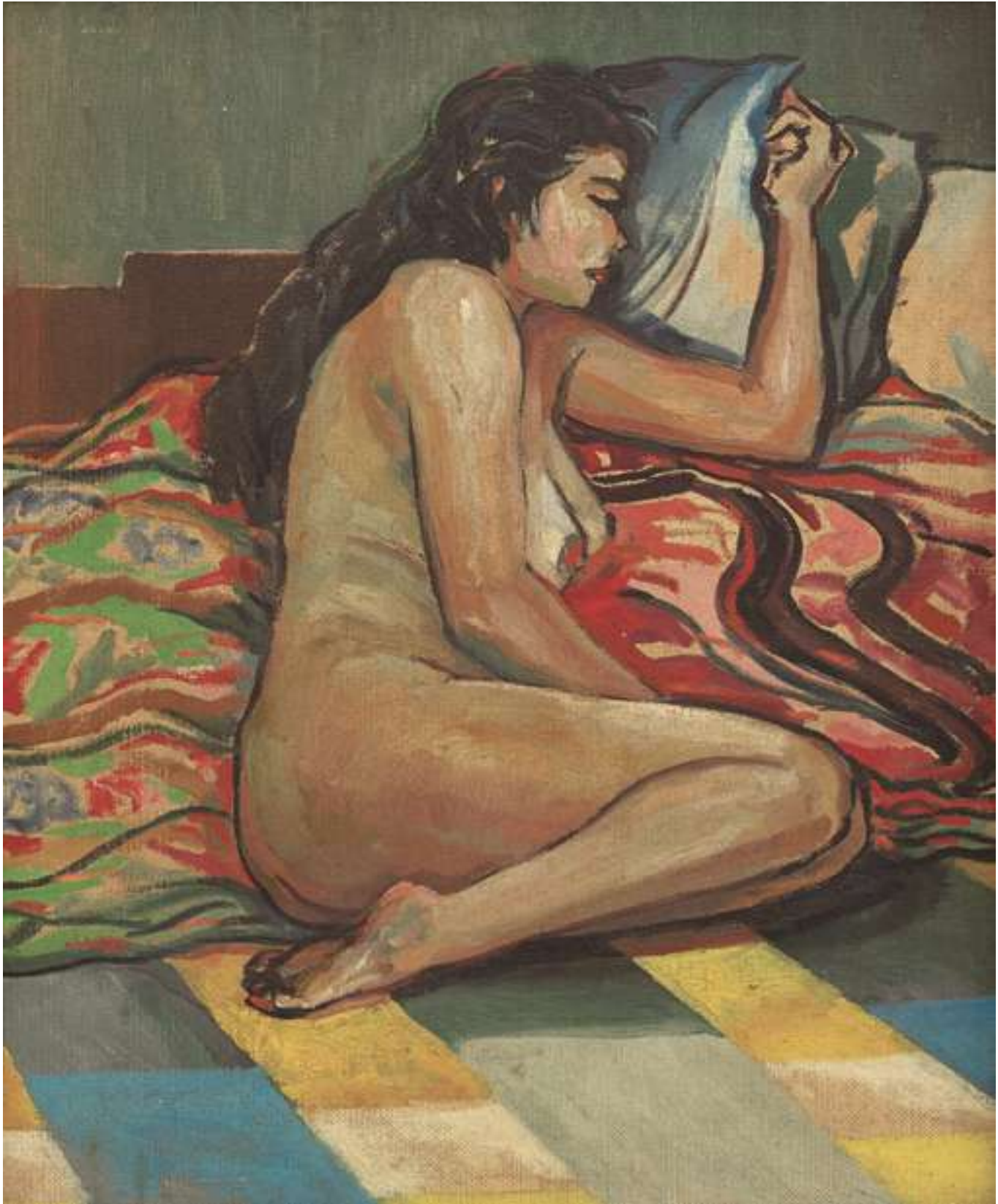
Sleeping depicts a figure study composed according to classical academic ideals. The artist carefully observes the effects of light on the flesh of a reclining nude who is lying asleep gracefully on soft cushions amidst luxurious designs of drapery. The elegant body is suffused with soft light, and the supple flesh is complemented with an exotic palette of vibrant colours.

Lee Cheng Yong studied at Xin Hua Art Academy (later known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang. He formed the Penang Chinese Art Club in 1935 and was

elected its first president. He was honoured with the Lee Cheng Yong Memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on various subjects in various media indicating his versatility, he was also known as a dedicated art teacher at the Chung Ling High School. He fostered generations of star students such as Chong Hon Fatt and Chai Chuan Jin. He was prodigious mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he had also done sculptures and murals. His works are collected in among others, the Fukuoka Art Museum and the Singapore Art Museum.

REFERENCE

Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.





26

FUNG YOW CHORK

b. Selangor, 1918 - d. 2013

FOREST II, 1999

Signed and dated
'Yow Chork 99' (lower right)
Oil on canvas laid on board
25.5cm x 36cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 - RM 4,000

Located at the heart of a forest, this artist vividly captures a sophisticated landscape of trees painted according to the light of the setting sun. The refined shapes of leaves and branches give movement and unites the composition. The painting is executed with dabs and strokes, impasto textures, scratches of palette knife, and fine layered glazes resulting in subtle tonalities.

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



27

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

ENTRANCE TO THE CAPITAL, 2005

Signed, dated and inscribed
'RSA 05 Entrance to the Capital'
(lower right)
Oil on board
122cm x 244cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 20,000 - RM 30,000

This is a rare landscape painting from Raphael Scott Ahbeng. This vivid scene depicts the appearance of light before sunrise, with vessels approaching the majestic port seen from a distance. Shades of ochre suggests warmth emanating from the earth, which unites land and sea. The bustling port suggests an important transport and shipment hub for the region.

His signature linear brushwork in this painting results in an atmospheric landscape which captures the anticipation of entering a new place and expedition, unravelling ways of living and customs of the locale. Journeys through European cities in the 1960's have been a huge source of motivation for his work, which reflect the summation of his experiences.

Raphael Scott Ahbeng attended an Art and Photography course at Bath Academy of Art, United Kingdom from 1964 to 1967, and returned again in 1973, under the British Council Grant to study English and Drama at the British Drama League in London. He also studied broadcasting at the BBC in 1990 under a joint Sarawak/British Council Grant. His many accomplishments reveal a spirited character, with an unquenchable thirst for learning various subjects. His works have been exhibited at Convergence held at Petronas gallery in 2013 which addresses the spiritual, social and economic concerns of the Malay Archipelago. His solo exhibition *Legend: A Borneo Artist*, showcased the complete oeuvre of Raphael's 60 years of work.

KHOO SUI HOE

b. Kedah, 1939

GREEN LANDSCAPE, 1980

Signed 'SuiHoe' (lower right)
Oil on canvas
66cm x 75.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 18,000 - RM 30,000

Green Landscape pays homage to the universal theme of man's elusive relationship with nature. This scene vividly captures the freshness of a lush green carpet across a meadow landscape. Executed in swift and delicate strokes, the presence of uniquely shaped cotton-wool clouds floating above the sky adds movement and depth to the picture. Two thin vertical strips of colour layered above the diagonal contours of a receding path introduce a new spatial dimension to the canvas, implementing coherence and establishing a reflective experience with the viewer.

Khoo Sui Hoe received his education at Nanyang Academy of Fine Arts, Singapore (1959) and continued his studies at Pratt Graphic Center, New York (1974). His numerous awards include Certificate of Merits, Asian Art Now, Las Vegas Art Museum (2004), John D. Rockefeller 3rd (JDR 3rd) Fund Grant (1974), Honourable Mention, Salon Malaysia Art Competition (1969), and First Prize in Oil, Malaysian Art & Craft Competition (1965). His recent solo exhibitions include *Faces and Landscapes by Sui Hoe Khoo*, Butler Center, Arkansas Studies Institute, United States (2015), *Khoo Sui Hoe - Recent Paintings*, Bellevue Hotel, Penang, Malaysia (2015), *Khoo Sui Hoe: An Overview Part II - The Patron, Datuk Seri Lim Chong Keat's Collection from 1960s to 1980s*, The Private Museum, Singapore (2015). His selected

solo exhibitions were held at The Art Gallery, Penang (2013), Pipal Fine Art, Kuala Lumpur (2012), Qingdao Art Museum, Qingdao, China (2010), Little Rock, AR (2009), Shanghai Art Museum, China (2005), The National Gallery, Bangkok (1997), Centre Culturel Francais, Bandung, Indonesia (1994), Lynn Kottler Galleries, New York (1981), The Art Society of International Monetary Fund, Washington, DC (1981), Alpha Gallery, Singapore (1980), Newton Gallery, Adelaide (1978), and Leland Art Gallery, Taipei (1969). His group exhibitions include *Asian Art Exhibition*, Tainan Cultural Centre, Taiwan (2012), *Lantern of the East*, Los Angeles, CA (2002), *Art Expo Guangzhou*, China (1996), *Malaysian Art Exhibition*, London (1978), *X Sao Paulo Biennial*, Brazil (1969), and *Commonwealth Art Festival*, London (1966). His works can be found in public corporations such as National Art Gallery, Kuala Lumpur, Penang State Art Gallery, United Overseas Bank, Singapore, Singapore Art Museum, First National City Bank of Chicago, Singapore, Bangkok Bank, Bangkok, and Lee Nordness Gallery, New York.

REFERENCE

Khoo Sui Hoe, Landscapes through the Years, Pipal Fine Art, 2011.
Khoo Sui Hoe, Mini Retrospective 1967-2013, The Art Gallery, Penang, 2013.
<http://www.nafa.edu.sg/docs/default-source/press-releases/2015/20150715annex2.pdf?sfvrsn=2>



YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

RUSHING WATER IN JAGGED ROCKS, 1951

Signed and dated,
'MUN SEN 1951' (lower left)
Watercolour on paper
63cm x 49cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Yong Mun Sen, Retrospective 1999, Penang Museum and Art Gallery, 1999; illustrated on page 66.

RM 20,000 - RM 30,000

Rushing Water in Jagged Rocks presents a scenic dynamic stream of flowing water amidst a rocky environment. The structured composition effectively portrays a harmonious balance between light and shade rendered in subtle warm hues combined with an economy of brushstrokes. The artist captures with deft the complex angular planes of stones, instilling rhythm and movement which bestows upon the stones a majestic and contemplative quality.

After witnessing a Japanese artist painting in his family's coconut and pepper plantation, Yong Mun Sen (born Yong Yen Lang) became inspired to become a painter. He changed his name to Yong Mun Sen in 1922, two years after settling in Penang. He had established a photography studio named Tai Woon / Wei Guan Art Studio in 1922 and renamed it Mun Sen studio in 1930 which then became a favourite

meeting place for fellow artist-friends namely Tay Hooi Keat, Kuo Ju Ping, Khaw Sia, Lee Cheng Yong, Abdullah Ariff and other pioneering Malaysian artists. He co-founded the Penang Chinese Art Club in 1935 and was elected vice president. He initiated the formation of Singapore Chinese Art Club the same year. Posthumous memorial exhibitions were honoured to him in Singapore (1966), Galeri 11, Kuala Lumpur (1966), the National Art Gallery, Kuala Lumpur (1972) and the Penang State Art Gallery (PSAG, 1972). Dubbed 'The Father of Malaysian Art' by many, Yong Mun Sen has left behind a remnant of history for the present and future art enthusiasts to remember him by. The great Xu Bei-hong (1895 - 1953) described Mun Sen as "the most outstanding figure in Malaysian art and one of the few top artists in the tropics."





30

TEW NAI TONG

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

IN THE MORNING, Undated

Signed 'NAITONG' (lower left)
Watercolour on canvas
70cm x 80cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 9,000 - RM 12,000

This view presents a sublime landscape vista, the surface treatment is a perfect synthesis of traditional Chinese ink painting aesthetics combined with western perspective representational devices. The scene is composed of a tranquil lake, with subtle effects of light shimmering across the distant mountains, infused with delicate hues of violet of the water and coast. The lyrical rendition of nature reflects the artist's technical mastery and innovative composition with sophistication.

Tew Nai Tong received his early art education at the Nanyang Academy of Fine Arts in Singapore (NAFA), graduating in 1958. He worked for a while to raise funds for his studies at the Ecole Nationale Supérieure des Beaux Arts, Paris (1967 - 1968). In the early years, he signed his work as 'Chang Nai Tong.' His first solo was at the British Council, Kuala Lumpur in 1964 and he had his Retrospective at the National Art Gallery in 2007. He taught at the Malaysian Institute of Art from 1969 to 1980, the Central Academy of Art from 1982 to 1985, and the Saito Academy of Art (head of department, 1986 - 1988). He concentrated fulltime in art in 1992. His awards included Second Prize, Chartered Bank Mural Design Competition (1964); Shell Watercolour Award (1981); Best Award, Esso (1982); Dunlop Watercolour Award (1983); and Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He was the co-founder of the Malaysian Watercolour Society (1982 - 1983) and the Contemporary Malaysian Watercolourist Association (1994) and the now defunct Le Beaux Art Gallery.

JOLLY KOH

b. Singapore, 1941

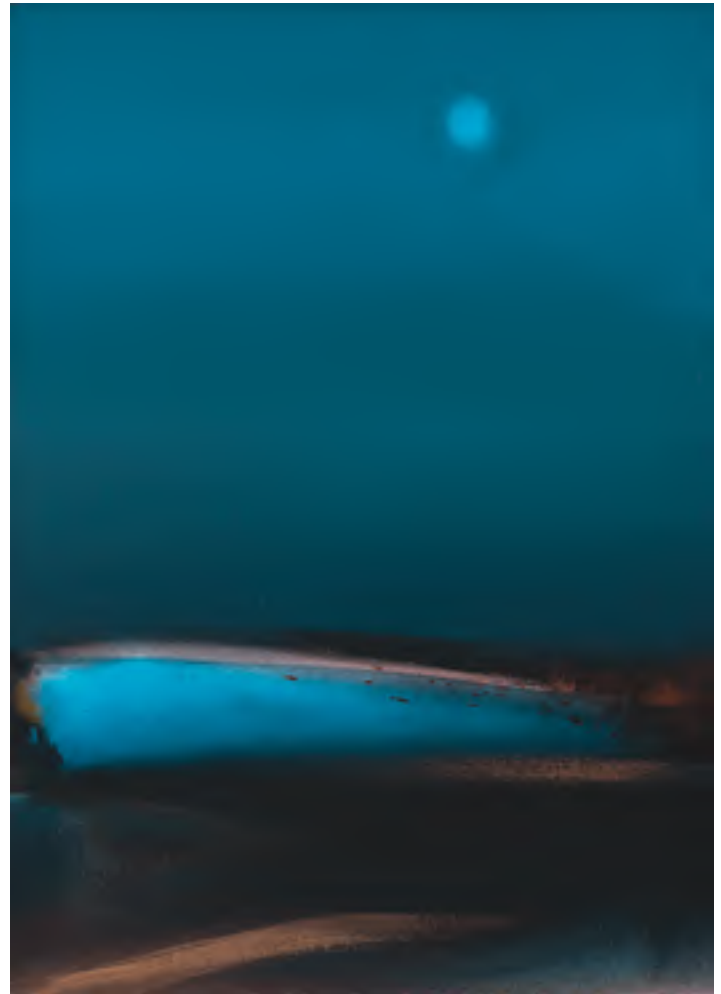
UNTITLED, 2003

Signed and dated
'Jolly Koh 03' (lower left)
Oil on canvas
63.5cm x 46cm

PROVENANCE

Private collection, Singapore.

RM 13,000 - RM 18,000



Untitled evokes a lyrical and romantic landscape, a quiet evening filled with mystery and the moon above the sky. The canvas is illuminated with an ethereal glow, which allows insight into the artist's vision influenced by philosophy and poetry. The expressive calligraphic strokes at the bottom softly merge into the background. Through the pictorial structure composed of colour and light, the painting's sublime aesthetic quality evokes a truly moving experience that transcends time.

Jolly Koh studied at Hornsey College of Art, London, United Kingdom and received his National Diploma in Design (1962). The vast cultural scene of literature, theatre and music of the period has profoundly inspired the development of his artistic practice. He obtained his A.T.C Art Teacher's Certificate, London University, UK (1963), M.Sc. (Master of Science) majoring in Art Education, Indiana University USA (1972), and Ed.D (Doctor of Education), majoring in Philosophy of Education, Indiana University, USA (1975).

He contributes his research to "art educational theory in educational journals, higher education in art as well as the business of art." His recent solo exhibitions include *Towards the Nebula*, The Edge Galerie (2013) and *For The Love of Animals*, SENI Gallery (2011). His works have been collected by prominent institutions and corporations such as the J.D. Rockefeller III Collection, New York, the National Art Gallery, Victoria, Australia, Herbert F. Johnson Museum of Art, Cornell University, USA, the Kasama Nichido Museum of Art, Japan, Bank Negara Malaysia, Galeri Petronas, and the Fullerton Hotel in Singapore.

REFERENCE

Jolly Koh, Sunjin Galleries, 2010.
Conversations with Dr Jolly Koh, Anurendra Jegadeva, Jolly Koh, Maya Press, 2008.
Artistic Imperatives Selected Writings and Paintings, Dr Jolly Koh, Maya Press, 2004.

KHALIL IBRAHIM

b. Kelantan, 1934

ABSTRACT, 1965

Signed and dated
'Khalil Ibrahim 65' (lower right)
Gouache on cardboard
42cm x 34cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 13,000 - RM 18,000

Abstract is a moving composition which pays homage to the tradition of Expressionist movements which encourages "the distortion of form and the deployment of strong colors". The painting illustrates a lyrical convergence of organic and inorganic forms interlocked seamlessly into a unified whole. On close examination to the left, a figure is discernible and is portrayed lying on its back, with arms stretched out and tucked behind the head. The overlapping shapes are coloured in a variety of bold hues, imbued with dramatic shifts of light, with each tone revealing its particular weight, density, and luminosity.

The majestic landscapes and seascapes of Kelantan and Terengganu has always remained close to Khalil Ibrahim, who has achieved an illustrious career spanning more than 50 years. He received his National Diploma of Design in Fine Arts at the prestigious St Martin's School of Art and Design, London in 1964. His recent solo exhibitions include *Khalil Ibrahim The Art Journey* (2015), *A Tribute to Khalil*

Ibrahim (2011), *Khalil Ibrahim - A Continued Dialogue*, Galeri Petronas (2004) and *The Spirit of the East Coast*, Yayasan Seni Artisan, Kuala Lumpur (2001). His selected group exhibitions include *X Biennale*, Sao Paulo, Brazil (1971), *Man & His World*, Montreal Canada (1970), *Expo 70*, Osaka, Japan (1970), *Nine Artists*, "kunstgilde", Bern Switzerland (1974), *Contemporary Asian Art Show*, Fukuoka Art Museum, Fukuoka, Japan (1980) and *International Asian - European Art Biennale*, Ankara, Turkey (1990).

His works are acquired by renowned institutions such as Fukuoka Museum of Art, Japan, The Art Gallery of NSW, Sydney, The Victoria Gallery, Melbourne, Australia, Singapore Art Museum, Royal National Art Gallery of Jordan, Amman and National Art Gallery, Kuala Lumpur Malaysia.

REFERENCE

A Tribute To Khalil Ibrahim, Purplehouz Fine Arts, Selangor, 2011.
<http://www.theartstory.org/movement-expressionism.htm>



ZULKIFLI YUSOFF

b. Kedah, 1962

HAKIM, 1999

Signed 'Zulkifli Yusoff' (lower right)
Oil on canvas
40cm x 35cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Zulkifli Yusoff - Powerful Dialogue, The Art Gallery, 2000
Illustrated on exhibition catalogue, page 58.

RM 4,000 - RM 6,000

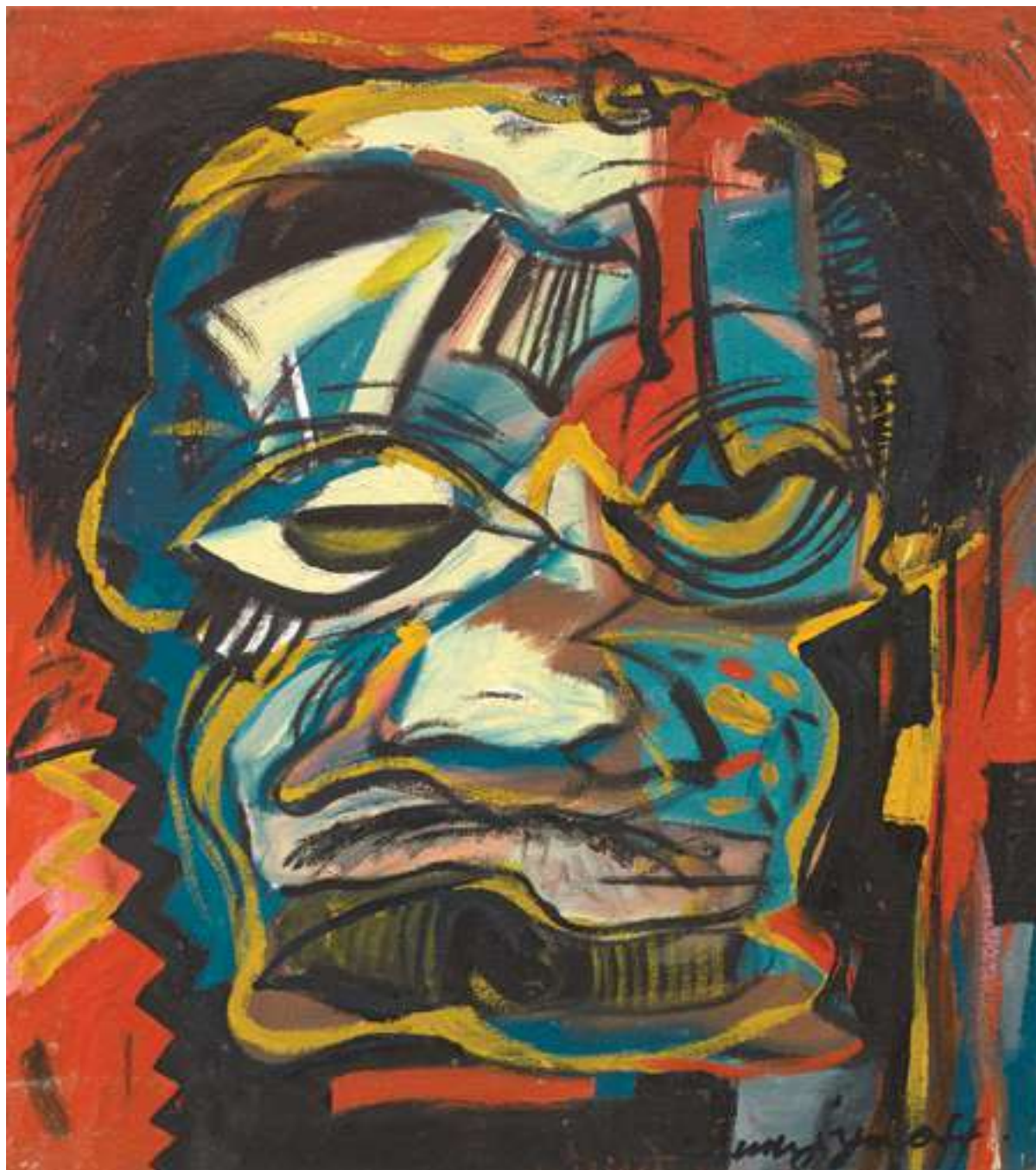
Created as part of the *Current Events* series in 1999, *Hakim* (meaning judge in Bahasa Malaysia) is among the explored themes depicting a ferocious expressive portrayal of a figure associated with justice. The features of the subject are highly stylized, ruptured with distortion and composed of thoughtful lines varying in weight and gesture that unifies the whole. The canvas is painted dominantly in vibrant primary colours of red, blue, yellow and white, outlined in a contrasting dark shade of black. Executed with force and skill, the style of caricature bears resemblance to French artist Honoré Daumier, whose is renowned for sharp commentary on social and political observations in the 19th century.

Zulkifli Yusoff's oeuvre of work encompasses drawings, paintings and installations, which aims to reveal contemporary issues of power and identity. He describes his work a "dialogue on nation building and the making of a people". He received his Diploma in Art & Design (Fine Art) at MARA Institute of Technology Shah Alam, Malaysia. (1989), and completed his Master of Arts at Manchester Polytechnic, UK (1991). He became the second artist to represent Malaysia in an exhibition titled *Modernities and Memories: Recent*

Works from the Islamic World at the prestigious Venice Biennale, Italy (1997). He also exhibited at the *1st Asia Pacific Triennial of Contemporary Art*, Brisbane, Australia (1993). *Rukunegara 1*, an installation made up of 6 pieces consisting of fibreglass organic shapes was displayed at *If The World Changed*, Singapore Biennale (2013). His major solo exhibitions include *The Power*, 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), *Negara Ku*, National Gallery, Kuala Lumpur (2010), *Writing Power*, NUS Museum, Singapore (2011), and *Rukunegara 2: Voice*, THEO Art Projects, Artstage Singapore (2013). His works are collected by international institutions and corporations such as Bank Negara Malaysia, Singapore Art Museum, National Art Gallery, Malaysia, Fukuoka Asian Art Museum, Hiroshima Prefectural Art Museum, Penang Art Gallery, Kedah State Art Gallery, and esteemed private collections.

REFERENCE

http://www.singaporebiennale.org/downloads/folios/Zukifli_Yusoff.pdf
<http://www.zulkifliyusoff.com/zulkifli-yusoff/biography/>



IBRAHIM HUSSEIN, DATUK

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

UNTITLED, 2003

Signed and dated 'ibrahim hussein '03' (lower right)
Mixed media on canvas
40cm x 40cm

PROVENANCE

Private collection, Singapore.

RM 35,000 - RM 50,000

"I paint to express the silence inside me; consciousness of a certain space, a kind of stillness that builds up within... until it turns to restlessness. A painting is never finished. Each point of rest is also a point of beginning and has no ending."

– Ibrahim Hussein, Datuk.

Ib, as the artist was affectionately known, never confined his creativity to only paint on canvas. He was a visionary artist who created breath-taking works in both abstract and figurative paintings as well as sculptures. Here, Ib introduced layers and textures on canvas by using a white piece of fabric adhered onto primed canvas and began connecting the dots in tangerine and orange ink with hints of darker shades of brown, forming biomorphic grids and imagery. Its white void create an illusionary space and strands of threads unintentionally form a continuation of fine lines.

Datuk Ibrahim Hussein was enrolled at the Nanyang Academy of Fine Arts, Singapore in 1956. He received a scholarship to study at the prestigious Byam Shaw School of Drawing and Painting and the Royal Academy of Arts in London where he graduated in 1963 and 1966 respectively. A Fulbright Award saw him touring the United States and participating in exhibitions there. His career hit sky-high when he was selected to exhibit alongside Andy Warhol and Salvador Dali in Kuwait in 1977. In 1970, he was selected

for the Smithsonian Institute workshop in the Venice Biennale. He had won many illustrious international awards, including the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996), the World Economic Forum's Crystal Award (1997) and the Anugerah Tokoh Melayu Terbilang (2007). A rare recipient of triple "Datuk" titles from various royalties, Ib was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1986. After 11 years of struggles and planning, the Ibrahim Hussein Museum and Cultural Foundation in Langkawi was launched in 2000. Together with his wife Datin Sim, he had organised the Club Mediterranee Asian Arts Festival in Cherating, Pahang and in Bali, Indonesia, as well as the 1st Langkawi International Festival of the Arts.

REFERENCE

Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986.



IBRAHIM HUSSEIN, DATUK

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

UNTITLED, 2003

Signed and dated 'ibrahim hussein '03' (lower right)
Mixed media on canvas
40cm x 40cm

PROVENANCE

Private collection, Singapore.

RM 35,000 - RM 50,000

*"I have to express my own creative wholeness to give meaning
to my own credibility, my own life."*

– Ibrahim Hussein, Datuk.

In this delicate piece, Ib assembles a collage of fabric in various sizes onto primed canvas filled with organic lines of red, orange, green and hints of brown. He carefully places the organic-shaped fabrics at the centre of the canvas to create a focal point that leaves the eyes drifting along the lines. Strands of threads extend beyond the void to create illusionary continuation of lines.

Datuk Ibrahim Hussein was enrolled at the Nanyang Academy of Fine Arts, Singapore in 1956. He received a scholarship to study at the prestigious Byam Shaw School of Drawing and Painting and the Royal Academy of Arts in London where he graduated in 1963 and 1966 respectively. A Fullbright Award saw him touring the United States and participating in exhibitions there. His career hit sky-high when he was selected to exhibit alongside Andy Warhol and Salvador Dali in Kuwait in 1977. In 1970, he was selected for the Smithsonian Institute workshop in the Venice Biennale.

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REFERENCE

Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986.



BAYU UTOMO RADJIKIN

b. Sabah, 1969

DRAWING ON WARRIOR SERIES, 1991

Signed and dated
'Bayu Utomo Radjikin 91' (lower left)
Mixed media on wood panel
74cm x 97cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 8,000 - RM 10,000

Inspired by the theme of legendary Malay warriors, this painting exudes "a sense of mystery and destiny". It depicts a figure dressed in traditional period costume and grandiose head dress swayed by the wind, face obscured by gestural layers of dripping paint, which leads to reflections on history and identity.

Bayu Utomo Radjikin received his B.A. (Hons) in Fine Art, School of Art and Design, UiTM, Shah Alam. His solo exhibitions include *Face Without Name*, The Substation Gallery, Singapore (2011), *Mind The Gap: From KL to London and Back*, Wei-Ling Gallery, Kuala Lumpur (2007), *Tuboh: Bayu Utomo Radjikin*, Galeri Citra, Kuala Lumpur, Malaysia (2003), *Mencari Pahlawan...sebuah studi*, Sutra Dance Theatre, Kuala Lumpur, Malaysia (2003) and *Diri: Bayu Utomo Radjikin, Lukisan & Catan Portret Diri bertarih*

1989 - 2001, MADC, Kuala Lumpur (2001). His selected group exhibitions include *Being Human, Figuratism of 16 Malaysian Artists*, Art Stage Singapore (2015), *Horizontal or Vertical*, HOM, Kuala Lumpur (2011), *New Asian Promises*, Palais Project, Vienna, Austria (2009) and *Stiring Odissi*, Galeri Petronas, Kuala Lumpur, Malaysia (2008). His awards include Honourable Mention, Philip Morris Malaysia Art Award '95, National Art Gallery, Kuala Lumpur and Major Award, Young Contemporary '91, National Art Gallery, Kuala Lumpur. His work is found in public collections such as National Art Museum, Singapore, Sabah State Gallery, Bank Negara Malaysia, Galeri Petronas, Ibrahim Hussein Foundation, Langkawi and New Straits Times, Kuala Lumpur.

REFERENCE

Matahari Ke Matadunia, Malaysian Contemporary Art To The World, 2009.



ISMADI SALLEHUDIN

b. Pahang, 1971

UNTITLED, 2001

Signed and dated 'ISMADI 2001' (lower right)

Mixed media on canvas

180.5cm x 150cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 9,000 - RM 12,000

This painting is composed of dark gestural organic shapes combined to form a unified whole amidst rectangular fields of colour. The intuitive swirls of lines in the upper section create a vibrant effect placed against the luminous colour fields of orange, burnt umber and white, exploring multiple emotive ranges of surface textures.

Ismadi Sallehudin explores the relationship of nature and life in his works. A fine art graduate of Universiti Teknologi MARA (UiTM) in 1994, he attained his Masters Degree in Art and Design from De Montfort University, Leicester, United Kingdom in 1999. Besides painting, Ismadi is also

adept in etching, drawing and monotype print. His works have been exhibited extensively at home and abroad. His roles as an art educator included lecturing at UiTM (1994 to 1997) and Kolej Bandar Utama (1995 to 1997). He has also held numerous academic positions such as Head of Programme, Kolej Shahputra-UiTM (2008), Deputy Dean, University College Shahputra, Pahang (2011) and he currently serves as Dean of Faculty of Fine Art, Akademi Seni Budaya & Warisan Kebangsaan (ASWARA), Kuala Lumpur. His works are in found in local and international private and public collections.



LIM AH CHENG

b. Selangor, 1968

GOLDEN HORSES 7, 2009

Signed and dated
'Lim Ah Cheng 09' (lower right)
Mixed media on canvas
137cm x 259cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 20,000 - RM 25,000



By studying powerful fluid movements of horses, the artist depicts with exceptional prowess a group of majestic steeds galloping in rhythmic motion, skillfully combining "Oriental and Western influences in oil showing depth and layering with a contemporary touch, while infusing elements of Chinese art in terms of brushstrokes, atmosphere, space and imagination of empty space, with a philosophy of simplicity."

Lim Ah Cheng received his Diploma in Malaysia Institute of Art, Kuala Lumpur (1988-1992) and studied under the tutelage of Mr Chong Chen Chuan, Chairman of Calligraphy (1995-1999). His solo exhibitions include *Enigma of Movements -05*, XOAS, Art Salon (2005), *Melody in Harmony*, Dynasties Antique & Art Gallery, Singapore (2004), and *Challenging Horses 1996-2002*, Elle Six Art Gallery, Malaysia (2002). His selected



exhibitions include *Tsunami Charity Art Show*, National Art Gallery, Kuala Lumpur (2005), *International New-Salon Exhibition*, Korea New Art Festival, Korea, *Mia Hua 7th Anniversary Grand Art Exhibition*, Singapore (2004), *Asean-Japan Art Exhibition 2004*, Amarin Plaza, Echo Gallery, Bangkok, Thailand, *Light Of Asia*, All Season Place, Echo Gallery, Bangkok, Thailand (2003), *The Asean Contemporary Art Show*, Jakarta, Indonesia (2001),

Open Show 2001, National Art Gallery, Kuala Lumpur and Philip Morris Group Of Com "Asean Art Award 98", National Art Gallery (1998).

REFERENCE

Poetry in Motion, The Horse As Muse For Malaysian Artist Lim Ah Cheng, Lydia Soh.
<http://www.momentousarts.com/media/images/Designer%20Interview%20%20Lim%20Ah%20Cheng.pdf>
<http://www.artmajeur.com/en/artist/limahcheng/artist/ah-cheng-lim/4660/biography>

ANTHONIE CHONG

b. Perak, 1971

UNTITLED, Undated

Oil on canvas
121.5cm x 92cm

PROVENANCE
Private collection, Penang.

RM 10,000 - RM 15,000

"Art is something that cannot be explained, beyond the fact that it involves creativity from within."

- Anthonie Chong

In this extraordinary work, the crouching figure is placed in isolation, which strips him from narrative and symbolization. The subject consciously gazes into the distance, in search of something unknown. The violent sensations are rendered visible through the liberation of lines and colours from their respective functions. Flesh of the body is depicted in broken tones, incorporating variations of textures and colours. The vigorous paint strokes of black, hints of turquoise and red accents used to fill in the background further heightens the intense, dynamic quality.

Through experiences of the complexities and dilemma of living in a globalized and technocratic age, Chong created the @-monk series in the year 2000s, which is inspired by 'Narjar' a brave child character from an ancient Chinese legend. The series is integrated with Eastern posturing techniques, which aims to communicate to the spectator a recollection of childhood memories. The @-monk characters not only narrate a story but also depict 'a spiritual release and desire for eternal peace.'

In 2008, the nature inspired *Gaia* series was conceived and consists of five elements that of metal, wood, water,

fire and earth. The child is depicted interacting with elements of nature, fully present in the moment enjoying the wonders of his surroundings. The @-Monk series consists of four major series; *E-gen* series, *Community* series, *Gaia* series and *Mechanism* series.

Chong received his formal education at the Perak Institute of Art, majoring in graphic art. Exposure to western art movements such as social realism has profoundly influenced this artistic practice. Chong's works have been collected by private collectors and museums, such as the Singapore Art Museum and National Art Gallery, Malaysia. Chong's work *My Father's Son I and II* was featured in *Naked Perfection*, an exhibition held in 2002 by Singapore Art Museum, which aimed to explore the "tensions, expectations and intrigue of nudity and nakedness in art". Chong has recently exhibited in *Life-Lines: Works from the Life Drawing Community KL*, organized by Xin Art Space, which featured original drawings and paintings from ten artists on the study of the human form.

REFERENCE

http://biotechnics.org/2wee_kong_chai.html
<https://kahleongchong.wordpress.com/biodata/>



CHONG SIEW YING

b. Kuala Lumpur, 1969

IMAYA WONG, 2011

Signed and dated 'Siew Ying 2011' (lower left)
Oil on canvas
175cm x 150cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 23,000 - RM 30,000

This is an expressive figurative portrayal of a woman, an embodiment of youth and beauty placed elegantly amidst the setting of a lush oriental garden. The young lady reflects a desirable quality, which evokes associations with the story of Eve, situated in a garden of paradise where beauties and flowers exist side by side. Her glowing matt flesh is complemented by pale shades of blue in the background. The floral specimens add interest to the composition and are imbued with symbols of perseverance despite their delicate and fleeting quality. The magnolia represents nobility and purity, the white lily signifies virtue and devotion, while the peony is known as the symbol of riches and honour. By combining the notions of ideal beauty from eastern and western perspectives, this painting is rendered with oil painting techniques and imparts Chinese ink painting aesthetics. For the artist, the portrayal of the figure in nude seeks to express a spiritual side of the human body.

Chong Siew Ying's bold figures have opened new vistas into the art, psychology and physiology of painting the body, what with her latest body of work where Chinese philosophy and ink and brush starkness are infused in a solo exhibition titled *Crying with Trees* (2014). Her figures were transformed after studying at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then the L'Atelier 63 (1994 - 1996). Her early tutelage was at the Petaling Jaya

College of Art and Design (Graphic Design, Diploma, 1990). Upon her return from Paris, she was selected for Rimbun Dahan artists' residency from 1999 to 2000, which was followed by another at the Vermont Studio Centre in the United States of America in 2001. In 2002, she clinched a Special Award in the Young Contemporary Artists competition and she was a finalist for the Sovereign Asian Art Prize in 2005. Her solo exhibitions included *Idylle: New Paintings by Chong Siew Ying* (2008), *Many Splendoured Things* (2006), *Going Away, Coming Home* (2002) and *Chong Siew Ying: Selected Works 1996-1997* in Kuala Lumpur, 1998. In Paris, she has held solo exhibitions at the MaisonTch'A, Atelier D.Maravel and Gallery Café Panique. Her works are collected by the National Visual Arts Gallery in Kuala Lumpur as well as respected private collections in Malaysia, Singapore, France and the USA. She now lives and works as a full-time artist in Malaysia. Her works was recently exhibited in two group exhibitions at Art Stage Singapore 2015 titled *Being Human: Figuratism of 16 Malaysian Artists and Stepping Out*.

REFERENCE

Many Splendoured Things, Chong Siew Ying, Beverly Yong, Valentine Willie Fine Art, Kuala Lumpur, 2008.
Going Away, Coming Home, Chong Siew Ying, Beverly Yong, Valentine Willie Fine Art, Kuala Lumpur, 2008.



*Image of artwork has been censored to respect local cultural sensitivities.**



41

J. ARIADHITYA PRAMUHENDRA

b. Indonesia, 1984

SEVEN, 2007

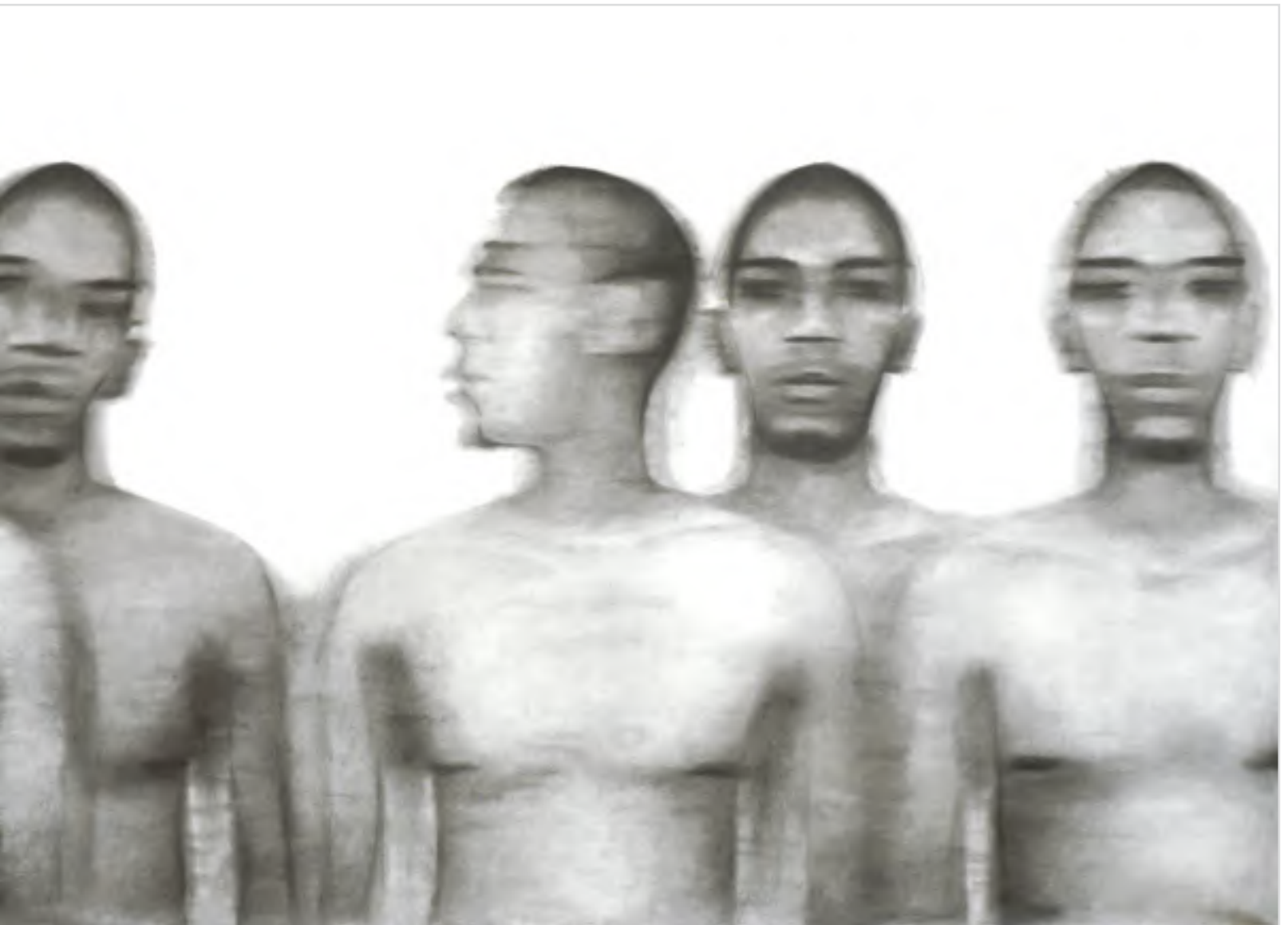
Charcoal on canvas
144cm x 396cm

PROVENANCE
Private collection, Singapore.

RM 25,000 - RM 35,000

J. Ariadhitya Pramuhendra is one of Indonesia's rising talents known for creating monumental charcoal based works on canvas, leading to a powerful visual experience. Through investigation of the artist's study of self in a realistic photographic style, he is able to rediscover life questions and universal issues relating to humanity.

Rendered skillfully in monochrome, this work depicts a representation of seven versions of the artist's self with slight shifts in the positioning of the head, and is an investigation on the truth and divine in mankind. By utilising refined drawings and marks, the artist translates his ideas and thought processes, conveying a strong vision that reflects his solid craftsmanship and virtuosity in the technique of drawing.



J. Ariadhitya Pramuhendra received his BFA majoring in at Bandung Institute of Technology, Bandung, Indonesia (2007). His solo exhibitions include *Religion of Science*, Galerie Perrotin, Hong Kong (2012), *Silent Confession - J. Ariadhitya Pramuhendra Solo Exhibition*, Micahel Ku Gallery, Taipei, Taiwan (2011), *ASHES TO ASHES*, ART HK10, Hong Kong International Art Fair, Hong Kong (2010), *Spacing Identities*, NUS Museum, Singapore (2009) and *On Last Supper*, Cemara 6 Galeri, Jakarta, Indonesia (2008). His group exhibitions include *Art Basel*, Hong Kong (2013), *SIP! INDONESIA ART TODAY*, ARNDT, Berlin (2013), *Flow*, Galerie Michael Jensen, Berlin (2012), *Contemporary Indonesia*, Ben Brown Fine Arts, London (2012), *Arario part 2*, Arario gallery,

Seoul (2011), *Indonesian Mythologies*, Espace Culturel Louis Vuitton, Paris (2011), *Artstage*, Singapore (2011), *Indonesian Eye : Fantasies and Realities*, Saatchi Gallery, London (2011), *My World, Your World, Our World*, Wendt Gallery, New York (2010), *MenasArt*, Royal Pavillon, Beirut, Lebanon (2010), *No Direction Home*, Galeri Nasional, Jakarta (2010), *The Sovereign Asian Art Prize*, Hong Kong (2009) and *The Hand That Draws Itself*, 18 Gallery, Shanghai (2009).

REFERENCE

http://michaelkugallery.com/en/Artists_experience_47.html
https://www.perrotin.com/text-J._Ariadhitya_Pramuhendra-140.html



42

DEWE GEDE RATAYOGA

b. Indonesia, 1979

UNTITLED, 2007

Signed and dated 'RATAYOGA_07' (lower right)

Mixed media on canvas

140cm x 50cm

PROVENANCE

Private collection, Singapore.

RM 5,000 - RM 8,000

Personal stories derived from society and contemporary lives inspire the work of Dewe Gede Ratayoga. The artist shows technical virtuosity in drawing and composition having furthered training in realist painting at the Art Academy, Beijing, China. In this work the artist portrays a highly detailed rendition of a figure in standing position, emphasizing on anatomical features of the hands and back muscles in delicate shading, capturing the posture viewed from a foreshortened perspective standing in isolation amidst an empty space.

Dewe Gede Ratayoga received his education at Indonesia Art Institute (ISI), Denpasar, Bali. His solo exhibitions include *Their Eyes, Their Views*, Emmitan CA Gallery, Surabaya (2013) and *Living Beyond The Pale*, Akili Museum, Jakarta (2009). His selected group exhibitions include *The Artists' Camp*, 24HRArt, Darwin-Australia (2012), *Sea Drawing*, Ark Gallery Jakarta (2010), *Reality Effects*, National Gallery Jakarta (2010), *Percakapan Masa*, National Gallery Jakarta (2010), *Indonesian Contemporary Drawing*, National Gallery Jakarta (2009), *Manifesto Exhibition*, National Gallery, Jakarta (2008), and *Texture of The Real*, Ark Gallerie, Jakarta (2007).

REFERENCE

http://emmitancagallery.blogspot.com/2013/07/their-eyes-their-views-solo-exhibition_23.html

43

IDA BAGUS PUTU PURWA

b. Indonesia, 1976

TO THE GLORY, 2014

Signed and dated
'Ida Bagus Putu Purwa, Bali 2014'
(lower right)

Mixed media on canvas
180cm x 200cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate from
the artist.

RM 7,000 - RM 9,000



Ida Bagus Putu Purwa is a rising contemporary artist from Bali creating works inspired by traditional Balinese dance. His paintings are lyrical compositions of the body in various movements and postures, which seek to express his "own emotional thoughts of fear, happiness, struggle, anger and doubts, but also a depiction of the longing for freedom and autonomy innate to mankind." The masterful control of strokes depicting anatomical gestures allows the artist to convey pure emotion and express inner thoughts on canvas. The painting is composed of a dynamic ensemble of sculpted male bodies each posing in different movements revealing their spiritual state. In the center of the canvas, a figure presents a glorious lilac coloured flower, symbolizing nature and life.

Ida Bagus Putu Purwa graduated from Indonesian High School of Art (STSI) Denpasar (1996 - 1998). His solo exhibitions include *Sign Session*, Tony Raka Art Gallery, Bali, Indonesia (2009), and *Breakout*, Elcanna Art Gallery, Jakarta, Indonesia (2008). His selected group exhibitions include *Paper Power*, Danes Art Veranda (2015), *Fascination*, Avantgarde Berlin, Berlin, Germany (2013), *Imba Tubuh*, DIA.LOGUE Art Space, Jakarta (2013), *Hello, Goodbye*, *It is all about East and West*, Willem Kerseboom Gallery, Amsterdam, The Netherlands (2012), *Face Face Face*, Tobin Ohashi Gallery, Tokyo, Japan (2012), *Edge of Indonesia*, EDGE Gallery, Hong Kong (2010), and *SCOPE Basel 2011*, Basel, Switzerland.

REFERENCE

<http://www.theartfellas.com/ida-bagus-putu-purwa-purwa/>



44

NATTHAWUT SINGTHONG

b. Thailand, 1978

MY LOVE 9, 2009

Signed, dated and inscribed on reverse
Mixed media on canvas
185cm x 135cm

PROVENANCE

Private collection, Singapore.

RM 4,000 - RM 6,000

Celebrated Thai contemporary artist Natthawut Singthong creates colossal monochromatic paintings of women's evening and bridal gowns. Inspired by the movement of fabric and material, his paintings elucidate vintage photographic ambience that embrace "the imaginative potential of the form of things". His other subject of interests include nature inspired theme such as lotus flower and rock represented in a minimal fashion. *My Love 9* captures an anonymous woman dressed in a conservative yet modern white bridal gown. Set against a dark toned landscape, the elegant drapery of the dress is rendered in delicately shaded strokes.

Natthawut Singthong graduated with a B.F.A. (Painting) from Chiang Mai University, Thailand in 2003. His solo exhibitions included *From Bang-Kra Thing to the Spiritual Forest and Places in Between*, Singapore (2006), *A Black Horse in the New Moon Night*, Thailand (2005), and *Recent Works by Natthawut Singthong*, Thailand (2004). He has also participated in several group shows such as *Signed and Dated: Our 10th Anniversary* at Valentine Willie Fine Art, Kuala Lumpur (2006), *3 Young Contemporaries (Gray Thought)*, Kuala Lumpur (2005), and *Motel Project*, Thailand (2003).

45

WIRE ROMMEL G. TUAZON

b. The Philippines, 1973

LIKE SLEEPING WITH PYTHONS, 2010

Signed and dated
'TUAZON 2010' on reverse
Oil on canvas
61cm x 61cm

PROVENANCE
Private collection, Singapore.

RM 1,000 - RM 2,000



Wire Tuazon's paintings depict a manufactured reality with iconic scenes sourced from mass media, books and the internet. *Like Sleeping with Pythons* presents a human skull rendered from the side view. The *momento mori*, a symbolic reminder of mortality is painted delicately devoid of brush strokes in a subdued palette, which emulates the effect of a mass reproduced image. The hyperrealist anatomy of the skull is described carefully, suggesting the pits, ridges and arches. The skull silently enters into the shadows casted on the right, which creates depth and expressiveness. The image is labeled "Treason" in his trademark text, utilizing the Helvetica font. The playful juxtaposition of text and image compels the viewer to rethink clichés of the familiar and to reflect upon the search for meaning and empty significations behind the treachery of images.

Wire Tuazon graduated with a Bachelor of Fine Arts, majoring in painting at the University of Philippines in 1999, and became a founding member of the art collective Surrounded by Water. He received the Thirteen Artists Award of the Cultural Center of the Philippines in 2003, and was awarded a Residency Project Grant from the Japan Foundation Asia Center, Ashiya City Museum of Art and History in 2001. His recent solo exhibition titled *Wire Tuazon: Performance Art vs Performance Art*, was presented by Finale Art File in Art Stage Singapore (2015). He has participated in international group shows such as *Under Construction*, Tokyo City Opera House (2002) and *Pain & Pleasure* at 24 HR Art N.T, Darwin, Australia (2003).

REFERENCE
WITHOUT WALLS: A tour of Philippine Paintings at the turn of the millennium, Winrum Publishing, 2010.

ZULKIFLI YUSOFF

b. Kedah, 1962

MESYUARAT KETUA JABATAN, 1996

Signed and dated 'Zulkifli Yusoff 96' (lower right)
Mixed media on paper
55cm x 73cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 - RM 6,000

Executed in thick gestural lines varying in weight, *Mesyuarat Ketua Jabatan* depicts a swarm of figures as a metaphor for power structures, in a stylised combination of segmented totemic forms portraying discernible features such as hands and feet. The artist's background in sculpture injects greater dimensionality which gives the surface planes a defined sense of volume enhancing the textures of the black and white abstracted figures. A strong message is conveyed through critical observations and social commentary on the events of his time.

Zulkifli Yusoff is an Associate Professor at the Faculty of Art in Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak. He was conferred the National Academic Award (Visual Arts) in 2007. He pursued his Masters at Manchester Polytechnic, England in 1991, after his Diploma at the Mara Institute of Technology in 1989. He became a local art superstar when he won the coveted Grand Minister's Prize and the

Major Award for Sculpture at the Third Salon Malaysia in 1992. In 1988 and 1989, he won the Major Award in the Young Contemporary Artists competition. He was selected for the First Asia Pacific Triennial of Contemporary Art exhibition in Brisbane, Australia in 1993 and exhibited at the Venice Biennale fringe in 1997. He also took part in the Seychelles Biennale in 1992 and was in the Malaysian team that won Second Prize in the Sand Sculpture Hong Kong competition in 1988. He has represented Malaysia at Art Stage Singapore 2013 with his compelling installation pieces *Rukunegara 2 "The Voice 1"* and *Rukunegara 2 "The Voice 4"*. Another installation piece entitled *Pendita* was displayed at the Singapore Art Museum's *The Collectors Show - Weight of History* in 2013. He has also participated in Singapore Biennale 2013 themed *If the World Changed* with a suite of six-piece installation titled *Rukunegara 1 Belief in God* occupying a space on the ground floor of the Singapore Art Museum.



MAT ALI MAT SOM

b. Selangor, 1975

1. *Keris Tajong Raja Hijau*, 2009

Signed and dated 'MATALI 2009' (centre right)
Mixed media on paper
18cm x 20cm

2. *Keris Studies*, 2008

Signed and dated 'MATALI 2008' (lower right)
Mixed media on paper
21cm x 29cm

3. *Keris Tajong Lok 3*, 2008

Signed and dated 'MATALI 2008' (lower right)
Mixed media on paper
21cm x 29cm

4. *Silat studies*, 2008

Signed and dated 'MATALI 2008' (lower centre)
Charcoal on canvas
70cm x 94cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 - RM 6,000

This set consists of 4 poignant drawing studies of *silat* gestures, and *Keris Tajong*, which serves as a tribute to legendary warriors from the Malayan lineage. The *keris* is an asymmetrical dagger with distinctive blade patterns laboriously created by iron laminations. The *keris* consists of three parts, the blade (*wilah*), hilt (*hulu*) and sheath (*warangka*). Its distinctive wavy blade encapsulates the swift movement of the serpent, while straight blades are earlier forms derived from the *Majapahit* era. Throughout the history of the archipelago, the *keris* is a symbol of heroism, martial bravery and authority. The accompanied *keris* has ornate *Pattani* hilts in the form of a kingfisher.

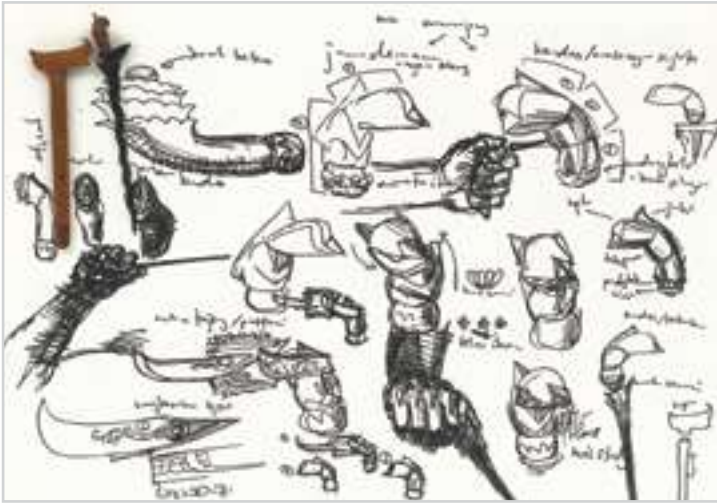
Silat, a class of martial arts which originates from Southeast Asia has various styles and schools, with techniques focusing on strikes, joint manipulation, throws and bladed weaponry. In *Silat Studies*, the fixed hand



1.

positions, reminiscent of a slow dance are integral to the *silat* Melayu.

Mat Ali Mat Som received his Bachelor of Fine Art at University Institute Technology Mara (UiTM) in 1997. His awards include winning Third prize in the KL Sentral Sculpture Contest (1997) and Honorable Mention at the Phillip Morris Malaysia Arts Awards, Kuala Lumpur (1999). His solo exhibitions include *Unsung Heroes*, Museum of Asian Art, University Malaya (2013) and *Dendam Tak Sudah*, Metro Fine Art Gallery, Kuala Lumpur (2009). He has exhibited widely in group exhibitions such as the Asia Contemporary Art Show, Hong Kong (2012), *Bridging Culture*, Rosella Gallery, Singapore (2012), *Lineage*, Art Accent Gallery, Kuala Lumpur (2012), *Artriangle*, National Art Gallery, Kuala Lumpur (2010) and *Young and New*, House of Matahati, Kuala Lumpur (2009).



2.



3.



4.

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

WINDRIFT NO.4, 1994

Signed and dated (lower right)
Acrylic on board
61cm x 61cm

PROVENANCE

Private collection, Penang.

RM 6,000 - RM 10,000

Windrift No.4 is composed of elements in a grid-like pictorial device which implements visual structure and order. The various planes are arranged in perfect balance, executed in a sophisticated colour palette, and applied with expressive strokes within an elegant grid design framework.

Tajuddin Ismail studied Fine Art at the Faculty of Art & Design, UiTM (1969 - 1973), where he graduated as best student in the Fine Art Department. He furthered his studies in Graphic Design at the Art Center College of Design (Los Angeles) and later continued his graduate studies in Interior Architecture at Pratt Institute (New York). He was honoured the Fulbright Research Fellowship, awarded by the American Council of Learned Societies, New York in 1987. In 1981, he apprenticed in the office of renowned designer Massimo Vignelli in New York. His awards include the Major Award, National Drawing Competition (1977), Honourable Mention, Philip Morris, Malaysia Art Award (1994) and Major Award, logo for Open University, Malaysia (2001). His selected exhibitions include, *SENI LUKIS, Malaysian Art in Germany, Munich,*

Hamburg, Dusseldorf and Frankfurt (1990), *GETARAN JIWA, Five Contemporary Malaysian Artists*, National Museum of Anthropology Madrid, Spain (1994), '10/2000', *Ten Artists for year 2000*, Art Salon, Kuala Lumpur (2000) and 'EX02' *Five Contemporary Malaysian Artists*, Galeri Taksu, Kuala Lumpur (2002). He was Associate Professor in Fine Art (Faculty of Art & Design) and Interior Architecture (Faculty of Architecture, Survey and Planning) at University Teknologi MARA (UiTM). He co-founded TJ Fine Art, a contemporary fine art gallery, in 2004. His works are included in private collections and corporate collections such as The Estate of J.C. Handerson, Glassgow, National Visual Art Gallery, Bank Negara, RHB, Citibank, Petronas, Sime Darby, Philip Morris International, Khazanah Nasional, University Malaya and Jenkins Johnson Gallery San Francisco.

REFERENCE

Tajuddin Ismail, Mind Matter & Metaphor, Segaris Art Center, 2012.
Tajuddin Ismail, All is well, A conversation with Tajuddin and Khaliah Ismail, Taazim H, Art Malaysia Issue 18, 2011.



JALAINI ABU HASSAN

b. Selangor, 1963

PISANG EMAS DI BAWA BELAYAR, 1999

Signed, dated and inscribed
'Jai 1999 K. Lumpur' (lower right)
Mixed media on canvas
53.5cm x 53.5cm

PROVENANCE

Private collection, Selangor.

RM 10,000 - RM 12,000

A vibrant piece by Jalaini Abu Hassan titled *Pisang Emas Di Bawa Belayar* dated 1999 depicting a comb of bananas, sailboats, bird cage, and lotus pod among other objects in the artist's signature style is also on offer. The title derived from the Malay folk song 'Rasa Sayang' popular in the Southeast Asian region.

The work is also imbued with the spirit of an old Malay Poem, *Pisang Emas Dibawa Belayar*. According to traditional customs, the humble lady finger banana is a staple food source brought on to ships during the beginning of voyages. The notion of sailing represents an index of risking one's fate in order to venture out into the world in search of opportunities and wealth.

The poem reads:

*Pisang emas dibawa belayar,
Masak sebiji di atas peti;
Hutang emas boleh dibayar,
Hutang budi dibawa mati.*

Warm translucent washes of orange and yellow, and a brown section on the left are carefully blended and layered to evoke an expressive luminous effect. The use of compressed charcoal for the treatment of shadows in the painting enhances the textural variations and spatial depth.

Jalaini Abu Hassan shapes iconic narratives by creating a contrasting duality of placing local cultural references in

a contemporary and international context. His compelling array of work offers insights into the realities of the changing socio economic and political landscape of the region. Jai's endless experimentations in mark making processes utilize various mediums such as bitumen, synthetic material and stain marks. Through presentation of diverse themes and approaches, he has continually challenged the conventional genre of representational painting.

After obtaining his B.A in Fine Art at the Mara Institute of Technology in 1985, Jai pursued his MA at the Slade School of Fine Art at the University College of London, and continued to complete his MFA at the Pratt Institute in New York. He is currently a lecturer and PhD Candidate (Studio Practice Research in Painting) based at the UiTM, Shah Alam, Selangor. His awards include the First Prize in the Young Contemporaries Competition held by the National Art Gallery, Kuala Lumpur in 1985, First Prize (Gold Award) held by the Hong Kong and Shanghai Bank Art Competition, Malaysia in 1991, and the Rado Switzerland Commission Award in 2005. His solo exhibition in New York entitled *Bangsawan Kebangsaan* was presented by Tyler Rollins Fine Art in 2011. He also exhibited in *Being Human: Figuratism of 16 Malaysian Artists*, along with members of The F Klub at Art Stage Singapore and White Box Publika in 2015. His latest solo exhibition titled *Painting Industry* was presented by Equator Art Projects with the curation of Tony Godfrey and showcased at Gillman Barracks Singapore.



R. Limpo
R. Limpo

2019
R. Limpo

YUSOF GHANI

b. Johor, 1950

TOPENG SERIES, UNTANG-ANTING, 1995

Oil on canvas
Signed & dated on reverse
192cm x 155cm

PROVENANCE

Private collection, Kuala Lumpur.

ILLUSTRATED

Yusof Ghani, Siri Tari Topeng, Rusli Hashim Fine Art, Kuala Lumpur, 1996, page 130.

RM 50,000 - RM 80,000

Inspired by a trip to Sarawak in 1991, Yusof Ghani began to develop a series of work based on the theme of *Topeng* (Mask). The usage of masks is a common practice found in ancient rituals and ceremonies throughout the world. "Masks in various forms (sacred, practical, or playful) have played a crucial historical role in the development of understandings about "what it means to be human", because they permit the imaginative experience of "what it is like" to be transformed into a different identity (or to affirm an existing social or spiritual identity)."

Untang-Anting presents a powerful composition varying between abstraction and representation. The image is expressed with intense jagged lines rendered with vivacity, moving swiftly across the entire surface with confidence. The pictorial placement consists of fragmented and compressed masks interlocked into place, unified by elegant colours densely composed of alizarin crimson, ochre, white and soft beige. Each mask is rendered with distinctive facial attributes, revealing salient features such as the eyes, nose and mouth. The artist explores the formal and expressive iconography of

masks, gaining insight to the underlying symbolic contents of native communities, and contextualise them in a contemporary context in relation to modern society.

Yusof Ghani was awarded a scholarship to study at George Mason University, USA. He graduated with a BFA (Graphic Art) in 1981 and pursued his MFA (Fine Art) at Catholic University in Washington in 1983. Before his American studies, he had worked as an artist-illustrator (Agriculture Ministry, 1967), an instructor (Fisheries Institute, Penang, 1971) and a graphic artist (RTM, 1977). On his return, he lectured at the Universiti MARA Institute of Technology. In 2014, he unveiled a new body of work named *Ombak* which was showcased alongside previous series at Sasana Kijang, Kuala Lumpur. Most recently, his artworks was displayed at an exhibition titled *Shared Passion* (2015) showcasing his old and new works from his personal collection alongside Datuk Seri Kalimullah Hassan's collection.

REFERENCE

Masks and Masking. Faces of tradition and belief worldwide, Gary Edson, McFarland & Co., 2005.



YEOH KEAN THAI

b. Penang, 1966

UNTITLED, 2001

Signed and dated 'THAI 2001' (lower right)

Mixed media on canvas

34cm x 186cm, 91.5cm x 91.5cm, 91.5cm x 91.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 15,000 - RM 20,000

The unique aesthetics of corroded and oxidized metal is seen as a hallmark feature in Yeoh Kean Thai's work. The portrayal of rust calls to attention for the conservation of the global environment, where natural landscape is corrupted by human development and intervention. The artist depicts with astonishing detail a fine selection of still life comprised of discarded coal irons and traditional oil lamps, with polished treatment of layers to enhance the texture of rust.

Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art

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





52

KELVIN CHAP

b. Indonesia, 1974

POLA-POLA ASLI SERIES, 2002

Inscribed 'POLA-POLA ASLI SERIES' (lower centre)
Signed and dated 'CHAP KELVIN 2002' (lower right)
Mixed media on paper
58cm x 40cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 2,000 - RM 3,000

The works of Kelvin Chap are based on the development and evolution of different human cultures in the realm of nature. *Pola-Pola Asli* meaning archetypes of primitive tribes is a collage derived from images of ethnic iconographies consisting of the traditional dress of tribal women, basketry, and symbolic motifs. The basketry plaiting tradition is soon becoming a lost art form due to deforestation which affects the gathering of materials such as wood and rattan. The stenciled icons achieve a contemporary aesthetic and unified in totality by swarming blocks of brilliant colours.

Kelvin Chap received his education majoring in print making 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 Awards (2001). His solo exhibitions include *Belawing and the Great Mamat* (Totem and the Great Hunter), Pelita Hati (1996), *Idea 9*, Pelita Hati (2000), and *Old Masks, Modern Man*, 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).

REFERENCE

Old Masks Modern Man: A Solo Exhibition by Kelvin Chap, Maison of Malaysia Art (MoMA Fine Arts Gallery), 2011.
<http://www.total.id/en-us/total-indonesia/better-energy-projects-indonesia/total-indonesia-foundation-preserving-fading-craftmanship-dayak-tribe>



53

SIVARAJAH NATARAJAN

b. Kuala Lumpur, 1967

UNTITLED, 1997

Signed and dated
'SIVARAJAH NATARAJAN NOV 97. K.L.'
(lower left)
Oil on canvas
150cm x 150cm

PROVENANCE
Private collection, Kuala Lumpur.

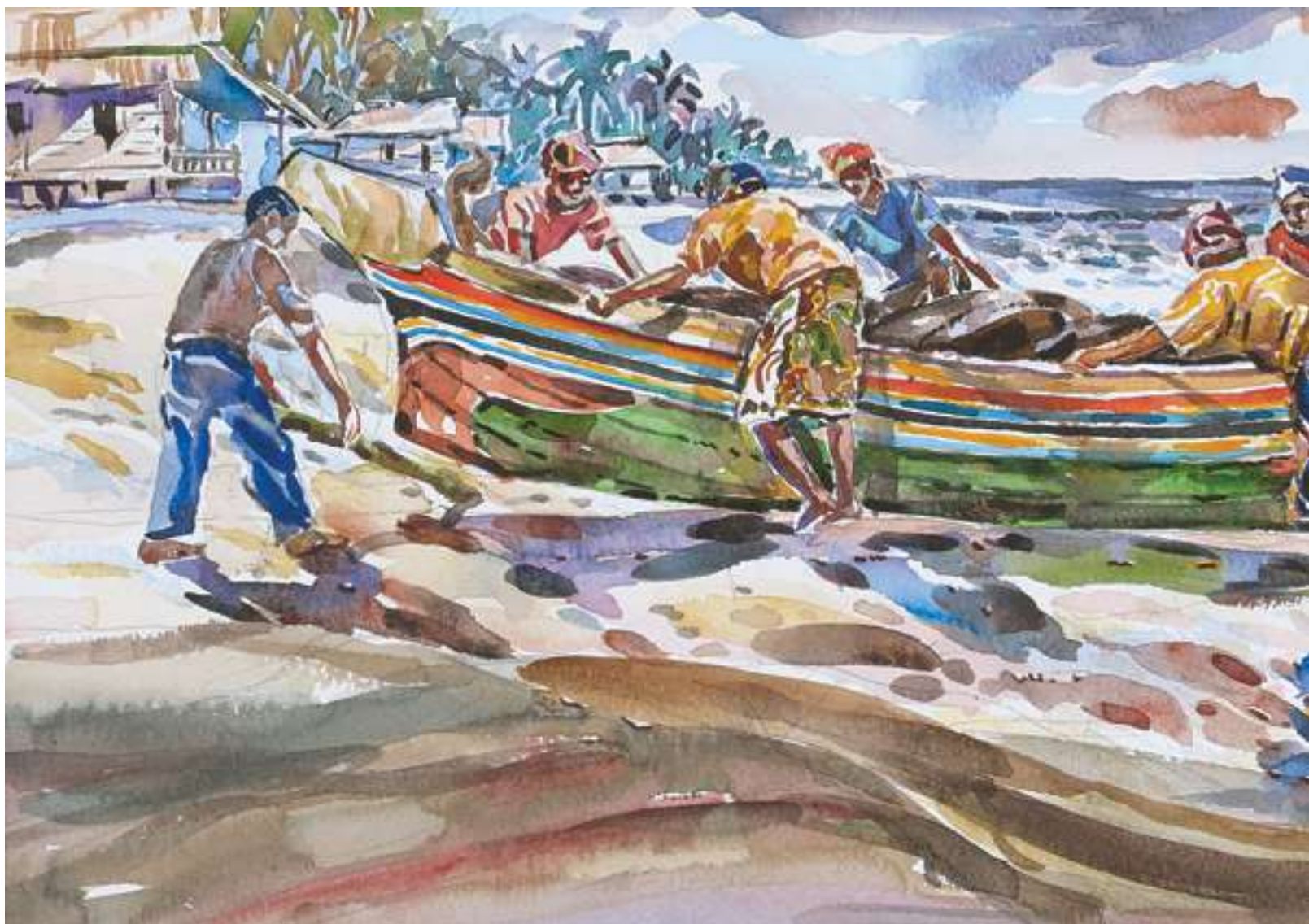
RM 8,000 - RM 10,000

Sivarajah Natarajan's paintings are influenced by music and the performing arts encompassing "odissi, bharatanatyam, gotipua (boy-dancers of Odisha), Balinese and Javanese court dances, contemporary modern dances and the traditional Malaysian theatre forms of makyong, menora and main puteri" The fluid lines and gestural brushwork encapsulate the rhythm and movement of a musician playing the *rebab*, a traditional Malay musical instrument.

Sivarajah Natarajan received his degree in Fine Art at Malaysian Institute of Art in 1992. He is the curator, technical director and lighting and set designer for Sutra performances. He held his solo exhibition *Dance of Forever* at The Artist's Studio, Concorde Hotel, Shah Alam (2002). His awards include Best Set Design, BOH Cameroon Annual Award (2005), Best Lighting Design Award, BOH Cameroon Annual Award (2010), and a special award from Astro Vanaavil for his dedication, professionalism and vital contribution (2014).

REFERENCE

<http://www.sutrafoundation.org.my/sivarajah-natarajan/>
<http://www.langkawiartbiennale.com/2014/artist/detail/175>



54

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

FISHERMEN AT WORK, 2013

Signed and dated 'ISMAIL MAT HUSSIN 2013' (lower right)

Watercolour on paper

27cm x 75cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 - RM 5,000



Ismail Mat Hussin was one artist who kept true to batik painting until his untimely demise in July 2015. His interest was kindled during weekly art painting classes under Nik Mahmood at Padang Garong Malay School in Kota Bharu from 1954 to 1955, and he was also a protégé of Khalil Ibrahim. He is the only remaining batik painter in Kelantan who uses this technique. He became a fulltime artist in 1968 until he started work as a graphic designer cum illustrator with Syarikat Percetakan Dian in Kota Bharu from 1979 to 1991. With a Grade V in the playing of violin, he also worked

as a part-time musician with Radio-Televisyen Malaysia in Kota Bharu from 1965 to 1967. He was also a member of Angkatan Pelukis Semenanjung (APS) Kelantan Chapter and Persatuan Senilukis Kelantan (PESENI). His works are in the collection of Galeri Petronas, National Visual Arts Gallery, esteemed corporates and private collections locally and abroad.

ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

FISH MARKET, 2004

Signed and dated 'ISMAIL MAT HUSSIN 2004' (lower right)
Batik
95cm x 109cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 25,000 - RM 40,000

Ismail Mat Hussin was one of Malaysia's most prominent and technically accomplished batik artists, widely renowned for acute recordings of the human landscape, imbued with narratives reflecting the spirit of collectivism in the East Coast. The Malaysian art scene has lost a great talent since the news of his recent demise in July.

Set amidst warm earthy tones, the painting depicts a crowded atmosphere of a local market, highlighting a corner selling an abundance of fresh seafood, presumably a common food source for the local community. The vast airiness permeates the market and spatial depth is suggested by figures receding into the distance. The dimly lit background with flooding light piercing through creates a stark contrast which contributes towards a glimmering effect manifested on the intricate floral ornamentations of the garments. Each batik sarong adorning the female figure is rendered intricately in varying hues, complementing each other.

In the foreground, several women bent on knees work hard to ensure the fish are kept fresh, while a customer nearby observes and contemplates. Framing the scene with her back facing the viewer, a lady steadily balances a load of goods on top of her head. Her strong presence dominates the scene

and evokes a realistic portrayal of space, which allows for a truly engaging and immersive experience. The artist's solid knowledge and control of the batik medium is seen through musculoskeletal renditions of the human anatomy, laboriously created via the use of wax.

Hailing from Pantai Sabak Kota Bahru, Kelantan which is infused with a rich cultural legacy, Ismail faithfully portrays with sheer determinism the agricultural and communal festivities of his surrounding landscape. He learned how to paint under the tutelage of Nik Mahmood at Padang Garong School and subsequently mentored by artist Khalil Ibrahim. A gifted musician, he obtained a Grade V Music Certificate in violin from the Royal School of Music, London, which qualified him to work as a part time musician at Radio Televisyen Malaysia, Kota Bahru. He also worked as a corporate graphic designer at Syarikat Percetakan Dian, Kota Bahru. Ismail's work is collected by private collectors, institutions and corporations such as National Art Gallery Kuala Lumpur, Bank Negara, Galeri Petronas, ESSO Malaysia, National Museum Malaysia, and the University of Malaya.

REFERENCE

Canting Ismail Mat Hussin, Muzium Seni Asia, Universiti Malaya Kuala Lumpur, 2012.



TAY CHEE TOH

b. Johor, 1941

AQUABIOTIC IX, 1972

Signed and dated (lower left)
Batik
104cm x 89cm

PROVENANCE

Private collection, Singapore.

RM 15,000 - RM 20,000

In 1985, Tay Chee Toh received the Cultural Medallion Award, a pinnacle honour conferred by the Singapore Government which reaffirmed his contribution to the arts that have enriched the nation's cultural landscape. The painting is composed of coherent structural planes and spatial arrangements in primary colours, imbued with a sense of kinetic dynamism influenced by his series of sculptures. The composition of this piece is a perfect interplay of symbols evoking clouds, floating pearls, and elements of geometry.

Artist and sculptor Tay Chee Toh studied at the Nanyang Academy of Fine Art from 1958 to 1960. His awards include being the First prize winner, Painting of The Year Competition, United Overseas Bank, Singapore, (1985), First prize winner, Real Estate Developer Association of Singapore Building Sculpture Competition / Exhibition 93 (1993), and Abstract Painting Distinction Award, Singapore Art Society (1999). His solo exhibitions were held at the British Council Gallery, Singapore (1967), Alpha Gallery, Singapore (1973), Taipei Art Exhibition, Taiwan (1981), *Tay Chee Toh's 1st Sculpture Exhibition*, National Museum Art

Gallery, Singapore (1987), *Dayak: Woodblock prints by Tay Chee Toh*, Nanyang Academy of Fine Arts Galleries 1 & 2, Singapore (2012). He has exhibited in group shows such as *Asia, Oggi Rassegna di grafica contemporanea*, Milan, Italy (1965), *The Asia Society of Arts*, Hong Kong (1976), *Singapore Art Exhibition*, Moscow (1978), *2nd Contemporary Asian Art show*, Fukuoka Museum, Fukuoka, Japan (1986) and *Nanyang 70 Years After: A Reunion of Artists in the Academy*, NAFA Galleries 1 & 2, Singapore (2008). His works are collected by private and public collections such as DBS Bank, Singapore, UOB Bank, Singapore, Singapore Broadcasting Corporation, British High Commission Singapore, Australian High Commission, Singapore, Sultan of Brunei Darussalam Art Collection, Brunei, and Fukuoka Art Museum, Fukuoka, Japan.

REFERENCE

Memory and Material, Tay Chee Toh in contemporary art, Bridget Tracy Tan in *Dayak Woodblock prints by Tay Chee Toh*, 2012.
Body Lines: Figuration in Stainless Steel, Joyce Fan in *Tay Chee Toh presents Body Lines, Sculpture & Painting Exhibition*, 2001.



CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

VANITY, 1980

Signed 'Teng' (lower right)

Batik

87.5cm x 87cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Chuah Thean Teng Retrospective 1994, Penang Museum and Art Gallery; illustrated on exhibition catalogue, page 43.

RM 90,000 - RM 120,000

A rare and magnificent piece, *Vanity* illustrates an intimate genre scene of daily life. In the foreground, a full bodied lady is depicted seated adorning her dark and lustrous mane in a harmonious composition of colour and form. Her radiant features are revealed in the reflection of a mirror held by a companion. A young child carrying a yellow bowl is strategically placed at the centre of the painting, becoming the point of interest. The round circle format accentuates the gentle curves of the female bodies, while the curvilinear arabesque batik ornamentations subtly echoes the shapes of the curves. The painting is washed in turquoise, emerald and ash brown hues, with hints of coral tones on the lips of the figures. The outlines are skillfully accentuated in variations of flowing black lines, reflecting the confident draughtsmanship of the artist.

Widely considered the pioneer of Malaysian batik art, Dato' Chuah Thean Teng sought inspiration from the traditional artistic heritage of Southeast Asia, recording local scenes that were disappearing due to urban development. He received his early formal art education at Amoy Academy

of Art in China, 1932. He held his first solo exhibition of 60 unique batik works at the Penang Library in September 1955. He exhibited his second solo exhibition at the British Council Hall in Singapore, March 1956. The year 1959 was significant for the artist as he became the first Malayan to hold an exhibition abroad at the Commonwealth Institute in the United Kingdom, financed by the federation government. His paintings *Two of a Kind* (1968) and *Tell you a secret* (1988) were selected by UNICEF to be reproduced as a greeting card, which was a privilege for artists worldwide. In 2008, The National Art Gallery Kuala Lumpur held an exhibition in his honour, and was officiated by the Governor of Bank Negara Malaysia. His works are collected by institutions such as the Penang State Art Gallery, National Art Gallery, Kuala Lumpur, University Sains Malaysia, University Malaya, Singapore Art Museum, and Herbert Johnson Museum of Art, Cornell University, USA.

REFERENCE

Teng: An Appreciation, National Art Gallery Malaysia, 2008.

Vision and Idea Rethinking Modern Malaysian Art, National Art Gallery Kuala Lumpur, 1994.



KHALIL IBRAHIM

b. Kelantan, 1934

FISHERMEN - VARIATION ON THE THEME VII, c. 1970s

Signed 'Khalil Ibrahim' (lower left)

Batik

90cm x 69cm

PROVENANCE

Private collection, Singapore.

RM 60,000 - RM 80,000

Rendered exquisitely in the medium of batik, this solid composition consisting of figures depends solely on the interflow of delicate lines varying in weight and density, revealing the artists deep affinity to his rich Kelantanese cultural heritage. The experimentation of batik techniques to communicate form has led to innovations in its pictorial expression and reasserts a distinct national identity.

For decades, the artist has been diligently recording the traditions of local fisheries and communities in the East Coast through persistent studies and sketches. Central to the painting, a group of fishermen are grouped together collectively lifting and gathering nets. The congregation of bodies set amidst the murmur of waves alludes to perseverance and fraternity despite facing challenges such as ecological changes and competition from commercial motorized trawlers. Khalil's paintings capture the sublime beauty of the coastlines along the South China Sea and reflect the indomitable spirit of the people.

The majestic landscapes and seascapes of Kelantan and Terengganu has always remained close to Khalil Ibrahim, who has achieved an illustrious career spanning more than

50 years. He received his National Diploma of Design in Fine Arts at the prestigious St Martin's School of Art and Design, London in 1964. His recent solo exhibitions include *Khalil Ibrahim The Art Journey* (2015), *A Tribute to Khalil Ibrahim* (2011), *Khalil Ibrahim - A Continued Dialogue*, Galeri Petronas (2004) and *The Spirit of the East Coast*, Yayasan Seni Artisan, Kuala Lumpur (2001). His selected group exhibitions include *X Biennale*, Sao Paulo, Brazil (1971), *Man & His World*, Montreal Canada (1970), *Expo 70*, Osaka, Japan (1970), *Nine Artists*, "kunstgilde", Bern Switzerland (1974), *Contemporary Asian Art Show*, Fukuoka Art Museum, Fukuoka, Japan (1980) and *International Asian - European Art Biennale*, Ankara, Turkey (1990).

His works are acquired by renowned institutions such as Fukuoka Museum of Art, Japan, The Art Gallery of NSW, Sydney, The Victoria Gallery, Melbourne, Australia, Singapore Art Museum, Royal National Art Gallery of Jordan, Amman and National Art Gallery, Kuala Lumpur Malaysia.

REFERENCE

Khalil Ibrahim The Art Journey, KL Lifestyle Art Space, 2015.
A Tribute To Khalil Ibrahim, Purplehouz Fine Arts, Selangor, 2011.



JOLLY KOH

b. Singapore, 1941

SEASCAPE, 1959

Signed and dated 'JKoh59' (lower right)

Oil on board

50cm x 40cm

PROVENANCE

Private collection, Singapore.

RM 10,000 - RM 12,000

Executed with confidence in thick impasto technique, the artist renders a poetic seascape that evokes a gentle breeze and atmosphere of the ocean. The features of the landscape are identified through application of salient minimal strokes, combined with vivid shades of cerulean blue, and rich yellows. The scumbled white details suggest the churning of waves by the forces of nature.

Jolly Koh studied at Hornsey College of Art, London, United Kingdom and received his National Diploma in Design (1962). The vast cultural scene of literature, theatre and music of the period has profoundly inspired the development of his artistic practice. He obtained his A.T.C Art Teacher's Certificate, London University, UK (1963), M.Sc. (Master of Science) majoring in Art Education, Indiana University USA (1972), and Ed.D (Doctor of Education), majoring in

Philosophy of Education, Indiana University, USA(1975). He contributes his research to "art educational theory in educational journals, higher education in art as well as the business of art." His recent solo exhibitions include *Towards the Nebula*, The Edge Galerie (2013) and *For The Love of Animals*, SENI Gallery (2011). His works have been collected by prominent institutions and corporations such as the J.D. Rockefeller III Collection, New York, the National Art Gallery, Victoria, Australia, Herbert F. Johnson Museum of Art, Cornell University, USA, the Kasama Nichido Museum of Art, Japan, Bank Negara Malaysia, Galeri Petronas, and the Fullerton Hotel in Singapore.

REFERENCE

Jolly Koh, *Sunjin Galleries*, 2010.



YEOH JIN LENG

b. Perak, 1929

UNTITLED, 1990

Signed and dated 'jinleng 90' (lower right)
Oil on canvas
102cm x 103cm

PROVENANCE

Private collection, Selangor.

RM 50,000 - RM 80,000

This poetic painting presents a powerful abstraction of natural motifs infused with velocity of movements, focusing on the spatial interaction of forms with colour. The composition is an integration of dense elements utilising broad gestural brushwork combined with soft brushing of layers in an emotive colour palette of blue, green and pink, each stroke portraying individual weight and volume. Nature serves as a dominant inspiration for Yeoh Jin Leng, whose work expresses concerns for the environment from an ecological point of view, reflecting lush tropical terrains and visual cultures of Southeast Asia.

Yeoh Jin Leng received his training education at Kirkby, Liverpool in 1953 and was the First Malaysian Federal Scholar of Art who furthered his art studies at the Chelsea School of Art, London, United Kingdom and London Ministry of Education, London University. As one of the key drivers in the development of art in Malaysia, he has held various positions in art education and organizations such as Lecturer in Art Education at the Specialist Teachers' Training Institute, Kuala Lumpur (1963 - 1968); President of Society for Art Promotion (1974 - 1983); Founder-Member and Vice-President

of the Malaysian Artists' Association (1982 - 1984); Dean of Studies at the Malaysian Institute of Art, Kuala Lumpur (1984 - 1994); and Member of the Board of Trustees, National Art Gallery, Kuala Lumpur (1989 - 1991, 1994 - 1997).

His solo exhibitions include *Art and Thoughts 1952 - 1995*, National Art Gallery, Kuala Lumpur (1996), *My Pride and Joy, Jinleng's collection of Asian Ceremonial Textiles*, NN Gallery Kuala Lumpur (2006) and *Stirring Odissi*, International Oddisi Festival Art Exhibition, Petronas Art Gallery (2008). His awards include Special Prize for Painting, Salon Malaysia (1969), Prize for Painting, Tokyo Biennale, Japan Ministry of Foreign Affairs, Japan (1969) and Australian Culture Award (1990). His works are represented in institutions such as National Art Gallery, Kuala Lumpur, Singapore Art Museum, NUS Museum Singapore, Bank Negara Art Museum and Herbert F. Johnson Museum of Art, Cornell, Ithaca.

REFERENCE

Yeoh Jin Leng Art and Thoughts 1952 - 1995, T.K. Sabapathy, National Art Gallery, 1996.





ONE EAST
LARASATI
Lot 61 - 75

61

ENG TAY

b. Kedah, 1947

MYSTIQUE II, 2000

Inscribed '7/175 Mystique II' (lower left)
Signed and dated (lower right)
Lithograph on paper, edition 7 of 175
34cm x 47cm

MYSTIQUE V, 2000

Inscribed '10/175 Mystique V' (lower left)
Signed and dated (lower right)
Lithograph on paper, edition 10 of 175
34cm x 47cm

PROVENANCE

Private collection, Indonesia.

RM 1,500 - RM 2,000



Eng Tay was born in Kedah, West Malaysia in 1947. The artist moved to New York City in 1968 and studied at the Arts Students League, School of Visual Arts and Pratt Graphic Center. There he studied graphic design, painting, and printmaking. After two years of travelling and painting throughout South America and Asia, he settled in New York. Eng Tay works in several media such as painting (mainly oil and mixed media), ceramics, sculpture, and prints (mainly limited edition etchings).



62

CHAN KOK HOOI

b. Penang, 1974

*YOUNG MAMMARY MOTHER IN
WINTER, 2007*

Signed and dated
'KOK HOOI 2007' (lower left)
Acrylic on paper
66.5cm x 52.5cm

PROVENANCE
Private collection, Indonesia.

RM 9,000 - RM 12,000

Chan Kok Hooi is Malaysia's multi-talented artist who has established himself as one of the most exciting contemporary painters of his time. Born in 1974 in Penang, Kok Hooi's work is said to be very 'experimental' where he uses many different types of medium and images to express and convey his message to the viewer. Kok Hooi's art education came through the Malaysian Institute of Art where he graduated with Diploma in Fine Art majoring in Painting.

Kok Hooi brings with him a vast range of experience in the art scene because apart from painting, where he has had many exhibitions and won many awards, he is also actively involved with the performance arts where he directed plays and did designing of stage. It should be noted that Kok Hooi is the Director of a play called 'Blind' held at the Dan Dan Director's Workshop in Kuala Lumpur in 2002. His most recent award received at the Sovereign Asian Art Prize in Hong Kong is perhaps one of the most notable ones in his list of other equally as prestigious awards.

RAFIEE GHANI

b. Kedah, 1962

GREEN CHILLIES, Undated

Acrylic on canvas
137cm x 151cm

PROVENANCE

Private collection, Indonesia.

RM 12,000 - RM 17,000

Rafiee Ghani attended a printmaking workshop at De Vrije Akademie Voor Bildeende Kunsten at The Hague in 1980. He obtained a Diploma in Art and Design (Fine Arts) from MARA Institute of Technology (ITM) in 1985 followed by Master in Fine Prints (MFA) from Manchester Polytechnic, England in 1987. Between 1986 and 1988, Rafiee became a lecturer in Fine Arts (Painting and Printmaking) at MARA University in Shah Alam and continued teaching from 1989 and 1990 to Major students. Between 1991 and 1993, he taught painting and printmaking for the National Youth

Service in Mehe, Seychelles. He has been exploring still-life themes since 1993. He was awarded Minor Award, Young Contemporaries, National Art Gallery, Kuala Lumpur (1984 and 1985); Minor Award, Salon Malaysia, National Art Gallery, Kuala Lumpur (1991); and Second Prize, Malaysian Art Open, Kuala Lumpur (1994). His solo exhibitions in Kuala Lumpur included *Room of Flowers* (1993), *The Painted Garden* (1996), *Kebun Sultan* (2002), *Rainbow Warrior* (2009), *Freedom* (2011), *The Perfumed Gardens* (2012) among others.



YUNIZAR

b. Indonesia, 1971

GAJAH MUDA, 2005

Signed 'YUNIZAR' (upper center), dated '2005' (lower center)

Inscribed 'GAJAH MUDA' (middle)

Acrylic on canvas

80cm x 60cm

PROVENANCE

Private collection, Indonesia.

RM 11,000 - RM 13,000

Yunizar's works elicited a negative buzz among art critics in Indonesia when he held the "*Membuka Kemungkinan*" (Opening Up Possibilities) exhibition with five colleagues linked in the group called the Fine Art Window Group (Kelompok Seni Rupa Jendela - KSRJ) at Taman Ismail Marzuki in the middle of 2000. Several reviews were printed in the domestic mass media taking an overall negative view of the exhibition. The works by the KSRJ group, including the paintings of Yunizar, were criticized as "lazy", "annoying", "meaningless" creations, or art that was "highly derivative from that produced by the peoples of other countries." The character of Yunizar's works presented in that show did indeed diverge from the qualities seen in his previous work. His paintings were non-representational, although not abstract; full of repetition, but not decorative, indecorous and expressive, but not as capable of eliciting the emotional response usual with paintings exploiting color symbolically.

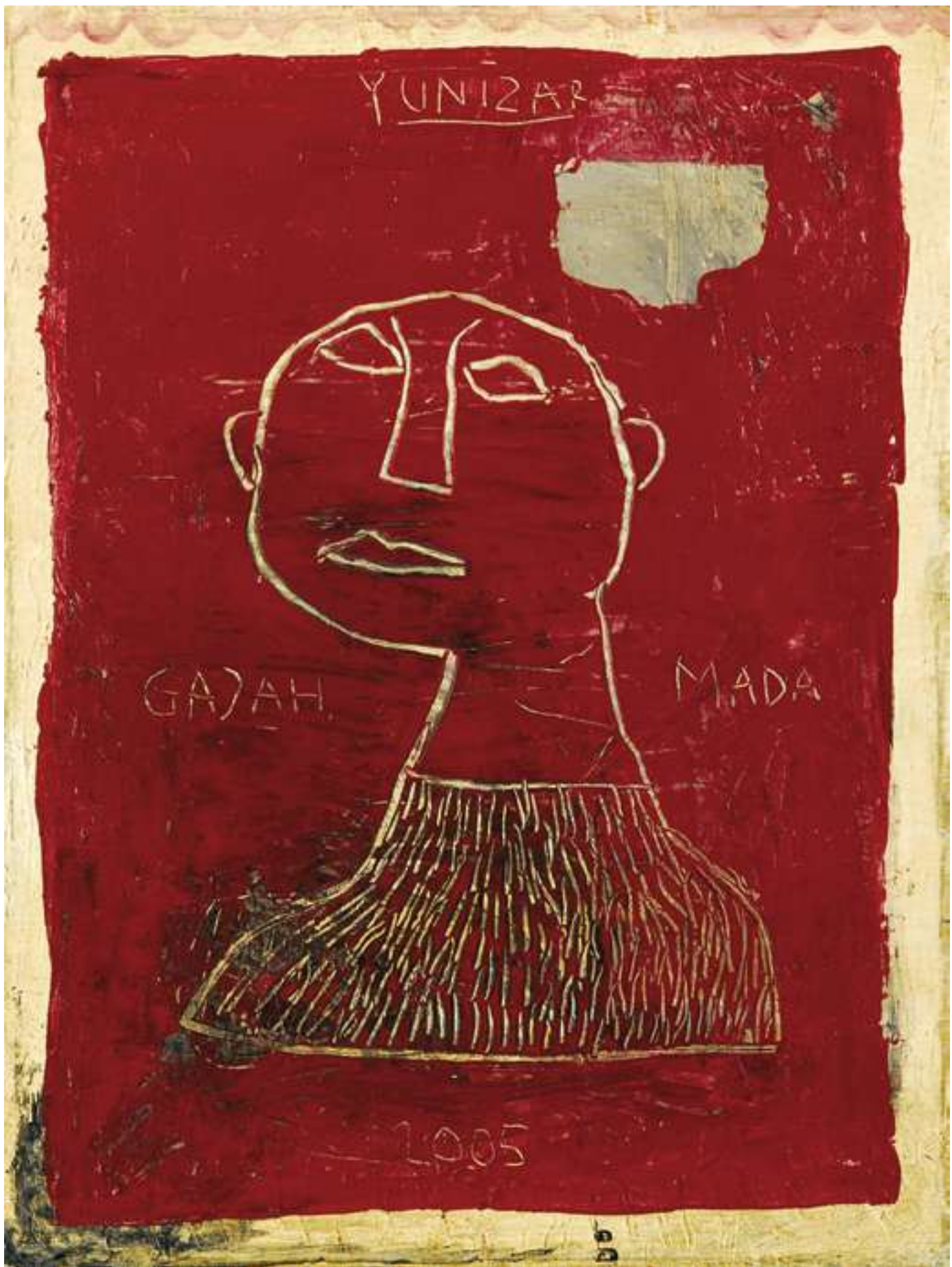
Interestingly, Yunizar's works did not lean toward either of the main tendencies mentioned above. Certainly, seen from a thematic point of view, Yunizar's paintings have a base among seemingly insignificant issues running counter to the trends toward the socio-political art that has been developing more extensively in Indonesia since the fall of the Soeharto regime. Indeed, Yunizar has never been an artist known for bringing up and developing grand themes or narratives. He has

always preferred more to play around with materials mixing, knitting, extending, sewing, and gluing all kinds of objects on his paintings but always without any intention of using these materials in a personal manner or in personalizing them. Sometimes, all this artist cares about is the manipulation of language of the materials, or, at the very least, setting forth specific impression through the use of contrast, lines, forms, colors, or the quality of the surface of the painting, or even carrying this preoccupation to the smallest aspects and issues of the visual vocabulary in general.

Yet, approached from even another point of view, it still cannot be said that Yunizar is seeking the essence of a more beautiful expression of visual language. His paintings are frequently muted, and not at all eye pleasing. This artist is not dealing with or mimetically depicting something that exists within the reality of nature. The repetition of dots, lines, curves, and the collaging of objects - all done with extraordinary intensity on his canvases - are only meant to stimulate the imagination of the viewer about something that remains indefinite or tentative. His approach to painting is sometimes apparently naïve, but this does not mean that it sets aside or ignores conceptual matters.

REFERENCE

Interpellation, Agung Hujatnikajennong, CP Open Biennale, 2003.





65-66

FROM THE PREVIOUS PROPERTY OF MR HENDRA HADIPRANA

One East Larasati is featuring two special lots originating from the collection of a prominent Indonesian pioneer collector Mr Hendra Hadiprana. His superb collection is a legacy that reflects well over 50 years of collecting.

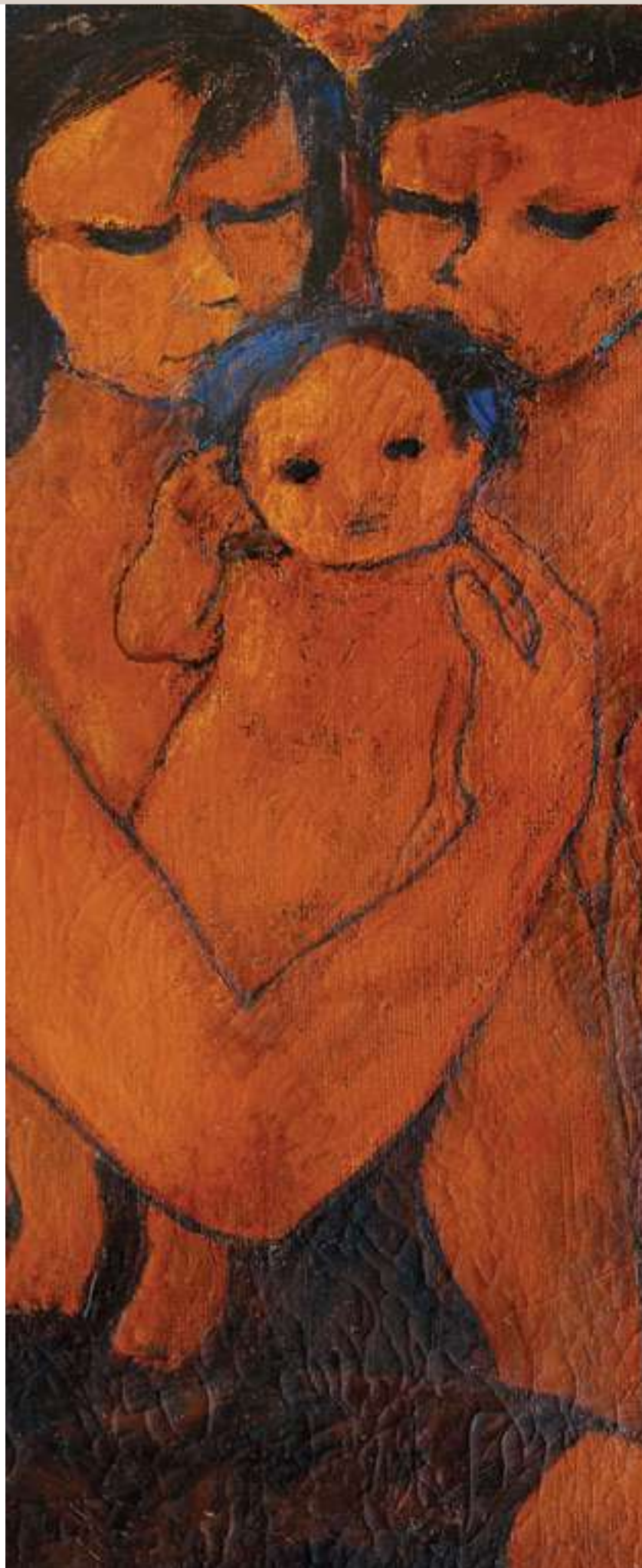
At his young age, this gentleman went to Europe to study design. Therefore, visiting exhibitions and museums was a routine activity as well as his favourite pastime.

Upon his return to Indonesia in 1958, Mr. Hadiprana encountered Indonesia in deep political turmoil. From the PRRI-Permesta insurrection, to introduction of "Guided Democracy" by President Sukarno. The following year, the President would issue a decree to return to the original 1945 Constitution. Indonesia, at that time, was in a very deep political tension after previously in 1957 started its move to reclaim Irian Barat (now known as Papua).

The situation in Indonesia was certainly a huge contrast to the pleasant experience he had in Europe. However, to his surprise, when visiting an art exhibition at the Hotel Des Indes in Central Jakarta, he found out that Indonesian artists were compatible with their European counterparts. He thought that this was a peculiar phenomenon, since at that time the flow of information to Indonesia was still very limited.

There were very few magazines that made their way into the country and only a small number of local publications existed. Television was a technology yet to be introduced.

Since then, Mr Hadiprana became very interested in collecting works by Indonesian artists. He personally met most of the artists himself and maintained personal relationships with them, among others were Roedyat and Jeihan. In collecting, he always made his decisions cautiously, carefully selecting the artworks of his choice. His collection is certainly a memorable representation of the history of Indonesian art. In this auction, One East Larasati presents two pieces of artworks which were previously in the collection of Mr Hendra Hadiprana and both were selected to be included in his book titled *Mengenang Lintas Seni* (Remembering An Art's Journey), which was published by his beloved family to honour and remember 40 years of his voyage in the Indonesian art.



ROEDYAT MARTADIREDDJA

b. Indonesia, 1930 - d. 2002

NUDE, 1965

Signed and dated 'ROEDYAT 65' (upper left)

Signed, dated and inscribed on reverse

Oil on canvas

55cm x 70cm

PROVENANCE

Private collection, Indonesia.

From the previous collection of Mr. Hendra Hadiprana.

LITERATURE

Mengenang Lintas Seni, Hendra Hadiprana, Galeri Hadiprana, Jakarta, 2002; illustrated in colour, page 142.

RM 17,000 - RM 22,000

The history of modern Indonesian art has noted a significant roles of two art academies in Indonesia contributing to the development of two distinct artistic styles as a result of different teaching philosophies. The Art Faculty of Bandung Institute of Technology (ITB), notably the oldest art academy in Indonesia, was founded by the Dutch colonial government and responsible for giving birth to artists whose works focused on Western art theories and characters. The Fine Art Academy in Yogyakarta (ASRI), on the other hand, was established by the Indonesian government to promote art with Indonesian values and expressions. Each academy has given a long list of outstanding artists and important artworks, different in their approach in dealing with subject-matters, techniques and styles, hence incredibly significant in enriching the features of modern art in Indonesia.

Roedyat's artworks exemplify the characteristic of those of the Bandung school. Although Roedyat only briefly attended the academy in Bandung, many of his works showed the artistic tendencies of the Bandung School of Western artistic formalities, including abstractionism and cubism.

The present lot demonstrates Roedyat's sensitivity in exploring the cubist style. His outstanding skill results in a display of sensuality and precision in depicting the female nude.



JEIHAN SUKMANTORO

b. Indonesia, 1938

A FAMILY, 1967

Signed and dated (lower right)

Oil on canvas

85cm x 65cm

PROVENANCE

Private collection, Indonesia.

From the previous collection of Mr. Hendra Hadiprana.

LITERATURE

Mengenang Lintas Seni, Hendra Hadiprana, Galeri Hadiprana, Jakarta, 2002; illustrated in colour, page 12.

RM 5,000 - RM 8,000

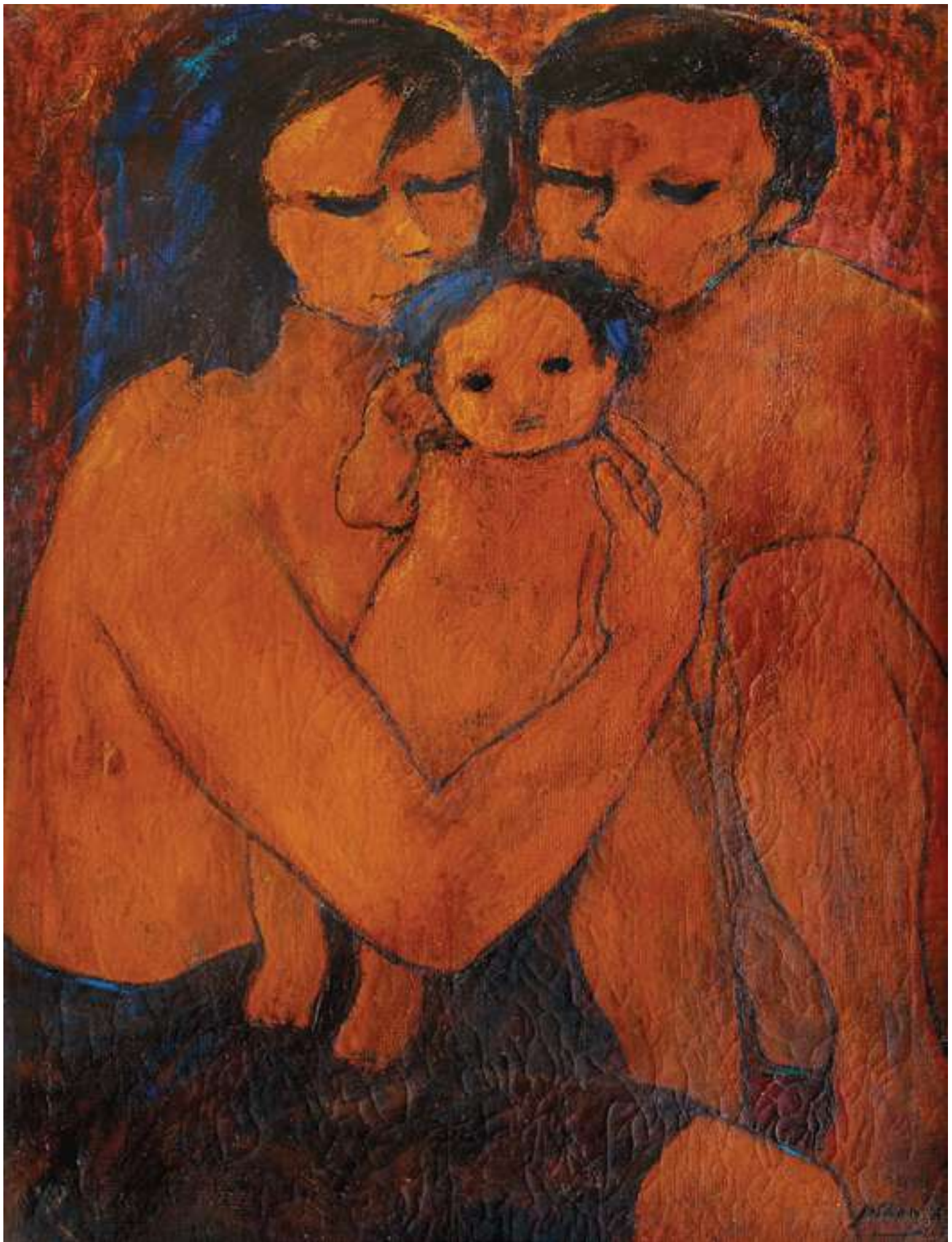
One artist who has a close friendship with Hendra Hadiprana is Jeihan. In several occasions, the painter has also mentioned how Hadiprana has been great mentor to him.

Jeihan Sukmantoro is one of several Bandung painters who despite the dominant abstract art tendency in the 1960s, has always been living and working outside the atmosphere of the art academy of Bandung Institute of Technology (ITB) and producing works in a more figurative manner. In his oeuvre, he has been actively exploring the use of minimal lines and colours on contrast with the emphasis of space and emptiness. Consequently, his figures are depicted with strong black outlines juxtaposed against big empty fields of a few colours.

The present lot offers a rather different and unique piece of Jeihan's work. The painter who is renowned for his solitary female figure compositions, presents in this painting an

intimate family portrait depicting a scene of a mother and a father holding their little child in their arms.

Many believe that eyes are windows to the soul. However, Jeihan's figures are notable for the absence of the details of their eyes, which are reduced to two black holes. Interestingly, despite their absence, the characters of his figures are significantly present and their emotions are powerfully felt, as conveyed in this painting. From the little girl's black eyes, her naivety and sweetness is reflected. In addition, despite the parent's closed eyes the painter also manages to brilliantly portray their warm love for the little girl. Jeihan's rendering of the figures are notably significant too. They all contribute to the successful creation of this piece in portraying the warmth and intimacy of the family. This unique work bears evidence to Jeihan's undeniable mastery in portraiture.





67

YUSWANTORO ADI

b. Indonesia, 1966

GOOD MORNING AMERICA, 2004

Inscribed, dated and signed on reverse
Oil on canvas
190cm x 125cm

PROVENANCE
Private collection, Indonesia.

RM 4,000 - RM 6,000

Yuswantoro Adi has been known for his works that offer some social commentaries by employing ironical forms. In observing the various social facts, he tends to be critical toward values that people generally take for granted as norms. Armed with such attitude, his subconscious always selects and interprets many phenomena in human life, especially the ones creating contradictions. In his effort to depict the social facts, he builds a new construction by using visual symbols in his works. The depictions appear to be unique as he frequently employs objects - children or money - to ridicule these sociopolitical facts, subtly or slyly. Supported by his strong realist techniques, he had once even gained considerable success with his portrayal of the ironies in the Indonesian monetary crisis in 1997.

During Yuswantoro Adi's creative journey, he has always explored the realistic techniques so that it can now be said that he has mastered the techniques. In his early career as a painter in Indonesia, his realist skills in portraying many social phenomena by depicting coins and currency were unique and caught the attention of critics. His works put him into a group of painters with their own genre; painter who have mastered the realist skill to develop further the creativity in the Indonesian contemporary art.

REFERENCE
Interpellation, M. Agus Burhan, CP Open Bienalle, 2003.



68

VALERIE NG

b. Kuala Lumpur, 1974

GEO LIGHT, 2015

Signed and dated
'VN15' (lower right)
Oil on canvas
74cm x 94cm

PROVENANCE

Private collection, Indonesia.

RM 5,000 - RM 7,000

Valerie Ng obtained a Bachelor of Computing (Computer Science) at Monash University, Melbourne, Australia in 1995. In 2001 she took Introduction to Graphic Design, Short Course at Central Saint Martin's College of Art & Design, London, UK, then in 2002 continued study Alternative Foundation in Fine Art at The Slade Summer School at The Slade School of Fine Art, University College of London UK. She is a self-taught artist. She has always enjoyed painting and creating art and craft pieces. She took up painting seriously in 2002 after attending the Alternative Foundation in Fine Art at The Slade Summer School, the Slade School of Fine Art, University College of London, UK. She took graphic Design, Short Course at Central Saint Martin's College of art & design, London, UK in 2001. Her medium is mostly oil or acrylic on canvas/paper. Her works have been exhibited at the United Overseas Bank Painting of the Year 2004 Exhibition where she won the First Prize in the Abstract medium category in Singapore, the Watterling Teo Gallery, Instinc and Jendela Gallery in 2005, The Summer Foundation Group Show at The Slade, London, 2002 and a solo exhibition '*Distracticts*' held at Emerald Hill, 2004. On July-August 2007 she held her solo exhibitions *Veneer*, *Que Pasa*, in Singapore and on March - April, *Reconstructions*, *Pitch Black*, also in Singapore. She has also held another several solo exhibitions in Singapore and has participated in numerous group exhibitions in Malaysia, Singapore, Australia and London.



69

LEONARDUS JOSEPH (LEO) ELAND

b. Indonesia, 1884 - d. The Netherlands, 1952

WORKING IN THE FIELDS, Undated

Signed 'L.Eland' (lower right)
Oil on panel
21.5cm x 32cm

PROVENANCE

Private collection, Indonesia.

RM 2,500 - RM 3,500

Leonardus Joseph Eland was born in Java in 1884. He was a self-taught artist who lived and worked in Indonesia. Eland played important role in the *Union of Dutch East Indies Art Circles* in the beginning of the twentieth century. In the Indies, he was admired as highly esteemed artist, and participated in several exhibitions organized by the 'Batavia Kunstkring' until 1920 when he left to settle in The Hague. His work was selected for the *International Colonial Exhibition* in Paris in 1931, but was unfortunately destroyed by fire. He passed away in The Hague, The Netherlands in 1952. His works can be found today in several Dutch museums, such as Tropenmuseum in Amsterdam and Volkenkundig Museum Nusantara in Delft.



70

HENDRIK AREND RUDOLF (HAL) WICHERS

b. Indonesia, 1893 - d. The Netherlands, 1968

*SEEKING THE SHADE ON A WARM DAY
ON THE BEACH, 1949*

Signed and dated 'HAL-WICHERS' (lower right)
Oil on board
29.8cm x 39.8cm

PROVENANCE

Private collection, Indonesia.

RM 5,000 - RM 7,000

Hendrik Arend Rudolf (HAL) Wichers was born in Tarutung, West Sumatra in 16 April 1893. He was a pupil of "Rijksacademie" in Amsterdam, and returned to his native country in 1919, where he lived and worked in Bandung, Semarang, and Jakarta. He was a member of "Bataviasche Kunstkring" and participated in several of their exhibitions between 1923 and 1936. Several of his Indonesian watercolours and paintings were used to illustrate 'De Zweep', a weekly published in 1922 and 1932. An oil painting by his hand, entitled 'Aren-palmen', is reproduced in the 'De Java-Bode' of 27 October 1937. During World War II he was interned by the Japanese and put in a camp. Prolific and well-known painter, draughtsman, water-colourist and mural painter in an impressionistic style in a bright colouring, whose paintings reflect the artist's cheerful and openhearted disposition. He died in Nijmegen (The Netherlands), 5 January 1968.

REFERENCE

Haks and Maris "Lexicon of Foreign Artists Who Visualized Indonesia (1600 - 1950)", published by Gert Jan Bestebreurtje (The Netherlands), 1995.



71

CAREL LODEWIJK DAKE JR.

b. Belgium, 1886 - d. Indonesia, 1946

MOUNTAIN VIEW, Undated

Signed (lower right)
Oil on panel
32.5cm x 46.5cm

PROVENANCE

Private collection, Indonesia.

RM 2,000 - RM 3,000

Carel Lodewijk Dake Jr. was born in Schaerbeek, Belgium in 1886. He studied painting from E. Piter and H. M. Krabbe in Laren, the Netherlands. He went to Indonesia in 1912 and travelled through the country. He painted scenes in Java, Bali and Sumatra. From Indonesia, he travelled to many countries, including Thailand and Cambodia. His depictions of the ancient ruins of Angkor Wat are among his impressive paintings. In 1915, he was appointed to create the Indonesian diorama displayed at the World Fair in San Francisco, USA. He passed away in Jakarta on 6 December 1946. His works are among the collection of Fine Art Palace, San Francisco (USA), Museum of Philadelphia (USA), Agung Rai Fine Art Gallery (Indonesia), and Tropenmuseum The Netherlands).



72

GERARD PIETER ADOLFS

b. Indonesia, 1889 – d. The Netherlands, 1968

FLAMBOYANT, Undated

Signed (lower right),
Titled and inscribed on the stretcher
Oil on canvas
30.3cm x 40cm

PROVENANCE

Private collection, Indonesia.

RM 8,000 – RM 11,000

Gerard Pieter Adolfs spent his youth in Java and received at home his first artistic inspirations. His father, Gerardus Cornelis Adolfs, was an all-round amateur (painter, photographer, pianist and violinist). Adolfs studied architecture in Holland and constructed houses. But soon he changed the drawing-pen with etching pin, crayon and pencil.

In 1924 he had for the first time an exhibition of etchings and drawings. He stayed in Florence, Rome, Vienna, Budapest, Prague and (together with his Japanese friend Fujita) in Paris and had exhibitions in Java, Japan, Singapore, England, Holland, and San Francisco. The main subjects of his work are scenes of Java, Bali, Japan (market sceneries, cock-fights, landscapes and townscapes) and of North Africa.

In 1940, just before the occupation of Holland, Adolfs came back to Europe. Many of his paintings got lost together with the torpedoed ship "Simaloer". Further paintings were destroyed 1944 by the bombardment of Nijmegen. But Adolfs continued working. He wrote and illustrated a book about Surabaya and had further exhibitions in a lot of well-known galleries. He lived mostly in Amsterdam, interrupted by longer stays in Scandinavia, France, Spain, Italy and North Africa.

In 1967 Adolfs retired to a small village in South-Holland. He died on the 1st of February 1968 in s'Hertogenbosch, Holland.

ALIMIN TAMIN

b. Indonesia, 1932 - d. 2004

TABUH RAH, Undated

Signed (lower right)
Oil on canvas
138cm x 68cm

PROVENANCE
Private collection, Indonesia.

RM 6,000 - RM 8,000



Alimin Tamin was born in Solok, West Sumatra, in 1930. He began studying painting in 1952 under the guidance of S. Sudjojono and Harijadi Sumadijaja as a member of Seniman Indonesia Muda (SIM, Young Indonesian Artists) group in Yogyakarta. Alimin moved to Jakarta in 1954, and with Nashar (1928 - 1994) founded the Matahari artists' association at Balai Budaya. In 1957, Alimin moved to Bali where he taught drawing in the Department of Fine Art and Architecture at Universitas Udayana (Udayana University) in Denpasar from 1965 to 1969. He was chairman of the Indonesian artists' association Citra in Bali from 1975 to 1978. Alimin participated in the Biennale II Jakarta in 1976 and also in many exhibitions in Jakarta, Bandung, Yogyakarta and Bali. He moved to Yogyakarta in 1982, where he passed away on 24 March 2004.

REFERENCE

Modern Indonesian Art - From Raden Saleh to the Present Day, Koes Karnadi, Koes Artbooks, Indonesia, 2006, page 86.

74

HASIM

b. Indonesia, 1921 - d. 1982

BALINESE WOMEN WITH OFFERINGS,
Undated

Signed (lower right)
Oil on canvas
115cm x 75cm

PROVENANCE
Private collection, Indonesia.

RM 5,000 - RM 7,000



Indonesian artist Hasim is renowned for sophisticated representational works consisting of figures and landscape. Set within the sacred premise of a temple, this harmonious scene is composed of two ladies in traditional garment presenting devotional offerings in an act of faith. The dramatic interplay of light and shadows, and solid rendition of the deity on the right enhances the overall grandiose quality of the painting.

ARIE SMIT

b. The Netherlands, 1916

IT'S 11A.M., THE MORNING MARKET IS OVER, 2003

Signed and dated 'arieSmit' (lower right)

Inscribed and signed on reverse

Acrylic on canvas

27cm x 37cm

PROVENANCE

Private collection, Indonesia.

LITERATURE

Rudolf G. Usman, *ARIE SMIT: The latest paintings of Arie*, Äù, Jakarta, 2006, illustrated in colour, page 65.

RM 15,000 - RM 18,000

For over fifty years, Arie Smit has been regarded as an important artist in Indonesian art. Notably one of the most well known foreign artists whose works are inspired by the life and land of Bali, his contribution to the development of painting in the island goes further than the celebration of the island's portrayals on his canvases. An influential mentor and figure in Bali, he plays a significant role in establishing the "Young Artist" school in the late 1950s, a new style of Balinese painting marked by its daring use of colour and simplified forms, well delineated by a thick graphic contour. In recognition for his significant contribution, he was awarded the Dharma Kusuma award from the government of Bali in 1992.

In the 1950s, Arie is still focused in portraying the actual physical phenomenon influenced by his previous experience making topographical maps. Although he was still concerned

with the optical perception, in this period, colours had appeared to be a significant feature. Arie's experimentation with light and colours continue to develop in the 1960s and 1970s. His works in the 1960s show his growing interest in depicting the overall impression of scenes. While 1970s testify richness of his creative process. Arie's commitment to the artistic style went further in the 1980s, where works from this period are dominated with horizontally placed dots and lines in various hues of green, known as impressive-pointillist. By 1990s until 2000s, dots and lines have dominated his works with form beginning to disappear, letting his aesthetic feeling take over as evident in the present lot.



LUCIEN FRITS OHL

b. Indonesia, 1904 - d. Hague, 1976

LADY UNDER FLAMBOYANT, Undated

Signed 'L. Frits Ohl' (lower right)

Oil on board

40cm x 60cm

PROVENANCE

Private collection, Indonesia.

RM 7,000 - RM 9,000

Lucien Frits Ohl is a renowned landscape painter notable for recording the magnificent beauty of the Dutch East Indies. Taking center stage is a red blossoming tree in full glory, its shadow extends horizontally across the lushly coloured ground and nearby wall. A small figure is depicted beneath the tree which implies its grand scale. The image is imbued with a warm glow created by the masterful treatment of light, and underlies man's inseparable relationship with nature.

A self-taught artist, Lucien Frits Ohl lived and worked in Palembang, Jakarta and Yogyakarta, Java until 1954. He then left Indonesia and settled in Hague. He painted in the style of

Gerard Pieter Adolfs' late period. He produced illustrations of Indonesia for JC Hamel's *Soldatendomee* (Hague 1948). Among his solo exhibitions were held at Hotel't Gooo, Jakarta in October 1947, Galerie Loujetzky and Loujelzky Gallery, Hague in 1955 and Galerie Loujetzky, Hague in October 1956. Most of his works are in the collection of the Volkenkundig Nusantara Museum, Delft in Netherlands.



ABDULLAH ARIFF

b. Penang 1904 - d. 1962

MISTY MORNING, 1960

Signed 'Abdullah Ariff F.R.S.A' (lower left)
Watercolour on paper
26cm x 36cm

PROVENANCE

Private collection, Selangor.

EXHIBITED

Bapa Seni Lukis Modern Malaysia: Father of Modern Art
Malaysia Abdullah Ariff 1904 - 2004, Balai Seni Lukis Negara,
Kuala Lumpur, 2004; illustrated in monograph pages 14 & 182.

RM 35,000 - RM 45,000

Pioneer artist Abdullah Ariff depicts a charming rustic landscape whose palette is golden and green to accentuate nature's wealth - bright sun rays and green pastures in a rural setting. This appearance marks the rarity of his works in the market as his last presence at Henry Butcher Art auction was in April 2013.

Abdullah Ariff was born in a Peranakan Jawi family of ten whose parents were of Turkish descent. At age nine, in 1913 he persevered to enter the Anglo-Chinese School despite his mature age for primary school. The Principal, Reverend G.F. Pykett was reluctant to accept his application at first but later acknowledged his diligence at school when he passed his Senior Cambridge in 1925. He was then hired as an art teacher at his alma mater and taught there for the next six years. By then, he was already exhibiting his works and

was invited to become a member of the Penang Impressionist Society (1932 - 1941), an all-Caucasian art club registered in 1898.

Abdullah Ariff contributed his drawings and linocut illustrations to local publications such as 'Dewasa', 'The Penang Anglo-Chinese School Magazine', 'Suara Malaysia' and more in the 1930s. He was appointed the artist for the air-raid-precaution before the Japanese invasion - a group of civil defence volunteers preparing to deal with emergency situations brought about by war - which entailed him to produce sketches found in the Straits Echo newspaper. During the Japanese occupation, he was sold to the idea of "Greater Asia" promoted by the Japanese. He was elected Chairman of the Muslim Advisory Board that represented Penang and Province Wellesley with the approval of the



Japanese Governor of Penang, Lieutenant-General Shotaro-Katayama. He published his pro-Japanese and anti-West satirical cartoons in Penang Daily News.

When the British returned to Malaya at the end of the Second World War, Abdullah Ariff was arrested and incarcerated for five days on charges that he was a collaborator but was released because there was no provision in the law to prosecute him for submitting sketches to the newspaper.

Abdullah Ariff was also the Chairman of the Penang Teachers Union and he participated in an exhibition in the United States of America upon the request of his school Principal Dr. H.H. Peterson from North Carolina. Eighty watercolour paintings was sent to the Myers Park Methodist Church in Charlotte and was displayed at the Ownbey Fellowship Hall, curated

by Paul Allen. The show was attended by over 500 people and due to its success, another show was organised at the Mint Museum of Art. Eleven paintings was sold amounting to 2000 dollars Malayan which he donated to the Anglo Chinese School. He was the first Malayan to be selected into the Fellowship in the Royal Society of Arts (F.R.S.A) in England in 1955. As a politically astute man, he was elected Executive member of UMNO in 1950 and ran for the Municipal Council to represent Jelutong Ward in 1946. He adopted the moniker 'Shap' for his illustration contributions to the Straits Echo. Abdullah Ariff continued to become a prominent figure in art education and politics until his demise in 1960, mourned by thousands of Penangites at his funeral. Two streets were named after him Jalan Abdullah Ariff and Lintang Abdullah Ariff in Penang.

MAAMOR JANTAN

b. Kedah, 1961

LAMAN CAKCIBOR (DRAGONFLY SERIES), 1986

Inscribed 'Laman Cakcibor 86' (lower right)

Signed and dated 'MOY 86' (lower left)

Watercolour on paper

30cm x 39.5cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Pameran Terbuka Seni Lukis Negara, 1986,

National Art Gallery, Kuala Lumpur.

RM 3,000 - RM 5,000

A self-taught artist, Maamor Jantan produces vibrant watercolour paintings with captivating compositions. His unconventional approach distinguishes his style from other painters. Although he has been living in the city since the 1980s, he often portrays the East Coast scenes of paddy fields, fishing villages, boats, nets and the sandy beaches in his paintings. Among his favoured subject matters are the *Kampung, Bali* and *Jogja* series as well as *Paradise* series - the three themes in one - besides his profound *Dragonfly* series. His portrayal of the 'cakcibor' with their delicate, transparent wings showed his intimate connection with Nature. "I wanted people to realize how fragile our life really is. At the same

time I did not want them to destroy the environment and how urgent it is to protect our ecosystem," the artist revealed.

Maamor Jantan held first solo exhibition at University Malaya in April 2014 consisting of 150 paintings from the day he first started painting till the present. He worked as an apprentice machinist in Petaling Jaya in the early 1980s, later taking on a role as an assistant curator with an art gallery in Kuala Lumpur. In 1984, he met Khalil Ibrahim who then became his mentor.

REFERENCE

<http://e.koreanpress.net/detail.php?number=1618&thread=22r16>





79

JOHAN MARJONID

b. Johor, 1968

JERAI LEMBAH BELUM, 2006

Signed and dated 'Johan Marjonid 06' (lower right)
Acrylic on canvas
46cm x 142cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 7,000 - RM 10,000

Johan Marjonid is one of Malaysia's realist naturalist painters who portrays majestic panoramic views of rainforests from the archipelago. The artist records physical changes in atmospheres of the forest according to subjections to the surrounding environment, recording the formations of tree trunks, and hanging vines. The underlying theme beneath his work encourages the preservation and appreciation of our local natural heritage.

Johan Marjonid received his art education from Universiti Teknologi Mara (UiTM), Shah Alam and graduated in 1992. He has held two



solo exhibitions in Kuala Lumpur titled *Melebu Alas* (2005) and *Tranquil* (2011), and has participated in numerous group shows namely the *Rainforest Painting Demonstration* at the World Expo in Hanover, Germany (2000), *100 Excellent Artists* at the Penang International Art Festival (2009) and most recently at the *Convergence* exhibition at Galeri Petronas, Kuala Lumpur (2013). He has received numerous awards for competitions such as First Prize for the Malaysian Landscape '94 at the National Art Gallery Kuala Lumpur (1994), consolation prizes at the *Lanskap*

dan Senibina Indah Selangor (1995) and *Mekar Citra* 2007 (2007) at Shah Alam Gallery, Selangor. A devoted educator, he lectures at UiTM, Universiti Selangor, New Era College, Kolej Universiti Teknologi Pengurusan Malaysia, MTDC Multimedia Academy and Universiti Putra Malaysia.

PETER LIEW

b. Perak, 1955

LUSH LANDSCAPE, Undated

Signed 'Peter Liew' (lower left)

Oil on canvas

91.5cm x 122cm

PROVENANCE

Private collection, Selangor.

RM 18,000 - RM 25,000

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 lush jungle paradise rendered in exotic shades of green and red, imbued with a sense of mystery. The artist has travelled extensively around the world to capture breathtaking landscapes in countries such as England, Italy, China, Indonesia, Mauritius and the United States of America.

Peter Liew received his Diploma in Fine Art from Malaysia Institute of Art (MIA) in 1979. He served as a lecturer at MIA from 1981 to 1994, and has over 40 years of experience in painting. His solo exhibitions were exhibited at Artist House Gallery, Kuala Lumpur (1981), Balai Seni Maybank (1997), Museum of the City of Skopje, Skopje (Republic of Macedonia) (2002) and Penang State Art Gallery (2009). He was awarded the Best Award in Fine Art, Malaysian Institute of Art, Kuala Lumpur in 1978.



LUI CHENG THAK

b. Negeri Sembilan, 1967

OLD SHOP HOUSE, 2000

Signed, dated and inscribed

'L Cheng Thak 2000 old shop house' (lower left)

Oil on canvas

122cm x 76cm

PROVENANCE

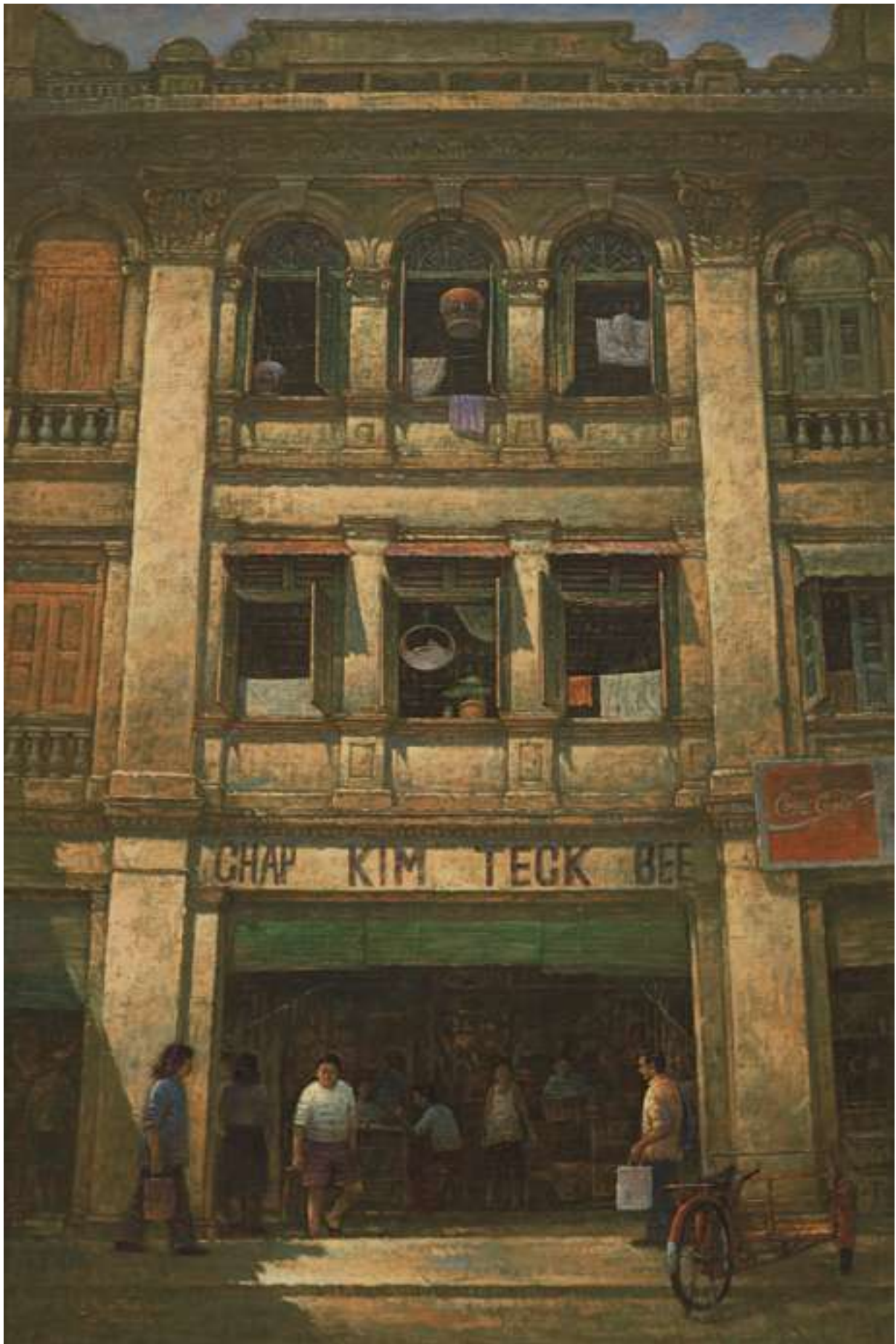
Private collection, Kuala Lumpur.

RM 7,000 - RM 10,000

Lui Cheng Thak paints exterior scenes of Malaysian historical buildings that have been subjected to time. In this painting the artist has paid special attention to the textures of the wall façade and louvered-panel windows of an old shop house which incorporated designs of colonial architectural elements, blending warm browns and greys in delicate tones and layers. The image is made more dramatic by subtly enhancing the contrast of shadows in the foreground.

Lui Cheng Thak received his diploma in Art & Design at Kuala Lumpur College of Art (1987 - 1989). His solo exhibitions

include *Bayang*, Pinkguy Art Gallery, Kuala Lumpur (2015), *Circles: Cheng Thak, Lui, Nostalgia and Collective Memory*, White Box Map @ Publika, Kuala Lumpur (2014), *Colour Crazy*, Pinkguy Art Gallery, Kuala Lumpur (2013), *Reborn*, Pinkguy Art Gallery, Kuala Lumpur (2012), *Old Time, Old Faces*, NNB Gallery, Johor (2008), *As I was passing II*, Gallery Citra, Kuala Lumpur (2006) and *Our Heritage*, Rusli Hashim Fine Art, Kuala Lumpur (2001). His works can be found in public collections such as National Visual Art Gallery, Sheraton Langkawi, Hong Leong Industries, Golden Plus Holdings, and Malaysian Embassies in London and Washington.



FENDY ZAKRI

b. Perak, 1982

THE EXPERIENCE, 2011

Signed and dated 'Fendy Zakri 2011' (lower right)
Acrylic on canvas
183cm x 152cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 4,000 - RM 6,000

"My artistic vision comprises of the visual elements of line, colour, composition, space, form and texture that are set in motion by my cerebral energy, which in turn liberates the sensual experience. Fabricated raw energy is expressed through slashes of earthy colors with a savagery that challenges the subjects with force. Therefore, through sweeping strokes, harsh and brutal abstract forms are conjured."

– Fendy Zakri

The Experience illustrates a multi layered composition of colourful geometrical shapes against a luminous grey emotive background consisting of organic segments and suggests inner reflections through intuitive scribbles and scratches. The overlapping of forms and diagonal orientation of elements instills energy on the surface of the canvas, crystallising disparate components into a forceful evocative image.

Fendy Zakri is an artist based in Kuala Lumpur. He held his first solo exhibition *Seeing The Unseen* at Richard Koh Fine

Art, Kuala Lumpur in 2014. His group exhibitions include *Buka*, Artelier Gallery, Kuala Lumpur (2013), *Inventing Abstraction*, Tapak, Shah Alam (2013), *Peace of Me*, White Box, Publika, Kuala Lumpur (2013), *Anniversary Show*, Pace Gallery, Kuala Lumpur (2012) and MEAA (Malaysian Emerging Artist Award), Soka Gakkai, Kuala Lumpur (2011), *Locals Only!*, Taksu, Kuala Lumpur (2010) and *Young Art*, R A Fine Art, Kuala Lumpur (2009). His awards include Incentive Award, Mekar Citra Gallery, Shah Alam (2012), and Finalist MEAA (Malaysian Emerging Artist Award), Kuala Lumpur (2011).



RADUAN MAN

b. Pahang, 1978

COMING HOME, 2009

Signed and dated 'Raduan Man 2009' (lower centre)

Mixed media on linen

152.5cm x 152.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 10,000 - RM 15,000

Raduan Man favours a combination of media to project his imaginative approach in making art - printmaking and painting using a multitude of materials such as wood, aluminium and canvas - adapting skilful printmaking techniques onto canvas.

Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at

the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called *Fresh Markings* at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows namely *Living Metal* in 2012.



ERIC CHAN

b. Kuala Lumpur, 1975

PINK LIGHTNESS, 2001Oil on canvas
94cm x 94cm

PROVENANCE

Private collection, Kuala Lumpur.

EXHIBITED

Eric Chan: Solo Exhibition, Valentine Willie Fine Art,
Kuala Lumpur, 2001.

RM 12,000 - RM 16,000

This evocative monochrome image is an abstraction based on a selection of organic forms derived from nature. It emanates a timeless seductive quality reminiscent of a film noir still, simulating the effect of a camera lens and allowing the viewer's mind for a moment to search and recollect memories of lost time. The painting stirs emotions and portrays glimpses into one's thoughts and silent reflections, all captured in a single poetic scene.

Eric Chan's signature treatment of surface is present, in which he creates detachment from blurring out the image by dragging his brush to create a deliberate atmospheric effect. The process of prepping the canvas and paint application rendering subtle tonal qualities remains a crucial factor in creating his technically accomplished works. During this period, fundamental questions on objectness, representation, and colour were considered before composing an image. Associated with the grey "photo paintings" of Gerhard Richter, both of their work displays similar effects in which the tension in their canvases compel the viewer to consider the act of looking, and "balances longing for something behind what is represented with an insistence that we can never know what is there."

Chan displays dynamic oeuvre and boldness in challenging a wide repertoire of themes explored through multiple series and installations, i.e. *Nightfalls* (2006), *Wanted* (2011) and *Another Place. Another Time* (2007). Chan's evolvment as an artist flourished from initially presenting a conceptual

idea to gradually incorporating elements of life experience and personal narratives.

Based in Singapore, Chan received his Master of Fine Art in painting from the Royal Melbourne Institute of Technology (RMIT), Australia in 2000. He has held numerous solo exhibitions including *WANTED: Possession and Rejection* at Chan Hampe Galleries, Singapore (2011), *The Romantics of Betrayal*, ION Art Gallery, Singapore (2010), *Fine Displacement* at Amelia Johnson Contemporary, Hong Kong (2008), and most recently, *Misfits and Bandits* (2014/2015). Chan has also exhibited *Hitchcock's Love Affair with Abstract Expressionism* (2013) at the Olympia Grand Hall in London's Global Art Fair. The prestigious fair presented a solid consolidation of work from emerging artists across Asia, The Middle East, Africa as well as the West. In 2002, he was awarded the Juror's Choice at the Philip Morris ASEAN Art Awards and in 2003 the Highly Commended honour at the United Overseas Bank (UOB) Painting of the Year Competition. In 2007, Chan was the first artist to launch the BMW Young Asian Artists series in collaboration with the Singapore Tyler Print Institute.

REFERENCE

From Monochromes to In Between Odds: An Interview with Eric Chan by Lee Weng Choy, Lee Weng Choy, http://www.ericchan.net/essay_2001_inbetween.html

Wanted: Possession & Rejection, Lindy Poh, Chan Hampe Galleries, Singapore, 2011.

<http://www.gerhardrichterpainting.com/the-artist/>





85

ISMADI SALLEHUDIN

b. Pahang, 1971

THUNDER, 2003

Signed and dated 'ISMADI 2003' (lower right)
Acrylic on canvas
91cm x 122cm

PROVENANCE

Private collection, Singapore.

RM 4,000 - RM 6,000

Thunder is a refined piece by painter and sculptor Ismadi Sallehudin. The artist uses an emotive palette of black, white and a subtle hint of grey-green, viridian, purple and orange with bold gestural brush marks composed of organic and concentric forms in the centre, producing a forceful rhythmic movement which draws the viewers gaze into the canvas.

Ismadi Sallehudin explores the relationship of nature and life in his works. A fine art graduate of Universiti Teknologi MARA (UiTM) in 1994, he attained his Masters Degree in Art and Design from De Montfort University, Leicester, United Kingdom in 1999. Besides painting, Ismadi is also adept in etching, drawing and monotype print. His works have been exhibited extensively at home and abroad. His roles as an art educator included lecturing at UiTM (1994 - 1997) and Kolej Bandar Utama (1995 - 1997). He has also held numerous academic positions such as Head of Programme, Kolej Shahputra, UiTM (2008), Deputy Dean, University College Shahputra, Pahang (2011) and he currently serves as Dean of Faculty of Fine Art, Akademi Seni Budaya & Warisan Kebangsaan (ASWARA), Kuala Lumpur. His works are in found in local and international private and public collections.

MADE WIANTA

b. Indonesia, 1949

CALENDAR AND GATE, 1994

Signed and dated 'Wianta 1994' (lower right)
Mixed media on canvas
50cm x 40cm

PROVENANCE

Private collection, Singapore.

RM 2,000 - RM 4,000



Imbued with a sense of dynamism and great concentration, *Calendar and Gate* is composed of an intricate arrangement of geometrical shapes which explores optical visual perception achieved through the use of colour and spatial arrangement.

Made Wianta creates multi-disciplinary works that are concerned with environmental issues and has created installations to generate support and ignite awareness for social responsibility. In appreciation of his efforts in supporting social causes, he has been awarded the Dharma Kusuma Award by the Bali Provincial Government (1999). In 1967, he studied Balinese traditional music at Karawitan Conservatory, Denpasar. He received his education in art at "SSRI" Sekolah Seni Rupa Indonesia (Indonesia Art School), Denpasar, and furthered his studies at "ASRI" Akademi Seni Rupa Indonesia (Indonesia Institute of Art), Yogyakarta. His solo exhibitions include *Treasure Island*, Gaya Artspace, Ubud, Bali (2012), *Transformation of Nature*, with KJRI Wina

at OPEC Fund for International Development (OFID), Vienna, Austria (2011), Dimitry Semenov Gallery, Saint Petersburg, Russia (2002), and Amenitry Gallery, Tokyo, Japan (2000), and EP Gallery, Dusseldorf, Germany (1994). His group exhibitions include *Fermented*, Mizuma Gallery during Guggenheim UBS MAP event, Gillman Barracks, Singapore (2014), *Untukmu Guru*, Museum Widayat, Magelang Arts Event, Jakarta Art Space (2014), *Determination of Two Islands*, Jeju island, Korea (2014), *Versus*, Mizuma Gallery, Singapore (2013), *Beyond The East*, Ciputra Artpreneur at Museo d'arte Contemporane Roma (MACRO), Italy (2011), *CIGE (China International Gallery Exhibition)*, O House Gallery, Beijing (2009), *Vision of East Asia 2008*, Olympiade XXIX, Beijing (2008), 50th Venezia Biennale, Italy (2003) and *Catur Yuga*, Museum der Kulturen Basel, Switzerland (1997). He held the title of Professor for Correspondence of Academie from the Accademia Internazionale Greci-Marino, Italy (1996).

REFERENCE

<http://www.madewianta.com/the-artist.html>



87

ERICA HESTU WAHYUNI

b. Indonesia, 1971

MY BEAUTIFUL SINGAPORE, 2013

Signed and dated
'Erica Hestu Wahyuni 2013' (lower centre)
Acrylic on canvas
150cm x 200cm

PROVENANCE
Private collection, Indonesia.

Accompanied with certificate from the
artist.

RM 12,000 - RM 18,000

This charming lot presents an intricate geographical rendition of the Republic of Singapore, who recently celebrated her golden jubilee, 50th year of independence, with a year-long series of events branded SG50. The painting features the nation's prominent hallmark architecture and global cityscapes. The iconic merlion with yin yang pendant is placed in the center ensuring dynamic balance and harmony, surrounded by a vibrant influx of cultural heritage, innovative building structures and celebratory festivities.

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



88

FADILAH KARIM

b. Johor, 1988

MOTION II, 2010

Signed and dated
'Fadilah Karim 10' (lower right)
Oil on canvas
122cm x 183cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 5,000 - RM 8,000

Fadilah Karim is recognised as one of Malaysia's most talented figurative painters, exhibiting technical virtuosity in the medium of drawing and painting. Presented here is a momentary glimpse of a young lady captured in transient motion. The figure is composed in a unique cinematic mode and is imbued with an enigmatic expression of movement in space and time.

Fadilah Karim obtained her Masters in Fine Art & Technology (Major in painting) at Universiti Institute Teknologi MARA in 2013. She held her first solo exhibition titled *Vague* at Pace Gallery, Selangor (2012). Her group exhibitions include *Being Human: Figuratism of 16 Malaysian Artists*, Art Stage Singapore (2015), *Deceitful Truth*, Galeri Chandan, Kuala Lumpur (2011), *Transit A4*, House of Matahati (HOM) Art Transit, Kuala Lumpur (2012), *Young Guns*, Kuala Lumpur (2013), *Sekaki*, Segaris Art Centre, Kuala Lumpur (2013), *Young Guns*, Penang, Singapore (2014), and *Mystory*, HOM Art Trans (2014).

ANISA ABDULLAH

b. Poland, 1985

SUATU KETIKA, 2012

Signed and dated 'Anisa 12' (lower right)
Mixed media on board
90cm x 135cm x 27cm

PROVENANCE

Private collection, Kuala Lumpur.

EXHIBITED

Nafa's Cycle One, 2012, Galeri Chandan @ Publika,
Kuala Lumpur.

RM 5,000 - RM 8,000

"Collage is one way to visualize an idea, which is not a new matter in the art scene. Without realizing, collage and the medium used produce different perceptions such as the journey, desire and experience."

– Anisa Abdullah

Featuring at HBArt auction for the first time, Anisa Abdullah is an artist who specialises in the unique medium of collage. Her works are meticulously composed from snips of papers, newspapers, and magazines. The patches are carefully arranged and assembled according to varying colour tones in order to form a seamless blend, resulting in a distinct surface quality.

Suatu Ketika (In a moment) transposes the viewer into *Jalan Gandekan Lor*, a street located in the vibrant cultural city of Yogyakarta. The artist skillfully incorporates multiple perspectives of alleyways and roads, juxtaposing elements to form an alternative visual reality. The tactile surface materiality of her work and signifiers of cultural context allows the viewer to reflect on how objects are perceived and the study of "structures of experience or consciousness."

Anisa Abdullah obtained her Diploma in Fine Art at Ikip College Kuantan, Pahang (2005 - 2008) and received her Bachelor (Hons) in Fine Art, Majoring in Painting from UiTM Shah Alam, Selangor (2008 - 2010). She was selected for the Nafa's Residency program located in Yogyakarta, whose residency artists of that cycle created works based on the theme of personal reflections. She exhibited her first solo exhibition *Cebis-Cebis* at Galeri Chandan (2013). Her group exhibitions include *Measuring Love*, Wei Ling Contemporary (2013), *Signs, Symbols & Icons*, Galeri Chandan (2011), *Electric Magnetic*, R A Fine Arts, Kuala Lumpur (2011), and *The Young Guns*, Chan Hampe Galleries, Singapore (2014).

REFERENCE

Signs, Symbols & Icons, Galeri Chandan, 2011.
<http://galerichandan.com/nafas-cycle-one-2012/>



NAJIB AHMAD BAMADHAJ

b. Johor, 1987

THE LAST MEETING, 2012

Signed and dated 'NAJIB AHMAD 12' (lower right)
Mixed media on canvas
183cm x 152.5cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 15,000 - RM 25,000

"Normally a 'great migration' means moving to a new place to find water. But in my case, these animals are moving from jungle to town because mankind is cutting all the trees, demolishing their habitats,"

– Najib Ahmad Bamadhaj

In 2012, Najib Ahmad Bamadhaj held his first solo exhibition titled *Great Migration* at Taksu Gallery, Kuala Lumpur. Thoughtful and provocative, the series is a reflection on the prevalent commodification and depletion of natural resources which includes land appropriation, swidden agricultural techniques and logging. 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 and pollution.

The Last Meeting weaves a tale depicting two zebra's locked in an embrace prior to the brink of separation. Influenced by pop art aesthetics, the pair of zebras are rendered in vivid colours. A unique experimentation of textures was created to evoke the feeling of the canvas being subjected to the entropy of nature. Tiny circular forms of multiple colour hues add dynamism and depth to the

structure. The title of the work is boldly stenciled to evoke the atmosphere of street art.

Najib Ahmad Bamadhaj completed his Diploma in Fine Art from UiTM Melaka in 2008, and received his Bachelor in Arts from UiTM, Shah Alam in 2010. Najb has won various awards, which include being the finalist of the Malaysia Resources Corporation Berhad (MRCB) Art Awards held by National Art Gallery Malaysia (2008), First prize in Tanjong Heritage Art Competition, Kuala Lumpur (2010) and a finalist in the Visual Arts Awards, Starhill Gallery, Kuala Lumpur (2011). His group exhibitions include the Gwangju Art Biennale in South Korea (2002), and *Young Guns*, Chan Hampe Galleries (2014).

REFERENCE

Great Migration - Najib Ahmad Bamadhaj, Ling Low, Taksu Galleries, 2012.



TAN CHOON GHEE

b. Penang, 1930 - d. 2010

HAWKER STALL, 1980

Signed and dated 'CHOONGHEE 1980' (lower left)
Watercolour on paper
34.5cm x 49cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 - RM 9,000

Hawker stall illustrates a bustling eating corner set up by street vendors selling local delicacies on a delightful sunny day, which evokes nostalgic memories. The natural treatment of effects of light is masterfully rendered in translucent washes of colours. The artist effectively captures the lively spirit of communal life, daily rituals and recordings of local architectural heritage.

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.



TAN CHOON GHEE

b. Penang, 1930 - d. 2010

UNTITLED, 1978

Signed and dated in Chinese with seal (lower left)
Ink on rice paper
70cm x 45cm

PROVENANCE

Private collection, Selangor.

RM 7,000 - RM 10,000

Formal training in drawing at the Slade School of Fine Art London has allowed Tan Choon Ghee to hone his skills as an excellent draughtsman. Depicted here is an architectural study of a stretch of elegant shop houses built during the colonial era. He manages to capture the joy and spirit of two young children at play in the foreground, delicately expressed in fine strokes of lines.

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.



93

BO YUAN

b. China, 1914 - d. 2009

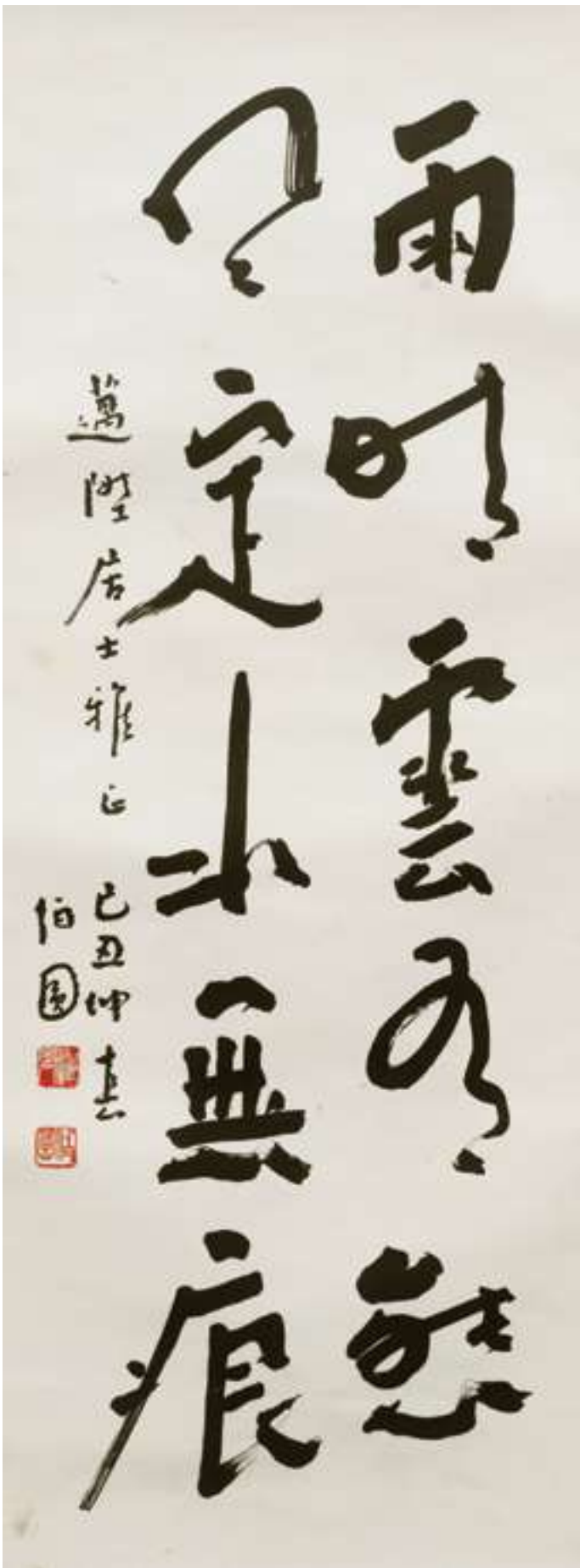
Calligraphy 中堂, 2009

Signed and dated in Chinese with seals (middle left)
Ink on rice paper
95.5cm x 37.5cm

PROVENANCE

Private collection, Pahang.

RM 3,000 - RM 5,000



Venerable Master Bo Yuan is an important figure in Buddhism in Malaysia. Not only is he one of the major contributors, he is also a celebrated poet and an accomplished calligrapher. Bo Yuan entered monkhood at the age of 19 and came to Malaysia in 1961. Apart from propagating the Dharma by preaching and literary works, the late Venerable was also noted in the Arts Circle for his calligraphy and Chinese brush paintings. His creative works earned him the "Spiritual Ink" 神墨碑林 and "Poetic Sage" 詩聖碑林 award of China.

CHUK MOR, DATO'

b. China, 1913 - d. Penang, 2002

Calligraphy 中堂, c. late 1980s

Inscribed with seal (lower left)

133cm x 38cm

Ink on rice paper

PROVENANCE

Private collection, Pahang.

RM 6,000 - RM 8,000

On offer here is a calligraphy expressing words of wisdom by Dharma Master Dato' Chuk Mor.

Dato' Chuk Mor was an accomplished and learned calligrapher and painter of the Chinese brush genre. He enhanced his gift in calligraphy when he studied briefly under the legendary Lingnan master Gao Jian-fu (1879 - 1951) when based in Macau. He was regarded as a great reformer of Mahayana Buddhism in Malaysia, infusing it with greater substance, meaning and clarity with his creativity and cultured background. He was best known as the abbot of the Triple Wisdom sanctuary in Penang that he set up in 1965. He also founded the Malayan (now Malaysian) Buddhist Association (1959), which he served as president for 12 years. For his tremendous contributions in the world of Buddhism and Chinese art, he was conferred a 'Dato-ship' by the Penang State Government in 1998. He became a novice monk at the Huangtang Souchang Temple at the age of 12 and was initiated as a full-fledged monk four years later. He then came under the tutelage of the great Buddhist reformist, Reverend Tai Zu. He helped cleanse the religion of confusion with Taoist practices in his devotional work in Hong Kong, Macau, Hawaii and Thailand before settling in Penang in 1954.

REFERENCE

Autobiographical Notes of Dharma Master Zhu Mo, Edited by Ven. Chi Chern, 1984.



CHUK MOR, DATO'

b. China, 1913 - d. Penang, 2002

Calligraphy Couplet 對子, c. late 1980s

Signed in Chinese with seal (middle left)

137cm x 25.5cm each

Ink on rice paper

PROVENANCE

Private collection, Pahang.

RM 8,000 - RM 10,000

On offer here is a calligraphy couplet expressing words of wisdom by Dharma Master Dato' Chuk Mor.

Dato' Chuk Mor was an accomplished and learned calligrapher and painter of the Chinese brush genre. He enhanced his gift in calligraphy when he studied briefly under the legendary Lingnan master Gao Jian-fu (1879 - 1951) when based in Macau. He was regarded as a great reformer of Mahayana Buddhism in Malaysia, infusing it with greater substance, meaning and clarity with his creativity and cultured background. He was best known as the abbot of the Triple Wisdom sanctuary in Penang that he set up in 1965. He also founded the Malayan (now Malaysian) Buddhist Association (1959), which he served as president

for 12 years. For his tremendous contributions in the world of Buddhism and Chinese art, he was conferred a 'Dato-ship' by the Penang State Government in 1998. He became a novice monk at the Huangtang Souchang Temple at the age of 12 and was initiated as a full-fledged monk four years later. He then came under the tutelage of the great Buddhist reformist, Reverend Tai Zu. He helped cleanse the religion of confusion with Taoist practices in his devotional work in Hong Kong, Macau, Hawaii and Thailand before settling in Penang in 1954.

REFERENCE

Autobiographical Notes of Dharma Master Zhu Mo, Edited by Ven. Chi Chern, 1984.

慧福莊嚴佛陀壽考

黃邁性心何居士補壁

慈悲具足菩薩心腸

竺摩實於星洲

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

GENERAL POST OFFICE, KUALA LUMPUR, Undated

Watercolour on paper
41cm x 58cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Yong Mun Sen Retrospective 1999, Penang State Art Gallery
Illustrated on exhibition catalogue page 51.

RM 20,000 - RM 30,000

Rendered in bold, swift and economical strokes, this scene captures the majestic entrance to the old general post office situated in Kuala Lumpur, reflecting the artist's technical sophistication and mastery of watercolour. The historical landmark is illuminated by a flood of sunlight, with a swarm of figures heading towards the entrance implying its significance at a time where letters prevailed as the most important mode of communication and functioned as site of correspondence between individuals.

After witnessing a Japanese artist painting in his family's coconut and pepper plantation, Yong Mun Sen (born Yong Yen Lang) became inspired to become a painter. He changed his name to Yong Mun Sen in 1922, two years after settling in Penang. He had established a photography studio named Tai Woon / Wei Guan Art Studio in 1922 and renamed it

Mun Sen studio in 1930 which then became a favourite meeting place for fellow artist-friends namely Tay Hooi Keat, Kuo Ju Ping, Khaw Sia, Lee Cheng Yong, Abdullah Ariff and other pioneering Malaysian artists. He co-founded the Penang Chinese Art Club in 1935 and was elected vice president. He initiated the formation of Singapore Chinese Art Club the same year. Posthumous memorial exhibitions were honoured to him in Singapore (1966), Galeri 11, Kuala Lumpur (1966), the National Art Gallery, Kuala Lumpur (1972) and the Penang State Art Gallery (PSAG, 1972). Dubbed 'The Father of Malaysian Art' by many, Yong Mun Sen has left behind a remnant of history for the present and future art enthusiasts to remember him by. The great Xu Bei-hong (1895 - 1953) described Mun Sen as "the most outstanding figure in Malaysian art and one of the few top artists in the tropics."



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

RURAL LANDSCAPE, c. 1960s

Signed 'CY' (lower right)
Oil on canvas
37cm x 50cm

PROVENANCE

Private collection, Penang.

RM 28,000 - RM 40,000

This poetic landscape scene by pioneer artist Lee Cheng Yong is rendered with technical sophistication. The juxtaposition between the light sandy grounds and the dark shadows of lush foliage enveloping the kampong huts enhance the impression of a beautiful warm day of the tropics. Two tree trunks which punctuate the composition on the right add rhythmic movement. The image with the depiction of a vacant hut in its center, devoid of human presence evokes a dreamlike quality, hinting subtly that man is subjected to the forces of nature which are beyond him.

Lee Cheng Yong studied at Xin Hua Art Academy (later known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang. He formed the Penang Chinese Art Club in 1935 and was

elected its first president. He was honoured with the Lee Cheng Yong Memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on various subjects in various media indicating his versatility, he was also known as a dedicated art teacher at the Chung Ling High School. He fostered generations of star students such as Chong Hon Fatt and Chai Chuan Jin. He was prodigious mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he had also done sculptures and murals. His works are collected in among others, the Fukuoka Art Museum and the Singapore Art Museum.

REFERENCE

Lee Cheng Yong Retrospective Exhibition, The Art Gallery, 1996.
Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.





98

HO KHAY BENG

b. Penang, 1934 - d. 1986

THAIPUSAM, Undated

Signed 'BENG' (lower right)

Oil on board

72cm x 54cm

PROVENANCE

Private collection, Penang.

RM 10,000 - RM 15,000

This painting depicts with expressionistic brushwork the celebration of *Thaipusam*, an important Hindu festival. The solid composition of broad sweeps and rich colours create vibrancy, complemented with the placement of *kavadi* bearing figures forming diagonal lines that enhances the rhythm of movement.

Ho Khay Beng received his education at Nanyang Academy of Fine Arts, Singapore (1958), and furthered

his studies at Rome Academy of Fine Arts, Italy. His solo exhibitions were exhibited locally and abroad, which include Chin Kang Association, Penang (1965), Galleria Guilla Flavia, Rome, Italy (1966), Galleria Michaelangelo, Rome, Italy (1967), Galleria D'arte Volschi, Rome, Italy (1968) and Memorial Exhibition, The Art Gallery, Penang (1996). Between the years 1965 to 1968, the artist was awarded six gold and silver medals at national and international art competitions in Italy.



99

KHALIL IBRAHIM

b. Kelantan, 1934

EAST COAST SERIES, 1992

Signed and dated
'Khalil Ibrahim 92' (lower right)
Watercolour on paper
29cm x 36cm

PROVENANCE

Private collection, Penang.

RM 7,000 - RM 10,000

Khalil Ibrahim's iconic East Coast series dated 1992 is on offer featuring women in colourful sarong at work by the beach. Women's participation in fishing is evident in the east coast states of Kelantan and Terengganu and they fish mainly from the shore or in shallow protected waters using simple hand-operated gears such as hooks and lines, scoop nets or traps.

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

CHANG FEE MING

b. Terengganu, 1959

WHAT ABOUT ME?, 1997

Signed 'F.M.CHANG' with seal (lower left)
Watercolour on paper
37cm x 53cm

PROVENANCE

Private collection, Selangor.

RM 50,000 - RM 70,000

What About Me? illustrates a toddler resting on a baby hammock with her eyes gazing directly at the viewer. The "do-it-yourself" baby hammock is common in rural areas and is usually supported by batik cloth.

The artist employs batik motif in most of his *Terengganu* series to celebrate the simple way of living. Intense hues of blue, red and brown on the batik floral and butterfly motif are applied in harmony with the multicoloured fishing boats moored by the beach in the background.

Chang Fee Ming seeks solace by painting his surroundings in the East coast and during his travels around the Southeast Asia region, producing captivating scenes of fishermen at the beach in his hometown Terengganu; detailed illustrations of vibrant tangerine fabric worn by monks in Myanmar; and bountiful offerings in Bali.

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 include 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*.

REFERENCE

The World of Chang Fee Ming, Essay: Ooi Kok Chuen, Edited by Garrett Kam, 1995.

The Visible Trail of Chang Fee Ming, Christine Rohani Longuet, 2000.

Chang Fee Ming: From South China Sea... To Mount Agung, Pipal Fine Art, Kuala Lumpur, Komaneke Fine Art Gallery, Bali, Indonesia, 2012.



101

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

SHIRAZ III, 2000

Inscribed 'Shiraz-III' (lower left), signed and dated
'Latiff 2000' (lower right)

Oil on canvas

121cm x 91cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 180,000 - RM 250,000



Abdul Latiff Mohidin seeks inspiration from seeing the world and experiencing nature markedly when he travelled around Southeast Asia (Malaysia, Thailand and Cambodia) from 1964 to 1968 and conceived the iconic *Pago-Pago* series.

He travelled extensively more than two decades later to Guilin, in the northeast of the Guangxi Zhuang Autonomous Region, China in 1990 and produced significant drawings and sketches which later inspired the ensuing series *Rimba*, *Voyage* (and *The Well*) and *Wetlands*. Latiff Mohidin also visited cities in Central Asia namely Bukhara and Samarkand in Uzbekistan and Isfahan in Iran, producing expressive sketches and drawings that was later developed into complex paintings as interpretations of his surroundings and the world.

On offer here, *Shiraz III* is known to be one of five paintings created by the artist from his travels to Iran. Also known as the city of poets, Shiraz is the capital of Fars Province (Old Persian as Pārsā). Executed in broad gestural brush marks in vibrant red and blue palette, Latiff visualises the richness of the cultural capital of Iran with great admiration and tenacity.

Abdul Latiff Mohidin casts a giant shadow in the world of art and literature. In 1973, he was the youngest Malaysian artist to be accorded a Retrospective by the National Art Gallery and was granted an incredible second Retrospective from 2012 to 2013 showcasing more than 300 works in various media produced over six decades. He received his art training at the Hochschule fur Bildende

Kunst in Berlin (1960 - 1964). On his return, he made his famous expedition around Southeast Asia including Thailand, Laos, Cambodia and Indonesia. He won Second Prize (Graphic) in the 1968 Salon Malaysia. He advanced his studies in printmaking at the Atelier La Courrier in Paris (French Ministry scholarship, 1969) and the Pratt Institute in New York (John D. Rockefeller III scholarship, 1969). He is also a published poet with books including *Sungai Mekong* (1971), *Kembara Malam* (1974), *Serpihan Dari Pendalaman* (1979), *Pesisir Waktu* (1981), and *Sajak-Sajak Dinihari* (1996). He won the Malaysian Literary Awards consecutively from 1972 to 1976 and again in 1984 and 1986, and the coveted Southeast Asian Writers Award in Bangkok (1984). He was Guest Writer of the Dewan Bahasa dan Pustaka in 1988, a Creative Fellow at Universiti Sains Malaysia in 1977, and a guest artist at Universiti Kebangsaan Malaysia in 1980. He has translated Johann Wolfgang von Goethe's classical German play Faust into Bahasa in 2013. He was also the founder and guiding spirit of the artist's co-operative, Anak Alam (Children of Nature). His past major series of exhibitions included *Rimba* (1998), *Voyage* (2007) and *Serangga* (2013). In 2014, he held two exhibitions in celebration of his 73rd birthday entitled *Latiff Mohidin - Seascape, Recent Paintings* (2010 - 2014) held in Singapore and Kuala Lumpur.

REFERENCE

- Latiff Mohidin - Journey To Wetlands and Beyond: Drawings and Works on Paper (1962 - 2006)*, T.K. Sabapathy, Singapore Art Museum, Singapore, 2009.
- Pago-Pago to Gelombang: 40 Years of Latiff Mohidin*, Singapore Art Museum, 1994.
- L.I.N.E. Latiff Mohidin: From Point To Point*, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin).



JOLLY KOH

b. Singapore, 1941

UNTITLED, 1996

Signed and dated 'Jolly Koh 96' (lower right)

Oil on canvas

71cm x 91cm

PROVENANCE

Private collection, Selangor.

RM 22,000 - RM 30,000

The painting depicts a moving emotive landscape rendered in broad calligraphic gestural sweeps of rich yellow and green arches blended seamlessly, suggesting a lush tropical paradise. The magnificent luminosity and beauty of the shapes of planes is mirrored elegantly on the surface of the lake. The effects of light on space, and lyrical arrangement of forms are masterfully executed into a single image, imbued with force and movement.

Jolly Koh studied at Hornsey College of Art, London, United Kingdom and received his National Diploma in Design (1962). The vast cultural scene of literature, theatre and music of the period has profoundly inspired the development of his artistic practice. He obtained his A.T.C Art Teacher's Certificate, London University, UK (1963), M.Sc. (Master of Science) majoring in Art Education, Indiana University USA (1972), and Ed.D (Doctor of Education), majoring in

Philosophy of Education, Indiana University, USA (1975). He contributes his research to "art educational theory in educational journals, higher education in art as well as the business of art." His recent solo exhibitions include *Towards the Nebula*, The Edge Galerie (2013) and *For The Love of Animals*, SENI Gallery (2011). His works have been collected by prominent institutions and corporations such as the J.D. Rockefeller III Collection, New York, the National Art Gallery, Victoria, Australia, Herbert F. Johnson Museum of Art, Cornell University, USA, the Kasama Nichido Museum of Art, Japan, Bank Negara Malaysia, Galeri Petronas, and the Fullerton Hotel in Singapore.

REFERENCE

Jolly Koh, Sunjin Galleries, 2010.



ERIC CHAN

b. Kuala Lumpur, 1975

UNTITLED, 2007

Signed and dated 'Eric Chan 2007' on reverse
 Oil on canvas
 100cm x 100cm

PROVENANCE

Private collection, Singapore.

RM 12,000 - RM 16,000

This romantic image composed of delicate magnolia florals and a red bird are rendered in the artist's signature treatment of surface on the canvas, encompassing a deliberate blurred edged which evokes a filmic contemporary aesthetic. The formation of shadows from the florals and refined choice of colour palette consisting of rich hues of purple, red, green, and white greatly enhances the splendid aura of the painting.

Based in Singapore, Chan received his Master of Fine Art in painting from the Royal Melbourne Institute of Technology (RMIT), Australia in 2000. He has held numerous solo exhibitions including *WANTED: possession and rejection* at Chan Hampe Galleries, Singapore (2011), *The Romantics of Betrayal*, ION Art Gallery, Singapore (2010), *Fine Displacement* at Amelia Johnson Contemporary, Hong Kong (2008), and most recently, *Misfits and Bandits* (2014/2015).

Chan has also exhibited *Hitchcock's Love Affair with Abstract Expressionism* (2013) at the Olympia Grand Hall in London's Global Art Fair. The prestigious fair presented a solid consolidation of work from emerging artists across Asia, The Middle East, Africa as well as the West. In 2002, he was awarded the Juror's Choice at the Philip Morris ASEAN Art Awards and in 2003 the Highly Commended honor at the United Overseas Bank (UOB) Painting of the Year Competition. In 2007, Chan was the first artist to launch the BMW Young Asian Artists series in collaboration with the Singapore Tyler Print Institute.

REFERENCE

From Monochromes to In Between Odds: An interview with Eric Chan, Lee Weng Choy, http://www.ericchan.net/essay_2001_inbetween.html
 Lindy Poh, *Wanted: Possession & Rejection*, 2011, Chan Hampe Galleries, Singapore.



ZULKIFLI YUSOFF

b. Kedah, 1962

MESYUARAT PEWIRA, 1996

Signed and dated 'Zulkifli Yusoff 96' (lower right)
Mixed media on canvas
90cm x 90cm

PROVENANCE

Private collection, Penang.

RM 6,000 - RM 8,000

The work of Zulkifli Yusoff invites the viewer into a conversation in relation to politics, history, literature and family. *Mesyuarat Pewira* explores the universal theme of power corruption and the influential collective power of society. The painting depicts an aggregation of subjects rendered feverishly, confronting the tension and conflict of living in a modern context. Executed in a unique assemblage of highly textural and gestural brushwork, layered with glowing translucent hues of orange complemented with light pastel blue, the work reflects the social concerns pertaining to the surroundings of the artist. By portraying the abstracted figures in motion, a strong metaphorical narrative is delivered through the rich layering of paint accompanied by rhythmic overlapping forms. The work ignites aspirations for the possibility of developing a better future, contemplating lessons derived from past recollections of history.

Zulkifli Yusoff's oeuvre of work encompasses drawings, paintings and installations, which aims to reveal contemporary issues of power and identity. He describes his work a "dialogue on nation building and the making of a people". He received his Diploma in Art & Design (Fine

Art) at MARA Institute of Technology Shah Alam, Malaysia. (1989), and completed his Master of Arts at Manchester Polytechnic, UK (1991). He became the second artist to represent Malaysia in an exhibition titled *Modernities and Memories: Recent Works from the Islamic World* at the prestigious Venice Biennale, Italy (1997). He also exhibited at the *1st Asia Pacific Triennial of Contemporary Art*, Brisbane, Australia (1993). *Rukunegara 1*, an installation made up of 6 pieces consisting of fibreglass organic shapes was displayed at *If The World Changed*, Singapore Biennale (2013). His major solo exhibitions include *The Power*, 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), *Negara Ku*, National Gallery, Kuala Lumpur (2010), *Writing Power*, NUS Museum, Singapore (2011), and *Rukunegara 2: Voice*, THEO Art Projects, Artstage Singapore (2013). His works are collected by international institutions and corporations such as Bank Negara Malaysia, Singapore Art Museum, National Art Gallery, Malaysia, Fukuoka Asian Art Museum, Hiroshima Prefectural Art Museum, Penang Art Gallery, Kedah State Art Gallery, and esteemed private collections.



KHALIL IBRAHIM

b. Kelantan, 1934

FISHERMEN SERIES, 1993

Signed and dated 'Khalil Ibrahim 93' (lower right)
Oil on canvas laid on board
100cm x 123cm

PROVENANCE

Private collection, Penang.

RM 40,000 - RM 60,000

Fishermen Series pays homage to Kelantan's rich cultural heritage and traditions of local fisheries. The scene illustrates semi abstract contours of figures placed against a field of white colour, allowing the viewer to fully observe the crisp and elegant arrangement of overlapping bodies in magnificent hues. The composition is devised according to classical elements of lines, shapes, tones, space and depth, imbued with a sense of harmony and stability. A blue strip punctuates the composition on the top, which defines spatial boundaries and draws the viewer into an immersive experience.

The majestic landscapes and seascapes of Kelantan and Terengganu has always remained close to Khalil Ibrahim, who has achieved an illustrious career spanning more than 50 years. He received his National Diploma of Design in Fine Arts at the prestigious St Martin's School of Art and Design, London in 1964. His recent solo exhibitions include *Khalil Ibrahim The Art Journey* (2015), *A Tribute to Khalil Ibrahim* (2011), *Khalil Ibrahim - A Continued Dialogue*, Galeri

Petronas (2004) and *The Spirit of the East Coast*, Yayasan Seni Artisan, Kuala Lumpur (2001). His selected group exhibitions include *X Biennale*, Sao Paulo, Brazil (1971), *Man & His World*, Montreal Canada (1970), *Expo 70*, Osaka, Japan (1970), *Nine Artists*, "kunstgilde", Bern Switzerland (1974), *Contemporary Asian Art Show*, Fukuoka Art Museum, Fukuoka, Japan (1980) and *International Asian - European Art Biennale*, Ankara , Turkey (1990).

His works are acquired by renowned institutions such as Fukuoka Museum of Art, Japan, The Art Gallery of NSW, Sydney, The Victoria Gallery, Melbourne, Australia, Singapore Art Museum, Royal National Art Gallery of Jordan, Amman and National Art Gallery, Kuala Lumpur Malaysia.

REFERENCE

Khalil Ibrahim The Art Journey, KL Lifestyle Art Space, 2015.
A Tribute To Khalil Ibrahim, Purplehouz Fine Arts, Selangor, 2011.



LEE LONG LOOI

b. Kedah, 1942

JOY OF LIVING, 1988

Signed and dated 'Long Looi Lee 88' (upper left)
Oil pastel on paper
101cm x 148cm

PROVENANCE

Private collection, Selangor.

ILLUSTRATED

Voices From My Art Spirit, The Art of Lee Long Looi,
The Art Gallery Penang, 2010, page 176-177.

RM 30,000 - RM 40,000

Joy of Living is a magnificent piece from Lee Long Looi. The scene, set in an interior space, bursts with life and is masterfully composed of an arrangement of five women in sinuous curving lines and a cat to form a complete image, unified and surrounded by vivid modulation of stripes. Each individual is rendered in a refined palette of white, beige, blue and red, leading to a strong visual contrast, pulsating with rhythm and movement.

Lee Long Looi graduated from Nanyang Academy of Fine Arts in 1964, and enrolled at the Arts Student League, NYC, USA in 1969. He furthered his studies in graphics at Pratt Institute, NYC, where he was awarded a scholarship and

was appointed as teaching assistant. His solo exhibitions were held at Art Salon @ SENI, Kuala Lumpur (2010), The Gallery @ Starhill, Kuala Lumpur (2009), Schacknow Art Museum, Plantation, USA (2002-2003), Catalina Art Gallery, Miami, USA (2000), Pamil Art Gallery, Puerto Rico (1999), and Art Focus, Singapore (1997). The artist currently resides in the USA. His awards include 1st prize in watercolour, WSOAE award, USA (1981), best in show (mixed media), Fort Lauderdale Art Guild, USA (1987), best in show (mixed media), Chicago Tribune Art Exhibition, USA (1992) and 1st prize (mixed media), South Miami Hospital art exhibition, USA (1994).



YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

BEAUTY QUEEN, 1946

Signed and dated 'MUNSEN 1946' (lower left)
Oil on canvas laid on board
50cm x 37cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Yong Mun Sen Retrospective 1999, Penang State Art Gallery,
Illustrated on exhibition catalogue, page 34.

RM 80,000 - RM 120,000

Beauty Queen, an extremely rare oil painting by pioneer artist Yong Mun Sen depicts a native girl rendered with luminous dark skin, and soulful doe eyes, gazing into the distance. Her body is draped in a luxurious ornate sarong, and is portrayed holding a delicate pink hibiscus flower. The open summer skies behind her give depth and the presence of floating clouds adds movement and grace to the picture. The sky is imbued with the warm glow of the sun, which illuminates the skin of the subject.

After witnessing a Japanese artist painting in his family's coconut and pepper plantation, Yong Mun Sen (born Yong Yen Lang) became inspired to become a painter. He changed his name to Yong Mun Sen in 1922, two years after settling in Penang. He had established a photography studio named Tai Woon / Wei Guan Art Studio in 1922 and renamed it

Mun Sen studio in 1930 which then became a favourite meeting place for fellow artist-friends namely Tay Hooi Keat, Kuo Ju Ping, Khaw Sia, Lee Cheng Yong, Abdullah Ariff and other pioneering Malaysian artists. He co-founded the Penang Chinese Art Club in 1935 and was elected vice president. He initiated the formation of Singapore Chinese Art Club the same year. Posthumous memorial exhibitions were honoured to him in Singapore (1966), Galeri 11, Kuala Lumpur (1966), the National Art Gallery, Kuala Lumpur (1972) and the Penang State Art Gallery (PSAG, 1972). Dubbed 'The Father of Malaysian Art' by many, Yong Mun Sen has left behind a remnant of history for the present and future art enthusiasts to remember him by. The great Xu Bei-hong (1895 - 1953) described Mun Sen as "the most outstanding figure in Malaysian art and one of the few top artists in the tropics."



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

SELF-PORTRAIT, Undated

Signed 'CY' (lower right)
Oil on canvas laid on board
49cm x 34cm

PROVENANCE

Private collection, Penang.

RM 30,000 - RM 40,000

Through the tradition of self-portraiture, the artist unveils his indomitable spirit onto the canvas, intently "peering into the dark of his own gaze". The sculpted features affirm the artist's great understanding of anatomy, and solid academic grounding in art through formal training at the Sin Hwa Art Academy in Shanghai. The face is modelled with strong contrasts between light and shade, complemented by intense rich green hues in the background. This portrait embodies the enigmatic persona of the artist, radiating a strong impenetrable resolution and vision towards art and life.

Lee Cheng Yong studied at Xin Hua Art Academy (later known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang. He formed the Penang Chinese Art Club in 1935 and was

elected its first president. He was honoured with the Lee Cheng Yong Memorial exhibition by the Penang State Art Gallery in 1996. Although Lee Cheng Yong left copious works on various subjects in various media indicating his versatility, he was also known as a dedicated art teacher at the Chung Ling High School. He fostered generations of star students such as Chong Hon Fatt and Chai ChuanJin. He was prodigious mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he had also done sculptures and murals. His works are collected in among others, the Fukuoka Art Museum and the Singapore Art Museum.

REFERENCE

Lee Cheng Yong Retrospective Exhibition, The Art Gallery, 1996.
Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.



KHOO SUI HOE

b. Kedah, 1939

THE WAITING GAME, 1966 -1999

Signed 'SUI-HOE' (lower right)
 Oil on board
 80cm x 60cm

PROVENANCE

Private collection, Singapore.

RM 20,000 - RM 30,000

Recognised as one of Malaysia's leading artists, Khoo Sui Hoe has been active in local and Singapore exhibition circuits. He has developed a highly distinctive and original style imbued with surrealistic elements, folk naïve traditions and iconic imagery. *The Waiting Game* illustrates a pair of figures basking in glory amidst a landscape in the realm of imagination. It presents a dreamlike and serene world of peaceful meditation, composed of an almond eyed lady figure embracing a tree in a languid manner, accompanied by her partner whose body is half submerged, their reflections mirrored on the surface of calm water. The refined colour palette of dusty mauve, sienna and veridian evokes the illumination and warmth of a tropical sunset. The placement of the horizon line above the heads of the figures produces a stunning illusion of an endless whole.

Khoo Sui Hoe received his education at Nanyang Academy of Fine Arts, Singapore (1959) and continued his studies at Pratt Graphic Center, New York (1974). His numerous awards include Certificate of Merits, Asian Art Now, Las Vegas Art Museum (2004), John D. Rockefeller 3rd (JDR 3rd) Fund Grant (1974), Honourable Mention, Salon Malaysia Art Competition (1969), and First Prize in Oil, Malaysian Art & Craft Competition (1965). His recent solo exhibitions include *Faces and Landscapes by Sui Hoe Khoo*, Butler Center, Arkansas Studies Institute, United States (2015), *Khoo Sui Hoe - Recent Paintings*, Bellevue Hotel, Penang, Malaysia (2015), *Khoo Sui Hoe: An Overview Part II - The Patron*,

Datuk Seri Lim Chong Keat's Collection from 1960s to 1980s, The Private Museum, Singapore (2015). His selected solo exhibitions were held at The Art Gallery, Penang (2013), Pipal Fine Art, Kuala Lumpur (2012), Qingdao Art Museum, Qingdao, China (2010), Little Rock, AR (2009), Shanghai Art Museum, China (2005), The National Gallery, Bangkok (1997), Centre Culturel Francais, Bandung, Indonesia (1994), Lynn Kottler Galleries, New York (1981), The Art Society of International Monetary Fund, Washington, DC (1981), Alpha Gallery, Singapore (1980), Newton Gallery, Adelaide (1978), and Leland Art Gallery, Taipei (1969). His group exhibitions include *Asian Art Exhibition*, Tainan Cultural Centre, Taiwan (2012), *Lantern of the East*, Los Angeles, CA (2002), *Art Expo Guangzhou*, China (1996), *Malaysian Art Exhibition*, London (1978), *X Sao Paulo Biennial*, Brazil (1969), and *Commonwealth Art Festival*, London (1966). His works can be found in public corporations such as National Art Gallery, Kuala Lumpur, Penang State Art Gallery, United Overseas Bank, Singapore, Singapore Art Museum, First National City Bank of Chicago, Singapore, Bangkok Bank, Bangkok, and Lee Nordness Gallery, New York.

REFERENCE

Khoo Sui Hoe, *Landscapes through the Years*, Pipal Fine Art, 2011.
 Khoo Sui Hoe, *Mini Retrospective 1967-2013*, The Art Gallery, Penang, 2013.

<http://www.nafa.edu.sg/docs/default-source/press-releases/2015/20150715annex2.pdf?sfvrsn=2>



NYOMAN GUNARSA

b. Indonesia, 1944

TWO DANCERS, Undated

Signed (lower centre)
Oil on canvas
70cm x 70cm

PROVENANCE

Private collection, Indonesia.

Accompanied with certificate from the artist.

RM 9,000 - RM 12,000



The expressionistic works of Indonesian maestro Nyoman Gunarsa are inspired by folk tales from Balinese culture and Hindu Legends. He is recognized as one of the pioneers of modern Indonesia art which allows insight to understanding the philosophy and beliefs of Indonesian society. The artist's formal explorations in composition are based dominantly on the rich artistic heritage of Bali, with themes centered on local dances, gamelan music and wayang puppets combined with western academic art principles. This painting illustrates two women performing a dance, dressed in ceremonial attire consisting of complementary colours of red, yellow and green, with their hands and feet gestures captured in motion. His signature aesthetics highlights technical mastery in portraying lines, complemented by a strong sense of colour which enhances the rhythmic movement of the painting.

In 1994, Nyoman Gunarsa established Museum Seni Lukis Klasik Bali in Klungkung, dedicated to classical and contemporary Balinese painting. The museum plays a pivotal role in the preservation and documentation of Balinese visual

culture for future generations. He received his formal artistic training from Akademi Seni Rupa Indonesia in Yogyakarta. He helped to establish the Sanggar Dewata Indonesia (Superior Indonesian Artist Studio) for the development of contemporary Indonesian Art. His solo exhibitions were held at Chase Manhattan Bank, Jakarta (1987), Arcade Gallery, San Francisco, USA (1991), Blance Gallery, Osaka, Japan (1992), Gallery 21, Singapore (1993), Opera Gallery, Paris (1996) and Hamburgische Landesbank, Hamburg (1998). His group exhibitions include International Biennale in Sao Paulo, Brazil (1983), Forum Komunikasi Seni, Yogyakarta (1987), International Monetary Fund, Washington D.C., USA, (1991) and Biennale Jakarta, Indonesia (1996). His awards include the Dharma Kusuma Award, Bali (1995) and Siwi Nataraja Award, Bali (1996). His works can be found in public collections such as National Museum Jakarta, Department of Art and Culture, Jakarta, Fukuoka Museum, Japan, Tropenmuseum, Amsterdam, Holland, National Museum, Singapore, and the Hermitage Museum, St Petersburg, Russia.



KHALIL IBRAHIM

b. Kelantan, 1934

PORTRAIT I & II, 1982

Signed and dated 'Khalil 1982' (lower right)
Acrylic on canvas laid on board
Set of two, 34cm x 14cm each

PROVENANCE

Private collection, Kuala Lumpur.

RM 12,000 - RM 18,000

This refined set of portraits of beautiful women reflects Khalil Ibrahim's technical virtuosity in the subject of figure drawing, rendered with sophistication utilising complementary colours of green and red. The artist emphasizes with vigour basic elements of lines, tones and shapes, achieving a harmonious and moving pictorial composition.

The majestic landscapes and seascapes of Kelantan and Terengganu has always remained close to Khalil Ibrahim, who has achieved an illustrious career spanning more than 50 years. He received his National Diploma of Design in Fine Arts at the prestigious St Martin's School of Art and Design, London in 1964. His recent solo exhibitions include *Khalil Ibrahim The Art Journey* (2015), *A Tribute to Khalil Ibrahim* (2011), *Khalil Ibrahim - A Continued Dialogue*, Galeri Petronas (2004) and *The Spirit of the East Coast*, Yayasan

Seni Artisan, Kuala Lumpur (2001). His selected group exhibitions include *X Biennale*, Sao Paulo, Brazil (1971), *Man & His World*, Montreal Canada (1970), *Expo 70*, Osaka, Japan (1970), *Nine Artists*, "kunstgilde", Bern Switzerland (1974), *Contemporary Asian Art Show*, Fukuoka Art Museum, Fukuoka, Japan (1980) and *International Asian - European Art Biennale*, Ankara, Turkey (1990).

His works are acquired by renowned institutions such as Fukuoka Museum of Art, Japan, The Art Gallery of NSW, Sydney, The Victoria Gallery, Melbourne, Australia, Singapore Art Museum, Royal National Art Gallery of Jordan, Amman and National Art Gallery, Kuala Lumpur Malaysia.

REFERENCE

Khalil Ibrahim The Art Journey, KL Lifestyle Art Space, 2015.
A Tribute To Khalil Ibrahim, Purplehouz Fine Arts, Selangor, 2011.



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

PRE-AUCTION VIEWING

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

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

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 / +6012-683 7808 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 / +6012-683 7808, 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 / +6012-683 7808. 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 / +6012-683 7808, 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 / +6012-683 7808 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 auction date, HBAA shall have the right to, in its sole discretion, set the reserve price of the lot.

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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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	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	4 OCTOBER 2015

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)

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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

4 OCTOBER 2015

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 +6012 683 7808 or re-submit your bid(s).

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