

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY 9 NOVEMBER 2014



HENRY BUTCHER
ART AUCTIONEERS

**MALAYSIAN
& SOUTHEAST ASIAN ART**

SUNDAY 9 NOVEMBER 2014

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LOT 80 SYED AHMAD JAMAL, DATUK *Berenang* 1965





HENRY BUTCHER ART AUCTIONEERS FROM 2010 - 2014



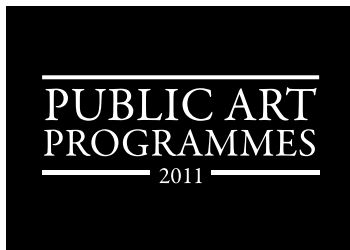
AUGUST 2010

- HBArt's inaugural auction of Malaysian Art
- the nation's first professional fine art auction
- RM 1.7mil sales, 84% sold by lot, 48% sold above high estimates
- Datuk Ibrahim Hussein's *The Dream* sold for RM 500,500



JUNE 2011

- 2nd Art Auction Malaysia
- RM 3.1mil sales, 92% sold by lot, 40% sold above high estimates
- A special tribute to Tan Choon Ghee was featured
- Abdul Latiff Mohidin's *Pago-Pago Forms* achieved a record breaking RM 572,000



APRIL - JUNE 2011

- HBArt's first series of Public Art Programmes, a collaboration with Galeri Petronas
- Three seminars on the topics of art appreciation and critique, art collecting and investment, as well as art caring and conservation



MAY 2012

- 3rd Art Auction Malaysia
- RM 4.0mil sales, 100% sold by lot, 74% sold above high estimates
- A special tribute segment "Remembering Syed Ahmad Jamal" and introductory section on Chinese ink art were featured
- Datuk Ibrahim Hussein's *Red, Orange and Core* sold for RM 797,500, the world record for any Malaysian work of art sold at auction





SEPTEMBER 2012

- HBart launched a special initiative called The Young Contempo Auction
- Featuring 40 works by emerging and established Malaysian contemporary artists



OCTOBER 2012

- 4th Art Auction Malaysia
- RM 3.7mil sales, 95% sold by lot, 60% sold above high estimates
- A special section on Batik art was featured
- Abdul Latiff Mohidin's Samarkhand 3 achieved RM 605,000, broke previous record of the artist at auction



APRIL 2013

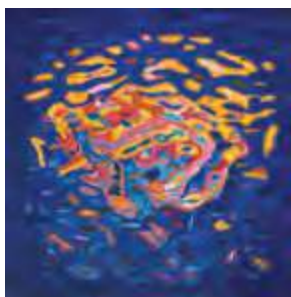
- HBart's first Malaysian & Southeast Asian Art auction
- A segment of Southeast Asian Art was introduced, offering local collectors works by established artists from Singapore, Indonesia and Vietnam.
- RM 3.4mil sales, 99% sold by lot, 73% sold above high estimates
- Abdul Latiff Mohidin's Mindscape achieved RM 396,000



NOVEMBER 2013

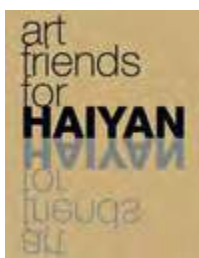
- HBart's 7th auction: Malaysian & Southeast Asian Art, introducing works by well known artists from Thailand and the Philippines
- A special tribute to Tew Nai Tong and first-time collaborative section with Larasati Auctioneers were featured
- RM 3.5mil sales, 97% sold by lot, 67% sold above high estimates
- Datuk Ibrahim Hussein's Blue Nude achieved RM 319,000





DECEMBER 2013

- HBArt's 8th auction: Art Friends for Haiyan
- a special charity auction co-organised with the Malaysian Art Friends
- Charity proceeds was channelled towards the survivors of Haiyan



APRIL 2014

- HBArt's 9th auction: Malaysian & Southeast Asian Art
- RM 3.0mil sales, 97% sold by lot, 60% sold above high estimates
- A special segment on Filipino Art was featured. Indonesian Modern Master Affandi made its debut at auction in Malaysia with Bamboo Bridge achieving RM 123,000 while Indonesian contemporary superstar Nyoman Masriadi's untitled piece sold for RM 125,440.



curate
HENRY BUTCHER

MARCH 2014

- Establishment of Curate, a new gallery space inaugurated by HBArt
- Opening Exhibition ART TRIO showcased three important private collections by Tun Daim Zainuddin, Tan Sri Kamarul Ariffin and Tan Sri Azman Hashim



MAY - JUNE 2014

- A special selling exhibition POPO ISKANDAR'S EXPRESSIONS, featuring one of Indonesia's most important modern masters and in collaboration with Griya Seni Popo Iskandar, was held at Curate
- Launch of an exclusive 448-page monograph "Rupakata: Art and Thoughts of Popo Iskandar"





JULY - AUGUST 2014

- Curate showcased fine masterpieces by pioneering Malaysian and Singaporean artists in NANYANG: A PRIVATE SELLING EXHIBITION



SEPTEMBER 2014

- A special auction in celebration of Malaysia Day called "A LEGACY"
- The launch of online bidding
- A first-time feature of keris and Straits Chinese ceramics at auction
- Keris 100% sold by lot, achieved on average 386% above high estimates
- Straits Chinese Ceramics 100% sold by lot, achieved on average 273% above high estimates



HENRY BUTCHER
ART AUCTIONEERS



AUGUST 2014

- HBArt's first auction in Singapore, in collaboration with Larasati Auctioneers



OCTOBER 2014

- Curate presented DULU KINI, a special selling exhibition featuring works by important modern and contemporary Indonesian artists.





AUCTION DAY

SUNDAY 9 NOV 2014, 1PM
Registration & Brunch start at 11am

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

LIVE
HENRY BUTCHER
ART AUCTIONEERS
LIVE ONLINE BIDDING



PENANG PREVIEW

17 - 19 OCT 2014
Friday - Sunday
11am - 7pm

a2 GALLERY
27 Bangkok Lane,
10250 Penang,
Malaysia.

SINGAPORE PREVIEW

23 - 26 OCT 2014
Thursday - Sunday
11am - 7pm

artspace @ 222
222 Queen Street
#02-03
Singapore 188550.

KUALA LUMPUR FULL VIEWING

30 OCT - 8 NOV 2014
Mondays - Sundays
11am - 7pm

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











IMPORTANT NOTICE

All lots are sold subject to our Conditions of Business printed at the back of this catalogue which apply to both buyers and sellers. Prospective buyers should also read our Buying at HBART guide.

Catalogue descriptions do not state any imperfections. However, condition reports can be obtained by contacting the personnel listed below. This service is provided for the convenience of prospective buyers and cannot be taken as the sole and absolute representation of the actual condition of the work. Prospective buyers are advised to personally examine the works and not rely solely on HBAA's description on the catalogue or any references made in the conditions reports.

Our team will be present during all viewing times and available for consultation regarding artworks included in this auction. Whenever possible, our team will be pleased to provide additional information that may be required.

The buyer's premium shall be 12% of hammer price plus any applicable taxes.

All lots from this sale not collected from HBAA seven days after the auction will incur storage and insurance charges, which will be payable by the buyer.

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LOT 116 CHUAH THEAN TENG, DATO' *Feeding The Cat* 1975



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LOT DIRECTORY



1 AHMAD KHALID YUSOF

Untitled
undated



2 YEOH JIN LENG

*From The Plateau Of
Gunung Tahan*
1995



3 TEW NAI TONG

Nude
2007



4 KHALIL IBRAHIM

Fishermen Series
1980



5 TAN CHOON GHEE

Penang Street Scene
1993



6 LUI CHENG THAK

China Town
Kuala Lumpur
2002



7 PETER LIEW

*Bangunan Sultan
Abdul Samad*
1994



8 CHOO BENG TEONG

Blue-Winged Pitta
2013



9 TEH YEW KIANG

*Scarlet-Backed Flower
Pecker*
1994



10 AWANG DAMIT AHMAD

*Rumbia Dan Pucuk
Paku (Essence Of
Culture Series)*
1992



11 ZULKIFLI YUSOFF

*Kedai Gunting Rambut
Bunga Raya (Studies)*
2010



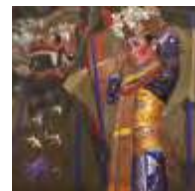
12 ERICA HESTU WAHYUNI

Legong
1999



13 NYOMAN GUNARSA

Two Balinese Dancers
1998



14 DEDE ERI SUPRIA

Beauty Of Bali
2014



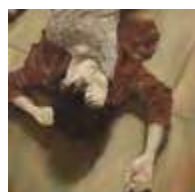
15 BUI XUAN PHAI

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1984



16 MULYADI WIRJO SOEDARMO

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2010



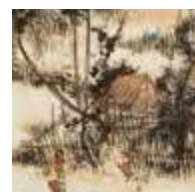
17 LYRA ABUEG GARCELLANO

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2009



18 LEE MAN FONG

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undated



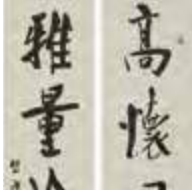
19 HUANG YAO

Kampung Life 偕行
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20 CHUK MOR, DATO'

Bamboos
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21 CHUK MOR, DATO'

Calligraphy
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22 TAN CHOON GHEE

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23 TEW NAI TONG

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24 YONG MUN SEN

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25 AHMAD ZAKII
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26 BAYU UTOMO
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27 CHONG AI LEI

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28 PHUAN THAI MENG

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29 CHONG SIEW YING

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30 LEE CHENG YONG

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33 ZHONG PAI MU

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35 KHOO SUI HOE

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1990



36 CHUAH THEAN TENG,
DATO'

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1967



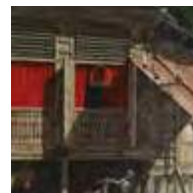
37 KOAY SOO KAU

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38 LUI CHENG THAK

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39 YEONG SEAK LING

Suasana Damai Di
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1995



40 ESTON TAN

A Night For You
2011



41 PETER LIEW

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1998



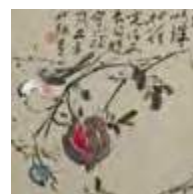
42 BUI XUAN PHAI

To Tich Street
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43 CHEONG SOO PIENG

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44 CHEN WEN HSI

BIRD AND
POMEGRANATE
undated



45 HUANG YAO

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46 HUANG YAO
The Wise And The Young
时增岁月人增寿
1980



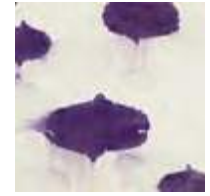
47 YONG CHIEN CHIN
Terracotta Series
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48 AHMAD ZAKII ANWAR
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49 RAJA SHAHRIMAN
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50 SHARON CHIN
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2005



51 SHARON CHIN
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56 AHMAD ZAKII ANWAR
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57 BAYU UTOMO RADJIKIN
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58 BAYU UTOMO RADJIKIN
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59 IDA BAGUS PUTU PURWA
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62 AHMAD SHUKRI MOHAMED
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1950



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Jinjang Village, Selangor
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68 TEW NAI TONG
Market Scene
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1992



70 YONG MUN SEN
Boats Through The Nets
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71 LEE CHENG YONG
Composition
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Abstract I
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73 KHOO SUI HOE
Abstract II
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78 SYED AHMAD
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2007



79 SYED AHMAD
JAMAL, DATUK
Set Untuk Keris II
2007



80 SYED AHMAD
JAMAL, DATUK
Berenang
1965



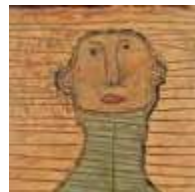
81 YUSOF GHANI
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82 VALERIE NG
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83 CHANG FEE MING
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84 YUNIZAR
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88 V. A. SUDIRO
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89 NYOMAN GUNARSA
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90 SIEW HOCK MENG
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91 ANTONIO BLANCO
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92 SUDJONO ABDULLAH
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93 LUCIEN FRITS OHL
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94 ARIE SMIT
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1972



96 CHEN WEN HSI
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1972



97 ZHONG PAI MU
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98 GERARD PIETER ADOLFS
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99 LUCIEN FRITS OHL
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100 KOEMPOEL SOEJATNO
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101 HASIM
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102 ERICA HESTU WAHYUNI
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2012



103 ERICA HESTU WAHYUNI
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2011



104 MELVIN CULABA
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2007



105 NONA GARCIA
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2011



106 DANG XUAN HOA
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107 ALI NURAZMAL YUSOFF
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2012



108 NATEE UTARIT
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109 ILHAM FADHLI SHAIMY A.K.A KOJEK
The Late Greats (Not Too Late, Not That Great)
2010



110 JALAINI ABU HASSAN
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1999



111 AHMAD SHUKRI MOHAMED
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2003



112 SYED THAJUDEEN
Longing For Love
1991



113 MOHD. HOSSEIN ENAS, DATO'
Portrait
1953



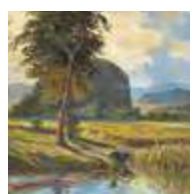
114 DZULKIFLI BUYONG
Tiga Kucing (Three Cats)
1994



115 KHALIL IBRAHIM
East Coast Series
1973



116 CHUAH THEAN TENG, DATO'
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1975



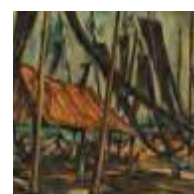
117 KHALIL IBRAHIM
Landscape
1999



118 MOHD. HOSSEIN ENAS, DATO'
Malacca River Scene
1956



119 TEW NAI TONG
Market
1989



120 KUO JU PING
Fishing Nets
undated



I21 CHIA YU CHIAN

Vase Of Flowers
1969



I22 LEE CHENG YONG

Dancer
undated



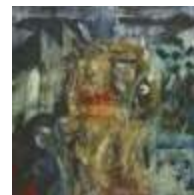
I23 YUSOF GHANI

*Topeng Muka
Merah I & II*
1997



I24 ZULKIFLI YUSOFF

*Mesyuarat Di
Suatu Pagi*
1997



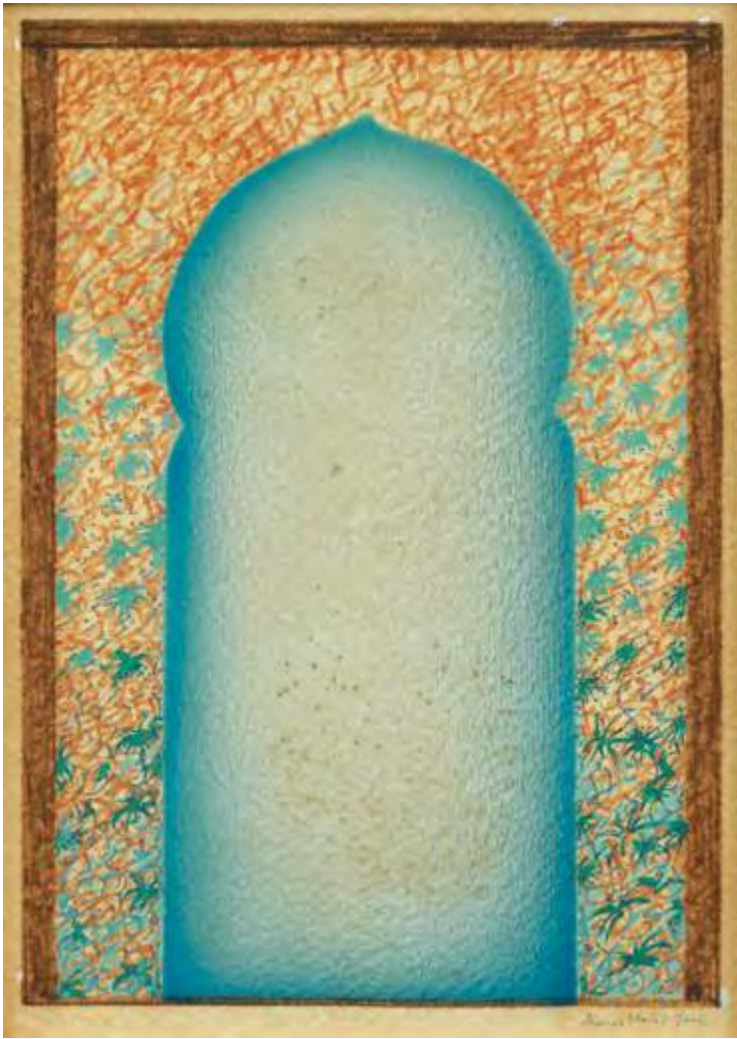
I25 AWANG DAMIT
AHMAD

*Essence Of
Culture Series*
1993

LOT 118 MOHD. HOSSEIN ENAS, DATO' *Malacca River Scene* 1956







1

AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934 - d. Selangor, 1997

UNTITLED, Undated

Signed and dated 'Ahmad Khalid Yusof'
(lower right)

Mixed media on paper
29cm x 21cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 3,000 - RM 5,000

Known as the foremost Malaysian artist using khat calligraphy technique in his painting practice, Ahmad Khalid breaks away from the prevailing style of Abstract Expressionism of his time with his *Alif Ba Ta* series, skillfully developed from 1971. The two key elements in his works are the choice of *khat* motifs as pictorial forms and the dimensions of his pictorial method. Rhythmic optical images are transformed in his compositions which essentially originated from the art of *khat*. Upon viewing Ahmad Khalid's pictures, one's perceptual sense is instantaneously aroused as he transports the viewer into a meditative sensory experience.

Illustrated here is a tranquil piece with its focal point depicting a sky blue silhouette of a *mihrab* - an ornamental indentation in the wall of a mosque - which marks the direction of the *qiblah*. *Mihrabs* are usually shaped like a doorway and decorated with tiles and calligraphy to create prominence. In addition to marking the *qiblah*, the niche also amplifies the voice of the Imam during congregational prayer. The traditional *mihrab* is a common element of Islamic mosque

architecture throughout the world. Ahmad Khalid Yusof conveys the beauty of Islamic architecture through this piece and its rectangular dimension is symbolic of a prayer rug.

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

REFERENCE

Alif Ba Ta: Riwat Hidup Ahmad Khalid Yusof, Zakaria Ali, National Art Gallery, 2004.

2

YEOH JIN LENG

b. Ipoh, 1929

*FROM THE PLATEAU OF
GUNUNG TAHAN, 1995*

Signed and dated
'Jinleng 95'
(lower left)
Acrylic on canvas
23cm x 30cm

PROVENANCE
Private Collection,
Kuala Lumpur.

RM 5,000 - RM 8,000



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

Yeoh Jin Leng attended the Malaysian Teachers' College, Kirkby, Liverpool in 1952 and was enrolled to the Chelsea School of Art from 1957 to 1961 as the First Malaysian Federal Scholar for Art. Upon graduation, he attended the London Ministry of Education at London University until 1963. As one of the key drivers in the development of art in Malaysia, he

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

REFERENCE

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

Imagining Identities: Narratives in Malaysian Art Volume 1, RogueArt, 2012.

3

TEW NAI TONG

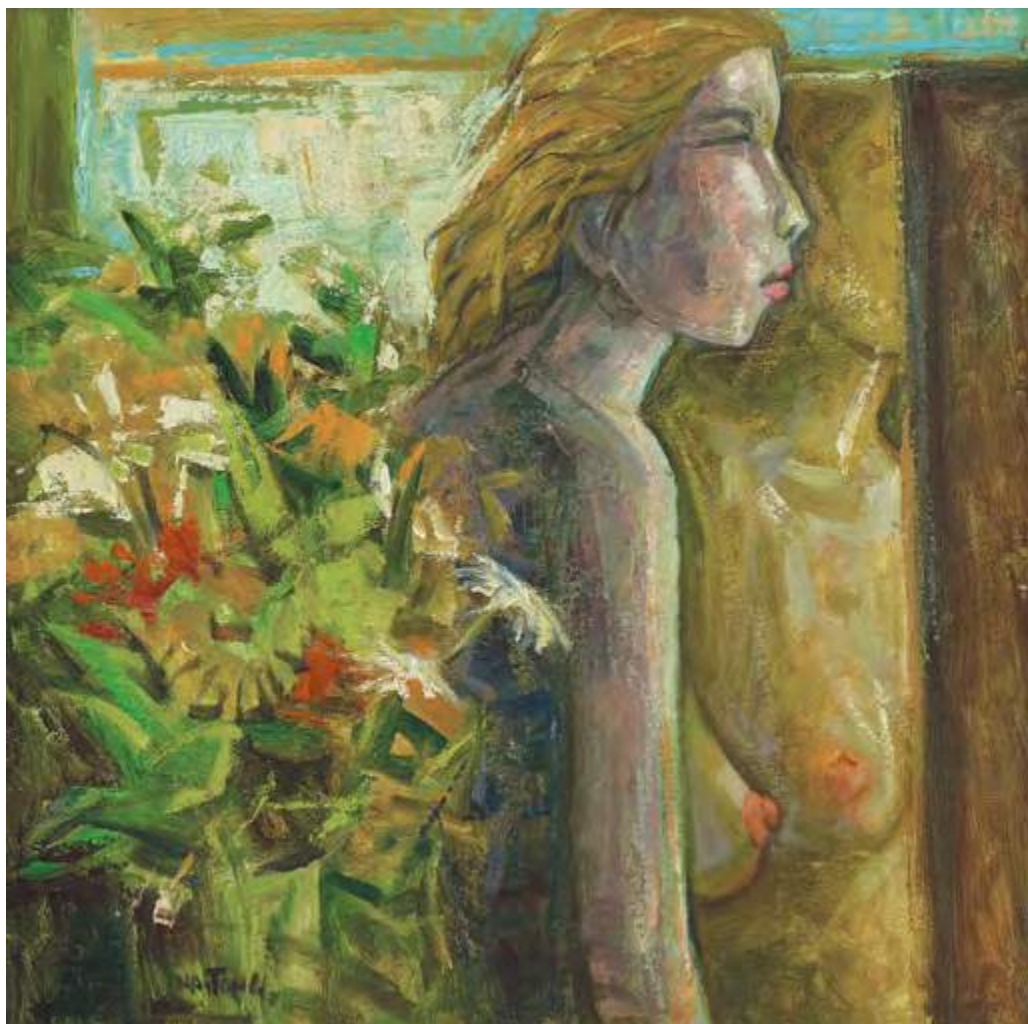
b. Selangor, 1936 - d. Kuala Lumpur 2013

NUDE, 2007

Signed 'NAITONG' (lower left)
Oil on canvas
52cm x 52cm

PROVENANCE
Private Collection, Selangor.

RM 7,000 - RM 10,000



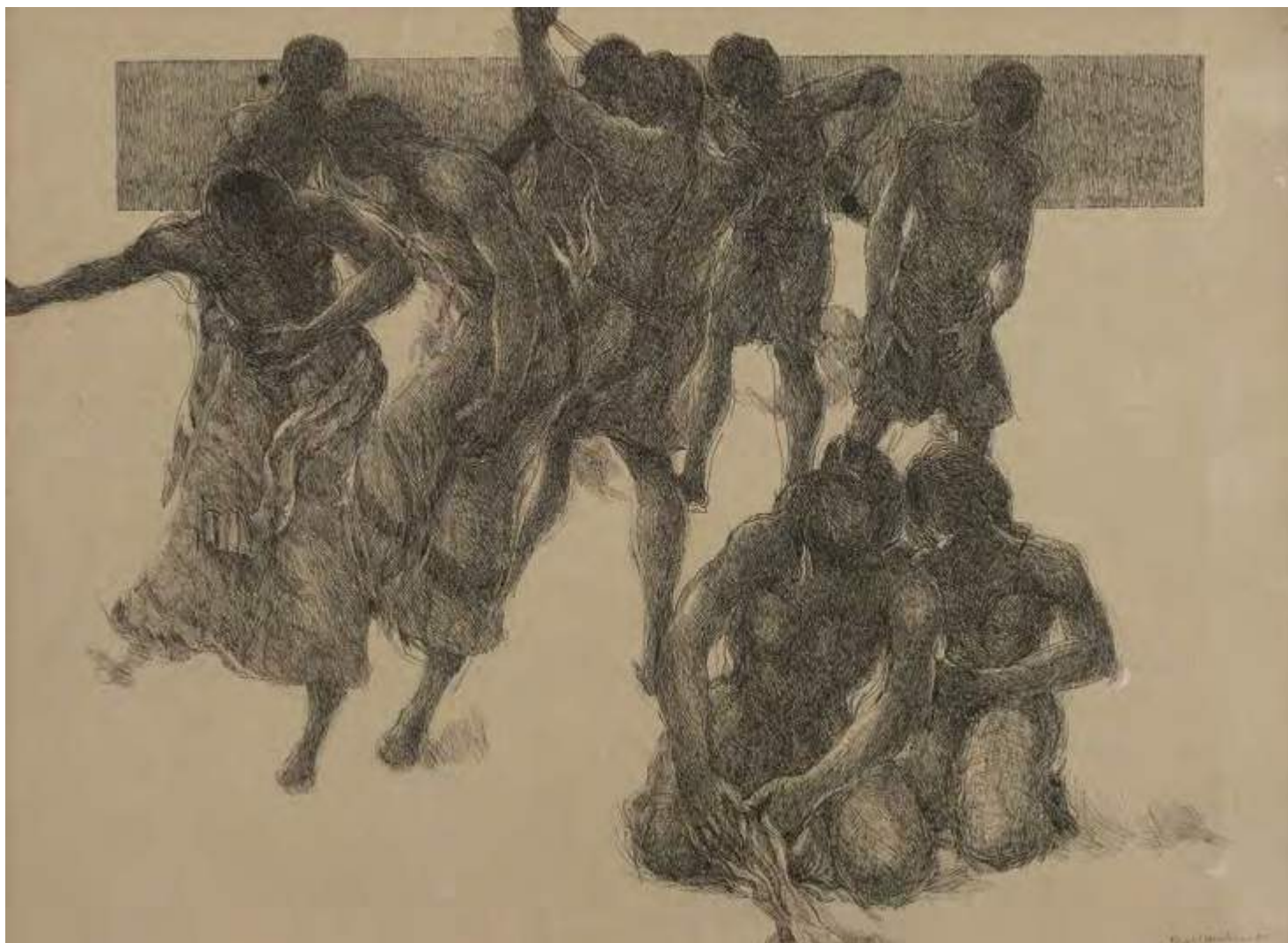
This alluring piece embodies the very school of thought Tew Nai Tong was trained in, by depicting a nude figure and still life on one canvas in an Impressionist manner. A bare-chested woman standing side profile in front of a mirror - her reflection only reveals her breast - with her back against a vase of fresh flowers radiating the notion of femininity. Executed in pastoral palette, the tinge of pink applied on her supple skin depicts her grace and beauty.

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.

REFERENCE

Odyssey, Tew Nai Tong Retrospective, National Art Gallery, Kuala Lumpur, 2007.



4

KHALIL IBRAHIM

b. Kelantan, 1934

FISHERMEN SERIES, 1980

Signed and dated 'Khalil Ibrahim 80'
(lower right)
Ink on paper
33cm x 45cm

PROVENANCE

Private Collection, Selangor.

RM 6,000 - RM 9,000

A classic theme by Khalil Ibrahim, Fishermen Series illustrates a group of men from the fishing community of West coast Malaysia in the act of pulling a fish net in various postures. Two figures in kneeling position and seven others standing before them are depicted hard at work. Their muscular body tones are visible demonstrating the artist's adeptness in managing the ink medium.

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.



5 TAN CHOON GHEE

b. Penang, 1930 - d. 2010

PENANG STREET SCENE,
1989

Signed and dated 'CHOON
GHEE 1989' (lower right)
Watercolour on paper
38cm x 57cm

PROVENANCE
Private Collection, Penang.

RM 8,000 - RM 12,000

Throughout his lifetime, Tan Choon Ghee had sought inspirations from the streets of Penang, creating a body of work that captures the livelihood and daily activities of life on the island. His captivating streetscapes display diversity in a multicultural society distinguished by the figures' attire, occupation and dwelling. This scene illustrates trishaw riders resting while waiting for customers in front of street hawker stalls which are located at the façade of a row of shop houses. A woman in *baju kurung* is depicted with her back facing the viewer, carrying a baby in her arm and a young child next to her perhaps waiting to be seated for a meal at the fully occupied food stall.

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

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



6

LUI CHENG THAK

b. Negeri Sembilan, 1967

CHINA TOWN
KUALA LUMPUR, 2002

Signed and dated
'LChengThak 2002'
(lower right)
Oil on canvas
76cm x 91cm

PROVENANCE
Private Collection, Selangor.

RM 6,000 - RM 10,000

China Town in Kuala Lumpur is located on Petaling Street which is also known as 'Chee Cheong Kai' in Cantonese which means Starch Factory Street. A bustling trading centre since the early 20th century, the area continues to thrive today with street peddlers and local shops operating their businesses. Lui Cheng Thak illustrates a section of the area with shoppers browsing around the enterprising street. A sight still common today, the artist captures a site that has stood the test of time.

Lui Cheng Thak graduated from the Kuala Lumpur College of Art in 1989. Known as one of Malaysia's foremost painters of heritage buildings, his greatest muse is old buildings and street scenes in Kuala Lumpur, Malacca and Penang and is renowned for his iconic paintings of windows and birdcages that pay homage to Malaysia's heritage, history and culture. It is through exquisite technique and continual development that this artist manages to keep the art of painting alive and relevant in modern times. To date, Cheng Thak has participated in numerous exhibitions and has found much recognition for his creative expressions. Among his solo exhibitions are *As I Was Passing* held in Kuala Lumpur (1997), *Reborn* (2012) and most recently *Circles: Cheng Thak, Lui Nostalgia and Collective Memory* (2014). His paintings can be found in several prestigious collections public and private including the National Visual Arts Gallery in Kuala Lumpur.

PETER LIEW

b. Perak, 1955

BANGUNAN SULTAN ABDUL SAMAD, 1994

Signed and dated 'Peter Liew 94' (lower right)

Oil on canvas

65cm x 80cm

PROVENANCE

Private Collection, Pahang.

RM 10,000 - RM 15,000

An early piece by Peter Liew dated 1994, *Bangunan Sultan Abdul Samad* is a heavily impastoed illustration of an iconic building in rhythmic strokes of brown, red, green and white. Designed by Arthur Charles Alfred Norman and built in 1894 to 1897, the building which is named after the reigning Sultan at the time housed the Federal Secretariat of the then-Federated Malay States formed in 1896 during the British administration. Inspired by Muslim mosques in India and having spent some time in Africa, the architect adopted elements of the Mughal architecture in its design. The 41-metre tower chimed for the first time in 1897 to coincide with Queen Victoria's Jubilee Parade.

Peter Liew graduated with a Diploma from the Malaysian Institute of Art in 1979. He lectured there from 1981 to 1993 before deciding to go full-time into art. His highly tactile technique of thick impastos has seen him travelling all over the world to paint mainly the natural landscapes, often in panorama. He set up his own art ateliers in Kuala Lumpur and Penang. Having been to the Art Colony in Debrca, Belchrista, Macedonia in 2000 and 2002, he plans to set up an artist's camp in Balik Pulau in Penang.





8

CHOO BENG TEONG

b. Penang, 1966

BLUE-WINGED PITTA, 2013

Signed 'Choo Beng Teong' (lower left)
Watercolour on paper
33cm x 26cm

PROVENANCE

Private Collection, Penang;
acquired directly from the artist.

RM 6,000 - RM 8,000

Finely executed in watercolour, Choo Beng Teong has skillfully illustrated his subject matter in a precise and realistic manner. The meticulousness of every brush stroke appears in the vibrancy and delicateness of its feathers. The vividly hued green leaves in the background complement the red and orange bird. His works appeal to both nature and art enthusiasts, offering a breathtaking "aviary wonder" for the pleasure of his viewers.

Trained in art, graphics and painting from Universiti Sains Malaysia (1985 - 1987), Choo Beng Teong has over two

decades of experience observing and photographing birds in the wild. His observant quality is evident in his meticulously fine paintings of birds and its habitat. He has held solo exhibitions in Penang (1987, 1992, 1996) and participated in group exhibitions abroad such as *Landscapes of Malaysia* in Sweden, Stockholm (1997) and Asian Watercolour Art Exhibition in Seoul, Korea (1998). He won the Major Award at the Penang Pesta Art Competition in 1993. He is a member of the Malaysian Watercolour Organisation and Penang Watercolour Society.



9

TEH YEW KIANG

b. Perak, 1956

SCARLET-BACKED FLOWER PECKER, 1994

Signed and dated 'TEH YEW KIANG 94'
(lower right)

Watercolour on paper
76cm x 56cm

PROVENANCE

Private Collection, Selangor.

RM 12,000 - RM 18,000

Realistically illustrated here is a species of passerine bird in the flowerpecker family Dicaeidae which is commonly found in South and East Asian subtropical or tropical moist lowland forests, wooded areas and gardens. A bird enthusiast and natural painter, Teh Yew Kiang's observant nature is translated visually by illustrating a lone male Scarlet-Backed Flower Pecker perched on a blossoming twig. He applies vivid hues of green and yellow to accentuate the lushness of nature that complements the bright red streak of the bird's back and navy blue upperparts. Featuring at Henry Butcher Art auction for the first time, this tranquil piece is a testimony of nature's grandeur.

Teh Yew Kiang graduated from Malaysian Institute of Art, Kuala Lumpur in 1978. His solo exhibitions included *Feather*

and Fur at the National Art Gallery, Kuala Lumpur (1988) and *Nature Naturally* held at Amoda Building in Kuala Lumpur (1993). He has participated in numerous group shows locally and abroad namely a two-man show with Choo Beng Teong in Selangor (1990); Arts and Crafts Guild of Kuala Lumpur and Selangor annual exhibition in various venues around Kuala Lumpur (1992 - 1996); *Belum* International Art Workshop and Exhibition, Kuala Lumpur (1994); *Art for Nature* in aid of WWF at NN Gallery, Kuala Lumpur (1997); *The Asian Art Fair*, Singapore (1997); Leighton Foundation Art Workshop and Exhibition in Calgary, Canada (1998) to name a few. Besides painting, he has also worked in advertising, participated in educational projects on nature for non-governmental organizations and also produced stamp designs for Pos Malaysia.

AWANG DAMIT AHMAD

b. Sabah, 1956

RUMBIA DAN PUCUK PAKU (ESSENCE OF CULTURE SERIES), 1992

Signed and dated 'A. W. DAMIT 92' (lower right)

Mixed media on canvas

76cm x 61cm

PROVENANCE

Private Collection, Singapore.

RM 10,000 - RM 16,000

The works of Awang Damit Ahmad are predominantly based on nature conveying an elegiac quality. The sentimental bittersweet memories of childhood pastimes and intimate impressions of a place in the past (his hometown in Kuala Penyu, Sabah) and a much-changed present are some of the themes seen in his abstraction. This work stems from his early major series, *Essence of Culture (EOC)* and illustrated here as the title suggests is his expression of rumbia and fern shoots. Expressive brush strokes in bold red, natural grey and olive green with hints of blue is applied onto textured canvas in what was to become an iconic body of work for the artist. Dated 1992, this is the earliest *EOC* piece on offer in this sale.

Awang Damit Ahmad came into the national limelight when his work was selected for the travelling Malaysian Paintings exhibition in Pasadena, USA in 1988. He had shown early promise when his work won Minor Award in the Young Contemporary Artists competition in 1984. A graduate with a Diploma in Art and Design at the Mara Institute of Technology in 1979, he obtained his Masters from Catholic University, Washington, USA in 1990. He won Second Prize in the Malaysia Bank Association art competition in 1988. In 1992, a work from his *EOC* series called *Farmer's Song* clinched the Painting Prize at the coveted Third Salon Malaysia. He also received Honourable Mention at the 1994 and 1995 Philip Morris Malaysia Art Awards.



ZULKIFLI YUSOFF

b. Kedah, 1962

KEDAI GUNTING RAMBUT BUNGA RAYA (STUDIES), 2010

Canvas, embossed dye on wood panel
91cm x 61cm

PROVENANCE

Private Collection, Kuala Lumpur.

EXHIBITED

Harmony - The Negaraku Series, Utterly Art, Singapore, 2010.

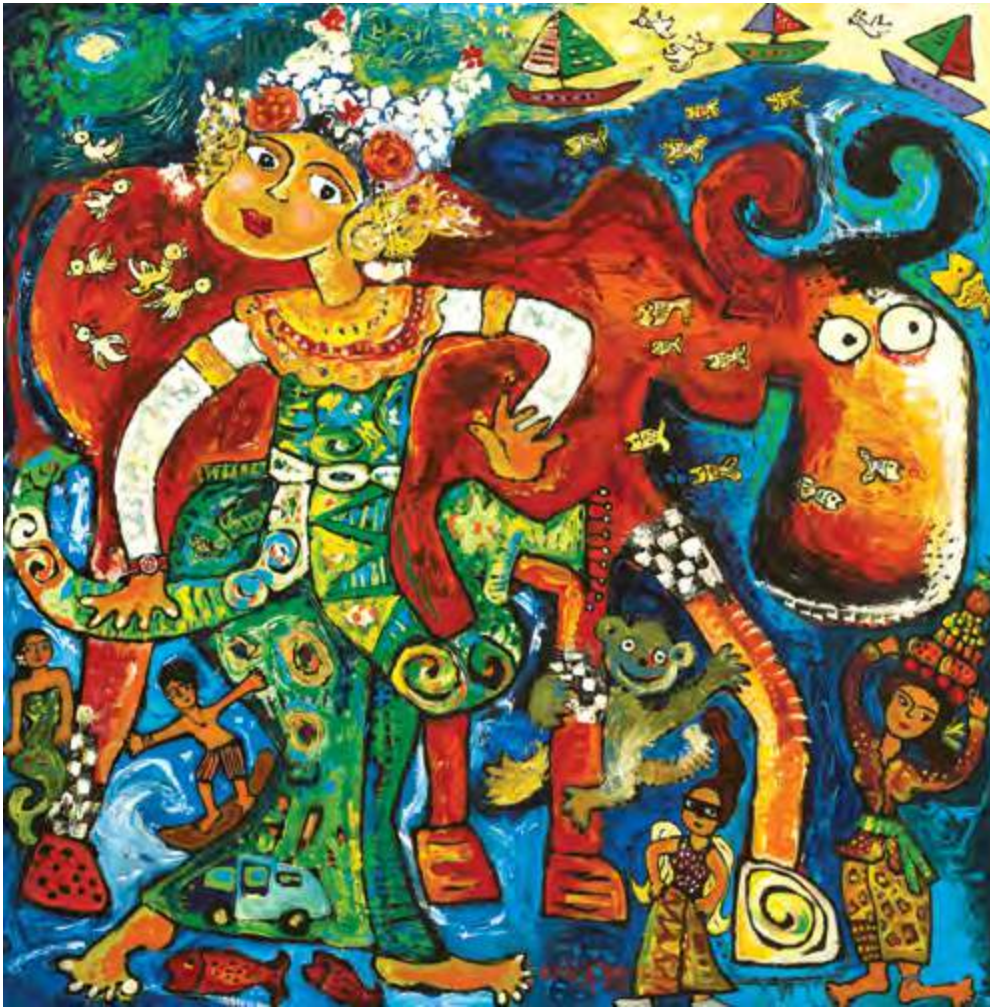
RM 4,000 - RM 6,000

Zulkifli Yusoff issues a clarion call for the *Harmony* that was prevalent in the post-Independence euphoria of Malaysia in all its idealistic fervour and patriotism. Icons of the post-Independence era such as the *bunga raya* or hibiscus, Malaysia's national flower is being used alongside the barbershop pole with images of old-fashioned hairstyles populating his canvases in a dense juxtapositioning of images using screenprint, painting and new canvas collage techniques to realise the artist's vision of unity and peace. *Kedai Gunting Rambut Bunga Raya (Studies)* is one of four monochromatic works that was displayed in a solo exhibition consisting of ten pieces of artworks in Singapore in 2010.

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 the 2013 Art Stage fair in Singapore 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 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.





12

ERICA HESTU WAHYUNI

b. Indonesia, 1971

LEGONG, 1999

Signed and dated 'ERICA '99' (lower middle); Signed and dated on reverse
Acrylic on canvas
140cm x 140cm

PROVENANCE
Private Collection, Indonesia.

RM 12,000 - RM 18,000

Erica is a celebrated Indonesian artist internationally gaining attention with her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomenons, dreams and also everyday imaginations".

Illustrated here is one of the many classical dances hailing from the Island of Gods, the *Legong* dance in the naïve signature style of the artist. A sophisticated form of art that is defined by the intricacy of finger movements, complex footwork and expressive gestures as well as facial expressions that pays particular attention to the motions of the eyes, *Legong* is traditionally performed by pre-adolescent girls and in sync with gamelan music. *Legong* dance has been highly developed since its origination in the 19th century as royal entertainment and now maintains its cultural form as a ceremonial performance.

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



13

NYOMAN GUNARSA

b. Indonesia, 1944

TWO BALINESE DANCERS, 1998

Signed and dated 'Nyoman Gunarsa 98' (lower right)
Oil on canvas
70cm x 70cm

PROVENANCE

Private Collection,
Indonesia.

RM 7,000 - RM 10,000

Nyoman Gunarsa's expressionistic style of works feature offerings, dancers, and wayang (shadow play). Aside from being a great painter, he is also deeply connected to his Balinese culture and is a well-known puppet-master and a priest. His paintings are based on the traditional Balinese gamelan music as well as dance and shadow puppet performances. Depicted here is a pair of traditional Balinese dancers expressively and rhythmically illustrated in blue with hints of red, yellow and green. The painting reveals the nature of Balinese dance, which is dynamic, angular and intensely expressive.

Nyoman Gunarsa graduated from Akademi Seni Rupa Indonesia (ASRI, Indonesia Academy of Fine Arts), Yogyakarta in 1976. He is founder member of the Sanggar Dewata Indonesia artists group there in 1970. Gunarsa has opened his own art museums in Yogyakarta and Klungkung. He has held solo exhibitions in Indonesia, Malaysia, Australia, the Netherlands, Japan, Singapore, France, Monaco, and the USA. He won the Pratisara Affandi Adi Karya Art Award in 1976, prizes in the Biennale - III Jakarta in 1978 and Biennale - IV Jakarta 1980, and the Lempad Prize for art in 1980. In 1994 he received the Dharma Kusuma Award from the government of Bali, and the Satyalancana Kebudayaan art award from the President of Indonesia in 2003. Gunarsa participated in the *Art of Bali* exhibition at the East-West Center in Honolulu Hawaii in 1998. He established the Museum Seni Lukis Kontemporer Indonesia (Museum of Contemporary Indonesian Painting) in Yogyakarta in 1989, and the Museum Seni Lukis Klasik Bali (Museum of Classical Balinese Painting) in Klungkung in 1994.

DEDE ERI SUPRIA

b. Indonesia, 1956

BEAUTY OF BALI, 2014

Signed and dated 'Dede Eri Supria 2014' (lower right)

Oil on canvas

100cm x 125cm

PROVENANCE

Private Collection, Indonesia.

Accompanied with certificate from artist.

RM 12,000 - RM 18,000



Bali is renowned for its diverse and sophisticated art forms namely painting, sculpture, woodcarving, handcrafts and performing arts which is no surprise that artists from all over the place and all eras seek inspiration from the island. Malaysian artists from Tew Nai Tong, Ahmad Zakii Anwar, Lui Cheng Thak to Shia Yih Ying and Kow Leong Kiang have immersed themselves in Balinese culture. So have the pioneer artists of Singapore in the 1950s and the arrival of Western artists in the 1920s. Jakarta-born Dede Eri Supria too finds his muse there by capturing a Balinese dancer in preparation of her ritual dance, in the act of fixing her elaborately decorated headdress in a Realist manner. Her striking gold-gilded costume is balanced with soothing purple apparent on her attire and sashes in the background amidst the stage props of Barong mask and *kain poleng*, and on the purple and white orchids in the air.

Dede Eri Supria was mentored by Dukut Hendranoto, fondly known as Pak Ooq, a social realist painter in Jakarta between 1960 and 1970. He attended Sekolah Seni Rupa Indonesia Yogyakarta (1975 - 1977) and travelled to Europe to broaden his art knowledge in 1981. He displayed his artworks for the first time in an exhibition organised by the New Fine Art Movement at Balai Budaya, Jakarta in 1976. His solo exhibition included *Concerning Change* held in Singapore (2002). He was the recipient of a number of awards namely The General Award for the Arts from The Society for American-Indonesian Friendship (1978), Best Painting Award by Jakarta Art Council (1981 Biennale), Adam Malik Award (1986), Affandi Award (1993), and First Prize Philip Morris Indonesian Arts Award (1997).



BUI XUAN PHAI

b. Vietnam, 1921 – d. 1988

OPERA CHEO, 1984

Signed and dated 'Phai 84' (upper left)

Oil on canvas

30cm x 40cm

PROVENANCE

Private Collection, Indonesia; acquired from artist's family.

Accompanied with certificate from artist's family.

RM 15,000 - RM 25,000



Cheo is a form of popular theatre in Vietnam that has its roots in ancient village festivals. Comprising of folk songs with pantomime, instrumental music and dances, the traditional performance also includes instructive or interpretive sketches telling stories of legends, poetry, history and daily life. Bui Xuan Phai celebrates Vietnamese culture by illustrating three female Cheo performers backstage, one of whom is in the act of applying make up while the other two stand waiting in the background. Rendered in Phai's representational style, *Opera Cheo* is expressed in a minimal palette of bold red, black and white.

Bui Xuan Phai was enrolled at the Ecole des Beaux Arts d'Indochine, Hanoi in 1941 and graduated from the resistance school when it was moved to Viet Bac in 1945. He opened a studio in his parents' house in Hanoi in 1952 where

he sketched portraits of his family, still-lives and the streets of Hanoi instead of producing Propaganda Art, which was meant for national cause at the time. His depictions of Hanoi reflect the spirit and freedom of the people. A celebrated Vietnamese artist, Phai experimented with different materials such as canvas, paper, cardboard, wooden plates and newsprint. He also used various mediums like oil, watercolor, pastel, charcoal and crayon. Phai's first solo exhibition was held in 1984 where 108 of his works were displayed. He was posthumously awarded the Ho Chi Minh Prize by the government of Vietnam for his contribution to national culture in 1996.

REFERENCE

Painters in Hanoi: An Ethnography of Vietnamese Art, Nora Annesley Taylor, University of Hawaii Press, 2004.
Vietnamese Painting From Tradition to Modernity, Les Editions d'Art et d'Histoire, ARHIS, 2003.





16

MULYADI WIRJO SOEDARMO

b. Indonesia, 1938

PONSEL, 2010

Signed and dated 'Mulyadi 2010' (upper left); Inscribed on reverse
Acrylic on canvas
100cm x 100cm

PROVENANCE
Private Collection, Indonesia.

Accompanied with certificate from artist.

RM 4,000 - RM 7,000

Ponsel (Mobile) is Mulyadi Wirjo Soedarmo's interpretation of the 21st century with technological culture taking over the world by storm. A youthful woman is illustrated listening attentively to a caller on her mobile phone - too absorbed in the act to take notice of her surroundings although in solitude and isolation - an ordinary scene in modern context. Mulyadi's signature figures of the 1960s - full of grace and tenderness - are applied in the present's cultural norm. The intricacy of her floral-motif top is the focal point of an otherwise minimal background executed in shades of wine red and bold blood red. Appearing at Henry Butcher Art Auctioneers auction for the first time, Mulyadi is one of Indonesia's important modern artists.

Mulyadi Wirjo Soedarmo also known as Mulyadi W. attended Akademi Seni Rupa Indonesia (ASRI), Jogjakarta, Indonesia from 1955 to 1959. In 1969, he established an art association alongside fellow ASRI alumnus namely Sunarto Pr, Danarto, Wardoyo in Jogjakarta and became its leader in 1972. Besides painting, Mulyadi W. is also known as a sculptor and illustrator for magazines *Horison* and *Si Kuncung* (children's book), among others.

LYRA ABUEG GARCELLANO

b. The Philippines, 1972

MOONWARD, 2009

Inscribed "MOONWARD" Lyra Abueg Garcellano 2009' on reverse
Oil on canvas
122cm x 87cm

PROVENANCE
Private Collection, Singapore.

RM 8,000 - RM 12,000



Known for her Realist-style figurative paintings, Lyra Abueg Garcellano is a multi-disciplinary artist who also experiments with various mediums and techniques. In 2009, Lyra Garcellano has created two series of works titled *Old Pain* and *Nessun Dorma* (None Shall Sleep) depicting male and female figures lying comatose on the ground with their limbs splayed out in a state of helplessness. The latter series is inspired by the aria *Nessun Dorma* from the final act of Giacomo Puccini's opera *Turandot*. Lyra Garcellano presents paintings that are somnolent and dreamy. Painted in sepia-tone, her choice of palette enhances nostalgic quality portraying vulnerability and despair.

Lyra Abueg Garcellano graduated from the Ateneo de Manila University with a BA in Interdisciplinary Studies (1994) and from the University of the Philippines with a Bachelor of Fine Arts (2000). She has held numerous solo exhibitions since 2002 namely *Nessun Dorma* in Singapore (2009), *Ballads* in Kuala Lumpur (2012) and *Taxonomy*

in the Philippines (2012) among others. She was an artist in residence for the Cemeti Art Foundation in Jogjakarta, Indonesia, which was made possible through the UNESCO-ASCHBERG Bursaries for Artists in 2002, and a residency at Location One New York through the Asian Cultural Council (2009 - 2010). She has also participated in residencies such as BMW Young Asian Artists residency, Singapore Tyler Print Institute (2011) and Asian Artists Residency, Gwanju Cultural Foundation, Gwanju, South Korea (2012). She has participated in numerous international group exhibitions including *Post-Tsunami Art*, *Emerging Artists from Southeast Asia* (2009, Milan, Italy), *Jakarta Biennale XIII* (2009, Jakarta), *Trauma Interrupted* (2007, Cultural Center of the Philippines); *Balancing Act* (2006, Future Prospects, Quezon City); *Flippin' Out: From Manila to Williamsburgh* (2005, Goliath Visual Space, NY); and the 2002 *Gwangju Biennale*. Garcellano is also an accomplished illustrator of children's books and is the author of a comic strip in a national daily newspaper in the Philippines.



18

LEE MAN FONG

b. China, 1913 - d. Indonesia, 1988

FRUITS SELLER, Undated

Signed 'M.F. Lee' with Chinese seal (lower right)
Watercolour on paper
45cm x 34cm

PROVENANCE
Private Collection, Singapore.

RM 15,000 - RM 25,000

Known as one of the most prolific painters of Indonesian art, Lee Man Fong is no stranger to the regional art world. Represented here is a woman of Indonesian origins discerned by her traditional garment seated with poise on the ground, her arm resting on a basket containing fruits. Titled *Fruits Seller*, the subject matter is typical of the artist depicting women and men going about their daily business contemporary to his time in Indonesia. The figure is finely outlined in black ink and bolder strokes are swiftly sketched to accentuate the folds of her *kebaya*, *sarong* and *selendang*. Pastel hues are applied to illustrate her gracefulness while her bright red lips represent femininity.

Lee Man Fong arrived in Singapore in 1917 and studied at the Anglo-Chinese School until 1929. He migrated to Java in 1932 and worked for Kolff, a Dutch printing and publishing company. In 1936 the head of the Dutch East Indies Association in Batavia invited Lee to participate in an exhibition, a great honour since he was the first non-Dutch artist to be given this opportunity. He devoted to painting full-time after 1940 during which he visited Bali and worked briefly there. He also held solo shows in Jakarta and Bandung. Lee established himself as a talented artist

through his paintings of Balinese subjects, many influenced by the work of Willem Hofker. He then held a one-man show in Jakarta in 1941, after which he was held captive by the Japanese. In 1949 Fong was awarded a Malino scholarship to study art in the Netherlands. He returned to Indonesia after three years after which his talent was acknowledged by President Soekarno, to whom he became an art advisor. Between 1955 and 1961, Lee served as the chairman of Yinhu Meishu Xiehui (Society of Chinese Artists in Indonesia) and from 1961 to 1966 he served as court painter at the presidential palace. In 1964, Lee Man Fong alongside Lim Wasim, compiled a deluxe 5-volume edition of the Soekarno Collection, of which many of his own works are also featured. Lee was awarded Indonesian citizenship during this period. In 1967, when Soekarno fell from grace, Lee who had close association to the president and was alleged to have communist inclinations resulted in his migration to Singapore in 1970. His career continued to thrive, and he was often given lucrative commissions by Chinese businessmen who wanted him to paint animals of the Chinese zodiac. In the 1980s the artist suffered from kidney and heart disease and became increasingly private. He returned to Indonesia in 1985 and passed away on April 3, 1988 in Jakarta.

HUANG YAO

b. China 1917 - d. Kuala Lumpur 1987

KAMPUNG LIFE 偕行, 1980

Signed and dated in Chinese with seal (upper right), Chinese seal (lower left)
Ink and colour on rice paper mounted on scroll
47cm x 37cm

PROVENANCE

Private Collection, Kuala Lumpur;
acquired directly from the artist.

RM 10,000 - RM 15,000



Deriving from Huang Yao's Nanyang series, *Kampung Life* is executed in his unique Chinese ink brushwork - bold lines of strokes in varying degree and intensity - illustrating life in the village for a mother and her two children. Red ink wash is applied liberally on the background portraying the morning sky when the family is set to start their day outdoors in the sun.

Huang Yao's ancestor can be traced to Huang Xiang, a filial son of the Eastern Han Dynasty and through his father, Huang Hanzhong, he was taught the traditional Chinese arts of calligraphy, painting, classical literature, philology, history and philosophy. He was raised in an environment that strongly appreciates arts and culture. In 1935, Huang Yao became Art Editor of the *Shanghai Post* and drew a huge following with his cartoon character, Niubizi, which had also become his nom de plume from 1934 to 1956. He had written and published numerous educational books namely *A Chinese Soldier* (1941) for the army during the war in China, *Ten Talks on Niubizi* for art classes in schools which was later

translated into Malay language as *Eight Talks on Niubizi, Chongqing in Cartoon* (1943) and many more.

He travelled extensively during his lifetime, leaving China for Vietnam before moving to Thailand, Singapore and finally settling down in Malaysia. His legacy has seen a great resurgence since his retrospective exhibition in Singapore and Shanghai, China in 2001 and 2011 respectively. More major museums are including works of Huang Yao into their list of pantheons. They include the British Museum, Ashmolen Museum, the National Palace Museum of Taiwan and the Shanghai Museum in China. A special memorial show titled *The Remarkable Guest of Malaya* was displayed at the National Visual Arts Gallery, Kuala Lumpur in 2013.

REFERENCE

Return To Innocence: Huang Yao's Painting of Happy Children, Dr. Tan May Ling.
Rediscovered Talent, Huang Yao: Cartoonist/Scholar/Painter, Shanghai Art Museum, 2011.
www.huangyao.org



20

CHUK MOR, DATO'

b. China, 1913 - d. Penang, 2002

BAMBOOS, Undated

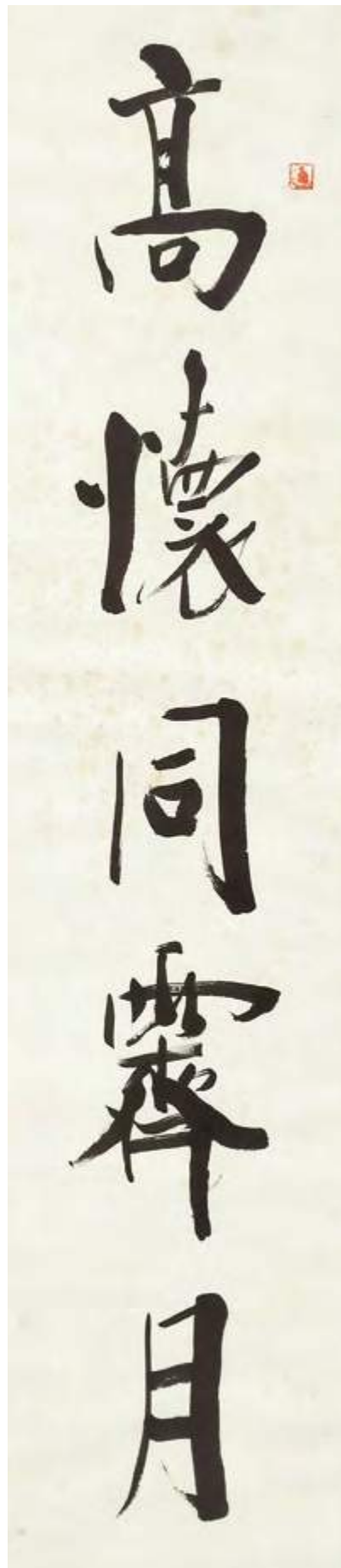
Inscribed in Chinese with seals
(lower left), Chinese seal (lower right)
Ink and colour on rice paper
57cm x 94cm

PROVENANCE

Private Collection, Pahang.

RM 8,000 - RM 12,000

Bamboo, one of the "Four Gentlemen" (bamboo, orchid, plum blossom and chrysanthemum), plays a significant role in traditional Chinese culture that it is even regarded as a behaviour model of the gentleman. As bamboo has some features such as uprightness, tenacity and hollow heart, people endow bamboo with integrity, elegance and plainness, though it is not physically strong. Ancient Chinese poets have written countless poems to praise bamboo, symbolically referring to gentlemen.



21

CHUK MOR, DATO'

b. China, 1913 - d. Penang, 2002

CALLIGRAPHY, c.1980s

Signed in Chinese with two seals
(centre left), Chinese seal (upper left)
Ink on paper

A set of two; 110cm x 24cm each

PROVENANCE

Private Collection, Kuala Lumpur.

RM 6,000 - RM 10,000

On offer here is a set of 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.

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

BUSY STREET SCENE, 1982

Signed and inscribed in Chinese with seal (lower left)

Ink on paper

46.5cm x 69.5cm

PROVENANCE

Private Collection, Penang.

RM 7,000 - RM 12,000

In a book titled *A Brief History of Malayan Art* (1963) by Marco Hsu (translated by Dr. Lai Chee Kien), the author wrote highly of Tan's work of art: "He is without doubt a capable artist for his landscapes and portraits are expressive of the atmosphere and are refreshingly delicate and his exceptional talent can be discerned from his terse but enigmatic works." Illustrated here is a classic street scene by Tan Choon Ghee, demonstrating his dexterity in Chinese ink applying swift brush strokes in varying intensity to form the intricacy of heritage architecture and the movement of trishaw rider.

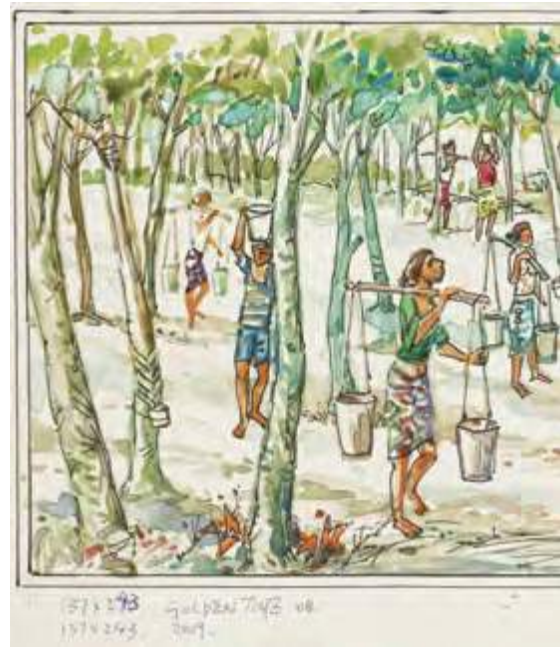
Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Art in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He had received a German government painting

scholarship and an Australian government television set design scholarship. He had worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a full-time artist. He had held numerous one-man shows with his first in 1956 at the Hooi Ann Association, Penang followed by in 1958, 1962 and 1963 organised by the British Council, Penang; National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan had also been honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a recent posthumous solo exhibition titled *A Lifetime of Drawings* showcasing his sketchbooks and paper works at the Penang State Art Gallery (2014).

REFERENCE

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





23

TEW NAI TONG

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

STUDIES FOR GOLDEN TIME I, II AND GOLDEN HARVESTING SEASON, 2008-2009

Signed and dated (lower right); inscribed 'Golden Time II' (lower right)

Signed and dated 'NAITONG 2009' (lower right); inscribed 'Golden Time 08 2009' (lower left)

Signed 'NAITONG' (lower right); inscribed 'Golden Harvesting Season' (lower left)

Mixed media on paper

17cm x 30cm, 17.5cm x 34cm, 18.5cm x 32cm

PROVENANCE

Private Collection, Selangor.

RM 4,000 - RM 6,000



A set of three rare sketches by Tew Nai Tong is on offer here, providing collectors a glimpse of the artist's preparatory work before executing the masterpieces on canvas. *Golden Time I* and *Golden Time II* depict a scene in a rubber plantation when the crucial moment of collecting latex is taking place. *Golden Harvesting Season* illustrates a group of farmers pounding rice. Tew Nai Tong is celebrated for his depiction of the local lives.

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.

REFERENCE

Odyssey, Tew Nai Tong Retrospective, National Art Gallery, Kuala Lumpur, 2007.

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

WEAVING, 1948

Signed and dated 'MUNSEN 48' (lower left)
Charcoal on paper
50cm x 72cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Yong Mun Sen Retrospective, Penang State Art Gallery, 1999;
illustrated on exhibition catalogue page 39.

RM 15,000 - RM 25,000

Renowned for creating Nanyang style visual illustrations which entails the amalgamation of both Eastern and Western painting techniques and the adoption of local landscape as subject matter, Yong Mun Sen implements his knowledge in both manners in producing most of his fishermen scenes, coastal and village panoramas, labourers at work and more in mediums such as watercolour, oil and charcoal. Presented here is a sketch of a scene of two women engrossed in the act of songket weaving executed in the latter medium. A woman figure is seated on a bench with her back facing the viewer unaware that she is being observed while the other is seated on the ground, her facial expression displays a sense of enthused motivation. The songket is a brocaded textile in silk or cotton fabric intricately woven with metallic thread. Originated from Indonesia, the fabric is widely used till this day throughout Southeast Asia. Its tedious and complicated weaving process requires skilled craftspeople to work speedily in order to achieve the desired results.

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). In 1999, the PSAG organised a retrospective exhibition where *Boats through the Nets* was displayed. 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."



AHMAD ZAKII ANWAR

b. Johor, 1955

UNTITLED, 1998

Signed and dated 'Ahmad Zakii Anwar 98' (lower right)
Mixed media on paper
80cm x 60cm

PROVENANCE

Private Collection, Singapore.

RM 10,000 - RM 15,000

Illustrated here is a drawing of a young Balinese dancer captured in a still moment, her hands clasped in a self-pacifying gesture. The traditional dancers learn the craft as children from their mothers as soon as they are born, in the womb they are played the Balinese music and are taught to dance with their hands before they can walk. Official training as a Bali dancer starts as young as the age of seven.

A graduate of Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii Anwar left his successful advertising career in pursuit of becoming a full-time artist. He came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation

for stunning photorealistic still-life paintings and expressive portraits making him a master of Urban Realism. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute and a mid-career survey exhibition *Disclosure* held at Galeri Petronas, Kuala Lumpur in 2008. In recent years, he has had a number of notable exhibitions abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013.



BAYU UTOMO RADJIKIN

b. Sabah, 1969

CINTA XI, 2011

Signed and dated 'BAYU UTOMO RADJIKIN 2011' (lower left)
Charcoal and pastel on paper
150cm x 114cm

PROVENANCE

Private Collection, Pahang.

EXHIBITED

Cintakasih, House Of Matahati, Kuala Lumpur, 2011.

RM 20,000 - RM 30,000

Deriving from Bayu Utomo Radjikin's eighth solo exhibition titled *Cintakasih* which focuses on a classical Odissi dancer, *Cinta XI* is one of the ten charcoal drawings displayed unconventionally alongside works by fellow artists Marvin Chan and Kow Leong Kiang. The core of this series can be traced back to 2008, when Bayu participated in *Stirring Odissi: The Exhibition* a group show celebrating the classical Indian Odissi dance. Bayu's participation not only launched his exploration of the female form, but also formed a milestone in his history with the Sutra Dance Theatre, which began when he designed sets for Ramli Ibrahim's performances. The title of the exhibition combines signature elements from Bayu's practice, as the artist names all his drawings *cinta* and all his four paintings on canvas *kasih*.

Bayu Utomo Radjikin is one of the founding members of Matahati, which had its defining moment in the exhibition *For*

Your Pleasure at Galeri Petronas in Kuala Lumpur in 2006. He sparked incredible interest upon his graduation with a BA (Sculpture Major) at Universiti Institut Teknologi MARA in 1991. That year, he won the highly coveted Major Award in the Young Contemporary Artists Competition followed by a Minor Award in the Salon Malaysia. He also won a Special Award in the *One World - No War* exhibition in Kuala Lumpur in 1991. Bayu is also a multidisciplinary artist involved in stage designs and installations. He set up the gallery cum artist's residency space called House of Matahati (HOM), which also initiated the Malaysian Emerging Artists Awards including other regional art initiatives.

REFERENCE

<http://bayuutomo.blogspot.com/2011/05/cintakasih-invite.html>



CHONG AI LEI

b. Johor, 1985

INDOLENCE 5, 2009

Signed and dated 'AILEI 2009' (lower left)
Oil on canvas
97cm x 130cm

PROVENANCE

Private Collection, Pahang.

EXHIBITED

Blank Page, Wei-Ling Gallery, Kuala Lumpur, 2009.

RM 9,000 - RM 12,000

Created when Chong Ai Lei was only 24 years of age, *Indolence 5* is one of six canvas works submitted for a group exhibition celebrating the beginning of an early career as a full-time artist. Alongside Gan Tee Sheng, Dhavinder Singh and Anabelle Ng, Chong Ai Lei exposes her newly discovered talent as a delicate figurative painter. Illustrated here is an anonymous figure in bed clad in her nightgown with her cleavage in view. Her nightdress lifted from her slumber to reveal her belly, curvaceous thigh and nude-coloured undergarment. Innocent yet sensual in appearance, this piece invites the viewer to observe a sleeping female form and allow a little imagination to come to play without having the fear of getting caught.

Chong Ai Lei obtained a Diploma in Fine Art from Dasein Academy of Art, Kuala Lumpur in 2005. She has participated in numerous group exhibitions namely *Art Below 1000* held at Valentine Willie Fine Art, Kuala Lumpur (2005, 2006 & 2007); *Palette* at The Gallery@Starhill, Kuala Lumpur (2008); *Self Conflict, Self Cohesion*, Malaysia Tourism Centre, Kuala Lumpur (2010); *Local Only* at Taksu, Kuala Lumpur (2011); and *Seated* at HOM Art Trans (2013) among others. Her first solo exhibition titled *P!NK* was held at Sangkring Art Space in Yogyakarta, Indonesia in 2013. She was one of the finalists for the Malaysia Emerging Artist Award in 2009 and 2011. She also received Honourable Mentions from the Freeman Foundation Asian Artists Program, Vermont Studio Centre, United States of America.



PHUAN THAI MENG

b. Johor, 1974

SOLUTION, 2009

Acrylic and oil on canvas, lingerie
91cm x 122cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired through Valentine Wille Fine Art, Kuala Lumpur.

EXHIBITED

Made in Malaysia, Valentine Willie Fine Art, Kuala Lumpur, 2009.

RM 13,000 - RM 18,000

Deriving from Phuan Thai Meng's highly anticipated second solo exhibition titled *Made in Malaysia* exploring topics of nation-building which centers on social issues and current affairs at the time namely "consumerism, urban decay and domestic ennui", *Solution* is an unsettling representation of the latter. Based on a news event particularly of the remarks made by a local member of the parliament who opined that homemakers should dress sexily at home for their husbands to avoid their men having scandalous affairs with their domestic helper, Thai Meng's interpretation highlights its absurdity, reflecting on perhaps the imprudent proposal. This painting installation presents pink lingerie encased in a glass box complementing a surreal monochromatic painting depicting a depleted mannequin turning its back against an overturned bed, suspended in mid-air.

Phuan Thai Meng obtained a Diploma in Fine Art majoring in painting from the Malaysian Institute of Art in 1996.

A full time artist, art educator and founding member of the artist collective Rumah Air Panas (RAP), he has been exhibiting regularly since 1995. His solo exhibitions included *PTM0001020304* held at RAP in 2004, *The We Project* held in Kuala Lumpur (2010) and *Mapping the Homeland: We are Proud of You (?_?)*, Singapore (2011). He has participated in numerous group exhibitions locally and regionally including his recent participation for the first Malaysian Eye (2014). He won the Juror's Choice Award from the Philip Morris Malaysia - ASEAN Art Awards in 2000. His works are in the public collection of National Visual Arts Gallery, Kuala Lumpur; Singapore Art Museum, Singapore; Gallery of Modern Art and Queensland Art Gallery, Australia.

REFERENCE

<http://www.vwfa.net/kl/exhibitionDetail.php?eid=115>



CHONG SIEW YING

b. Kuala Lumpur, 1969

L'ÉTÉ, 2006

Signed and dated 'Siew Ying 2006' (lower right)

Oil on canvas

150cm x 150cm

PROVENANCE

Private Collection, Singapore; acquired through Christie's Asian Contemporary Art Day Sale, Hong Kong, 25 November 2012, Lot 623

RM 28,000 - RM 40,000

The elegant and lyrical painter Chong Siew Ying is represented by an alluring French-titled piece *L'été* or *Summer* in commemoration of her art education years in Paris. During this period, she has also produced three similar works illustrating youthful female faces titled after the four seasons. Distinctly Chinese in each portrait's features, Siew Ying is interested in exploring the notion of beauty and harmony in classical Chinese painting and portray it in a contemporary context. The deliberate use of flowers in Siew Ying's paintings is symbolic of nature introduced as an element of freedom and fragility in its ambience. At ease with painting in large dimensions, Siew Ying's monochromatic subject dominates the canvas set amidst pastoral and romantic setting encircled by beautiful flowers.

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 Maison Tch'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.

REFERENCE

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



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

HOPE, c. 1960s

Signed 'CY' (lower right)
Oil on board
46cm x 39cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Important Malaysian Works From 1940 to 1991, Valentine Wille Fine Art, Kuala Lumpur, 2003; illustrated on exhibition catalogue page 10.
Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996; illustrated on exhibition catalogue page 26.

RM 16,000 - RM 25,000

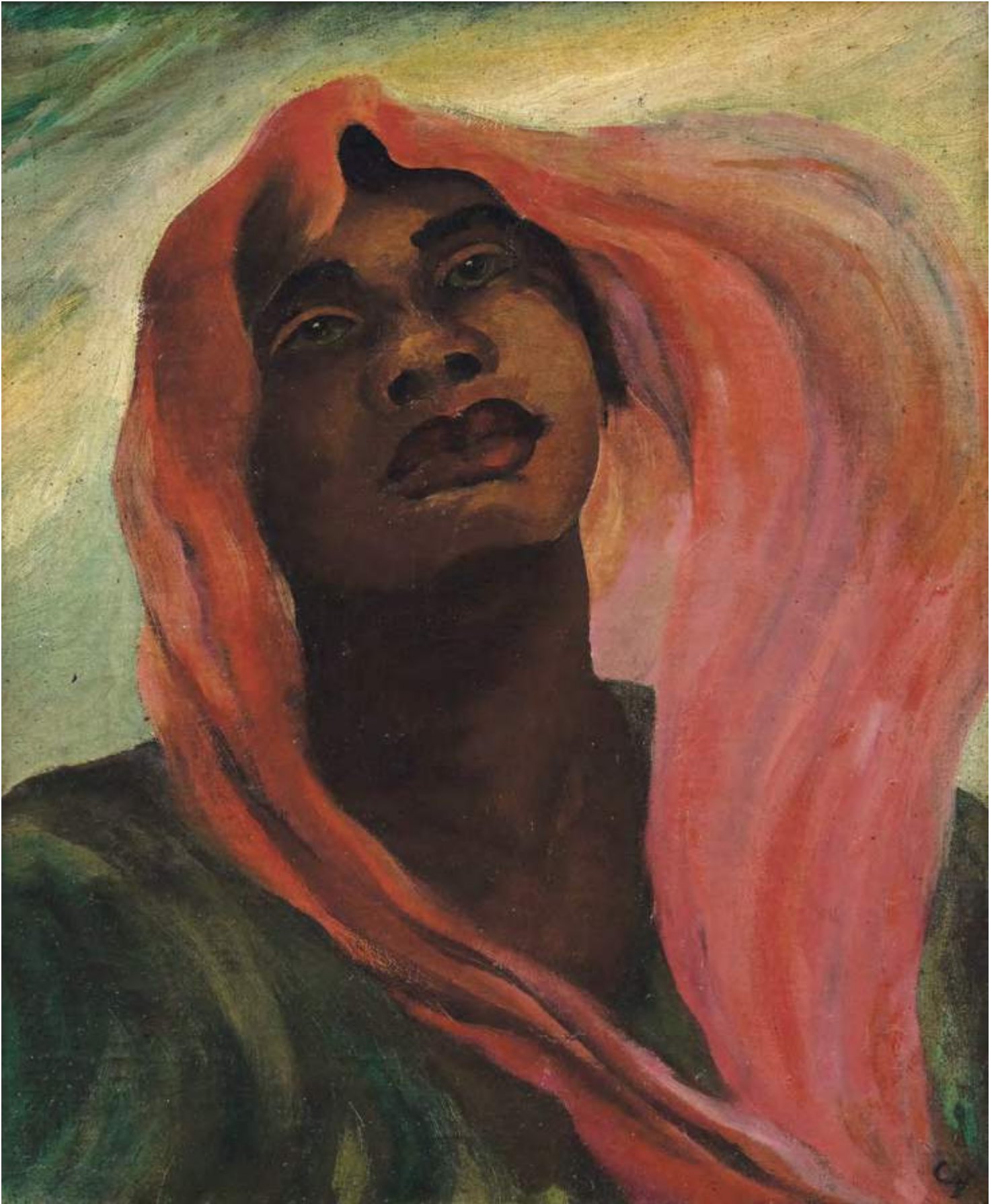
Hope displays a sense of affinity towards native Malaya, illustrated by the versatile artist Lee Cheng Yong in a Gauguin-inspired manner present in subject matter and style. The native woman's calm feature is composed skywards as though to denote confidence and pride with her pink veil spectacularly fluttering in the wind. Her broad shoulders dominate the lower quarter of the composition and the yellow-blue sky is expressed in a post-Impressionist manner. Perhaps the artist had found common grounds with the great Paul Gauguin - romanticised by an exotic land and inspirations sought - though in the case of Lee Cheng Yong, in Nanyang.

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

A Tribute to Lee Cheng Yong, The Art Gallery, 2001.
Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.



DULLAH

b. Indonesia, 1919 – d. 1996

PORTRAIT OF A YOUNG GIRL, 1976

Signed and dated 'Dullah '76' (lower right)
Oil on canvas laid on board
60cm x 50cm

PROVENANCE

Private Collection, Penang; acquired through Christie's Singapore, 26 March 1995, lot 571.

RM 12,000 – RM 18,000

A highly regarded master portrait painter, Dullah is represented here with a beautiful portrait illustration of young woman in a realist manner. The alluring young girl sits with her back to the viewer, positioned slightly to the left revealing her youthful features in side profile. She is dressed in white-patterned green dress, her long dark locks flows against her slender frame and a red blossom is neatly tucked on her hair.

The self-taught artist sought inspirations from the unlikely individuals, abstract artist Affandi and landscape painter S. Sudjojono. In 1949, Dullah led a group of young artists to illustrate battle scenes during the war of Indonesia's independence against the Dutch. The works were exhibited at the Legermuseum in Holland and had gained great interests with the works documented in the book *Karya dalam Peperangan dan Revolusi* (1978). Dullah's close affiliation

with the first President of the Republic of Indonesia, President Soekarno since the early days of independence allowed him the privilege of looking after the President's art collection and was appointed curator of the state's painting collections. He often accompanied the President on his trips at home as well as abroad. Consequently, Dullah moved to his hometown Solo and settled there with his family and co-founded the Surakarta Cultural Association. He also spent most of his creative time in Bali together with a group of his pupils where he established his Realist Painting Workshop first in Ubud before settling in Pejeng. Dullah also established an art gallery in Mas where most of his works were on display for sale. At the age of 70, Dullah built his museum in Solo on his own without any financial support from the government or private institutions. This museum was dedicated to his everlasting love and passion for the arts.



MOHD. HOESSEIN ENAS, DATO'

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

MEK YAM, 1966

Signed and dated 'HOESSEIN 66' (lower right)
Pastel on paper
55cm x 43cm

PROVENANCE

Private Collection, Australia.

RM 25,000 – RM 40,000

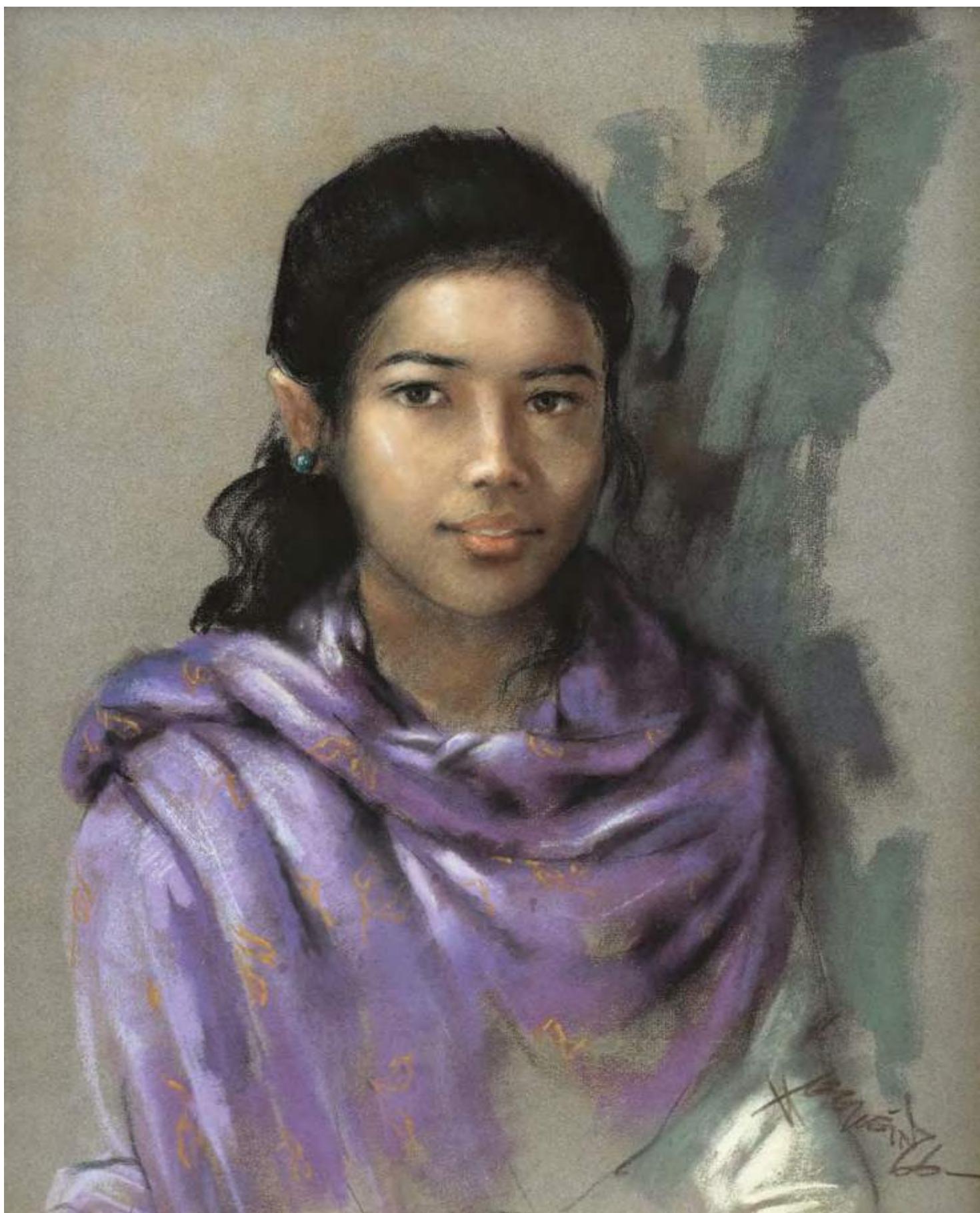
Celebrated master portrait painter Dato' Mohd. Hoessein Enas appears at Henry Butcher Art Auctioneers auction after a two year hiatus, gathering the interests of discerning collectors. Featured here is a pastel on paper portrait of an attractive looking young woman of Malay descent. The artist's mastery in the medium is evident in the rendering of her flawless youthful skin and the folds of her scarf and sleeves. Her dark locks are tied in a ponytail revealing a dark jade green earring on one ear. Dated 1966, this museum-quality piece hails from a private collection in Australia and has been kept in pristine condition.

Dato' Mohd. Hoessein Enas co-founded Angkatan Seni Rupa Indonesia in Medan and was its first president in 1944. He moved to Penang in 1948 and later to Kuala Lumpur when Frank Sullivan spotted him painting at Ayer Itam Temple. He received citizenship by the Federation of Malaya in 1956 and in the same year, he became the founder of Angkatan

Pelukis Semenanjung (later SeMalaysia) in 1956 that he led until 1964. He was granted a UNESCO Fellowship and an Asia Foundation Grant in 1960, which allowed him a year of worldwide study tour to observe various countries' development in art. Other grants included United States Fellowship (1968) and Colombo Plan Award (1968, 1976). He held his first solo exhibition at Charniel Gallery in Chelsea, London in 1960 and was honoured with a retrospective exhibition by National Art Gallery, Kuala Lumpur in 1966. He became a member of board for the National Art Gallery in Kuala Lumpur from 1980 to 1989 and was conferred with the title of Royal Portrait Painter by His Majesty, the Sultan of Selangor in 1990. He received the title 'Dato' by the Sultan of Selangor the following year.

REFERENCE

Pioneer Artists of Malaysia: Paintings of Pioneer Artists from Private Collections, Dr. Tan Chee Khuan, 1992.



ZHONG PAI MU

b. Perak, 1911

PORTRAIT OF A GIRL, 1945

Signed and dated 'Paimu 1945' (lower left)
Oil on canvas laid on board
48cm x 41cm

PROVENANCE

Private Collection, Singapore; acquired through Sotheby's Fine Modern Chinese Oil Paintings, Drawings & Watercolours Auction, Taipei, 14 April 1996, Lot 58

RM 25,000 - RM 40,000

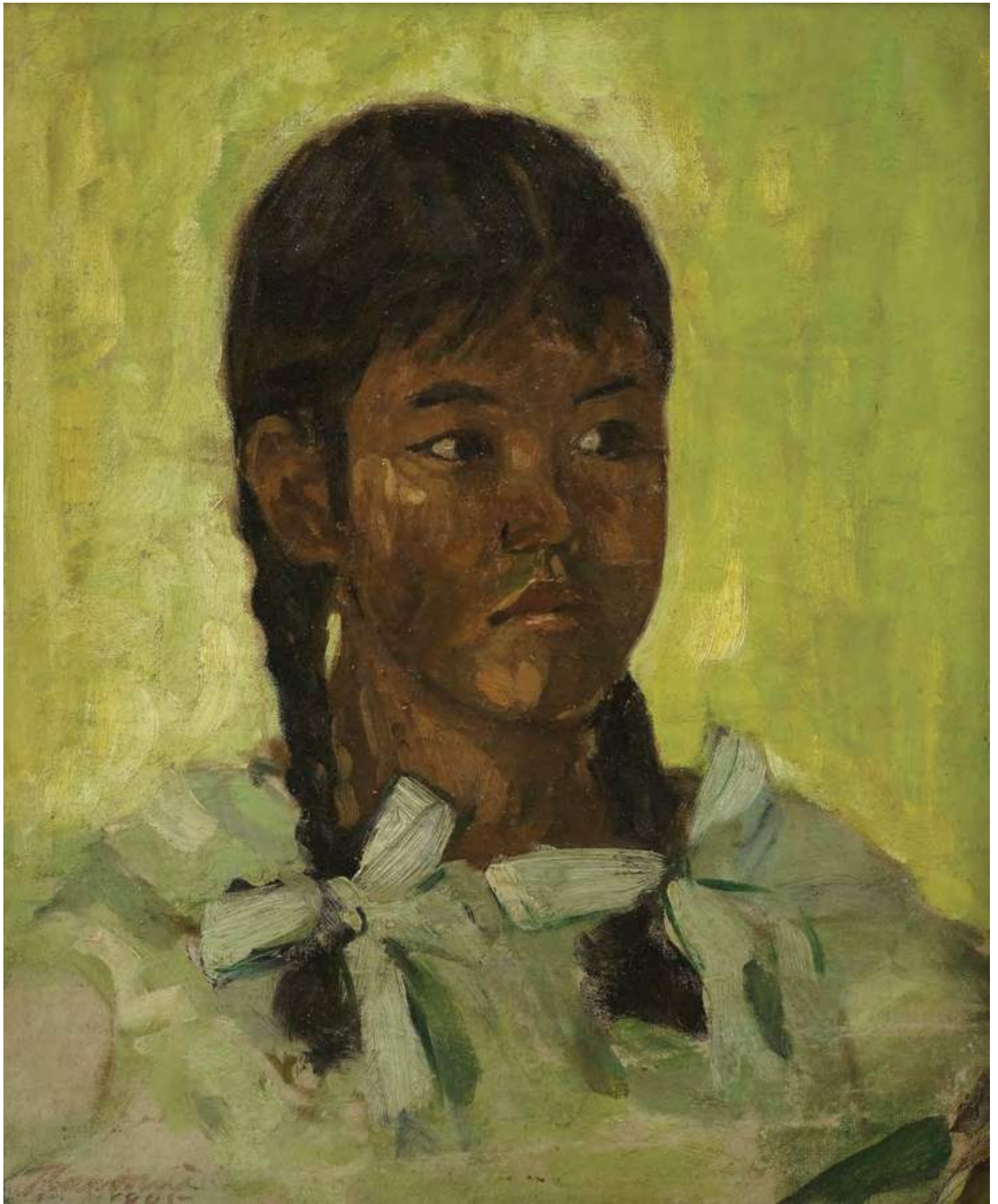
Making a first appearance at Henry Butcher Art Auctioneers auction, pioneer artist Zhong Pai Mu is represented with a rare oil painting of an adolescent girl illustrated in an Impressionist manner. The use of tanned palette on her skin and the outlines of her features suggest that she hails from the Southeast Asia region. Her braided pigtail hairstyle decorated with ribbons conveys innocence. The ambiguity of her attire leaves a puzzle for the viewer in determining her true origins.

Zhong Pai Mu studied at Xin Hua Art Academy in Shanghai and later moved to Nanjing to learn from the masterful Xu

Beihong whom at the time returned to China to lead the Art Academy at Central University. Upon graduation, Zhong returned to Ipoh and was invited by Kuo Ju Ping to teach oil painting in Penang. He then moved to Singapore and taught Western art at NAFA for a few years before migrating to Hong Kong. During his time in Singapore, he had also offered guidance to painter Fung Yow Chork.

REFERENCE

Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, 1997.



KHOO SUI HOE

b. Kedah, 1939

LITTLE COUPLE, 2003

Signed 'SUI HOE' (lower left)
Oil on canvas
80cm x 80cm

PROVENANCE
Private Collection, Penang.

RM 18,000 - RM 30,000

Little Couple illustrates a pair of male and female figures executed in Khoo Sui Hoe's classic stylistic surreal and primitivism manner. The totemic figures are rendered in rustic palette of blue-grey and green patina analogous to a bronze statuette. Framed in a polychromatic border, its multiple hues are reflected on parts of the figures projecting their shiny qualities. Each figure is faintly outlined in red to accentuate its chess piece-like form.

Khoo Sui Hoe is a cult hero in Malaysian art folklore for being one of the earliest who dared to become a full-time artist during a nascent time of new nationhood. He has also helped promote art and other artists first through his Alpha

Singapore Gallery, which he set up with a group of artists in 1972, and then individually, the Alpha Utara Gallery in Penang in 2004. He is the spiritual leader of the Utara Group of artists in 1977. After graduating from the Nanyang Academy of Fine Arts, Singapore in 1961, he studied at Pratt Institute in New York in 1977. He won First Prize (Oil category) in the 1965 Malaysian art competition and an Honourable Mention in the Salon Malaysia 1969. His other awards included twice winning the Asian Arts Now Awards given by the Las Vegas Museum in the United States in 2002 and 2004. He divides his time between the United States and Malaysia mainly in Penang. A 'mini retrospective' exhibition was held in Penang showcasing works from 1967 till 2013.



KHOO SUI HOE

b. Kedah, 1939

IMAGE SUGGESTION, 1990

Signed 'SUI HOE' (lower right)
Oil on canvas
90cm x 90cm

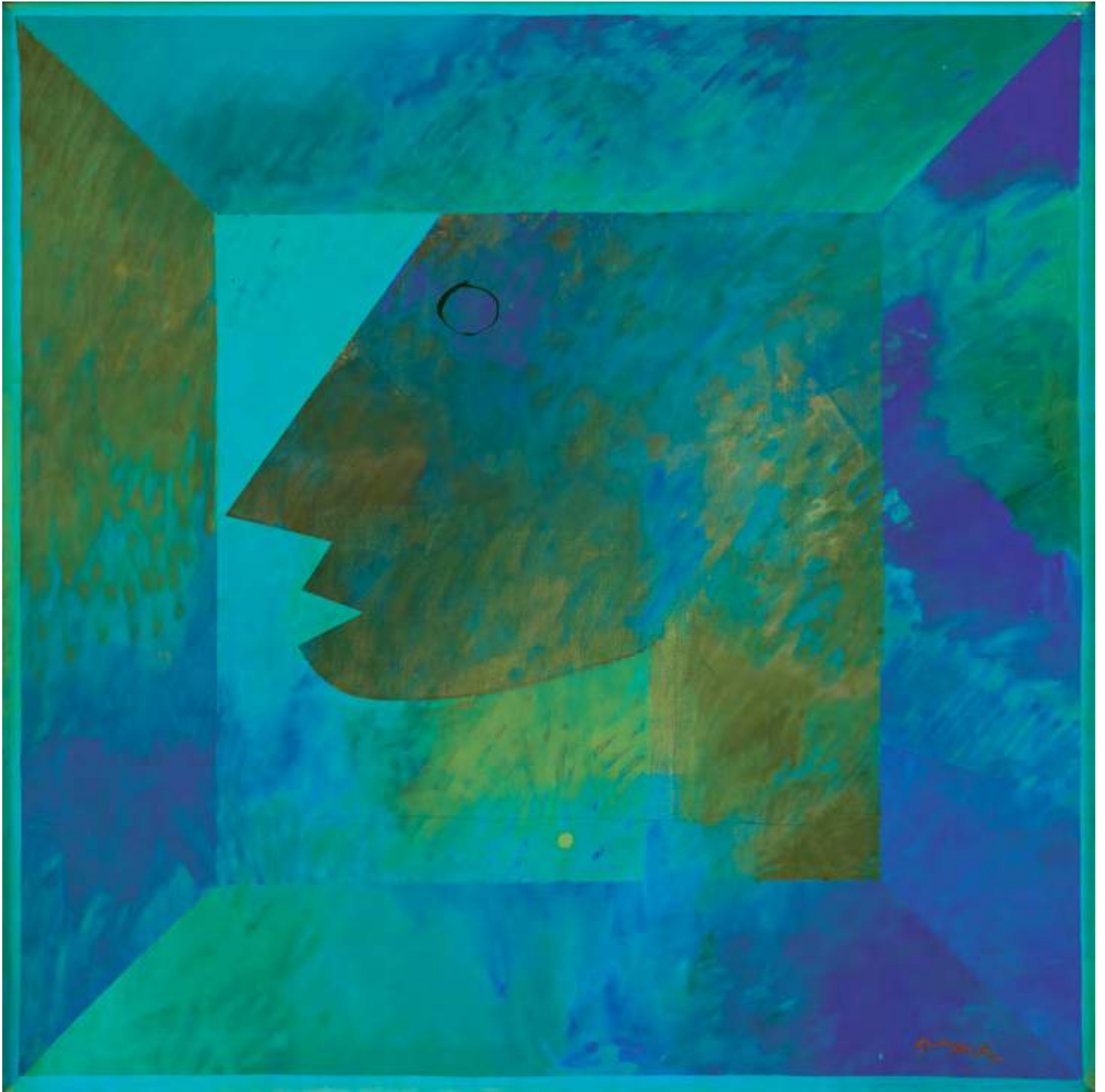
PROVENANCE
Private Collection, Singapore.

RM 20,000 - RM 30,000

Image Suggestion encapsulates Khoo Sui Hoe's ultimate stylistic expression which illustrates his hallmark silhouetted primitive-inspired figure in side-profile and a colour palette that emanates tranquility transporting the viewer to a dream-like state of mind. Hues of blue, green, red and yellow are thoughtfully applied across the picture plane in short, swift and successive brushstrokes and a cubed border frames the rusty-coloured silhouette as a point of focus.

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CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

TARIAN PAYUNG (UMBRELLA DANCE), 1967

Signed 'Teng' (lower right)

Batik

80cm x 60cm

PROVENANCE

Private Collection, United Kingdom.

RM 55,000 - RM 75,000

Hailing from a private collector based in United Kingdom, *Tarian Payung* (Umbrella Dance) is an early piece by Dato' Chuah Thean Teng dated 1967. Dato' Chuah Thean Teng illustrates the traditional dance familiar to the Nusantara archipelago performed by one or more couple with the man dancing with his partner holding an umbrella in his hand as a symbol of protector. Each man will then cover the heads of his dancing partner with a scarf as a symbol of household preparation and with the scarf her costume is now complete. Comprising of a man with an umbrella and a woman with a scarf alongside a musician armed with the traditional percussion called *gendang*, Chuah Thean Teng captures the merriment of the dance that celebrates love and affection.

Dato' Chuah Thean Teng is the world-acknowledged Father of Batik Painting, especially after his break-through exhibition in 1955. He is undisputedly a recognised artist internationally after his successful first exhibition abroad at the Commonwealth Institute in England in 1959. His paintings,

Two Of A Kind (1968) and *Tell You A Secret* (1987), took on iconic status when they were selected for UNICEF greeting cards. Teng first studied at Xiamen (Amoy) Art Institute in China but could not complete because of ill health. He was the first Malaysian to be honoured with a retrospective by the National Art Gallery (NAG) in 1965, and his next was by the Penang State Art Gallery in 1994. The Penang State Government awarded him 'Dato-ship' in 1998 and the 'Live Heritage Award' in 2005. In 2008, the NAG again offered recognition to Teng, this time billing it a "tribute" exhibition. His major works are on show at his Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum of his art. Yahong also showcases the works of Teng's three sons and two grandsons who have all followed his creative footsteps.

REFERENCE

Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994.

Teng Batik, Yahong Gallery, Penang, 1968.

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



KOAY SOO KAU

b. Penang, 1946

URBANISATION, 1979

Signed 'S.K. Koay' (lower right)

Batik

84cm x 90cm

PROVENANCE

Private Collection, Penang.

RM 6,000 - RM 9,000

Appearing at Henry Butcher Art Auctioneers auction for the very first time, Koay Soo Kau is no stranger to the local art scene. He has been painting batik since the 1960s and has today evolved into creating whimsical and surreal still life oil paintings. On offer here is an early batik piece illustrating a rooftop view of a village scene. Intricate outlines of rooftops amidst lush banana tree leaves indicate a peaceful day in the village on a sweltering hot day on the island suggested by the warm yellow and orange dye.

Koay Soo Kau obtained his art education from Teacher Training College (1966 - 1967). He has held numerous solo

exhibitions since 1969 with seminal shows displaying batik art and oil paintings titled *Metamorphosis* held in Penang in 1997 and *Metamorphosis II* in Kuala Lumpur in 1999. He has also participated in a number of group exhibitions locally and abroad namely in Sydney, Australia (1972); Abu Dhabi, United Arab Emirates (1998); Japan (1999) and many more. He was Chairman of Penang Teachers' Art Circle (1993 - 1997), Secretary of Penang State Art Gallery (1995 - 1999) and an advisor of Penang Teachers' Art Circle (1998 - 2000). He is currently Director of Galeri Seni Mutiara in Penang.





38

LUI CHENG THAK

b. Negeri Sembilan, 1967

DEMOLITION OR PRESERVATION?,
2005

Signed and dated 'Lui Cheng Thak '05'
(lower right)

Oil on canvas

61cm x 122cm; diptych, 61cm x 61cm;
each

PROVENANCE

Private Collection, Penang;
acquired directly from the artist.

RM 6,000 - RM 8,000

Renowned for capturing pre-war colonial buildings of Malaysia, Lui Cheng Thak revives the glorious architecture of presently dilapidated heritage shop houses through his paintings. Aimed to conserve beauty in age, *Demolition or Preservation?* depicts a pair of windows on each panel, one in a dire state in need of restoration with timber scaffolding adorning its exterior and the other in pristine, habitable condition displaying the artist's trademark bird cage and sarong hanging above the window sill. The artist illustrates a close-up of the window façade of an upper floor of a colonial building displaying early transitional or straits eclectic style which features louvered Venetian windows infused with Malay-style wooden panels adorned with plaster arches and central keystones above the glass pane. A testimony of time and what time can do to historical structures, this piece conveys the journey of the past, the present and the uncertainty of the future.

Lui Cheng Thak graduated from the Kuala Lumpur College of Art in 1989. Known as one of Malaysia's foremost painters of heritage buildings, his greatest muse is old buildings and street scenes in Kuala Lumpur, Malacca and Penang and is renowned for his iconic paintings of windows and birdcages that pay homage to Malaysia's heritage, history and culture. It is through exquisite technique and continual development that this artist manages to keep the art of painting alive and relevant in modern times. To date, Cheng Thak has participated in numerous exhibitions and has found much recognition for his creative expressions. Among his solo exhibitions are *As I Was Passing* held in Kuala Lumpur (1997), *Reborn* (2012) and most recently *Circles: Cheng Thak, Lui Nostalgia and Collective Memory* (2014). His paintings can be found in several prestigious collections public and private including the National Visual Arts Gallery in Kuala Lumpur.



39

YEONG SEAK LING

b. Perak, 1948

*SUASANA DAMAI DI
KAMPUNGKU PENANG,
1995*

Signed in Chinese and inscribed
'Y.S.L. 16.1.95 PENANG'

(lower right)

Watercolour on paper
56cm x 75cm

PROVENANCE

Private Collection, Selangor.

RM 20,000 - RM 30,000

Yeong Seak Ling's second appearance at Henry Butcher Art auction since his first in 2012 boasts a charming illustration of a kampong house, displaying an appreciation for traditional architectural forms - mainly built using renewable materials such as timber - on stilts or piles to prevent the intrusion of wild animals, designed harmoniously adorning intricately carved wood at window bays and vernacular roof for ventilation. The artist's observant nature is evident here through meticulous rendering of texture and simultaneously capturing the dwelling's serene atmosphere.

Yeong Seak Ling alias Yeong Chee Chong founded the Utara Art Group in 1977 and the Art Group Penang in 2003 with the International Chapter in 2008. He was also a founding member of the Penang Watercolour Society in 1978. From 1996 to 1997, he founded Art Point Gallery in Penang. He first made his mark when he won the 3rd Prize (watercolours) in Salon Malaysia in 1966, and was winner of the Malaysian Landscape Watercolour Exhibition in 1982 and 1983. A self taught artist, his art career started with him painting Penang scenes of heritage buildings and culture since 1990 and he decided to go fulltime into art in 1991. Yeong has participated in various international group shows namely in Taiwan, Thailand, Singapore, China, Denmark, Japan and even as far as Argentina. He is recognised as one of the masters of watercolour painting though his body of art also includes acrylic and oil paintings. Yeong's works is mostly known for his rendering of Malaysian still life and landscapes and are part of collections in the National Art Gallery Malaysia, Bank Negara Malaysia, The Dragon Museum of Art in Taiwan as well as in several prominent private collections locally and abroad.

ESTON TAN

b. Penang, 1972

A NIGHT FOR YOU, 2011

Signed and dated 'ESTON TAN 2011' (lower right)

Oil on jute

125cm x 95cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

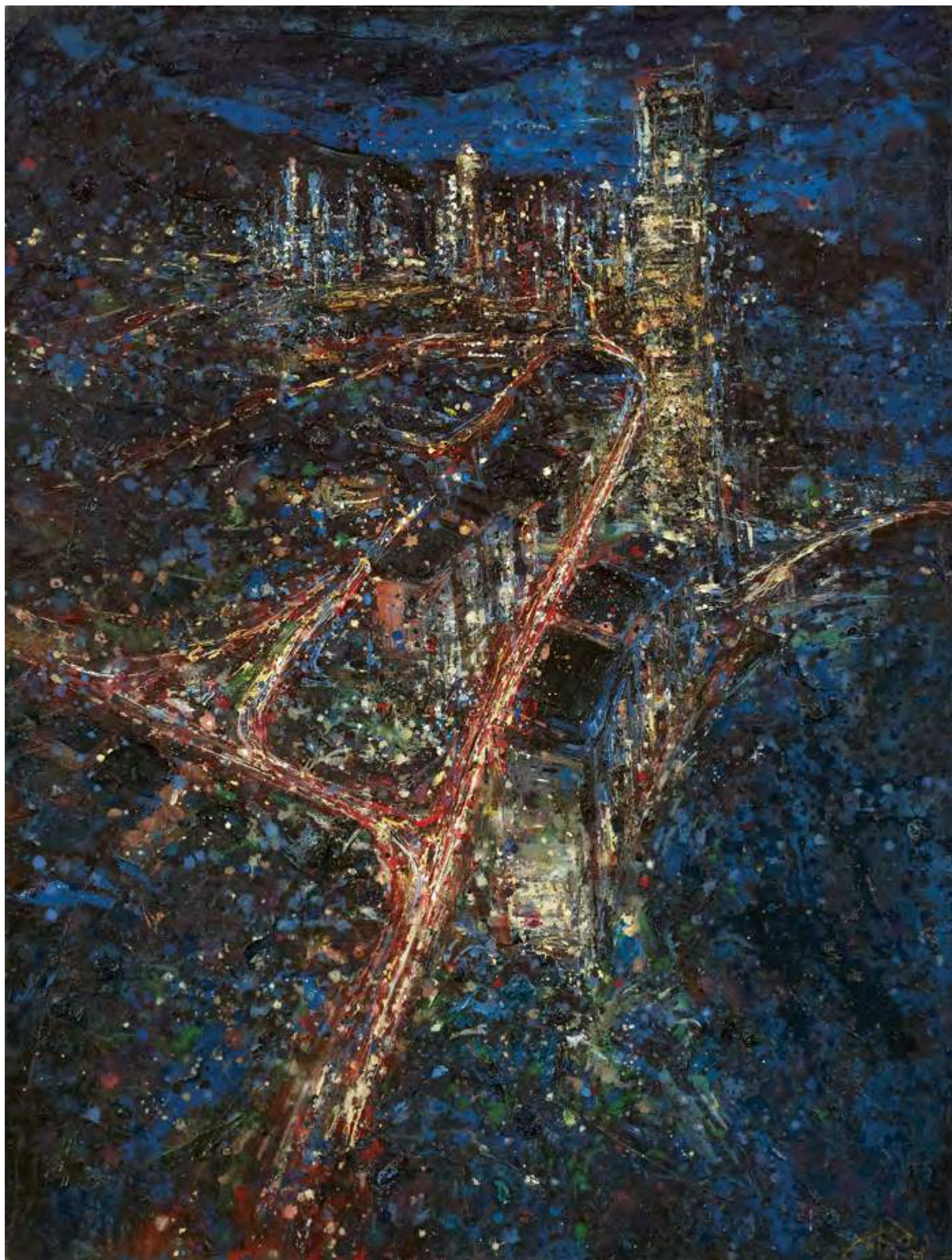
26°, Penang State Art Gallery, Penang, 2012;

illustrated on exhibition catalogue page 56.

RM 20,000 - RM 28,000

A Night for You is one of twenty night cityscapes viewed through bird's-eye perspective exclusively painted for Eston Tan's solo exhibition held in Kuala Lumpur and Penang in 2011 and 2012. Inspired by city lights that illuminate the night, the body of work is illustrated fervently in a technique developed by the artist using thick layers of dark impasto followed by lines, drips and dots of bright palette to indicate the bustling atmosphere of a city that never sleeps. The artist also shares his concern for the environment by naming his exhibition *26°* after a global cause, *The 26 Degrees Campaign* that promotes energy saving by creating awareness that all air-condition units should be set at the temperature of 26 degree Celsius.

Eston Tan received his art education from the Malaysian Institute of Art, Kuala Lumpur (1991) and The One Academy, Kuala Lumpur (1992 - 1993). He was the recipient of the Minor Award, Penang Young Talent in 1999 and Major Award, Penang Young Talent the following year. Besides Malaysia, he has held solo exhibitions in Hong Kong, Austria and Taiwan. He has participated in group shows namely *Mail Art in New York*, *Art from Malaysia*, Vienna, *International Art Symposium*, Hungary and *Korean International Invitation Exhibition* in Seoul and more. He is a member of the Penang Watercolour Society and New Expression of Asian Art.



PETER LIEW

b. Perak, 1955

A DAY AT ULU LANGAT, 1998

Signed 'Peter Liew' (lower right)

Oil on canvas

80cm x 90cm

PROVENANCE

Private Collection, Pahang.

RM 13,000 - RM 20,000

An excerpt from a poem written by an important art writer Ooi Kok Chuen on Peter Liew's artistic technique from *The Solitary Sojourner: An Ode to Peter Liew* reads:

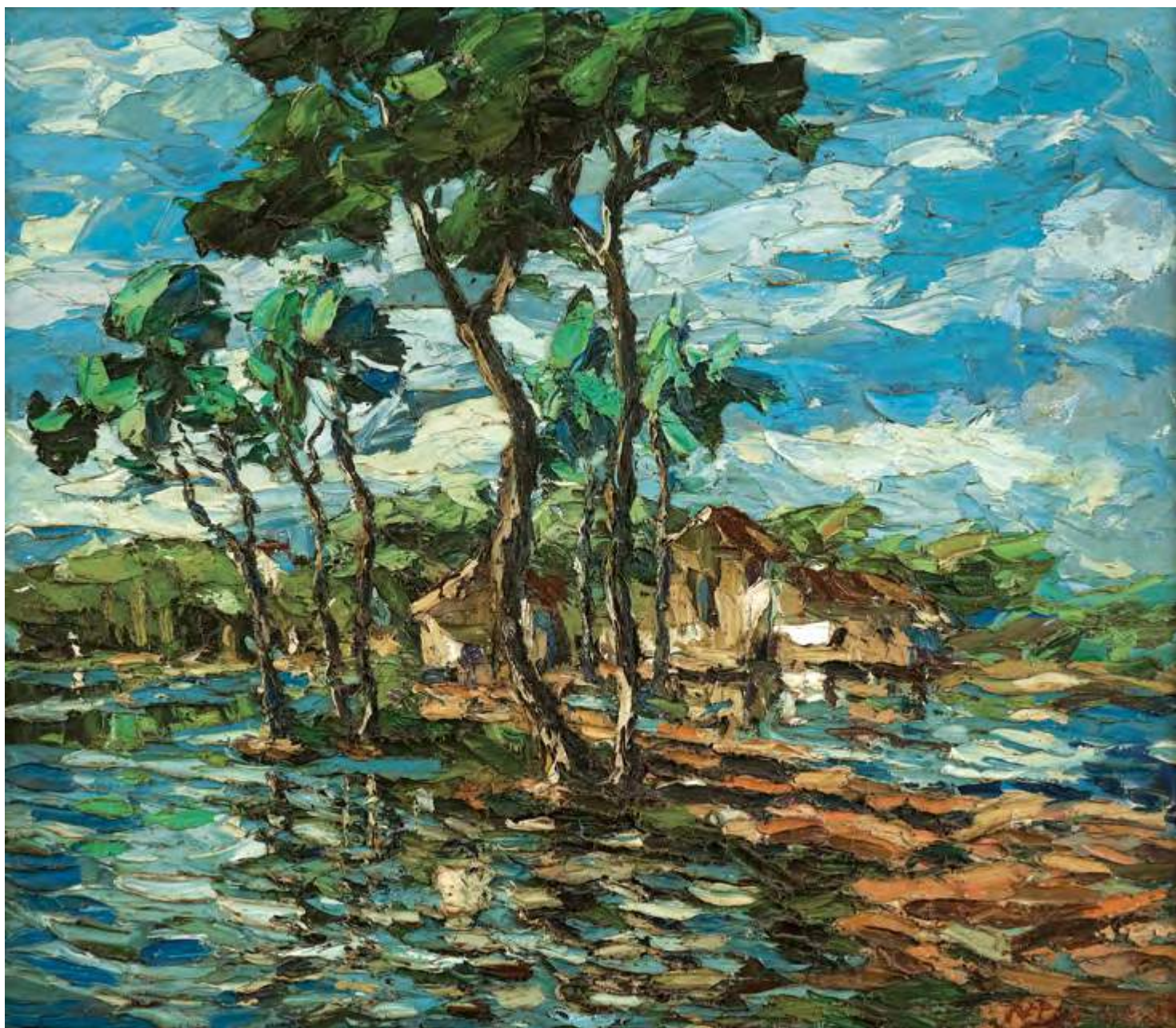
*cuts and chops and criss-crosses
the palette knife carves, cavorts, cajoles, caresses, careens
dancing to the shifting lights and subtle shades
thick with lathers of deep and light emotions
with eddies of chameleon colours, cooked and coaxed,
curdled and curried
into a rapturous rhapsody
a celebration without from within, and within from without
sometimes a reverie, sometimes an orgy
a sculptured garden on the canvas*

An apt description for this visually stimulating piece entitled *A Day At Ulu Langat*, Peter Liew is celebrated for his confident use of the palette knife bringing his landscape to life with vibrant hues and textural paint surface.

Peter Liew graduated with a Diploma from the Malaysian Institute of Art in 1979. He lectured there from 1981 to 1993 before deciding to go full-time into art. His highly tactile technique of thick impastos has seen him travelling all over the world to paint mainly the natural landscapes, often in panorama. He set up his own art ateliers in Kuala Lumpur and Penang. Having been to the Art Colony in Debrca, Belchrista, Macedonia in 2000 and 2002, he plans to set up an artist's camp in Balik Pulau in Penang.

REFERENCE

<http://www.peterliew-atelier.my/biography.html>



BUI XUAN PHAI

b. Vietnam, 1921 - d. 1988

TO TICH STREET, Undated

Signed 'Phai' (lower right)
Oil on board
13cm x 19cm

PROVENANCE

Private Collection, Singapore;
acquired from
Duc Minh Art Gallery, Vietnam.

LITERATURE

Bui Xuan Phai: Life and Work, Bui
Thanh Phuong and Tran Hau Tuan,
Vietnam, 1998; illustrated on
page 309.

Accompanied with certificate
from gallery.

RM 6,000 - RM 9,000



Bui Xuan Phai is renowned for his street paintings which earned him the nickname *Pho Phai* or *Street Phai* as his works were known to capture "an atmosphere that stood in contrast to the sunnier disposition of the soldiers, farmers and workers favoured by the state" of the time.

To Tich Street is one of the thirty-six streets located in the Hanoi's Old Quarter which has become a unique classical feature of Hanoi that inspires numerous writers, poets, and painters as well as one of the most desired tourist destinations in Hanoi today. The street specialises in wood carving connects Hang Gai Street which offers ready-made and tailored silk clothing, embroidery and silver products with Hang Quat, a street which had formerly sold silk and feather fans but is now filled with vibrantly coloured funeral and festival flags, religious objects and clothing.

Bui Xuan Phai was enrolled at the Ecole des Beaux Arts d'Indochine, Hanoi in 1941 and graduated from the

resistance school when it was moved to Viet Bac in 1945. He opened a studio in his parents' house in Hanoi in 1952 where he sketched portraits of his family, still-lives and the streets of Hanoi instead of producing Propaganda Art, which was meant for national cause at the time. His depictions of Hanoi reflect the spirit and freedom of the people. A celebrated Vietnamese artist, Phai experimented with different materials such as canvas, paper, cardboard, wooden plates and newsprint. He also used various mediums like oil, watercolor, pastel, charcoal and crayon. Phai's first solo exhibition was held in 1984 where 108 of his works were displayed. He was posthumously awarded the Ho Chi Minh Prize by the government of Vietnam for his contribution to national culture in 1996.

REFERENCE

Painters in Hanoi: An Ethnography of Vietnamese Art, Nora Annesley Taylor, University of Hawaii Press, 2004.
Vietnamese Painting From Tradition to Modernity, Les Editions d'Art et d'Histoire, ARHIS, 2003.



43

CHEONG SOO PIENG

b. China, 1917 - d. Singapore, 1983

KAMPUNG SCENE, 1952

Signed and dated 'SOO PIENG 52' (lower left)
Ink on paper
25cm x 35cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 10,000 - RM 15,000

Presented here is a fine drawing by prolific artist and art educator Cheong Soo Pieng. His observant nature demands the creation of numerous preparatory work and spontaneous sketches such as this. Dated 1952, he observes the landscape of pre-Independence Malaya by illustrating a typical kampong scene with animals such as goats and chicken roaming around and resting in the yard.

Cheong Soo Pieng was a seminal figure of the Nanyang style, greatly influencing artists in the region with his stylised figures of elongated limbs and torsos. The style was further perfected after a trip to Bali with fellow artists Liu Kang, Chen Chong Swee and Chen Wen Hsi in 1952. He studied at the Xiamen and Xinhua Fine Art Academies and taught his alma mater before he migrated to Singapore in 1946 via Hong Kong. In Singapore, he lectured at the Nanyang Academy of Fine Arts from 1947 to 1961. He was conferred the Singapore Meritorious Service Award in 1962 and was honoured with a retrospective at National Art Gallery, Kuala Lumpur in 1967, showcasing 20 years of his works. A posthumous exhibition titled *Cheong Soo Pieng: Bridging Worlds* was held at Singapore Art Museum in 2010.

CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

BIRD AND POMEGRANATE, Undated

Inscribed in Chinese (upper right) with seal (upper left and lower right)
Ink and colour on rice paper
34cm x 45cm

PROVENANCE

Private Collection, Selangor; acquired directly from the artist.

EXHIBITED

Chen Wen Hsi Retrospective Exhibition, National Museum Art Gallery, Singapore, 1982.

RM 25,000 - RM 40,000

This literati piece depicting a bird perched on a pomegranate tree is a remarkable finger painting by Chinese ink maestro Chen Wen Hsi. Enthused by the work of Huang Shen (1687-1768), one of the Eight Eccentrics of Yangzhou - a group of artists with bold personalities during the reigns of Kangxi and Qianlong in the Qing Dynasty (1644-1911) who were masters of poem, calligraphy, painting and seal cutting and had opened the doors of Chinese painting history by creating sophisticated flower-and-bird painting method - Chen Wen Hsi pays homage to the Old Master's piece titled *Pomegranate* here which showcases Chen's swift calligraphic strokes. By incorporating a bird and an additional branch and fruit, Chen demonstrates a sense of uniqueness in this masterful linear work.

Chen Wen Hsi was an artist and one of the finest finger painters, an academician and a gallerist (1976 to 1985). He arrived in Singapore in 1949 and taught at the Chinese

High School for 20 years and at the Nanyang Academy of Fine Arts (NAFA) from 1951 to 1959. The legendary trip to Java and Bali with Cheong Soo Pieng, Liu Kang and Chen Chong Swee in 1952 resulted in the development of the Nanyang style. He was awarded Singapore's Public Service Star for his educationist zeal and role in advancing Chinese ink painting in 1964. Chen's lifetime accomplishment was recognised posthumously with the Meritorious Service Medal awarded by the government of Singapore in 1992 in conjunction with the National Day Honours Award. His other accolades included the Asean Cultural and Communications Award in 1987 and the Taiwan National Museum's Gold medal in 1980. In 1975, the National University of Singapore awarded him an honorary degree and he was honoured with a retrospective exhibition in 1982.

REFERENCE

Convergences: Chen Wen Hsi Centennial Exhibition, Singapore Art Museum, 2006.





45

HUANG YAO

b. China 1917 - d. Kuala Lumpur 1987

GOOD LUCK 吉, 1979

Signed and dated in Chinese with seal (upper left), Chinese seal (lower right)
Ink on rice paper mounted on scroll
70cm x 37cm

PROVENANCE

Private Collection, Kuala Lumpur;
acquired directly from the artist.

RM 12,000 - RM 15,000

Huang Yao's ancestor can be traced to Huang Xiang, a filial son of the Eastern Han Dynasty and through his father, Huang Hanzhong, he was taught the traditional Chinese arts of calligraphy, painting, classical literature, philology, history and philosophy. He was raised in an environment that strongly appreciates arts and culture. In 1935, Huang Yao became Art Editor of the Shanghai Post and drew a huge following with his cartoon character, Niubizi, which had also become his nom de plume from 1934 to 1956. He had written and published numerous educational books namely *A Chinese Soldier* (1941) for the army during the war in China, *Ten Talks on Niubizi* for art classes in schools which was later translated into Malay language as *Eight Talks on Niubizi*, *Chongqing in Cartoon* (1943) and many more.

Huang Yao travelled extensively during his lifetime, leaving China for Vietnam before moving to Thailand, Singapore and finally settling down in Malaysia. His legacy has seen a great resurgence since his retrospective exhibition in Singapore and Shanghai, China in 2001 and 2011 respectively. More major museums are including works of Huang Yao into their list of pantheons. They include the British Museum, Ashmolen Museum, the National Palace Museum of Taiwan and the Shanghai Museum in China. A special memorial show titled *The Remarkable Guest of Malaya* was displayed at the National Visual Arts Gallery, Kuala Lumpur in 2013.

REFERENCE

Return To Innocence: Huang Yao's Painting of Happy Children, Dr. Tan May Ling.

Rediscovered Talent, Huang Yao: Cartoonist/Scholar/Painter, Shanghai Art Museum, 2011.

www.huangyao.org

46

HUANG YAO

b. China 1917 - d. Kuala Lumpur 1987

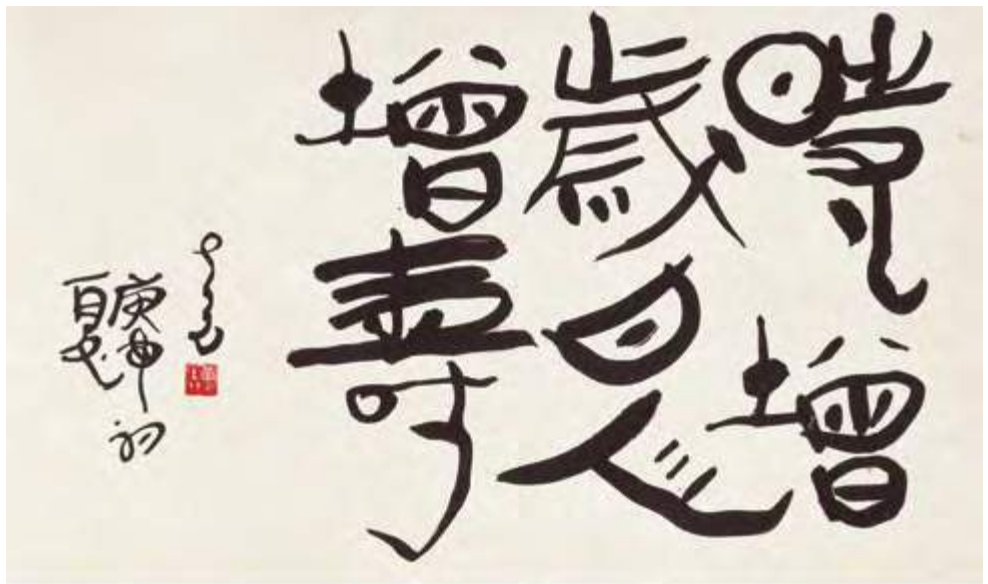
THE WISE AND THE YOUNG 时增岁月人增寿, 1980

Signed and dated in Chinese with seal (centre left), Chinese seal (lower right) on artwork;
Signed and dated in Chinese with seal (centre left) on calligraphy
Ink and colour on rice paper mounted on scroll
38cm x 46cm (ink painting);
28cm x 46cm (calligraphy)

PROVENANCE

Private Collection, Kuala Lumpur;
acquired directly from the artist.

RM 12,000 - RM 15,000



A charming piece conveying prudence, *The Wise and the Young* illustrates a wise old man and a young child carrying a peach fruit, a symbol of longevity. The calligraphy on the artwork reads '仁者寿' which is perhaps derived from a Confucius proverb bearing the profound meaning of 'with kindness comes longevity'.



47

YONG CHIEN CHIN

b. Selangor, 1952

TERRACOTA SERIES,
Undated

Signed in Chinese with seal
(upper right)
Ink and colour on
rice paper
47cm x 60cm

PROVENANCE
Private Collection,
Kuala Lumpur.

RM 4,000 - RM 7,000

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

The artist is inspired by Xi'an Dynasty terracotta warriors as a link to the Han ancestry and civilisation. The veteran artist-educationist-ceramist Yeoh Jin Leng puts Chien Chin in a nutshell, in one of Chien Chin's early exhibitions: "Yong Chien Chin is an artist who explores the possibilities of untraditional picture-field compositional devices to hinge imagery and content using ancient Chinese writings and pictographic symbols."

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

AHMAD ZAKII ANWAR

b. Johor, 1955

UNTITLED, 2005

Signed 'Ahmad Zakii Anwar'
(lower right)
Monoprint
165cm x 130cm

PROVENANCE
Private Collection, Kuala Lumpur.

EXHIBITED
Primordial Dreams, Singapore
Tyler Print Institute, Singapore,
2005.

RM 15,000 - RM 18,000



Created during the artist's workshop project at the Singapore Tyler Print Institute, Ahmad Zakii Anwar was the first Malaysian to be invited to participate in its Visiting Artists Programme. The desire to explore Man's inner nature and his relationship with the outer, physical self has inspired Zakii to create a body work such as this. In a position of submission, the head of the nude figure is positioned upwards concealing his identity, arms stretched out with his palms facing the viewer. A portrayal of release from worldly possessions, the liberation of consciousness suggests a gesture of prayer and capitulation.

A graduate of Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii Anwar left his successful advertising career in pursuit of becoming a full-time artist.

He came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits making him a master of Urban Realism. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute and a mid-career survey exhibition *Disclosure* held at Galeri Petronas, Kuala Lumpur in 2008. In recent years, he has had a number of notable exhibitions abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013.

RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

NAFAS SERIES, 2003

Metal and brass
45cm x 26cm x 13cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 5,000 - RM 8,000

A spiritual sculptor, Raja Shahrman Raja Aziddin interweaves “the socio-religio-cultural politicity in accordance with his unique elucidation and aspiration” to create three dimensional and tangible metaphysical abstraction. The process of contemplation upon divinity and nature is crucial for his stimulation to create sculptures that “illuminate the essences of ‘iman’ (faith), ‘islam’ (submission) and ‘ihsan’ (excellence and virtue).” Exhibited at the National Art Gallery, Kuala Lumpur in 2004, *Nafas* (Breath) is a body of work created from the notion of it being a “central element that distinguishes human beings from idols” as curator Nur Hanim Mohamed Khairuddin remarked in her curatorial essay titled *Nafas Asyik: The Reality of Aesthetically Ecstatic Self*. The physical actions of striking, forging and welding metal and brass as well as manipulating the strength of steel with burning fire are performed “to articulate his cravings to attain ‘taqarrub’ (nearness) to gaze at Divine image.”

Raja Shahrman Raja Aziddin graduated from University Mara Institute of Technology, Majoring in Sculpture in 1990 and taught briefly at the Malaysian Institute of Art. In 1992, he won the Minor Award in the Salon Malaysia. He represented Malaysia at the 2nd Asia-Pacific Triennial of Contemporary Art in Brisbane in 1996, and received the Asia Pacific Cultural Industry Award in 2009. His monumental metal sculpture *Growth with Equity* stands in Taman Wawasan in Jalan Sultan Sulaiman in Kuala Lumpur.

REFERENCE

Nafas: Sculptures of Raja Shahrman, National Art Gallery, Kuala Lumpur, 2004.







50

SHARON CHIN

b. Selangor, 1980

MY ISLAND INSIDE, 2005

Collage on paper
48cm x 72cm

PROVENANCE

Private Collection, Kuala Lumpur;
acquired through Reka Art Space.

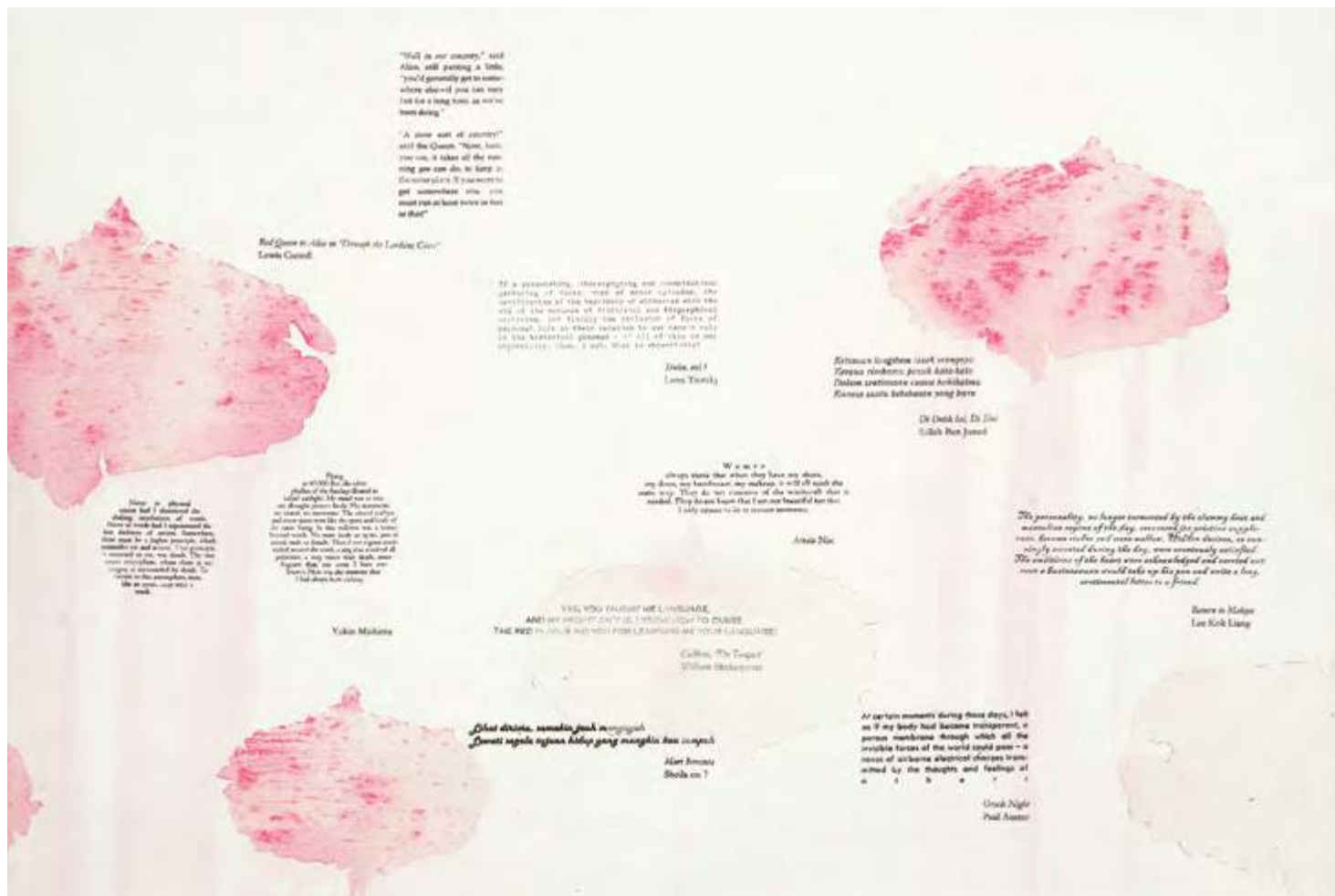
EXHIBITED

Boats & Bridges, Reka Art Space,
Kuala Lumpur, 2005.

RM 3,000 - RM 5,000

Sharon Chin makes her first appearance at Henry Butcher Art Auctioneers auction with a minimalist abstract collage work titled *My Island Inside*. Purple ink blooms are sporadically applied on translucent washes of organic shapes echoing the opaque forms that mark the white sheet of paper. An instinctive work, this emblematic piece is devoid of narrative that radiates an air of obscurity.

Sharon Chin obtained a Bachelor in Fine Art degree from the Elam School of Fine Arts in Auckland, New Zealand. She then attended the Victorian College of the Arts in Melbourne, Australia focusing on sculpture. She has participated in various group exhibitions namely the *Second beyond Pressure International Performance Art Festival* held in Myanmar in 2009; *Negotiating Home History and Nation* held at Singapore Art Museum (2010); *Incheon Women's Art Biennale* in South Korea (2009) and *All Together Now: Conversations without End* held in Kuala Lumpur (2010). In 2012, Sharon contributed to the Esquire Malaysia Media Art Project, which travelled throughout Malaysia, Indonesia and Singapore. Her prolific collaborative performance and installation titled *Mandi Bunga* was held and displayed at the fourth Singapore Biennale themed *If the World Changed* in 2013. She founded Arteri (2009 - 2011), a website specializing in art and culture in Malaysia and Southeast Asia, co-founder of Buka Kolektif, a group dedicated to advancing performance art in Malaysia and writing plenty of published essays and reviews on Malaysian art. Sharon Chin engages in political discourse through her multimedia and performance works.



51

SHARON CHIN

b. Selangor, 1980

BENUA DALAM II, 2005

Transfer and collage on paper
49cm x 73cm

PROVENANCE

Private Collection, Kuala Lumpur;
acquired through Reka Art Space.

EXHIBITED

Boats & Bridges, Reka Art Space,
Kuala Lumpur, 2005.

RM 3,000 - RM 5,000

Benua Dalam II (Inside Continent II) is an abstract piece executed in the same minimal manner as *My Island Inside* but with the insertion of various quotations from nine authors, writers, poets, play writers, revolutionary and even an Indonesian alternative rock band namely Lewis Carroll, Leon Trotsky, Salleh Ben Joned, Lee Kok Liang, Anais Nin, William Shakespeare, Paul Auster, Yukio Mishima and Sheila on 7. A significant association between these diverse individuals (and group) from different generations can be traced to their literature background.

Sharon Chin has gained regional exposure through her iconic interactive public art which gathered the participation of 100 men, women and children dressed in colourful sarong wraps, drenching themselves in plastic tubs of water in a mass *Mandi Bunga* (flower bath), a 10-minute performance art piece held at the lawn of National Museum in Singapore in 2013.



52

TEOH JOO NGEE

b. Penang, 1970

THE FAR FAR AWAY LAND, 2000

Signed and dated 'JOO NGEE
12.2000' (lower right)
Acrylic and charcoal on canvas
49cm x 49cm

PROVENANCE

Private Collection, Singapore.

RM 5,000 - RM 8,000

Teoh Joo Ngee embraces naivety in her works and the spontaneity of her gestures is marked by the scrawls of erratic lines and shapes that form an absolute imagery of a dreamlike imagination. In *The Far Far Away Land*, her sky blue canvas is encoded with charcoal-marked pictorial representations of meanings that can only be deciphered by pure intuition.

Teoh Joo Ngee obtained a Diploma of Fine Art from the Malaysia Institute of Art, Kuala Lumpur in 1991. She spent a year of apprenticeship under Jerisalinu Arous at the University of Philippines (1996 - 1997). Her solo exhibitions included *Silence All These Years* held in Kuala Lumpur (1995); *Theatre in Pieces* held in Fukuoka, Japan (1998); *Affinity* held in Kuala Lumpur (1999); *Walking Line* held at Galeri Petronas, Kuala Lumpur (2002), *New Rain* held in Singapore (2004) and *Teoh Joo Ngee Recent Works* at NN Gallery, Kuala Lumpur (2011) among others. She was granted a Fellowship by Japan Foundation as a Visiting Research Fellow of Professor Norito Udagawa at Kyushu Sangyo University in Fukuoka, Japan (1997 -1998). She won the Honourable Mention Artist and Alternate Artist by The Freeman Fellowship, United States of America (2000, 2004 & 2005). She has participated in group exhibitions locally and abroad and her works are in the public collections of Kyushu Sangyo University, Japan and Exxon Mobil, Kuala Lumpur to name a few.



53

WONG CHEE MENG

b. Perak, 1975

THE EXPLORER, 2010

Signed and dated
'Wong Chee Meng '10'
(lower right of frame)
Acrylic on canvas
100cm x 100cm

PROVENANCE
Private Collection, Penang.

RM 6,000 - RM 8,000

A talented artist who represents depth perception in unconventional ways, his works offer viewers visually stimulating experience that exudes an invigorating pleasure. He is capable of executing such remarkable imagery through his play of colours and form as a result of being stereo blind which causes difficulties in viewing perspective. Chee Meng is able to see multiple images at the same time and has used this to his advantage by creating aesthetically invigorating artworks that demonstrate various angles in ways that others cannot see. *The Explorer* illustrates a dapper gentleman, blindfolded navigating his way through darkness. Pleasantly illustrated in shades of blue and green, this piece exemplifies contemporaneity.

Wong Chee Meng attained a Bachelor of Arts (2006) as well as a Master in International Contemporary Art and Design Practice (2010) from Curtin University, Australia. He has been involved in numerous exhibitions locally as well as internationally. Apart from being a practicing contemporary Malaysian artist, he also lectures at Lim Kok Wing University College of Creative Technology in Malaysia. A recent solo exhibition titled *The Urban Abyss* was held at Wei-Ling Gallery in Kuala Lumpur (2013). He has also held solo exhibitions at Reka Art Space (2003) and Taksu Gallery (2008) and participated in group exhibitions namely *Feed Me*, a WWF Charity Show at Rimbun Dahan, Malaysia (2006), *Kata di Kota: A Malaysian Exhibition of Contemporary Art in Cuba* in conjunction with the 9th Havana Biennale (2006), *Exhibition #3* at One Menerung, Malaysia (2008), *Fab 4* at Taksu Gallery, Malaysia (2009) and *Anniversary Show 2009/2010* at Pace Gallery (2010). Among the awards which he has garnered include the Merit Award from Malaysian Institute of Art, a residency in ABN AMRO-Malihom Art programme in Penang in 2007 and at One Merenung in Kuala Lumpur in 2008.

KIKO ESCORA

b. The Philippines, 1970

UNTITLED, 2008

Signed and dated 'KIKO ESCORA 2008' (lower left)

Oil on canvas

151.5cm x 124cm

PROVENANCE

Private Collection, Singapore.

RM 12,000 - RM 18,000

Figurative painter Kiko Escora is featured at Henry Butcher Art Auctioneers auction for the first time with a larger-than-life portrait illustrating a young man perhaps wiping off his sweat on his forehead with his striking pink t-shirt worn beneath a grey sweatshirt. He is renowned for depicting individual portraits of his immediate circle usually with their heads turned away or faces concealed in order to create anonymity and to shift the viewer's focus on their gestures and poses. Amidst the sepia-toned and solarised landscape background, Kiko's clever use of contrast and composition provide an intriguing inquisition on the subject.

Kiko Escora is a Thirteen Artist Awardee of the Cultural Centre of the Philippines (2003) and has taken part in various solo and group exhibitions in the Philippines, Malaysia, Singapore, Thailand, Korea and Indonesia. He has also participated in several art fairs in Singapore, Dubai, Miami, New York, Beijing and Hong Kong. He held his twenty-third solo exhibition titled *Mono* in Singapore in 2009.

REFERENCE

Without Walls: A Tour of Philippine Paintings at the Turn of the Millennium, Winrum Publishing, 2010.



NATTHAWUT SINGTHONG

b. Thailand, 1978

MY LOVE 2, 2008

Signed and Inscrided 'My Love 2 Natthawut Singthong 2008' on reverse

Mixed media on canvas

184cm x 135cm

PROVENANCE

Private Collection, Singapore.

RM 6,000 - RM 9,000

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 elucidates vintage photographic ambience that embrace "the imaginative potential of the form of things". His other subjects of interests include nature inspired theme such as lotus flower and rock represented in a minimal fashion. *My Love 2* captures an anonymous woman dressed in a conservative yet modern white bridal gown. Set against a dark toned landscape, the lace and patterning of the dress is accentuated by 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).



AHMAD ZAKII ANWAR

b. Johor, 1955

AGENDA LARUT MALAM, 2012

Signed and dated 'Ahmad Zakii Anwar '12'
(lower right)
Charcoal on paper
84cm x 224cm

PROVENANCE

Private Collection, Singapore.

EXHIBITED

Suarasa, Segaris Art Center, Kuala Lumpur,
2012.

RM 45,000 - RM 75,000



Agenda Larut Malam illustrates a realistic panoramic view of an anonymous pair - a woman dressed in a stylish halter neck dress poised patiently and a smoking man clothed in a smart attire of long sleeved shirt and dark trousers - in a bout of a 'late night agenda' as the title suggests. Though obscurity shrouds the monochromatic picture with the subjects' faces unrevealed, the viewer is faced with a psychological encounter concluding that some clandestine affair is about to take place. Ahmad Zakii Anwar employs film noir technique to achieve optimum cinematic effect in this piece, created in the same year as his iconic *Kota Sepi* series (2012), which

was an extension of an equally mysterious *Kota Sunyi* series (2007). The realist artist first appeared as a full-time painter in the 1990s with his *Still Life* series followed by depiction of erotic fruits and vegetables. He gained recognition with his legendary *Smoker* series that started in 1995. *Agenda Larut Malam* was displayed at a group exhibition titled *Suarasa* alongside works by fellow UiTM alumnus namely Datuk Sharifah Fatimah Syed Zubir, Awang Damit Ahmad, Tajuddin Ismail, Ramlan Abdullah, Jamil Mat Isa, Jalaini Abu Hassan, Bayu Utomo Radjikin, Daud Abdul Rahman to name a few.



"I am not painting portraits. I am not interested in this person, who he is, his life or his history. I am only interested in him as a prop, an actor, in this psychological play I'm creating. It's not about social commentary or something conceptual or intellectual."

- Ahmad Zakii Anwar

A graduate of Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii Anwar left his successful advertising career in pursuit of becoming a full-time artist. He came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits making him a master of Urban Realism. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute, as well as a mid-career survey exhibition Disclosure held at Galeri Petronas, Kuala Lumpur in 2008.

In recent years, he has had a number of notable exhibitions abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Kota Sunyi*, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013.

REFERENCE

Props at Work, Ooi Kok Chuen, The Star, 26 August 2012.



57

BAYU UTOMO RADJIKIN

b. Sabah, 1969

SAUDARA KESEBELAS, 2011

Signed and dated 'BAYU UTOMO
RADJIKIN 2011' (lower left)
Mixed media on canvas
88cm x 66cm

PROVENANCE
Private Collection, Pahang.

RM 10,000 - RM 12,000

Deriving from a series of work titled *Bersaudara* - which comprises of thirteen artworks depicting side profile portrait of one of MATAHATI founder-members Masnoor Ramli Mahmud - *Saudara Kesebelas* is one of the eleven canvas works executed in screen-printing technique in various hues and context. The monochromatic portrait adorning Bayu Utomo Radjikin's signature warrior-bandanna against the bold, blood red background is shrouded in a fusion of Malay and Arabic text. Bayu is celebrated for his figurative portrait paintings assuming the character of a Malay warrior or *pendekar* in a pursuit of exploring his cultural identity. By incorporating a traditional figure in sophisticated methods of execution, Bayu establishes himself as one of the contemporary advocates in Malaysian art to create progressive figurative artworks.

Bayu Utomo Radjikin is one of the founding members of Matahati, which had its defining moment in the exhibition *For Your Pleasure* at Galeri Petronas in Kuala Lumpur in 2006. He sparked incredible interest upon his graduation with a BA (Sculpture Major) at Universiti Institut Teknologi MARA in 1991. That year, he won the highly coveted Major Award in the Young Contemporary Artists Competition followed by a Minor Award in the Salon Malaysia. He also won a Special Award in the *One World - No War* exhibition in Kuala Lumpur in 1991. Bayu is also a multidisciplinary artist involved in stage designs and installations. He set up the gallery cum artist's residency space called House of Matahati (HOM), which also initiated the Malaysian Emerging Artists Awards including other regional art initiatives.

REFERENCE

MATAHATI - *For Your Pleasure*, Petronas, 2008.

BAYU UTOMO RADJIKIN

b. Sabah, 1969

SAUDARA KESEPULUH, 2011

Signed and dated 'BAYU UTOMO
RADJIKIN 2011' (lower left)

Mixed media on canvas
88cm x 66cm

PROVENANCE

Private Collection, Pahang.

RM 10,000 - RM 12,000



Saudara Kespuluh illustrates the side profile portrait of fellow MATAHATI founder-member Masnoor Ramli Mahmud in screen-print technique on blue and black canvas covered in stenciled Bahasa adjectives such as *pasrah*, *luka*, *sabar*, *merana*, *sebak* and *etcetera*. Bayu Utomo Radjikin's choice of language could eradicate the melancholic and somber mood of this piece in the eyes of a none-Bahasa-speaking viewer.

Bayu Utomo Radjikin is one of the founding members of Matahati, which had its defining moment in the exhibition *For Your Pleasure* at Galeri Petronas in Kuala Lumpur in 2006.

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59

IDA BAGUS PUTU PURWA

b. Indonesia, 1976

UNTITLED, 2013

Signed and dated 'purwa Bali 8.2013'
Charcoal and oil on canvas
70cm x 180cm; triptych, 70cm x 60cm; each

PROVENANCE
Private Collection, Indonesia.

RM 5,000 - RM 8,000



Ida Bagus Putu Purwa appears at Henry Butcher Art Auctioneers auction for the first time with a dynamic triptych painting of masculine male figures in energetic bodily movements. Translucent gestural brush marks are applied swiftly, accentuating muscular tones in darker hue. In a trance-like state of mind, the figures are depicted based on the ritual and spiritual being of the Hindu culture in Bali.

Native Balinese Ida Bagus Putu Purwa graduated from Indonesian High School of Art (STSI) Denpasar (1996 -1998). His solo exhibitions included *Break Out* held in Jakarta (2008) and *Sign Session* in Bali (2009). He has participated

in numerous group shows since 1996 regionally and abroad namely *Exhibition of Sanur Painters Association* in Jimbaran, Bali (2001); *Trouble in Krobokan*, Bali (2002); *TAI Black Dies Natalis STSI XXXVI* in Denpasar, Bali (2003); *Ten Fine Art* at Hogart Collect Gallery, Australia (2005); *Melbourne Affordable Art Show 2005* in Melbourne, Australia (2005); *Intuitive Reflection* in Singapore (2006); *Rising Sons from the Archipelago* in Dublin, Ireland (2009); *Tease* at Taksu Gallery, Bali (2013) and *Legacy of Power* at ARTJOG 14, Taman Budaya Yogyakarta (2014) among others. He won the Best Artwork of Painting Competition in Denpasar, Bali in 1989.



60

LATIF MAULAN

b. Pahang, 1974

MARBLE SERIES 05, 2011

Signed and dated 'Latif Maulan 2011'
(lower right)

Oil on canvas

91cm x 76cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 3,000 - RM 5,000

Hyper-realist painter Latif Maulan is recognised for illustrating marbles realistically. His mastery in the trompe l'oeil technique deceives his viewers through its blown-up size, crystal clear quality and vibrant hues painted immaculately on canvas. *Marble Series 05* depicts surreal picture of a Renaissance-esque bronze sculpture of a male torso with dark green patina and four large green marbles suspended midway in a single file. His painterly quality is evident in the pronounced muscular torso and its shadow as well as the fragile characteristic of each marble.

Self-taught artist Latif Maulan has been a fulltime artist since 1992. When he started out, he worked as a resident artist in

a gallery in Kuala Lumpur and an advertising designer. But it was in a trip to New York in 2000 that really opened up the world to him and he switched from painting in Abstract to Realism. Then in 2001, he went to Australia. In 2002, he found a job as a graphic designer in East Sussex in Britain and worked there for a year. In 2003, he was back in England, this time in Plymouth for another six months, and that was when he exhibited at the Barbican Gallery there. Back in Malaysia in July 2003, he prepared for his first solo *Parallel Universe* at Art Case Galleries, Kuala Lumpur in 2006 and has not looked back ever since. He was a finalist of the Malaysia Emerging Artist Awards in 2009.



61

YEOH KEAN THAI

b. Penang, 1966

*NATURAL
TRANSFORMATION?*,
1996

Signed 'THAI 96' (lower right)
Mixed media on gesso board
61cm x 92cm

PROVENANCE
Private Collection,
Kuala Lumpur.

RM 5,000 - RM 8,000

A message on decay, discardment, separation, global amalgamation and search for identity laid out in one canvas. Having sparked interest in addressing environmental issues in 1992 when it was not the 'trend' then, Thai finds that metal is the perfect symbol for him to call for worldwide attention to environmental issues as it is "nature's response to mankind's habit and culture", as quoted from an interview with the artist. The subject matter allows him to look beyond the materialism and consider how one should live, to avoid the rusting and corroding of personal, social and environmental lives. Thai foresees the consequences of a consumerist society, often consuming at random and accumulating a deceptive numerical net worth and seeks to use his works as a sign of warning of what is to come.

A graduate of Kuala Lumpur College of Art (1989 - 1992), Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art Award in 1997, the Freeman Fellowship in 2008, the same year he exhibited at the Beijing Olympics and the Commonwealth Award - International Art Residency. He has been creating works in relation to metal and rust ever since he won the Phillip Morris award in 1997. The award-winning piece was tediously completed in less than a year. Having to research on the oxidation process and progression of rust, he patiently experimented and monitored the decomposition while cutting, sculpting and composing the metal pieces with only regular pliers and his own bare hands. He was also the first artist from Malaysia to have work featured during New York's Asian Art Week in 2008. His solo exhibitions included *Code Red, Action to Neutralise* (2011); *Crossing* (2008) and *Links* (2007). He has participated in a number of group exhibitions namely *Truth & Fiction Are Not Strangers*, Tribes Gallery, New York, United States of America (2011); *Asian Overview Roma*, Villa De Santis, Rome, Italy (2009); *Paths of Thought*, Gallery Il Ramo d'oro, Naples, Italy (2008) and Tashkent Biennale International Exhibition, Uzbekistan (2005).

REFERENCE

Profile: Yeoh Kean Thai, Asian Art Newspaper (UK), December 2008.

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

PLAYGROUND SERIES, 2002

Signed on reverse
Mixed media on canvas
79cm x 128cm; diptych, 79cm x 64cm; each

PROVENANCE
Private Collection, Singapore.

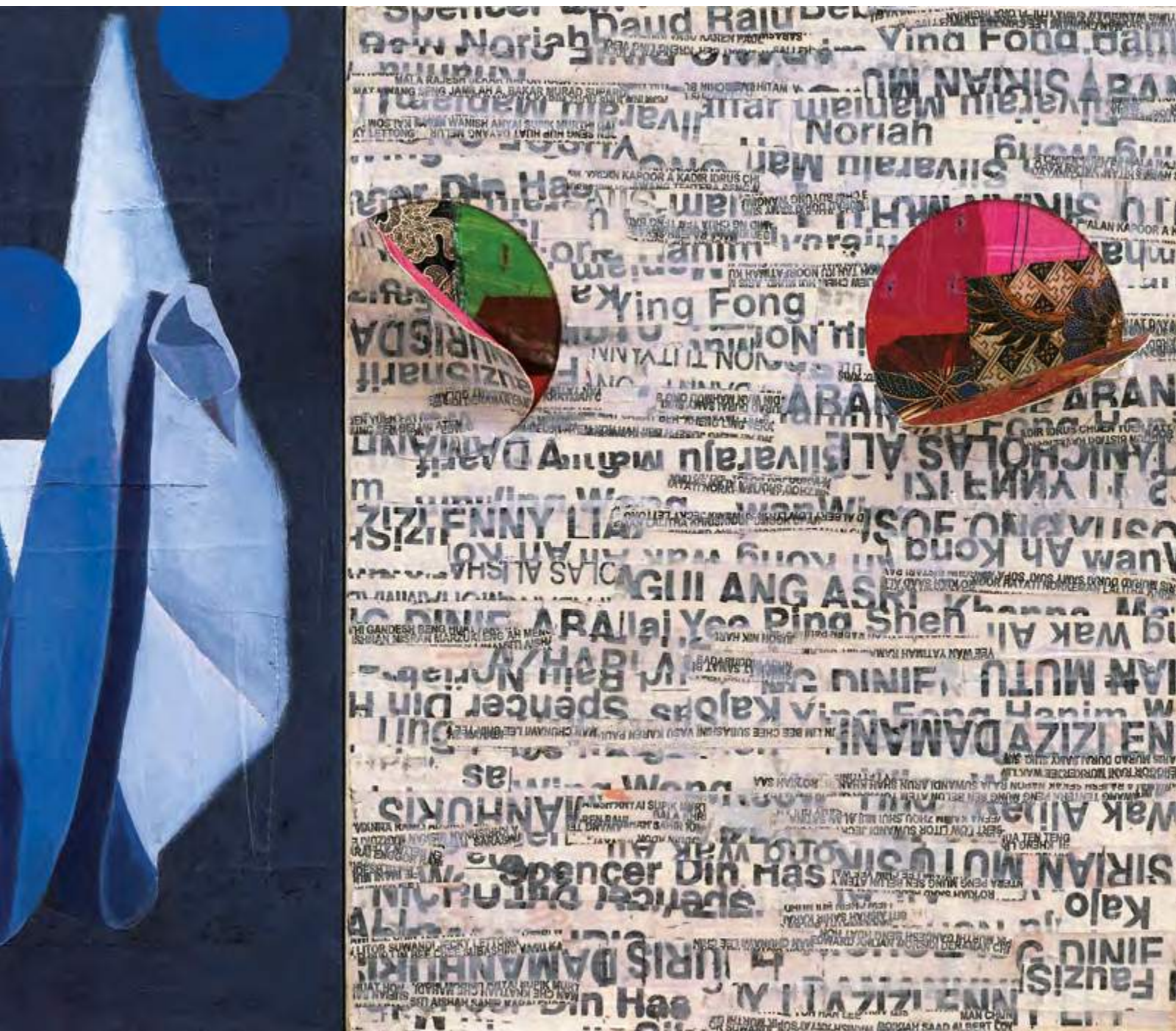
RM 8,000 - RM 12,000

An early creation of contemporary luminary Ahmad Shukri Mohamed's dated 2002, this diptych demonstrates the artist's experimental nature in searching for techniques to create stimulating two-dimensional paintings. A large swan origami soothingly painted in shades of blue dominates the left panel and as the eyes wander a surprising texture reveals itself from the calming tones beneath. The next panel is wrapped in paper mache and collage technique of various printed alphabets that spell out dull citizens' names. An exciting moment occurs through the discovery of the

artwork's wow factor whereby subtle slits on the canvas that form two circular shapes that expose vibrant collage of batik fabric from within.

Ahmad Shukri Mohamed is one of the founding members of the cult artists co-operative Matahati which had a major exhibition *Matahati Ke Matadunia* in Los Angeles, United States of America in 2009. One of his major works of 'chloroformed' butterflies won him First Prize in the Malaysian Art Open at Galeri Petronas in 1994. He was trained at the





Universiti Institut Teknologi MARA graduating with a BFA in 1991, the year he won the Minor Award in the Young Contemporary Artists exhibition at the National Art Gallery. He also won the national-level Philip Morris Asean Art Awards in 1999. He was invited for prestigious exhibitions such as the Sharjah Biennial, United Arab Emirates in 2003, the Asian Art Biennale in Bangladesh in 2001 and the Asean Art Show at Fukuoka Art Museum, Japan in 1994. In 2003, he was selected for the Rimbun Dahan artist's residency. He had his first two solo shows titled 939495969798 and

Ahmad Shukri at Art Salon, Kuala Lumpur in 1998 and 2001 respectively and in 2005 when the gallery was renamed XOAS Gallery in an exhibition called *Fitting Room*. His other one-man shows include *Boy & Girl* (2002), *Virus* (2003), *Warning: Tapir Crossing* (2007) and *Golden Gate* (2012). His work titled *Miracle* (2012) was displayed at the first Malaysian Eye this year and the artwork image also graces the cover of the important reference publication, *Malaysian Eye: Contemporary Malaysian Art*.

AHMAD FUAD OSMAN

b. Kedah, 1969

THE DROWNING 2 (LOST SERIES), 1995

Signed and dated 'A.FUAD OSMAN '95' (lower right)

Oil on canvas

150cm x 181cm

PROVENANCE

Private Collection, Selangor.

LITERATURE

MATAHATI - For Your Pleasure, Petronas, Kuala Lumpur 2008, illustrated on page 105.

RM 35,000 - RM 50,000

The Drowning 2 is one of three paintings - varied in execution with the same title - deriving from Ahmad Fuad Osman's Lost series. An early Renaissance-esque masterpiece, it was during this time that the artist embarked on a figurative-routed journey creating well-defined human forms of a quintet with exposed torsos, interlocking bodies and emotionless faces.

Minimal yet vibrant colour palette of jade-green and yellow-gold is applied with loosely composed brush strokes pronouncing the bodies' musculature tones and the figures' tangled long locks. Though the departure from abstract paintings commenced in 1994, the artist carries through the stylistic influence in his figurative works. As displayed here, the incorporation of liberal yet expressive brush marks defines the picture.

A member of the Matahati artists' co-operative founded in 1989, Ahmad Fuad Osman is a multi-disciplinary artist working and experimenting in painting, drawing,

sculpture, installation, video, performance and theatre. After graduating with a BFA (Major in Painting, Minor in Printmaking) from UiTM in 1991, Fuad spent a year as set designer. He won residencies in the popular Vermont Studio Centre in the United States in 2004 and the Asian Artist Fellowship at the Goyang Artist Studio in South Korea from 2005 to 2006. From 2007 to 2008, he was the Malaysian representative chosen for Rimbun Dahan artist's residency. In 2000 and 2003, he was a Juror's Choice in the Asean Art Awards Malaysia-level competitions. He was also a Juror's Choice winner in the APB Signature Art Prize (Singapore) in 2008. His solo exhibitions include *Dislocated* (2007) in Kuala Lumpur; *Too Much (Not Enough)* (2006) in Goyang, South Korea; *Ahmad Fuad Osman Paintings 1993 - 2003* (2005) in Penang; *Saat Beku* (2004) in Vermont, USA; and *Experiments with Truth* (1998) in Kuala Lumpur. His most recent body of work is called *Insomnia* (2011/2014) consisting of oil paintings, framed photographs, posters and LED display in variable dimensions.





64

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

BY THE SHORE, 1950

Signed and dated 'TAN CHOON GHEE 1950' (lower left)
Oil on board
26.5cm x 37.5cm

PROVENANCE
Private Collection, Penang.

RM 10,000 - RM 16,000

Represented here is a rare and early oil painting by Tan Choon Ghee dated 1950. The coastline moors two junk ships with rolled mainsails. Two men are seen in front of a boat one of whom is obscured by the boat's shadow. A stepladder placed next to the same boat indicates perhaps goods are either being loaded onto or unloaded from the boat. In a book titled *A Brief History of Malayan Art* (1963) by Marco Hsu (translated by Dr. Lai Chee Kien), the author wrote highly of Tan's work of art: "He is without doubt a capable artist for his landscapes and portraits are expressive of the atmosphere and are refreshingly delicate and his exceptional talent can be discerned from his terse but enigmatic works", a remark that aptly describes this piece.

REFERENCE

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



A bustling seascape of cargo and fishing boats close to a harbour is depicted in an Impressionist style. Using a combination of cool and warm palette, Tan Choon Ghee applies his trademark short brushstrokes to create ripples and shadows on the sea and layers of white and pastel blue in the sky to suggest a fine weather. A cloud of smoke emitted by a faraway ship is seen from a distance.

65

TAN CHOON GHEE

b. Penang, 1930 - d. 2010

BY THE PIER, 1990

Signed and dated 'CHOON GHEE 1990' (lower right)

Oil on canvas
30cm x 40cm

PROVENANCE

Private Collection, Penang.

RM 10,000 - RM 16,000

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

REFERENCE

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

KUO JU PING

b. China, 1913 - d. Penang, 1966

JETTY LIFE, Undated

Oil on board
50cm x 64cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, 1997;
illustrated on exhibition catalogue page 30.

RM 15,000 - RM 25,000

A theme favoured by the accomplished painter Kuo Ju Ping, the clan jetties located in Weld Quay, Penang is an early Chinese settlement which was originally constructed to house the dock labourers and indentured coolies who could not afford accommodation on land. Illustrated here is a view of stilt houses along the jetty and a temple located at the entrance distinguished by the temple's circular windows and an iron furnace outside. A man adorning a conical hat sits on the temple steps and a woman in traditional attire is seen walking towards the jetty entrance. Over a century old, the waterfront dwelling in Georgetown has been listed a Unesco World Heritage Site since 2008.

Kuo Ju Ping was formerly known as Koay Seng Chye but he changed his name to something more propitious, after a

water plant. He was from the pioneering batch of students at the Nanyang Academy of Fine Art in Singapore under the founder Lim Hak Tai in early 1941, but his studies was disrupted by the Japanese Occupation in December that year. He was also called back to Penang to help run his father's import-export business, Sin Guan Thye Company in Victoria Street. He founded the Thursday Art Group in 1957 and the Penang Chinese Art Club in 1936. He was accorded a Memorial Exhibition by the Penang State Art Gallery in 1997.

REFERENCE

Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, 1997.



CHIA YU CHIAN

b. Johor, 1936 - d. Kuala Lumpur, 1990

JINJANG VILLAGE, SELANGOR, 1969

Signed and dated 'Yu Chian 1969' (lower left)

Oil on canvas

49cm x 69cm

PROVENANCE

Private Collection, Penang.

RM 18,000 - RM 30,000

Chia Yu Chian was a terrific painter specialising in both Eastern and Western techniques. With the integration of knowledge in both painting methods, he transforms local landscapes such as *Jinjang Village, Selangor* into an intriguing place evident in his Western influenced perspective-play, colour scheme and paint application. Jinjang was one of the 450 New Villages created by the British as a strategy to segregate Chinese villagers from the early Malayan National Liberation Army insurgents which were led by the Malayan Communist Party during the Malayan Emergency. It was part of the Briggs Plan, a military plan devised by British General Sir Harold Briggs shortly after his appointment in 1950 as Director of Operations in the anti-communist war in Malaya. Executed in 1969, a significant year in the history of Malaysia after the bloodshed riot of May 13, Chia's depiction of the then village which has become a town today sees diverse ethnics going about their daily lives peacefully.

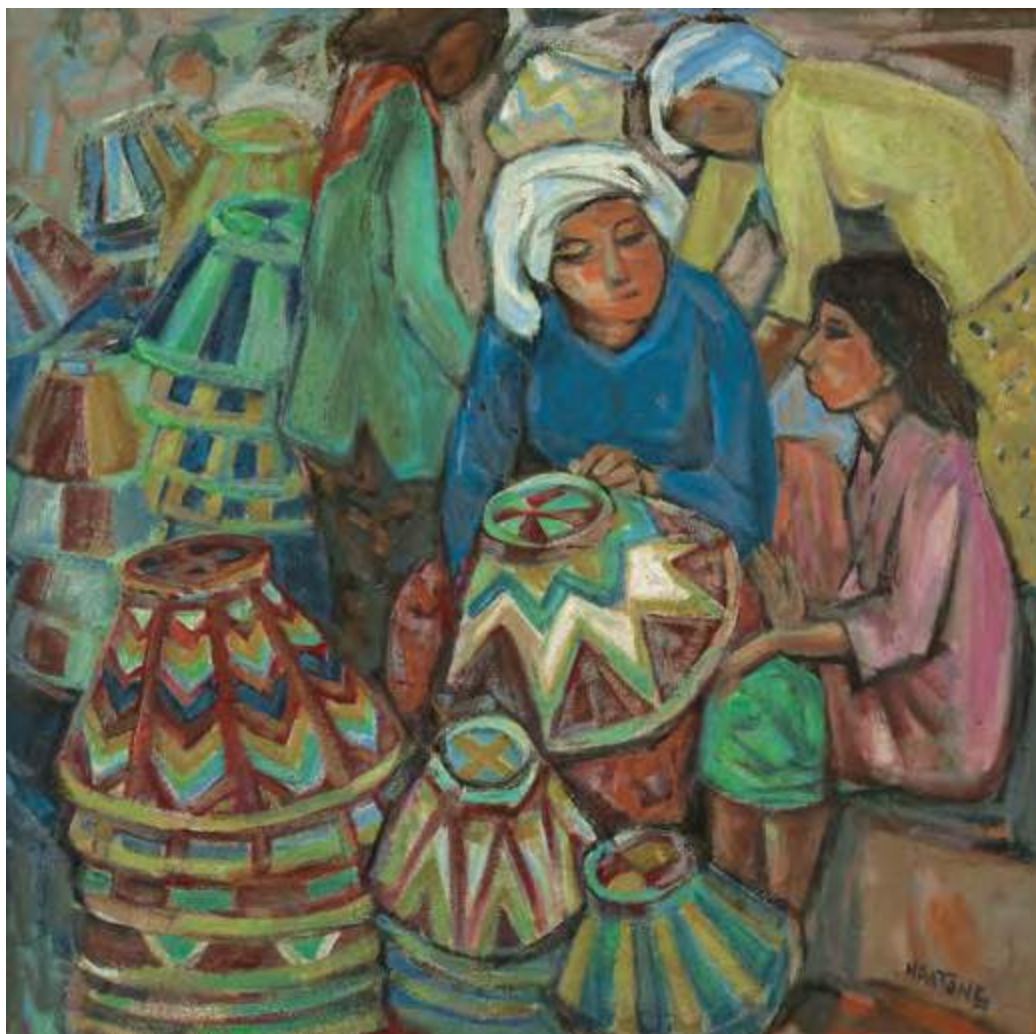
Chia Yu Chian attended Pei Wah Primary School in Johor followed by secondary education at Singapore Chinese High School. He was then enrolled to Christ Church English School in Singapore and later learnt French language at the Alliance Francaise de Singapour in Singapore before attending art school in Paris. He obtained an Academic Certificate in February 1959 certified by Jean Aurillac, the French Consular General to Singapore since May 1958. The certificate which was written by then Director of the

Nanyang Academy of Fine Arts (NAFA) attested that the student Chia Yu Chian had even while studying painting over the course of two years, held exhibitions of critical acclaim. The recommendation enabled him to enroll in the second year of Western painting at NAFA where he studied under Chen Wen Hsi and Cheong Soo Pieng, both pioneer masters in the Singapore art scene. Chia received a French government scholarship with this certificate to study in the Ecole Nationale des Beaux Arts de Paris from where he graduated in 1962. He was the first artist from the Straits Settlements to have been granted such prestige. In the following years, such scholarships had only been given to some of the more renowned artists from the Indian subcontinent and also China. During the span of his illustrious career, he had held a significant number of solo exhibitions in Malaysia, Singapore, Thailand, India and in Europe namely in France, Germany, United Kingdom, Spain. He had also participated in many regional and international group shows. His works are in the collection of private individuals and institutions around the world. He had produced a grand mural titled *Life in Malaysia* for the Malaysian Embassy in Paris and portraits for various Malaysian government and political luminaries.

REFERENCE

<http://www.artinasia.com/galleryDetail.php?view=7&galleryID=831&eventID=2101>





68

TEW NAI TONG

b. Selangor, 1936 -
d. Kuala Lumpur 2013

MARKET SCENE,
Undated

Signed 'NAITONG'
(lower right)
Oil on canvas
51cm x 51cm

PROVENANCE
Private Collection,
Penang.

RM 5,000 - RM 8,000

Tew Nai Tong depicts a bustling scene in a local handicraft market where a group of women selling handmade craft products illustrated vibrantly alongside colourfully-weaved baskets. *Market Scene* is a quintessential Tew Nai Tong piece demonstrated in his trademark stylistic manner - phoenix-eyed figures and coarse surface - and a theme illustrating local cultural landscape.

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.

REFERENCE

Odyssey, Tew Nai Tong Retrospective, National Art Gallery, Kuala Lumpur, 2007.



A charming depiction of a bustling local market scene painted in an Impressionist manner. Large in dimension, the panoramic view illustrates vibrant representation of figures amidst baskets of fresh produce in rich hues. A self-taught artist, Fung Yow Chork was dubbed the 'Cezanne of the Melati Flats' in the Pudu area of Kuala Lumpur.

69

FUNG YOW CHORK

b. Selangor, 1918 - d. 2013

PASAR TANI, 1992

Signed and dated 'Yow Chork 92'
(lower right)

Oil on canvas
56cm x 122cm

PROVENANCE

Private Collection, Penang.

RM 12,000 - RM 18,000

Fung Yow Chork was only 13 when he picked up the finer points in art from an artist in China who had studied Impressionism in Japan. In 1933, his family migrated to Singapore and there, he forged a friendship with Professor Zhong Paimu, a lecturer of the Nanyang Academy of Fine Arts who occasionally guided him on painting in oils, even when he (Pai Mu) had returned to Hong Kong. After moving to Kuala Lumpur in 1934, he worked as a salesman, shop-assistant and typesetter with a Chinese newspaper, painting only on Sundays and during holidays and more so after he retired in 1977. In 1957, he won a prize in the Merdeka Independence Trade Fair Art and Photographic exhibition. He held his first solo exhibition at Chin Woo Art Gallery in 1981. In an interview published in *The New Straits Times* in 1981, he described landscape to Halinah Todd: "The landscape thinks itself in me and I am its consciousness." The news of the demise of the great outdoor painter Fung Yow Chork late last year brought grief to the local art scene. Fung Yow Chork would go on alfresco painting excursions with his artist friends, favouring the out-of-the way places of disused tin mines, barren open land, fringe of forested areas - generally any landscapes with a painterly view and all the prerequisite elements of light, contrast, colour, character and peculiarities.

REFERENCE

Pioneers of Malaysian Art, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1994.
200 Malaysian Artists, Dr. Tan Chee Khuan, The Art Gallery, Penang, 2002.

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

BOATS THROUGH THE NETS, 1936

Signed and dated 'MUN SEN 1936' (lower left)

Oil on canvas

49cm x 58cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Yong Mun Sen Retrospective, Penang State Art Gallery, 1999;
illustrated on exhibition catalogue page 31.

RM 50,000 - RM 80,000

One of the earliest oil paintings to be produced by Yong Mun Sen, *Boats through the Nets* stands to be the oldest piece in this sale. It was during the mid-thirties that the artist began producing some of the most exceptional oil paintings of his lifetime. Illustrated here is view of the sea through the lens of Yong Mun Sen who had perhaps set up easel on location as he was known to have worked en plein air to capture the essence of tropical life. A boat floating by the coast is the focus of this piece framed by a cobweb of fishnets hanging above wooden poles to dry. Two figures on the beach are distinctly toiling in the heat of the sun suggested by the golden sand and sky. His dark palette is reminiscent of the chiaroscuro style of painting with a combination of Post-Impressionist technique employed by Paul Gauguin. As a self-taught painter, he experimented with Western style paintings through art books and magazines as well as from his fellow artist-friends at the time.

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). In 1999, the PSAG organised a retrospective exhibition where *Boats through the Nets* was displayed. 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

COMPOSITION, Undated

Signed 'LeeCY LEE CHENG YONG' (lower left)
Oil on board
60cm x 50cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996;
illustrated on exhibition catalogue page 36.

RM 22,000 - RM 30,000

In *Composition*, Lee Cheng Yong experimented with the De Stijl movement (The Style in Dutch) whose proponents namely Piet Mondrian (1872 - 1944), advocated pure abstraction and universality by a reduction to the essentials of form and colour by simplifying visual compositions to the vertical and horizontal directions and used only primary colors along with black and white. Here, Lee Cheng Yong has inserted colours in cubes of varying sizes and directions to create a harmonious abstract composition which has inadvertently formed the numeric '1'.

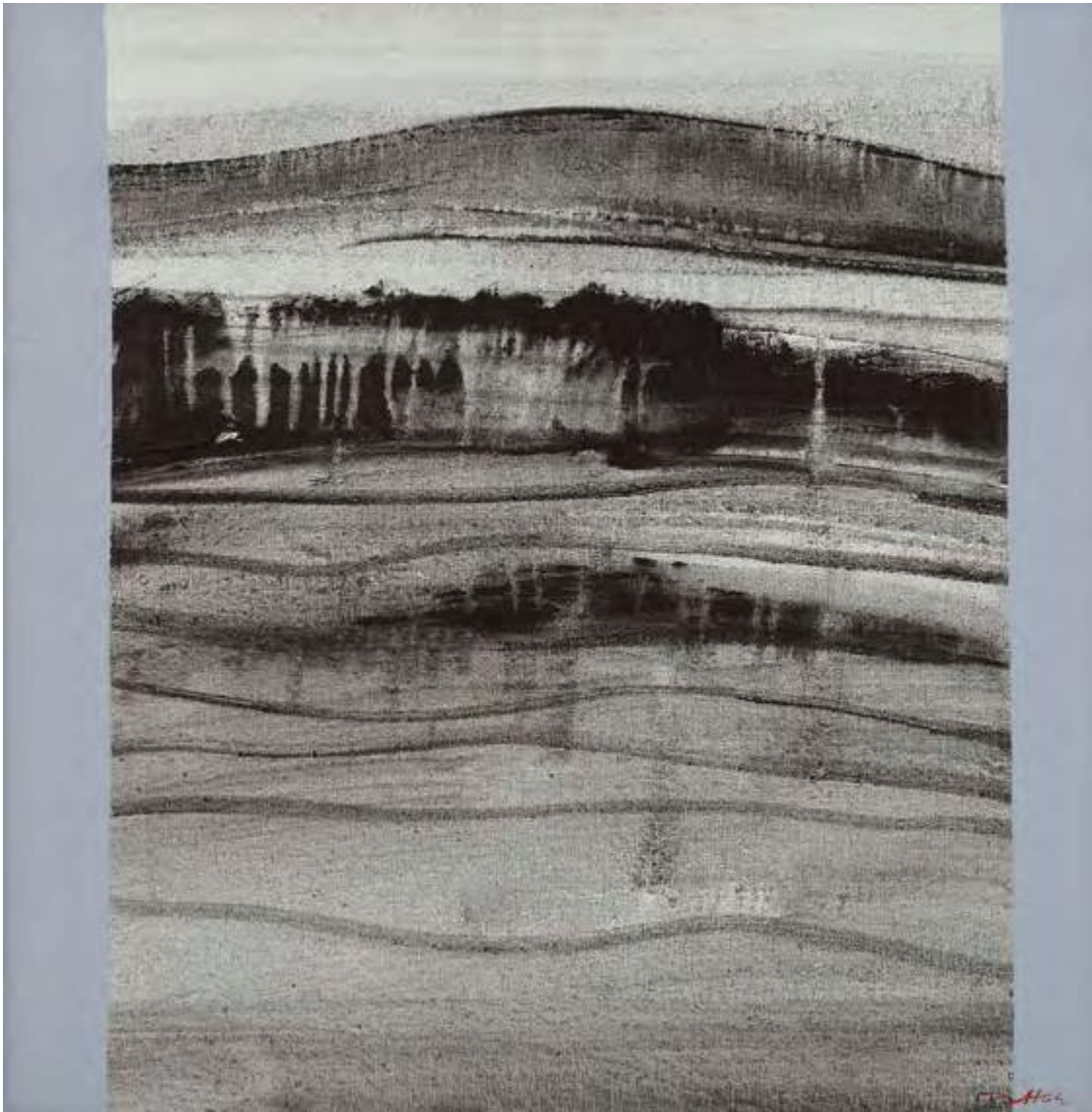
Lee Cheng Yong studied at Xin Hua Art Academy (later known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang. He formed the

Penang Chinese Art Club in 1935 and was elected its first president. The Penang State Art Gallery honoured him Lee Cheng Yong with a Memorial exhibition 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

A Tribute to Lee Cheng Yong, The Art Gallery, 2001.
Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.





72

KHOO SUI HOE

b. Kedah, 1939

ABSTRACT I, Undated

Signed 'SUI HOE' (lower right)
Mixed media on canvas
60cm x 60cm

PROVENANCE
Private Collection, Penang.

RM 9,000 - RM 12,000

One of two monochromatic abstract works featured here, the picturesque landscape displays minimal and cinematic qualities. The translucency of black layers creates a photographic effect of a landscape seen through a moving train and as though captured from recollection.

Khoo Sui Hoe is a cult hero in Malaysian art folklore for being one of the earliest who dared to become a full-time artist during a nascent time of new nationhood. He has also helped promote art and other artists first through his Alpha Singapore Gallery, which he set up with a group of artists in 1972, and then individually, the Alpha Utara Gallery in Penang in 2004. He is the spiritual leader of the Utara Group of artists in 1977. After graduating from the Nanyang Academy of Fine Arts, Singapore in 1961, he studied at Pratt Institute in New York in 1977. He won First Prize (Oil category) in the 1965 Malaysian art competition and an Honourable Mention in the Salon Malaysia 1969. His other awards included twice winning the Asian Arts Now Awards given by the Las Vegas Museum in the United States in 2002 and 2004. He divides his time between the United States and Malaysia mainly in Penang. A 'mini retrospective' exhibition was held in Penang showcasing works from 1967 till 2013.



73

KHOO SUI HOE

b. Kedah, 1939

ABSTRACT II, Undated

Signed 'SUI HOE' (lower right)
Mixed media on canvas
60cm x 60cm

PROVENANCE
Private Collection, Penang.

RM 9,000 - RM 12,000

An ink wash black and white abstract landscape is presented here with the same translucent quality. Devoid of figures and vibrant hues, this minimal piece exudes an arresting tranquility of a somber state of mind. The three vertical grids in different monochromatic tones echo the quality of a silkscreen printing technique and his brush strokes of diluted black ink though broad are reminiscent of Chinese literati ink painting. Khoo Sui Hoe's experimental technique attests his progressive nature in creating abstract works.

JOLLY KOH

b. Singapore, 1941

UNTITLED, 1998

Signed and dated 'Jolly Koh 98' (lower right)
Oil on canvas
56cm x 71.5cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 15,000 - RM 25,000

Established abstract painter Jolly Koh is represented here with a vibrant expressionist piece characterised by calligraphic gestures and powerful linear forces. Effervescently illustrated in orange, yellow and red with a tinge of green and blue hues, this vibrant landscape emanates an energetic tone distinctive of the artist's hallmark style.

Artist-educator Jolly Koh is one of the finest colourists in Malaysian art. He was given his first solo exhibition at the British Council, Kuala Lumpur, at the age of 17, in 1958. An eighth generation Peranakan Baba, Jolly Koh grew up in Malacca. He excelled in art studies, obtaining his National Diploma in Design at the Hornsey College of Art, London

(1959 - 1962) and the Art Teacher's Certificate at the London University (1962 - 1963). He then obtained his MSc (Fulbright scholarship, 1970 - 1972) and Ed.D (1972 - 1975) at the Indiana University in the United States, while being a teaching associate there from 1973 to 1975. He also taught Art in Melbourne and Adelaide from 1976 to 1988. He was a senior lecturer at the MSC College (now SeGi) from 2000 until 2004. His solo show in 2013 entitled *Towards the Nebula* represents a darker phase in his palette.

REFERENCE

Artistic Imperatives (Selected Writings and Paintings) by Dr Jolly Koh, Maya Press, 2004.

Jolly Koh, Maya Press, 2008.



IBRAHIM HUSSEIN, DATUK

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

SOMEWHERE LAST SPRING, 1965

Inscribed, signed and dated
 'Somewhere last spring Ibrahim Hussein. 1965' (lower left)
 Mixed media collage on paper
 30cm x 25cm

PROVENANCE

Private Collection, Australia.

RM 15,000 - RM 25,000

Somewhere Last Spring is an abstract collage on paper work by the legendary Datuk Ibrahim Hussein. Executed in 1965 while attending the Royal Academy of Arts in London, this pastel hued piece celebrates a memorable place with a burst of organic shapes of various sizes, straight and undulating black outlines rendered in muted and bold red tones. In the same year (1965), Ib, as the artist was affectionately known, had also held his second solo exhibition at Gallerie Internationale, New York. His exposure in the West had shaped his progressive world viewpoint thus he was able to create cosmopolitan and sophisticated works contemporary to his time in the context of Western society. Sourced from a private collection in Australia, this significant piece returns home for the very first time.

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, 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.



JOSÉ TANIG JOYA

b. The Philippines, 1931 - d. 1995

PASAY, 1981

Signed and dated 'Jose Joya 2.4.1981' (upper right)
Mixed media collage on paper
49cm x 32cm

PROVENANCE

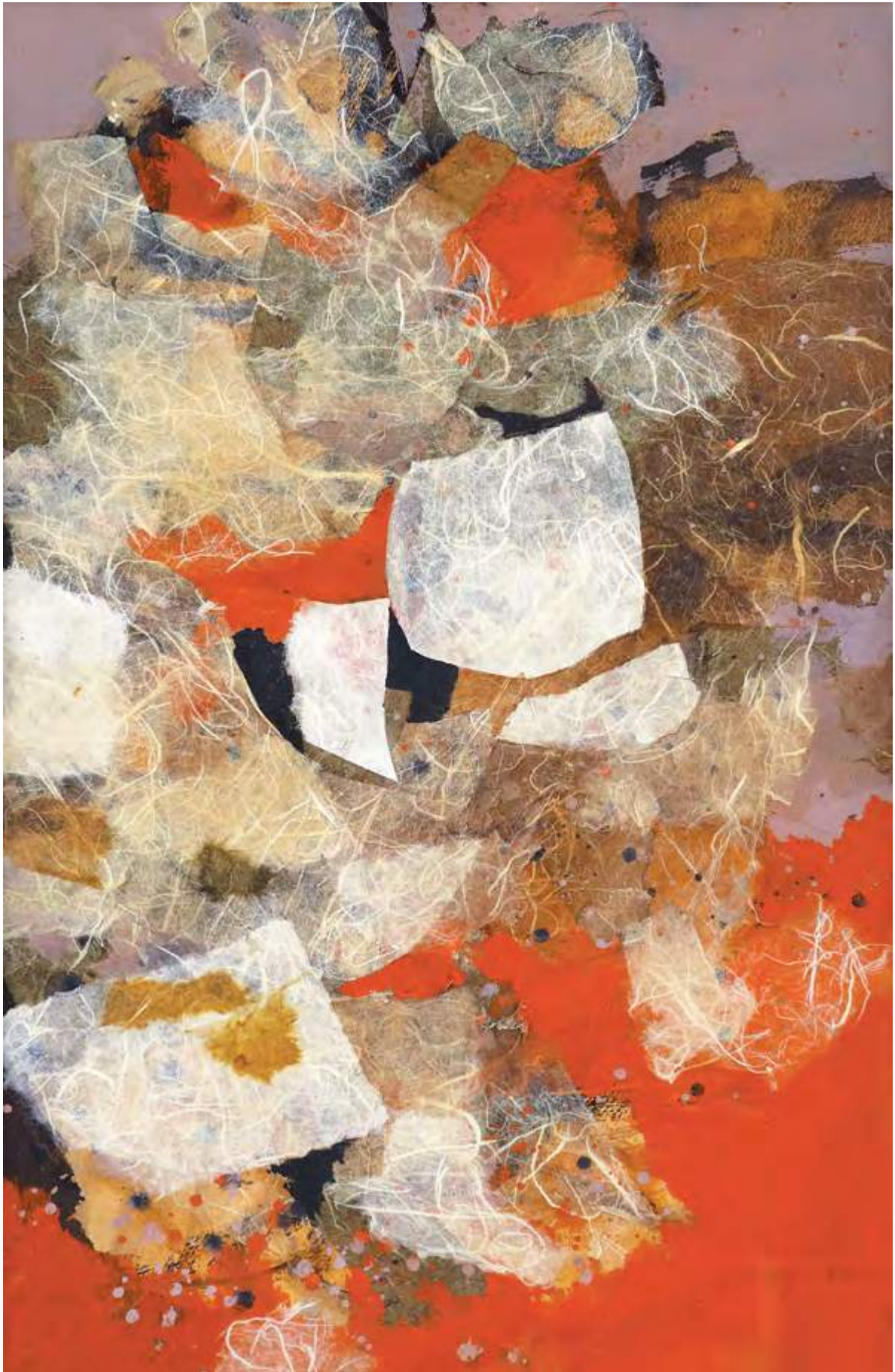
Private Collection, Penang.

RM 15,000 - RM 20,000

Illustrated here is an abstract collage by one of the most important abstract artists of the Philippines, José Tanig Joya. Titled *Pasay*, this abstract piece is perhaps Joya's depiction of one of the cities that make up Metropolitan Manila. Joya's sense of colour is said to be inspired by the colours of the Philippine landscape and his use of rice paper in collages express an interest in transparency. The polychromatic shades of white and brown of uneven shapes are sporadically positioned against a bold red background dominating the upper left of the picture plane in multi-layers creating texture.

Jose Joya graduated from the University of the Philippines (UP) in 1953 with a bachelor's degree in fine arts, earning the distinction of being the university's first magna cum laude. The Instituto de Cultura Hispanica of the Spanish government awarded him a painting grant in Madrid from 1954 to 1955. He completed his master's degree in painting under a Fulbright Smith-Mundt grant a year later. He also received a grant from the John D. Rockefeller III Fund and

Ford Foundation to paint in New York between 1967 and 1969. At the UP, he was exposed to the paintings of National Artists Fernando Amorsolo and Vicente Manansala as well as Anita Magsaysay-Ho. Joya held numerous one-man shows since his first in 1954 at the Philippine Art Gallery. In 1981, he was honoured with a retrospective exhibition at the Museum of Philippine Art. In 1987, the French government bestowed on him the Order of Chevalier des Arts et Lettres. He held a number of positions including president of the Art Association of the Philippines (AAP) (1962 to 1965); dean of the UP College of Fine Arts (1970 to 1978); chairperson of two Philippine delegations to China (1961 and 1972); a holder of the Amorsolo Professorial Chair in UP in 1985; and he also served as chairperson of the National Committee on Visual Arts, of the National Commission on Culture and the Arts. Jose Joya posthumously proclaimed as the National Artist for Visual Arts by President Gloria Macapagal-Arroyo in 2003.



AWANG DAMIT AHMAD

b. Sabah, 1956

PELANTAR WAKTU (IRAGA SERIES), 2004

Signed and inscribed on reverse
Oil on canvas
100cm x 100cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 8,000 - RM 12,000

A celebrated abstract expressionist painter, Awang Damit Ahmad creates dynamic intuitive works commemorating his adverse yet memorable childhood life in rural Sabah. Illustrated here is an expression of the past composed of bold red brush works and black-and-white gestural marks. An energetic mood transpires within the somberness of black brush marks. Deriving from Awang Damit's sixth series of work titled *Iraga* - based on Bruneian-Malay word, which means the northeastern wind - the series is an expression of his personal experience as the son of a fisherman.

Awang Damit Ahmad came into the national limelight when his work was selected for the travelling Malaysian Paintings

exhibition in Pasadena, USA in 1988. He had shown early promise when his work won Minor Award in the Young Contemporary Artists competition in 1984. A graduate with a Diploma in Art and Design at the Mara Institute of Technology in 1979, he obtained his Masters from Catholic University, Washington, United States of America in 1990. He won Second Prize in the Malaysia Bank Association art competition in 1988. In 1992, a work from *Siri Intipati Budaya* or *Essence Of Culture* series called *Farmer's Song* clinched the Painting Prize at the coveted Third Salon Malaysia. He also received Honourable Mention at the 1994 and 1995 Philip Morris Malaysia Art Awards.





78

SYED AHMAD JAMAL, DATUK

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

SET UNTUK KERIS I, 2007

Signed and dated 'AJ 07' (lower right),
Inscribed 'set untuk 'KERIS'' (lower left)
Mixed media on paper
18cm x 27cm

PROVENANCE

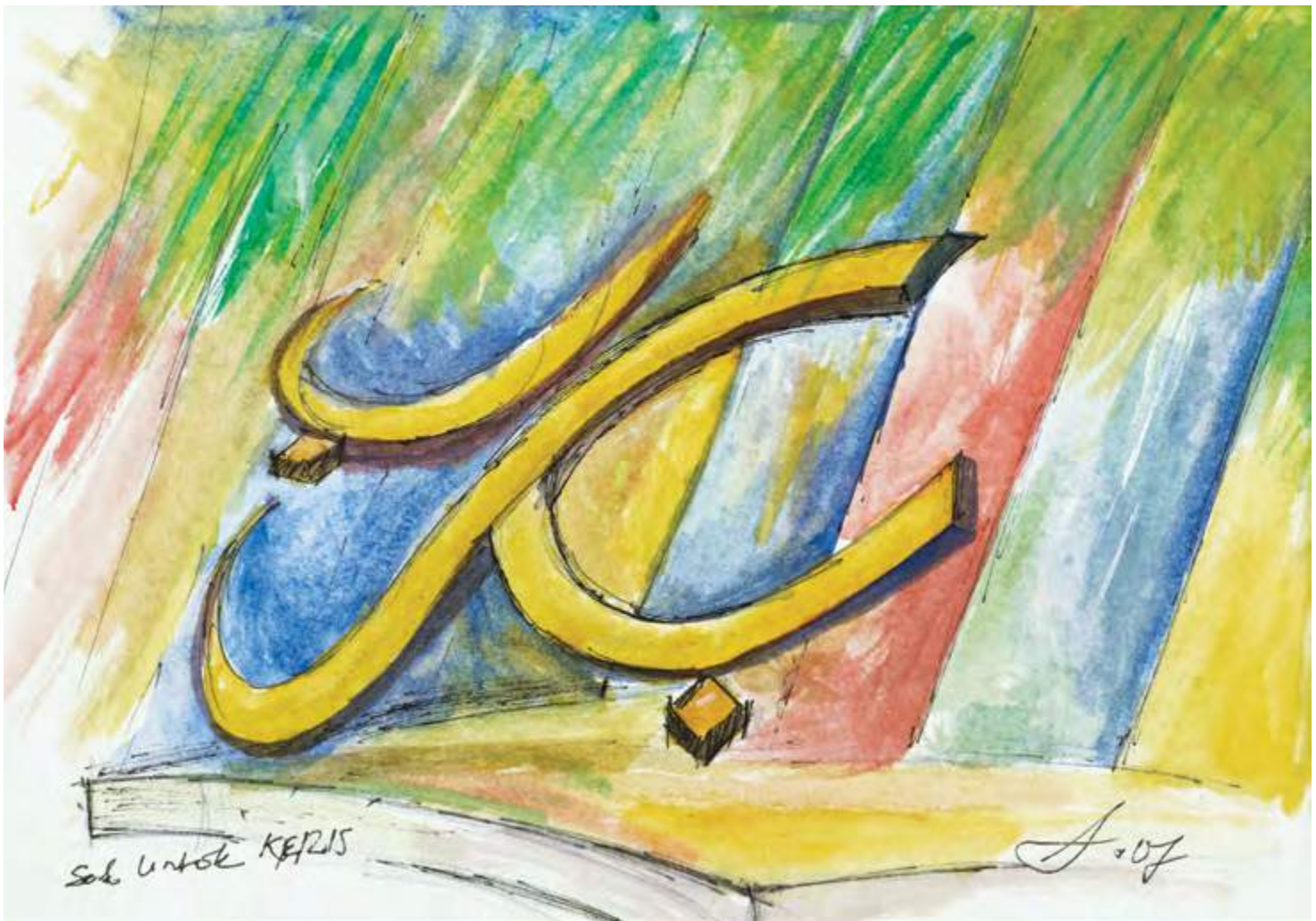
Private Collection, Kuala Lumpur.

RM 7,000 - RM 10,000

An all-encompassing artist, art educator, writer and cultural observer, Datuk Syed Ahmad Jamal was also a product designer; illustrator for various book covers, cards and posters; graphic designer who had created logos for National Art Gallery, Kuala Lumpur and Malaysian Artists Association; and theatre set designer. On offer here is a sketch by the late artist who was an artistic director for a theatre set titled *Keris* directed by National Laureate Datuk Syed Alwi Syed Hassan (1930 - 2008) which was held at Auditorium Dewan Bahasa dan Pustaka, Kuala Lumpur in 2007. The highly acclaimed musical was not the first theatre set designed by Datuk Syed Ahmad Jamal as he had been working closely with Datuk Syed Alwi Syed Hassan since the productions of *Lela Mayang* (1968), *Desaria* (1978) and *Z.OO-M1984* (1984).

REFERENCE

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



79

SYED AHMAD JAMAL, DATUK

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

SET UNTUK KERIS II, 2007

Signed and dated 'AJ 07' (lower right),
Inscribed 'set untuk 'KERIS'' (lower left)
Mixed media on paper
18cm x 27cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 7,000 - RM 10,000

Illustrated on this sketch for a theater set design for Keris (2007) directed by National Laureate Datuk Syed Alwi Syed Hassan is a jawi script that reads Bakaba (بکبا), which means storytelling or the Minangkabau oral literary performance. In the context of Keris, which tells a fictional tale of a village head named Waling Amri who finds a mystical rock and crafts it into a keris that is then transformed into his daughter's alter ego, Keris is a folklore story of traditional values and supernatural being.

REFERENCE

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

SYED AHMAD JAMAL, DATUK

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

BERENANG, 1965

Signed and dated 'AJ'65' (lower right)

Oil on canvas

123cm x 77cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired directly from the artist.

RM 160,000 - RM 250,000

"Art is the essence of life. The observation of nature is absorbed into the inner self and later expressed to be seen by society as the image of the human soul."

- Datuk Syed Ahmad Jamal



Celebrated for his immensely invaluable contribution to the development of Malaysian art that spanned over five decades, the late Datuk Syed Ahmad Jamal produced art that bears profound personal, social and moral significance in various forms and medium for the masses with his later works lodged in spiritual and religious ethos demonstrating balance and harmony on canvas. From figurative and caricature drawings; abstract paintings; sculptures; textile art; murals; stage and poster designs to writings, the all-encompassing artist, cultural observer and educator has been truly missed by the art community since his passing three years ago.

Henry Butcher Art Auctioneers (HBart) commemorated the life of this great artist in May 2012, dedicating a special tribute section which featured four works on paper and an oil painting titled *Malam Marang* (2001), that turned out to be one of the last canvas pieces appearing at HBart auction besides *Gunung Ledang* series (Cherryvale) - the earliest canvas work dated 1985 - which was featured in HBart June 2011 auction, up till now. This phenomenon signifies the exclusivity and scarcity of Datuk Syed Ahmad Jamal's works in the market which ultimately adds valuable importance to every attainable piece in any medium particularly on canvas.

On offer here is an outstanding oil painting entitled *Berenang* (Swimming) profoundly executed in 1965, a period that represents the creation of the artist's most personal biographical works. In an essay by academician Hasnul J. Saidon titled *55 Years of Collecting Syed Ahmad Jamal's Works* - published in a monograph in conjunction with a seminal exhibition titled *Syed Ahmad Jamal: PELUKIS* and in celebration of the artist's 80th birthday at the National Visual Arts Gallery, Kuala Lumpur in 2009 - the author pointed out that this historical piece, *Berenang* (Swimming) dated 1965 alongside other significant works namely *Relationship* (1964), *Lost* (1965) and *Figure* (1965) correspond with a life episode that is especially intimate following events of personal obstacles faced by the late Datuk Syed Ahmad Jamal. Interestingly, these evocative expressions belong to the collection of private individuals, suggesting its cherished and exclusive provenance.

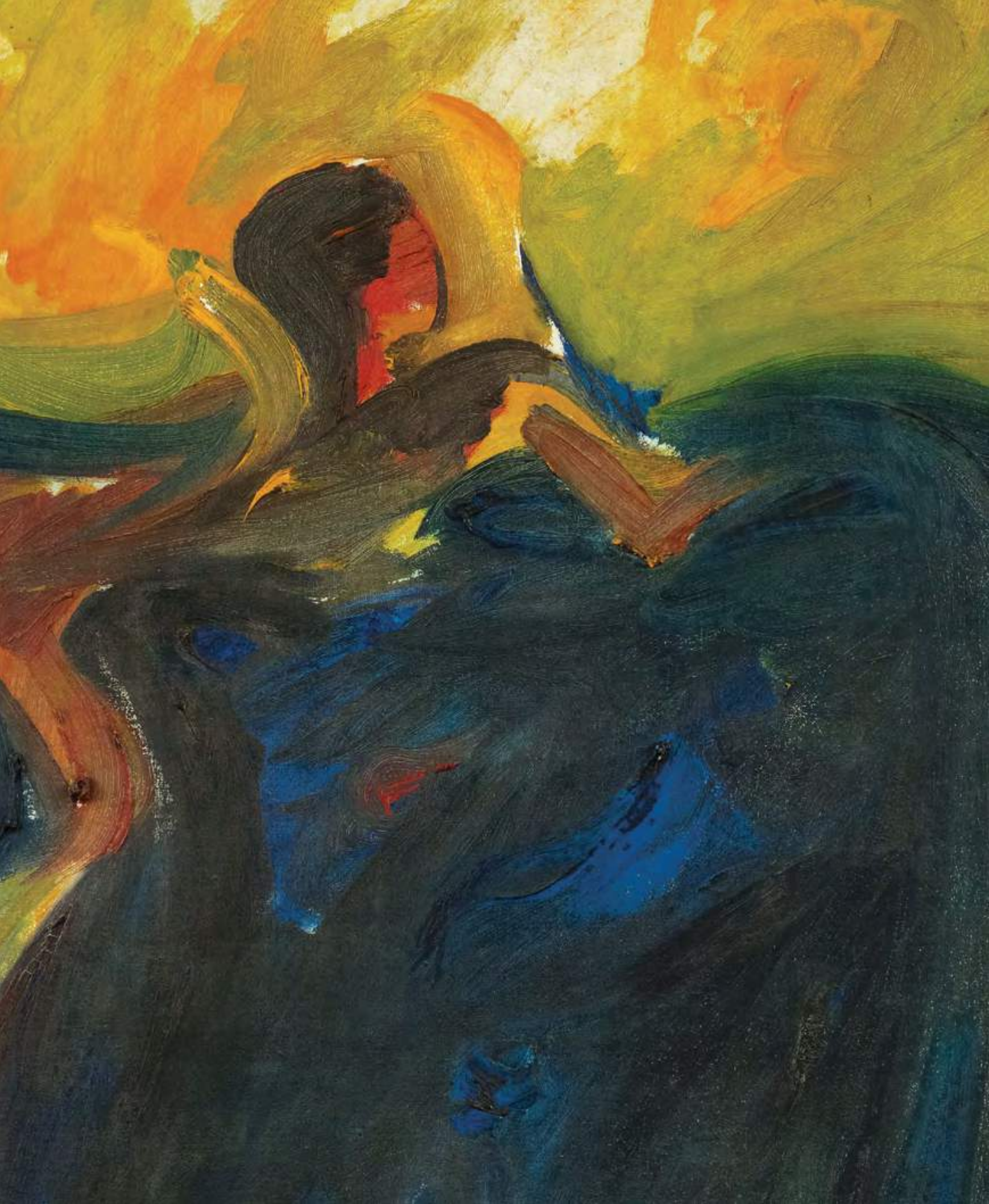
This painting's coarse yet fluid surface illustrated in cool and warm palette of dominant blue with yellow and red suggests a tranquil state of mind amidst an act of resistance - an epiphany to the artist's inner emotions expressed through melancholic but nevertheless vibrant gestures akin to other works produced in the same year namely *19.9.65* - a painting that marks the artist's birthday - and *Figure* depicting a lone, anonymous human form submerged in a dual-columned blue-yellow and red segments emulating water and/or earth

that perhaps symbolises a plunge into the abyss. A similar meaning is conveyed here by adopting the act of swimming as a life metaphor emanating a sense of solemnity for the year 1965 signifies the bitter end of his first marriage. Datuk Syed Ahmad Jamal had incorporated the use of incongruity in his early works through the juxtaposition of warm and cool hues, light and dark since *Self-Portrait*. Executed in 1955 prior to leaving Chelsea to return home, the self-depiction is known to be his first endeavour illustrating himself in a representational manner using contradictory colour schemes.

Datuk Syed Ahmad Jamal was granted a scholarship from Sultan Ibrahim Foundation to study architecture at the Birmingham School of Architecture, United Kingdom (1950 - 1951) but decided to change course and was later enrolled to the Chelsea School of Art, London to study Fine Art (1951 - 1955). He then attended the Institute of Education at London University from 1955 to 1956. Upon returning home, he assumed his role as an art teacher at Batu Pahat High School in September 1956. From 1958 to 1959, he became a lecturer at the Day Teacher's College at the Malay Teachers' College in Kirkby, Lancashire, United Kingdom. In 1963, he was appointed Head of the Federal Teachers' College in Kota Bahru, Kelantan an honour he turned down due to his further education at the School of the Art Institute in Chicago, United States of America (1963 - 1964). He then resumed his role as Head of the Art Department at the Special Teachers' College and became Principal of the College (1964 - 1973). Between 1973 and 1974, he attended a course at the University of Hawaii in Honolulu, USA. He held various directorial positions namely Director of Cultural Centre at Universiti Malaya (1979 - 1983) and Director of National Art Gallery Malaysia (1983 - 1991). He was a guest writer at Dewan Bahasa dan Pustaka from 1991 to 1994 where he wrote two major books, *Rupa dan Jiwa* (1992) which was translated into English titled *Soul and Form* and an autobiography named *Kunang-kunang* which was launched in 1999. In 1995, he was awarded with the nation's most prestigious cultural award, the National Arts Award (Anugerah Seniman Utama) and remains to be the only visual artist to hold the title. The following year, he was conferred the Panglima Jasa Negara which carries the title "Datuk" by the Yang di-Pertuan Agong for his contributions in art. He had participated in numerous solo and group exhibitions locally and internationally as well as representing the nation in global forums, symposiums and conferences relating to arts and culture.

REFERENCE

Syed Ahmad Jamal: Pelukis, 55 Years of Collecting Syed Ahmad Jamal's Works, Hasnul J. Saidon, page 364, National Art Gallery, Kuala Lumpur, 2009.







ONE: EAST
LARASATI

Lot 81 - 94



81

YUSOF GHANI

b. Johor, 1950

MASKS, Undated

Signed (lower right)
Watercolour on paper
Set of two, 74cm x 54cm each

PROVENANCE

Private collection, Singapore; acquired directly from the artist

RM 6,000 - RM 8,000

"We all wear masks. You wear a mask when you are talking to your boss. When I was teaching, I had a different mask. Now, if you tell me to smile or be serious, it is likely to be a mask too."

- Yusof Ghani

VALERIE NG

b. Malaysia, 1974

VCS TRAILS, 2009

Signed and dated (lower left)
Oil on canvas
127cm x 66cm

PROVENANCE

Private collection, Singapore

RM 5,000 - RM 6,000

Valerie took up painting seriously in 2002 after attending the Alternative Foundation in Fine Art at The Slade School of Fine Art Summer School, University College of London, UK.

Working mostly in oil on canvas or acrylic on paper, her paintings are in an abstract expressionist style. They are created as a result of her explorations in colour, light, depth, form and texture, as well as inspired by the natural elements, hues and shapes in the environment. She strives for a dynamic balance with a sense of mood and movement on the surface, through a unique transfer of energy in the action of painting. Having a keen interest in paper, her art works include artists' books, papier-mache, collage and assemblage.

Her paintings have been exhibited at the Singapore Art Museum as well as the National Art Gallery, Malaysia. She has had solo exhibitions at the Substation, Maya, Mulan and Wetterling Teo Gallery, as well as group exhibitions at instinc, Telok Kurau Studios and Jendela Gallery at the Esplanade. In addition, her works have been auctioned by Larasati Auctioneers in Singapore.

She won First Prize in the Abstract medium category, United Overseas Bank (UOB) Painting of the Year 2004 Competition (Singapore) as well as Highly-Commended awards in 2006. Has received a Distinction in the Malaysian Art Competition, 2007 and selected for the Young Contemporaries 2006 in Malaysia.

A Malaysian based in Singapore, she has done artist residencies in Vermont USA, Iceland and Finland. Her paintings can be found in corporate and private collections in Singapore, Malaysia, Australia, New Zealand, UK, USA, Mexico, Germany and Sweden.



CHANG FEE MING

b. Terengganu, 1959

GOOD MORNING, TERENGGANU, 1999-2000

Signed (upper right)
Watercolour on paper
56cm x 76cm

PROVENANCE
Private collection, Singapore

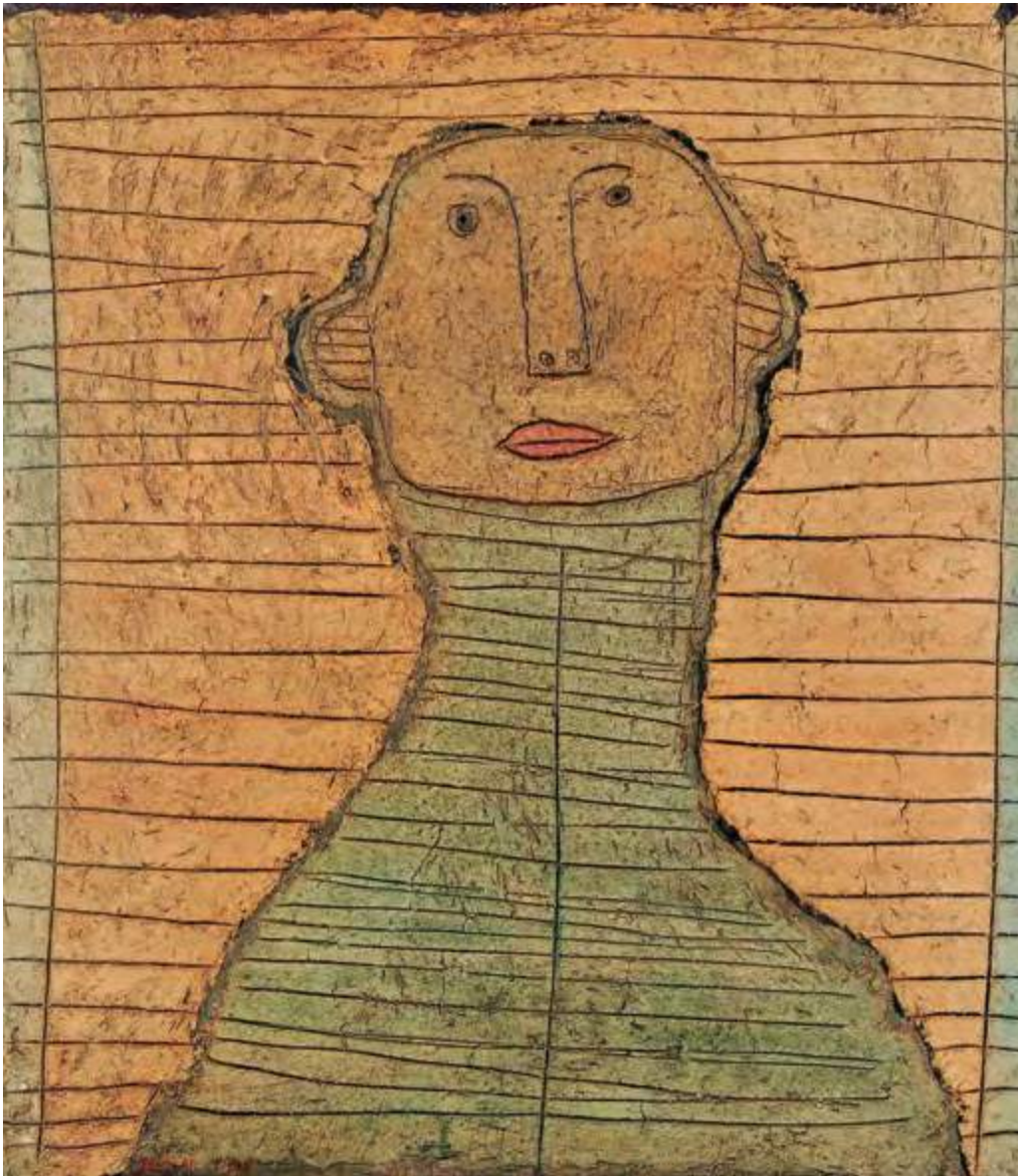
RM 85,000 - RM 125,000

Good Morning Terengganu portrays the serenity and simplicity of the Malaysian coastal life in Terengganu. Here, we see Fee Ming skillfully captures the warm coastal sunlight caressing the pillows, bolster and sarong while exploring details and texture of the textiles. Fee Ming cleverly creates a dialog among them, a kind of conference if you wish. This is a truly special piece from Fee Ming's early window series.

A self-taught artist born in the town of Dungun in Terengganu, Malaysia in 1959, Chang has made spectacular progress

over the years and now is among the finest Asia's watercolour virtuosos. His works have been exhibited and collected throughout Asia, Europe, and the USA. He received the international award *Rockport Publisher's Award of Distinction* USA. One of his works was selected by Winsor & Newton for the United Nation's Millennium Art Exhibition London, Stockholm, and New York.





84

YUNIZAR

b. Indonesia, 1971

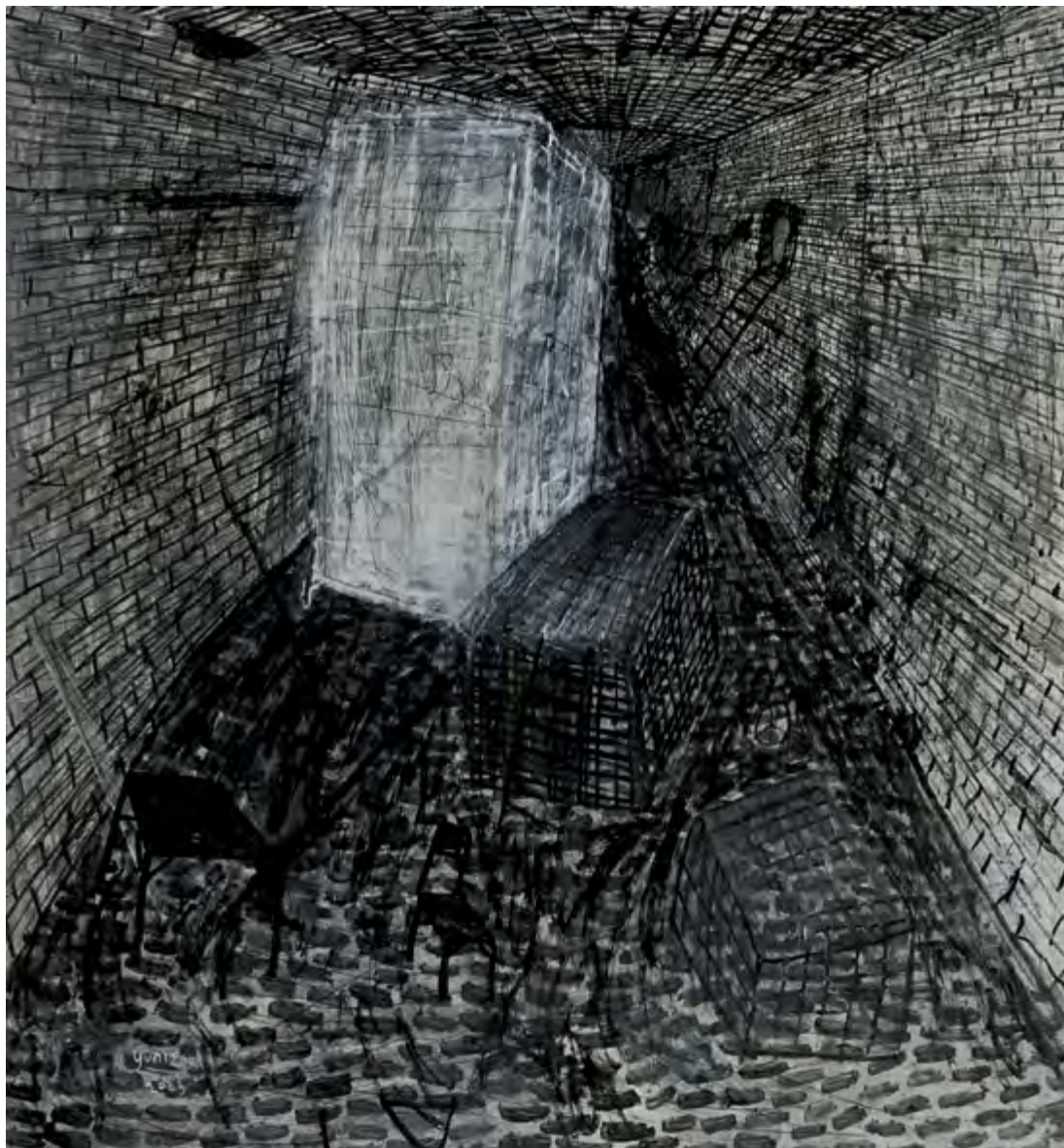
A FACE, 2006

Signed and dated (lower left) ; inscribed on reverse
Acrylic and pencil on paper
80cm x 70cm

PROVENANCE

Private collection, Indonesia

RM 11,000 - RM 13,000



85

YUNIZAR

b. Indonesia, 1971

GUDANG, 2003

Signed and dated "Yunizar 2003" (lower left);
 Titled, dated and signed "Gudang 2003, Yunizar"
 on reverse
 Acrylic on canvas
 150cm x 140cm

PROVENANCE

Private collection, Indonesia

RM 16,000 - RM 19,000

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 collaging of objects-all done with an extraordinary intensity on his canvasses - are only meant to stimulate the imagination of the viewer about something that remains indefinite or tentative.

(excerpt from a text by Agung Hujatnikajennong in the catalogue of *CP Open Biennale 2003 - Interpellation*)

ANDY DEWANTORO

b. Indonesia, 1973

KEEP THE DREAM ALIVE #1, 2008

Signed and dated 'Andydewantoro 2008' (lower right);
inscribed on reverse

Acrylic on canvas

140cm x 200cm

PROVENANCE

Private collection, Indonesia

RM 10,000 - RM 13,000

Born in Tanjung Karang, South Sumatra, Indonesia, Andy Dewantoro formally sought his education at the Bandung Institute of Technology majoring in architectural design. He started off his artistic career with interest and exploration of non-figurative abstract works. However, Dewantoro's travels to Europe sparked his past interest in architectures, and subsequently draw him into painting a series of urban landscapes, consisting of buildings and constructions,

eliminating human presence on his works, echoing a haunting impression of emptiness. This emptiness is further emphasized through his characteristic use of monochromatic, flat and washed out colours, resonating a sense of gloom amongst his viewers. Through this deliberate deletion of the human presence, Dewantoro's works seek to remind us of the distance between people and the artificial world which has now become the natural environment of urbanites.



Andy Warhol 1969

87

AGUS SUWAGE

b. Indonesia, 1959

RESURRECTION, 2000

Signed and dated "AGUS SUWAGE 2000"
(lower right)

Acrylic on canvas
140cm x 70cm

PROVENANCE

Private collection, Indonesia

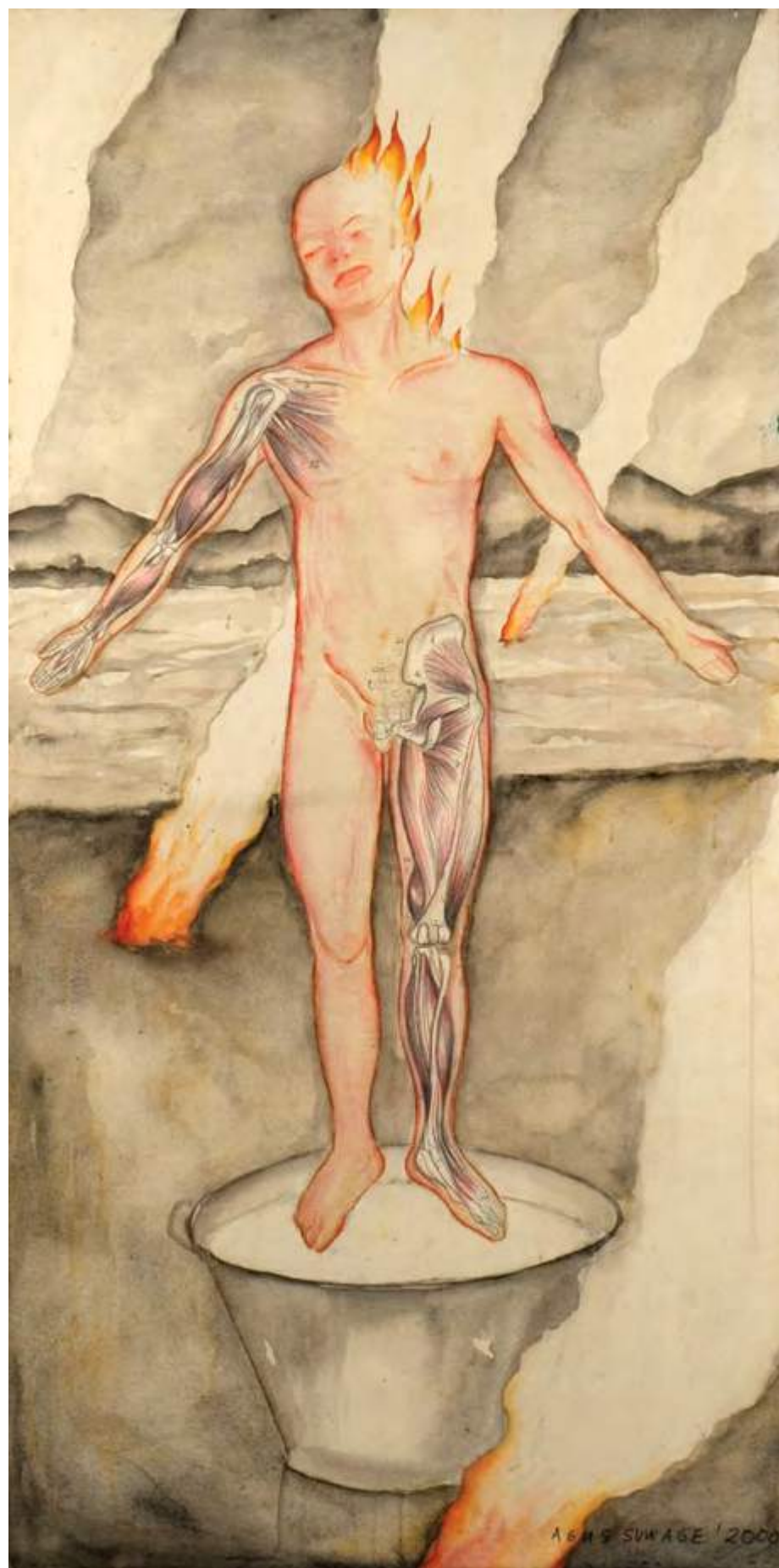
RM 20,000 - RM 24,000



"Suwage is usually reticent about the intentions behind the making of his art. As in real life, he rarely explains; he shows, smiles, and walks away. He shape-shifts and slides, slipping in and out of characters on canvas, playing the tortured, the oppressor, the revered, the jester, the fool, the glut, the masochist. Framed within the image of the artist in his myriad guises are layers of socio-political commentary and critique of human nature. Meanings are multi-faceted and difficult to pin down, new associations and possibilities are produced at

each turn. His quiet statements often deliver stealthy blows, calculated moves designed to hit different notes on the emotional and intellectual scale. The personality behind each painting provides an insight into the artist's personality and inner thoughts, at times brazen, introspective or sharp with social satire."

(Adeline Ooi, *Pinning down the fool* exhibition catalogue, Valentine Willie Fine Art Gallery, 14 Oct - 6 Nov 2004, p. 1)





88

V. A. SUDIRO

b. Yogyakarta, 1939

IN WAITING, 2000

Signed and dated "V. A. Sudiro, 2000"
(lower right)

Oil on canvas
135cm x 100cm

PROVENANCE

Private collection, Indonesia

RM 6,000 - RM 8,000

V. A. Sudiro was born in Yogyakarta on 24 December 1939. He studied painting at Akademi Seni Rupa Indonesia (ASRI, Indonesia Academy of Fine Arts) from 1960 to 1965 in his hometown. Since 1961 he has participated in numerous group exhibitions in Indonesia and abroad. He still lives and works in Yogyakarta.

The artist has been consistent in the representational style of painting. His figures are thoroughly worked and show great care in every detail. The themes are taken from traditional Javanese mysticism and reflections on culture which are tied to the realities of the daily life. Sudiro also uses these ideas to interpret critical events that influence the daily social-cultural life of the people. He often combines cosmic icons from Javanese spirituality and Christian mysticism to represent his reflections on their interconnections in a unified cosmos.

(excerpt from a text by M. Dwi Marianto in the book *Modern Indonesian Art - from Raden Saleh to the Present Day*, p. 126)



89

NYOMAN GUNARSA

b. Indonesia, 1944

TWO DANCERS, Undated

Signed (lower right)
Oil on canvas
69cm x 69cm

PROVENANCE
Private collection, Indonesia

RM 6,000 - RM 8,000

Nyoman Gunarsa was born in Banda, Klungkung, Bali, on 15 April 1944. He studied painting and also taught sketching at Akademi Seni Rupa Indonesia (ASRI, Indonesia Academy of Fine Arts) in Yogyakarta, and graduated in 1976. He is a founder member of the Sanggar Dewata Indonesia artists' group there in 1970. Gunarsa has opened his own art museums in Yogyakarta and Klungkung. He has held solo exhibitions in Indonesia, Malaysia, Australia, the Netherlands, Japan, Singapore, France, Monaco, and the USA.

Gunarsa first painted in an academic style before he started doing expressionistic works in the 1980s. "I am drawn towards lines like singing and placing colours like dancing," says the artist. This is the basis of his creative concept, namely rhythm. His paintings are developments of forms which he mastered while doing earlier in his career.

(excerpts from a text by Agus Dermawan T in the book *Modern Indonesian Art from Raden Saleh to the Present Day*, p. 141)

SIEW HOCK MENG

b. Johor, 1942

SEATED BALINESE MAN, 1991

Signed and dated '1991 Meng' (lower left)
Pastel on paper
62cm x 47cm

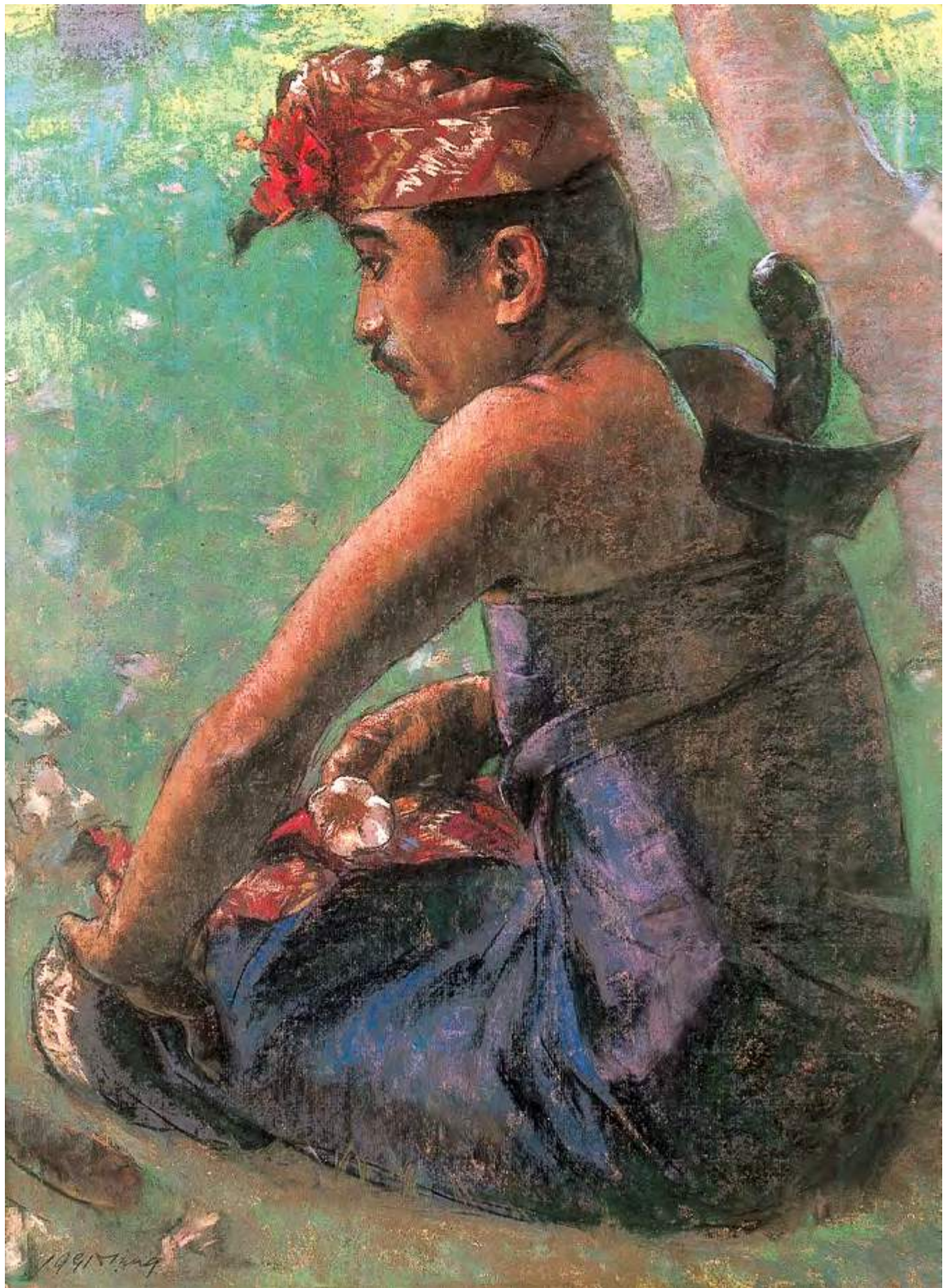
PROVENANCE

Private collection, Singapore

RM 13,000 - RM 15,000

Born in 1942, Siew Hock Meng pursued his artistic study at Nanyang Academy of Fine Arts at the age of 16 but left a year afterwards. Siew Hock Meng then focused his efforts to paint portraits and landscapes with watercolours and pastels. In early 1980s, his works started to gain good appreciation from Taiwan, especially since he held four of

his solo exhibitions there. He also traveled back and forth to Bali to gain new inspirations. Among the awards received are National Day Medal for Fine Arts, Singapore in 1977, Visual Arts Creation Award from Nanyang Academy of Fine Arts Alumni Association, Singapore in 1981, 1983.



ANTONIO BLANCO

b. The Philippines, 1911 - d. Bali, 1999

BALINESE FANTASY, Undated

Watercolour on paper
62cm x 47cm

PROVENANCE

Collection of Henry Ringer Estate, Belgium.
Private collection, Singapore

RM 32,000 - RM 42,000

Born in the Philippines in 1911 to Spanish parents, Antonio Blanco travelled the globe and studied at the National Academy of Art in New York. The artist arrived in Bali in 1952 and married Ni Ronji, a locally famous dancer. He was given land overlooking the Campuan River by the King of Ubud and made a impressive sanctuary out of this hilltop retreat. The mix of Balinese and Spanish architecture is astonishing.

He studied at the Fine Arts Academy in New York, and was later professionally based in Florida and California. He has

been honoured by several international art organisations. His awards include the Tiffany Fellowship, New York; *La Cofradia del Arrios*, Spain; and *Chevalier du Sahanetrei* from Norodom Sihanouk of Cambodia. He lived in Ubud, Bali from 1952 until his death in 1999.

Antonio Blanco is renowned for his flamboyant personality and lavish taste. Such characteristics are translated by the sensual bodies of his models in his paintings.





92

SUDJONO ABDULLAH

b. Indonesia, 1911 - d. 1991

VILLAGE SCENE IN BALI, 1980

Signed and dated 'S. Abdullah 12.3.1980'
(lower left)

Oil on canvas
50cm x 90cm

PROVENANCE

Private collection, Indonesia

RM 2,000 - RM 2,700

Sudjono Abdullah was born in Solo, Central Java, Indonesia in 1911 from a very talented artist family. His father, the famous landscape painter Abdullah Suriosubroto was the first Indonesian who graduated from the Academy of Fine Art in Amsterdam Holland during the Dutch colonial era. His younger brother Basuki Abdullah was also a well known painter with international reputation. It was Sudjono's father who gave his sons early artistic training, including guidance in exploring style of panoramic painting.

After finishing school, Sudjono worked as a poster maker for several advertisement agencies besides working on painting commissioned by his admirers. Classified as one of "Mooi Indies" (*Beautiful Indonesia - a style that mostly portrays country areas with emphasis on mountains, paddy fields, or seashores*) genre painters, most of Sudjono's works were characterized stylishly by the portrayal of romantic, naturalistic landscape, hazy morning, green mountains, shimmering reflection of sky fondling with the golden sunshine shining above green paddy field or beaches, as depicted in the present lot. Sudjono Abdullah is undoubtedly recognized for his scenes of Javanese life and culture, and also for his romanticized landscapes or seascapes. In his old age Sudjono settled down in Kertosono; a small town in East Java, and retreated himself from the uproarious art stage in new era.



93

LUCIEN FRITS OHL

b. Indonesia, 1904 - d. Hague, 1976

UNDER THE FLAMBOYANT TREE,
Undated

Signed (lower right)
Oil on board
29.5cm x 25.4cm

PROVENANCE
Private collection, Indonesia

RM 3,000 - RM 4,000

The style of Lucien Frits Ohl, a self-taught artist who was born into an Indo-European family in Palembang in 1904 somewhat resembles that of Gerard Pieter Adolfs (Dutch artist who was born in 1897 in Semarang). Before the war, when he was stationed in Palembang, Batavia and Yogyakarta as a young employee of the Batavian Petroleum Company (BPM), he merely tried his hand at art as an amateur. After the war Ohl returned to the Netherlands in 1948, settling in the Hague. In 1949 he traveled back to Java where he lived and worked in Jakarta until 1954. He then went back to The Hague in 1954 and settled there devoting himself fully to art until he passed away in 1976. His oeuvre consists mostly on smoothly conceived landscapes, town views or street scenes with flamboyant trees.

ARIE SMIT

b. The Netherlands, 1916

PURA DI BALI, 2000

Signed and dated 'arie smit '00' (lower left)
Acrylic on canvas
35cm x 35cm

PROVENANCE

Private collection, Indonesia

RM 11,000 - RM 14,000

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.

Born in Zaandam, Holland, in 1916, Arie's love and great admiration for tropical places has brought him far away from

his homeland to Bali where he has now lived since 1956. Bali provides perfect setting for his artistic creation. It is Bali with its extraordinary landscape and exotic culture, that Arie found what was always missing in his home country: light. His works from the 1960s up to the present testify to his never-ending passion and obsession with light and colours. Thus this depiction of various outdoor scenes is a result of his continuous search in capturing and reflecting all kinds of colours on to his canvases.

Characterized by the strong, bold lines, and expressionist tones, the work is spontaneous in nature and subjective in the choice of colours. It is in his concern in creating the overall mood of the scene that details are diminished, objects are simplified, and figures are scaled down. Through his work, Arie shares with us his artistic vision and feelings.



CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

FIVE GOLDFISHES, 1972

Signed in Chinese with seal (upper right), Chinese seal (centre left)
Ink and colour on rice paper
44cm x 33.5cm

PROVENANCE

Private Collection, Australia;
acquired directly from the artist.

RM 20,000 - RM 35,000

The celebrated Chinese ink painter Chen Wen Hsi illustrates a company of fish swimming freely in the waters. The artist was known for his alluring rendering of nature through the medium he loved most - the Chinese ink. He was fond of painting various species of birds like pelicans, flamingos, and storks as well as other animals namely gibbons, cockerels and squirrels.

Chen Wen Hsi was an artist and one of the finest finger painters, an academician and a gallerist (1976 to 1985). He arrived in Singapore in 1949 and taught at the Chinese High School for 20 years and at the Nanyang Academy of Fine Arts (NAFA) from 1951 to 1959. The legendary trip to Java and Bali with Cheong Soo Pieng, Liu Kang and Chen Chong Swee in 1952 resulted in the development

of the Nanyang style. He was awarded Singapore's Public Service Star for his educationist zeal and role in advancing Chinese ink painting in 1964. Chen's lifetime accomplishment was recognised posthumously with the Meritorious Service Medal awarded by the government of Singapore in 1992 in conjunction with the National Day Honours Award. His other accolades included the Asean Cultural and Communications Award in 1987 and the Taiwan National Museum's Gold medal in 1980. In 1975, the National University of Singapore awarded him an honorary degree and he was honoured with a retrospective exhibition in 1982.

REFERENCE

Convergences: Chen Wen Hsi Centennial Exhibition, Singapore Art Museum, 2006.



CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

TWO SPARROWS, 1972

Signed in Chinese with seal (centre left),
Chinese seal (lower right)
Ink and colour on rice paper
44cm x 33.5cm

PROVENANCE

Private Collection, Australia;
acquired directly from the artist.

RM 20,000 - RM 35,000

Illustrated here is a pair of sparrows perched on a tree branch in Chen Wen Hsi's masterful swift brush strokes. The highly regarded painter and art educator received his formal art schooling from the Shanghai Academy of Fine Arts (1928) and then enrolled at Xinhua Academy of Fine Arts (1932) in Shanghai during which he was exposed to both traditional Chinese painting as well as Western art. His tutelage under the great Pan Tian Shou and Zhu Wen Yun had given him a solid foundation although he also benefited from the sense of Western perspective under the training of Tan Hemu and Ni Yide.

Chen Wen Hsi was an artist and one of the finest finger painters, an academician and a gallerist (1976 to 1985). He arrived in Singapore in 1949 and taught at the Chinese High School for 20 years and at the Nanyang Academy of Fine Arts (NAFA) from 1951 to 1959. The legendary trip

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REFERENCE

Convergences: Chen Wen Hsi Centennial Exhibition, Singapore Art Museum, 2006.





97

ZHONG PAI MU

b. Perak, 1911

KAMPUNG, 1949

Signed and dated 'Paimu 1949' (lower left)
Watercolour on paper
32cm x 44cm

PROVENANCE

Private Collection, Australia;
Private Collection, Penang.

LITERATURE

Eight Pioneers of Malaysian Art, Second edition,
Dato' Dr. Tan Chee Khuan, Marshall Cavendish,
Singapore, 2014, illustrated on page 78.

RM 5,000 - RM 8,000

A first appearance at Henry Butcher Art Auctioneers auction, Zhong Pai Mu is one of the important educators at Nanyang Academy of Fine Arts (NAFA) in Singapore. One of his illustrious works is a still-life oil painting depicted in an Impressionist style titled *Fish*. Executed in 1949, the same year as this watercolour piece featured here, *Fish* is in the collection of the National Museum of Singapore, which has been recently displayed in an exhibition called *A Changed World, Singapore Art 1950s - 1970s*. On offer here is the artist's illustration of a kampong house in rural Malaya demonstrating his adeptness in controlling the translucency of the watercolour medium.

Zhong Pai Mu studied at Xin Hua Art Academy in Shanghai and later moved to Nanjing to learn from the masterful Xu Beihong whom at the time returned to China to lead the Art Academy at Central University. Upon graduation, Zhong returned to Ipoh and was invited by Kuo Ju Ping to teach oil painting in Penang. He then moved to Singapore and taught Western art at NAFA for a few years before migrating to Hong Kong. During his time in Singapore, he had also offered guidance to painter Fung Yow Chork.

REFERENCE

Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, 1997.



A picture of a native Indonesian satay seller during the pre-Independence era is illustrated by Gerard Pieter Adolfs in a spontaneous manner. Seated on the ground, the figure is wearing only sarong with a piece of cloth on his head to shield him from the heat. A common sight in 19th century Java, the dish has spread its popularity across the globe and has moved from the streets of Java to fine dining restaurants of Europe. Today, satay sellers are still found on the streets of Java.

An architect by profession, Adolfs' passion for the arts was instilled from a very young age, at home. His father, Gerardus Cornelis Adolfs too was an architect and an avid painter and photographer who played the piano and violin and was a sportsman, a pole vaulter. Gerard Pieter Adolfs spent his youth in Java and studied architecture in Amsterdam. Upon graduating, he returned to design homes in Yogyakarta, Solo and Surabaya. Known as "The Painter of Java and Bali", Adolfs had an ardent desire to paint what he saw.

Blessed with an exceptional talent, Adolfs produced remarkable etching, sketches, drawings, murals and illustrations in a myriad of mediums like pastel, gouache, watercolour and oil. A globe trotter and an observant artist, he painted everywhere he went from the mystical dances and rituals in Bali, the way of life in Japan and North Africa to the scenic landscapes of Italy and Spain as well as the culture in the Netherlands. He painted in a variety of styles and was a contemporary painter of every era as seen in his spectacular paintings of the post-romantic period of green palette (1924 - 1928), Chiaroscuro (1928 - 1931), Graphic period in orange hues (1930 - 1935), Impressionism (1936 - 1940), Luminist period (1940 - 1947), Neo-Impressionist period (1946 - 1967), and Abstract (1965 - 1968).

REFERENCE

<http://www.gerardpieteradolfs.com/>

98

GERARD PIETER ADOLFS

b. Indonesia, 1898 - d. The Netherlands, 1968

SATAY SELLER, Undated

Signed 'Adolfs' (left centre)
Gouache on paper
51cm x 64cm

PROVENANCE

Private Collection, Indonesia.

RM 9,000 - RM 12,000



99

LUCIEN FRITS OHL

b. Indonesia 1904 - d. Hague 1976

PLOUGHING THE RICE FIELD, Undated

Signed 'Lucien Frits Ohl' (lower right)

Oil on canvas

60cm x 90cm

PROVENANCE

Private Collection, Indonesia.

RM 15,000 - RM 20,000

An important pioneer artist in the Dutch East Indies, Lucien Frits Ohl eloquently illustrated a couple of farmers ploughing the rice field - a scene omnipresent in the traditional villages of Southeast Asian countries, though many have been replaced by advanced machinery today. Rendered in his hallmark brushwork, the masterful colourist had applied minimal chromatic colours but successfully captured the atmospheric essence of the *kampung* scene. His portrayal of tranquility in an idyllic setting is translated through the use of soothing pastoral hues. His warm palette is loosely juxtaposed on the focal point - a pair of oxes - accentuating its physique and strength while the figures are subtly depicted in hues of brown, red and white. Frits Ohl had also employed economical and expressionistic use of strokes to project the paddy field, mountains and the horizon into distance.

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 *Soldatendominiee* (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.



100

KOEMPOEL SOEJATNO

b. Indonesia 1912 - d. 1987

SURABAYA, INDONESIA, 1963

Signed 'Koempoel' (lower left)
Oil on canvas
42cm x 60cm

PROVENANCE
Private Collection,
United States of America.

RM 3,000 - RM 5,000

Koempoel Soejatno's signature styles include painting flamboyant trees - often painted in the same hues of orange, yellow and red by the countryside which is eloquently depicted in this piece. As with most of his paintings, he developed a technique of using brushes to make successions of coloured surfaces and palette knife or sharpened bamboo tips to create textures. Two figures are vaguely illustrated walking along a quiet road in *Surabaya, Indonesia* as the title suggests. Sourced from a private collector in the United States of America, this early piece dated 1963 has been kept in pristine condition.

Koempoel Soejatno was the son of Suroamidjojo and R.R Samilah, whose paternal lineage was traced to the Javanese patriot R.A. Prawirodirdjo. He attended the Hollandsch Inlandsche School in Surabaya where the headmaster Van Staal discovered his flair as a painter. Koempoel had the privilege of being introduced to the Dutch painter Gerard Pieter Adolfs through Van Staal. The encounter fostered a friendship between Koempoel and Adolfs who had taught Koempoel the technical factors of painting. Koempoel attended the Burgelijk Ambacht School to study architecture. In 1932, Koempoel moved to Malang, East Java and met another Dutch painter Willem van der Does who accepted Koempoel as an apprentice. Koempoel's first solo exhibition was held in 1935. His subject matters vary from ox-carts, paddy rice landscapes, fish, bird and flower markets, food stalls to cockfights and traditional processions.

REFERENCE

Koempoel Soejatno the Maestro: Tracing the Old Historical City of Soerabaia 1912-1987, G & G Art Foundation, 2003.

101

HASIM

b. Indonesia, 1921 - d. 1982

HARVEST, 1974

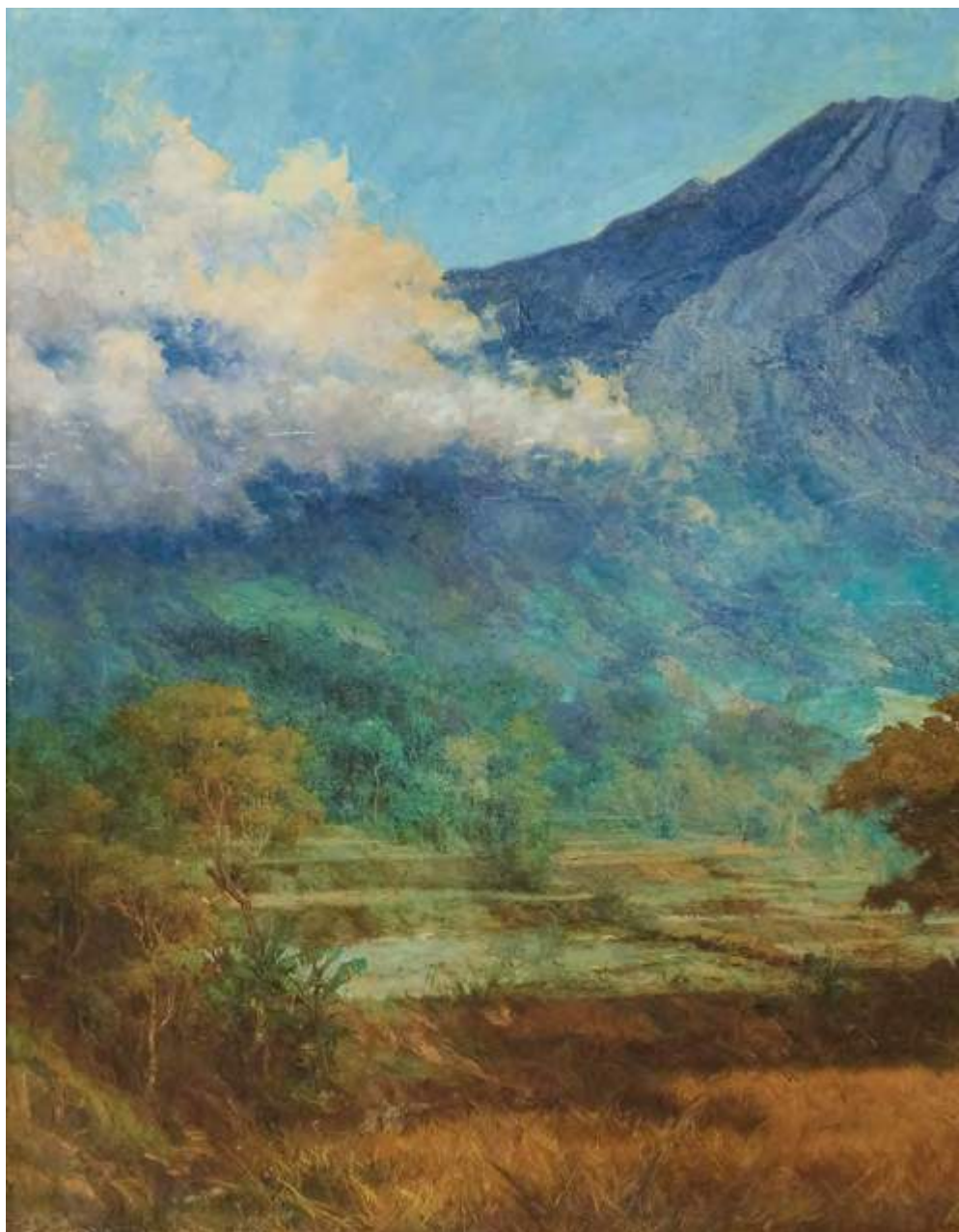
Signed and dated 'HASIM 74' (lower right)

Oil on canvas
140cm x 283cm

PROVENANCE

Private Collection, Indonesia.

RM 10,000 - RM 16,000



One of Indonesia's celebrated artists, Hasim is renowned for his landscape and figurative paintings of native Indonesia. Illustrated here is a panoramic view of a serene village in Indonesia. A mountainous terrain is majestically illustrated in calming blue and green hues displaying nature's splendour. The floating cottony clouds decorate the blue sky and the lushness of the trees is accentuated in shades of green. Villagers toil on the paddy field during harvesting period depicted in golden palette.





102

ERICA HESTU WAHYUNI

b. Indonesia, 1971

BEAUTIFUL PROSPERITY WEDDING, 2012

Signed and dated 'ERICA 2012' (lower left);
Signed and inscribed on reverse
Acrylic on canvas
150cm x 200cm

PROVENANCE

Private Collection, Indonesia.

Accompanied with certificate from artist.

RM 12,000 - RM 18,000



Beautiful Prosperity Wedding depicts an epic celebration of the union of a pair of Indonesian bride and groom. The joyous occasion is portrayed in Erica Hestu Wahyuni's vibrant animated style featuring various characters positioned in vivacious acts throughout the canvas.

Erica is a recognised contemporary artist not just in her homeland Indonesia, but also internationally. Her distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomenons, dreams and also everyday imaginations".

103

ERICA HESTU WAHYUNI

b. Indonesia, 1971

HAPPY SWEET HARVEST, 2011

Signed and dated 'ERICA 2011'
(lower centre)

Acrylic on canvas
80cm x 70cm

PROVENANCE
Private Collection, Indonesia.

RM 3,000 - RM 5,000



A flourishing moment for farmers during the rice harvesting period, *Happy Sweet Harvest* captures the spirit of hard work in an imaginative and stylistic manner.

Erica's first exhibition of sketches was held at Taman Budaya (Cultural Park), Yogyakarta in 1990. She has then participated in a number of group shows including 32nd Year

of the Sanggar Bambu at Widya Manggala, Yogyakarta (1991), Women Imaging Women at the Cultural Centre in the Philippines (1999) and To Russia with Art at Yayasan Seni Rupa Indonesia in Moscow, Russia (2000). Her most recent solo exhibition was held at Mondecor Museum and Art Gallery, Jakarta in conjunction with Chap Goh Meh festival in 2013.

MELVIN CULABA

b. The Philippines, 1971

REMINISCENCES / MEMORIBILIAS, 2007

Signed and dated 'Culaba 07' (upper right)
Oil on canvas
153cm x 183cm

PROVENANCE

Private Collection, Singapore.

EXHIBITED

Interiorism, Blanc Gallery, The Philippines, 2007;
illustrated in exhibition catalogue.

RM 7,000 - RM 10,000

An illustrious social realist painter, Melvin Culaba is recognised for his manipulative and deformed expressionist images of life. Executed in an epic proportion, *Reminiscences/ Memorabilias* depicts an uninhabitable cluttered space filled with old furniture, wooden stretchers and other unused items. His use of warm palette radiates a feeling of comfort amidst chaos.

Melvin Culaba graduated from the University of Santo Tomas with a Bachelor of Fine Arts in 1993 and has

exhibited extensively in the Philippines, Korea and the United States. He has been a Finalist at the Philip Morris Philippine Art Awards from 1995 to 1998 and 2006. He has also won several top awards at the Art Association of the Philippines annual painting competition and Metrobank Young Painters annual competition. He received a full grant for residency at the Vermont Studio Centre in 2005 and is a commissioned artist for the Official Christmas Cards of President Gloria Arroyo.





105

NONA GARCIA

b. The Philippines, 1978

WOODEN LEG, 2011

Signed and inscribed
'WOODEN LEG 2011'
on reverse
Photo assemblage
30.5cm x 25.5cm

PROVENANCE
Private Collection, Singapore.

RM 5,000 - RM 8,000

Nona Garcia claims her ground as one of Philippines' exquisite painters depicting desolated spaces and ambiguous absence. A sense of abandonment prevails amidst the illusionary reality that she attempts to capture. In the context of *Wooden Leg*, an image of a discarded and broken wooden chair is captured in its solidarity. The photo assemblage appropriates the technique of paper tole, a method consists of a picture built by cutting out certain parts of different prints of an identical image, then by shaping, layering, and gluing the pieces to the base print using neutral cure silicone, a three dimensional effect is created. *Wooden Leg* was displayed in a collaborative exhibition of photography-based works between Nona Garcia and contemporary Filipino artist MM Yu in Kuala Lumpur (2011).

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) and *Somewhere Else* (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.



Dang Xuan Hoa's works often feature objects of still life like vases, bowls, fruits, flowers and sometimes animals symbolic of abundance, surrounding a figure. His interest is mainly on the elements of domestic life portrayed from his visual imagination. The haphazard placement of objects in his works and the harmony of colour represent a sense of totality, as painting for him is a process of spiritual development. The pictorial structure of his *Vat cua Nguoi* or *Human Objects* series developed since the 1990s has aroused the characteristics of his artistic approach. Devoid of human and animal figures, *Rhapsody in Blue* is a harmoniously composed symphony of domestic objects.

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

106

DANG XUAN HOA

b. Vietnam, 1959

RHAPSODY IN BLUE, 1990

Signed and dated 'HOA 1990'
(lower right)

Gouache and collage on paper
55cm x 75cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 6,000 - RM 8,000

REFERENCE

Painters in Hanoi: An Ethnography of Vietnamese Art, Nora Annesley Taylor, University of Hawaii Press, 2004.
Vietnamese Painting From Tradition to Modernity, Les Editions d'Art et d'Histoire, ARHIS, 2003.
Post Doi Moi Vietnamese Art After 1990, Singapore Museum, 2008.

ALI NURAZMAL YUSOFF

b. Penang, 1978

MASTERMIND, 2012

Signed (lower right)
Oil on canvas
122cm x 153cm

PROVENANCE

Private Collection, Selangor; acquired through Core Design Gallery, Selangor

EXHIBITED

Alism, Core Design Gallery, Selangor, 2012

RM 13,000 - RM 18,000

Featuring at Henry Butcher Art Auctioneers auction for the first time, Ali Nurazmal Yusoff is a talented figurative painter whose paradoxical subject matter contains Social Realism inclinations. In *Mastermind*, a young boy is illustrated holding a hand puppet in each hand, one is sad faced, the other one smiling. His enthusiastic expressions depict a child's innocent and genuine emotions when at play but upon closer examination, the satirical image insinuates a court jester - as suggested by the boy's white and black striped attire - the architect of a malicious plot played by the puppets. Ali Nurazmal's painterly technique is described as the classic chiaroscuro style. The Italian word for light dark is used to portray a painting with strong contrast of light and dark as seen in most of Ali Nurazmal's paintings particularly his epic

Imitation Master - After Caravaggio II, homage for the great Old Master Michelangelo Merisi da Caravaggio's (1571 - 1610) masterpiece *The Calling of Saint Matthew*.

Ali Nurazmal Yusoff obtained a Degree in Fine Art from University Institut Technology MARA, Selangor (1996 - 2001). His solo exhibitions included *Satire in Paint and Telltale* held in Petaling Jaya (2010) and *Alism* held in Subang Jaya (2012). He has participated in numerous group exhibitions since 1993. He has won a number of awards namely Grand prize for the *Malaysia & Japan art competition* (1995); Third prize at the *Kenyer Landscapes competition* (1999); Fifth place for a *Life drawing - Landscape competition* in Shah Alam (2004) to name a few.



NATEE UTARIT

b. Thailand, 1970

REMEMBER ME I (THE IMAGE OF MADE IN CHINA ITALIAN TOY BY THAI PAINTER FOR MALAYSIAN GALLERY), 2004

Signed and inscribed 'Remember Me 04' on reverse
Oil on canvas
60cm x 45cm

PROVENANCE

Private Collection, Kuala Lumpur;
acquired through Valentine Willie Fine Art, Kuala Lumpur.

RM 16,000 - RM 25,000

Illustrated here is a portrait of the fictional character Pinocchio, an iconic protagonist of the children's novel *The Adventures of Pinocchio* (1883), by the Italian writer Carlo Collodi. Carved by a woodcarver named Geppetto in a small Italian village, he was created as a wooden puppet, but dreamed of becoming a real boy. He has also been used as a character that is prone to telling lies and fabricating stories for various reasons. Pinocchio is known for having a short nose that becomes longer when he is under stress especially while lying.

As one of the leading contemporary artists in Southeast Asia, Natee Utarit places great emphasis in his understanding of painting, particularly Western classical art as his interest lies in assimilating his cultural roots into his works that covers a myriad of themes. He makes no apology for unabashedly using European art as entry points into his investigations and comparisons, with a sense of irony and depth. He investigates "the truth of painting and explore some hypothesis of western aesthetics in a Thai cultural context" in most of his works from 1999 to 2006.

An accomplished painter, Natee Utarit graduated with a BFA from Silpakorn University in 1992 majoring in painting, sculpture and graphic art. He has exhibited extensively around the world holding regular solo exhibitions in Bangkok, Kuala Lumpur and Singapore. Natee has participated in the Third Asia-Pacific Triennial of Contemporary Art in Queensland Art Gallery, Australia in 1999 and ARS 01 in Helsinki, Finland (2001). The Singapore Art Museum hosted a major mid-career survey exhibition for Natee called Natee Utarit: After Painting in October 2010. His work was also included in the fringe component of the 2011 Venice Biennale called Future Pass-From Asia to the World. Natee's work is in public collections namely Queensland Art Gallery Australia, Singapore Art Museum, LaSalle SIA College of the Arts Singapore, Fine Art Museum of Ho Chi Minh City, Vietnam and Canvas Foundation in Amsterdam. He has also worked on public commissions such as the Metropolitan Hotel in Bangkok.

REFERENCE

Natee Utarit: Dreams, Hope and Perfection, Interview with Natee Utarit by Beverly Yong, Valentine Willie Fine Art, Kuala Lumpur, 2008.



ILHAM FADHLI SHAIMY A.K.A KOJEK

b. Kelantan, 1980

THE LATE GREATS (NOT TOO LATE, NOT THAT GREAT), 2010

Signed and dated 'Ilham 2010' (lower right)

Mixed media on paper

143cm x 158cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 13,000 - RM 16,000

Making his first appearance at Henry Butcher Art Auctioneers auction, Ilham Fadhli Shaimy also known as Kojek is an artist with an inexorable imagination. He takes his viewers on an edgy yet arresting adventure to an unfamiliar land beyond earth with his dark and surreal landscapes. *The Late Greats (Not Too Late, Not That Great)* depicts a bizarre landscape - an unfertile soil jarring and uneven in its terrain though a lone tree stands strong on the right side of the composition, a rocky mountain dominating the background, smoke polluting the area and human and animal figures of disproportionate sizes scatter the ground in their own bewildering actions - finely and intricately illustrated in black ink, pencil, charcoal and red coloured pencil.

Ilham Fadhli graduated with a Degree in Fine Arts from Universiti Institut Teknologi MARA, Shah Alam in 2003. Subsequently, he has frequently exhibited in galleries across

Kuala Lumpur and had spent a term as the 16th Artist in Residence at Rimbun Dahan from 2010 to 2011. Ilham's work addresses contemporary issues through an absurdist or surrealist narrative. He has held a two-man show with fellow artist Haslin Ismail titled *Friction* in Kuala Lumpur (2008) and a solo exhibition titled *To Lie in Ruins* held at Pace Gallery (2010). His collages often incorporate delicate figures, dramatic colours and the use of scale to create these narratives and invite the viewer to discuss the issues raised. Ilham's works have been featured in the *Rimbun Dahan Artist in Residence Show* (2011), *Spice!* at Pace Gallery, Petaling Jaya (2010) and the *MATAHATI Art Triangle* held at National Visual Art Gallery, Kuala Lumpur (2010). He has also participated in a group exhibition in Singapore (2011), curated by the artist and curatorial collective called *Flying Carpet Company* founded by contemporary artists Aswad Ameir, Saiful Razman and Shahrul Jamali.





110

JALAINI ABU HASSAN

b. Selangor, 1963

UNTITLED, 1999

Signed and dated 'Jai 1999 K.Lumpur' (lower right)

Mixed media on paper
102cm x 81cm

PROVENANCE

Private Collection, Singapore; acquired directly from the artist.

RM 18,000 - RM 25,000

Having spent his childhood in Perak and raised in an orthodox Malay household, Jalaini Abu Hassan's exposure in the West has shaped not just his artistic ideas and techniques but also his world and cultural viewpoint. By incorporating an amalgamation of domestic objects, local plants and other items such as a stool, birdcage, Indian mulberry fruit, lotus seed pod, bird's nest and a fish into his work in a stylistic manner, he brings himself closer to his personal childhood memory. The theme for this body of work is akin to Vietnamese artist Dang Xuan Hoa's *Human Object* series. Though inscriptions that read 'Chorita Bagan' on lower left and 'Artist's Stool' on upper left of the composition scrawled by the artist to echo street and graffiti art distinguish their artistic technique. Jai, as the artist is affectionately known sees himself as a shaman who heals through his art. He has since produced figurative works that represent current social, political and cultural affairs.

Jalaini Abu Hassan graduated with a BA (Fine Art) at the

Mara Institute of Technology in 1985. He obtained his first MFA at the Slade School of Fine Art, London in 1988. Upon his return from New York after receiving his second MFA (Pratt Institute, 1994), he unveiled his signature *Tradisi Melayu* still life at the exhibition *Lifeform* at Taksu Gallery, Kuala Lumpur in 1996. His awards include the Major Award in the highly coveted Young Contemporary Artists competition in 1985, the Hong Kong and Shanghai Bank Gold Award in 1991, First Prize (Drawing) in the Murray Hill Art Competition (New York) in 1994, and the Rado Switzerland Commission Award in 2005. He has participated in exhibitions such as 12 ASEAN Artists (2002) and Malaysian Art Now (2004) at National Art Gallery, Kuala Lumpur and international art fairs such as Art Singapore and Melbourne Art Fair 2006. Jai is currently undergoing his PhD in Studio Practice Research in Painting from the UiTM Shah Alam where he is an Associate Professor in the Faculty of Art and Design. He has recently held an exclusive one-night-only solo exhibition titled *Dato' Rock* (2014) held in Bangsar, Kuala Lumpur.



Deriving from Ahmad Shukri Mohamed's third solo exhibition titled *Virus* held in Singapore in 2003, this piece sees an early progress in his artistic endeavours by illustrating random objects in collage and print technique on canvas. The impeccable placement of these forms create stimulating visuals in an ambiguous space.

111

AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

VIRUS SERIES, 2003

Inscribed 'ahmad shukri mhd 2003' on reverse
Mixed media on canvas
56cm x 56cm

PROVENANCE

Private Collection, Singapore.

RM 2,500 - RM 4,000

Ahmad Shukri Mohamed is one of the founding members of the cult artists co-operative Matahati which had a major exhibition *Matahati Ke Matadunia* in Los Angeles, United States of America in 2009. One of his major works of 'chloroformed' butterflies won him First Prize in the Malaysian Art Open at Galeri Petronas in 1994. He was trained at the Universiti Institut Teknologi MARA graduating with a BFA in 1991, the year he won the Minor Award in the Young Contemporary Artists exhibition at the National Art Gallery. He also won the national-level Philip Morris Asean Art Awards in 1999. He was invited for prestigious exhibitions such as the Sharjah Biennial, United Arab Emirates in 2003, the Asian Art Biennale in Bangladesh in 2001 and the Asean Art Show at Fukuoka Art Museum, Japan in 1994. In 2003, he was selected for the Rimbun Dahan artist's residency. He had his first two solo shows titled *939495969798* and *Ahmad Shukri* at Art Salon, Kuala Lumpur in 1998 and 2001 respectively and in 2005 when the gallery was renamed XOAS Gallery in an exhibition called *Fitting Room*. His other one-man shows include *Boy & Girl* (2002), *Virus* (2003), *Warning: Tapir Crossing* (2007) and *Golden Gate* (2012). His work titled *Miracle* (2012) was displayed at the first Malaysian Eye this year and the artwork image also graces the cover of the important reference publication, *Malaysian Eye: Contemporary Malaysian Art*.

SYED THAJUDEEN

b. India, 1943

LONGING FOR LOVE, 1991

Signed and dated 'Syed Thajudeen 91' (lower right)
Oil on canvas
87cm x 87cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 10,000 - RM 15,000

Longing For Love illustrates a stylistic female figure reclining on a golden bedrock encircled in delicate plants and flowers. The notion of romance is represented by the colour of passion, red and imaginatively executed in a dreamlike psychedelic manner. Syed Thajudeen's personal Indian background and Indian traditional painting styles fused with Malay cultural elements create his own unique style and an aesthetic sense drawn from these inspirations. In the artist's biography, the following excerpt describes his stylistic endeavour :

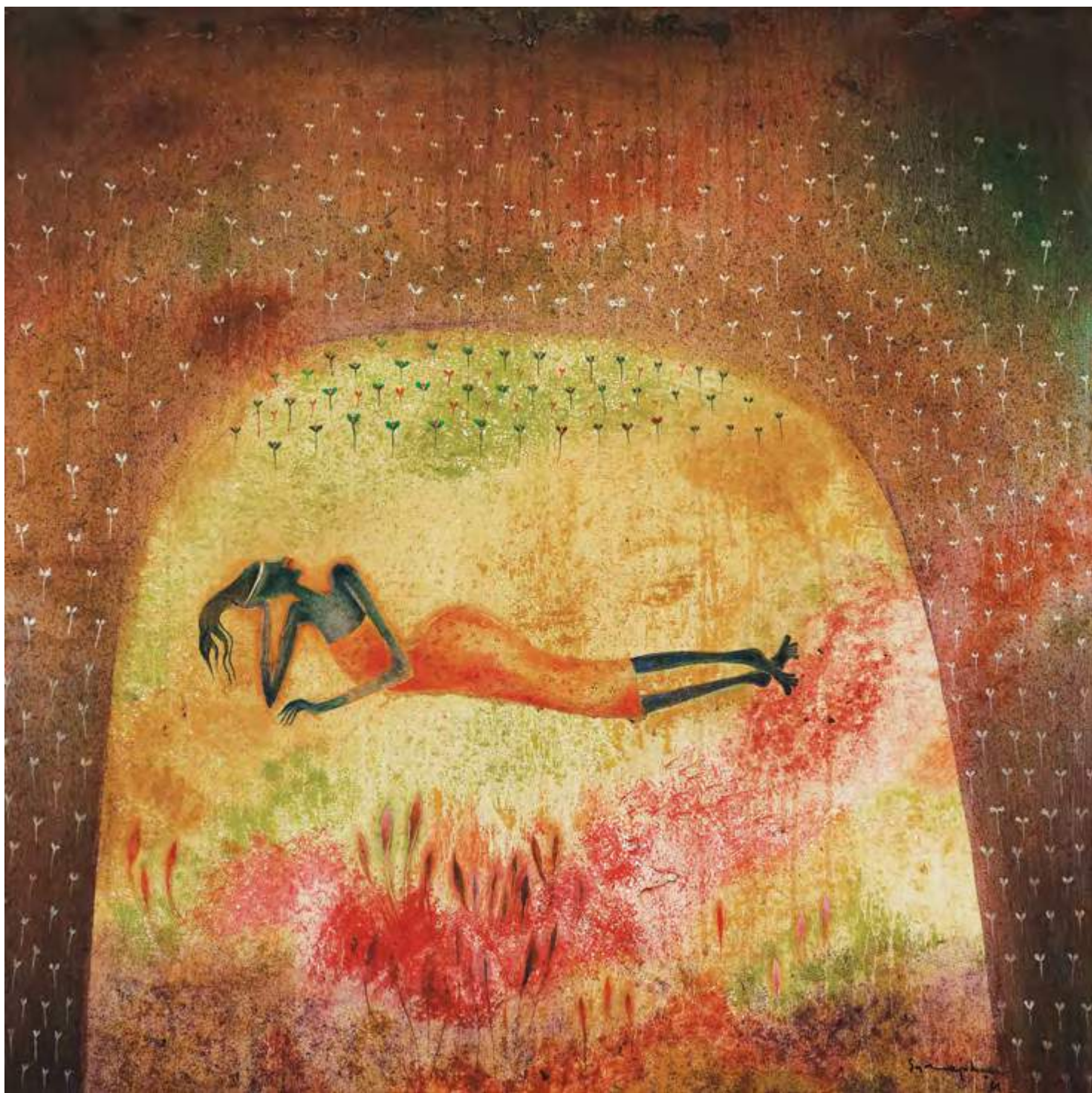
A distinctive stylisation, romantic treatment of subject matter and the rich colours as in the Ajanta cave paintings of Maharashtra and of the Mughal (enriched from the wealth of Indian mythology) are apparent in his works. This, together with the traditional visual arts' integral connection with literature, music, dance, sculpture and philosophy, helped shape Syed's early works. His works, as individualistic as they are, attempt to evoke a state of rasa, or heightened mood that belongs to a larger tapestry and sensibility of Asian artistic traditions. In many instances where his favourite subject matters deal with women and love, they share the same archetypal symbols and metaphors.

Born in Alagan Kulam, a village close to the temple city of Madurai, South India, where his Malaysian-born parents lived during the Second World War Syed Thajudeen joined

his family in Penang when he was eleven years old but later went back to India to pursue a course in art at the Government College of Arts and Crafts, Madras (1967 - 1974). He obtained a Diploma in painting in 1973 and a Post-Diploma in painting in 1974. He held his first solo exhibition in 1975 at Museum and Gallery, Penang followed by a second solo exhibition in the same year at Samat Art Gallery, Kuala Lumpur. His other solo shows included *Seroja: An Exhibition of Oil Paintings and Ink Drawings by Syed Thajudeen* (2002); *Love and Its Many Splendoured Images - Paintings by Syed Thajudeen* (2004); *Cinta Tercipta...And There is Love* (2006 & 2007); *Women in Kebaya: A Tribute to Datin Paduka Seri Endon Mahmood* (2007) and *Paintings on Love* (2010). He has participated in numerous group exhibitions locally and internationally namely *Malaysian Art 1965 - 1978* at the Commonwealth Institute in London (1978); *Second Bangladesh Art Biennale* (1983); *Contemporary Painting of Malaysia*, Pasadena, United States of America (1988); *Malaysian Painting in Cologne*, Germany (1990); *Man and Spirituality* at National Art Gallery, Kuala Lumpur (1995) and *Olympic Games Art Exhibition* in London, United Kingdom (2012) to name a few.

REFERENCE

<http://syedthajudeen.com/artist/>



MOHD. HOESSEIN ENAS, DATO'

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

PORTRAIT, 1953

Signed and dated 'HOESSEIN '53' (lower right)
Oil on canvas
51cm x 41cm

PROVENANCE

Private Collection, United Kingdom.

EXHIBITED

Picture Exhibition, Arts Council of Malaya,
October 1953.

RM 40,000 – RM 60,000

"...As a portrait painter I feel the need to interpret the silent, latent, and unstated characteristics of a subject, to explore serenity if it be there, to analyse and bring to life hidden emotions and thoughts which lie waiting beneath the surface."

– Mohd. Hoessein Enas, Dato'

Known as 'The Man with the Golden Arm', Mohd Hoessein Enas, Dato' was a masterful portrait painter who not only portrayed the beautiful faces of the people but also captured their soul and emotion. Illustrated here is a portrait of a mature Malay man - distinguished by his features and attire - immaculately dressed in white traditional *baju Melayu* and black *songkok*. The artist has meticulously outlined the sitter's wrinkled skin and white hair to truly depict age while his expression reflects a sincere sense of courageousness and heroism. Sourced from a private collection in the United Kingdom, this 1953 piece has been kept in pristine condition and has returned home for the viewing pleasure of the public for the very first time.

Mohd. Hoessein Enas, Dato' co-founded Angkatan Seni Rupa Indonesia in Medan and was its first president in 1944. He moved to Penang in 1948 and later to Kuala Lumpur when Frank Sullivan spotted him painting at Ayer Itam Temple. He received citizenship by the Federation of Malaya in 1956

and in the same year, he became the founder of Angkatan Pelukis Semenanjung (later SeMalaysia) in 1956 that he led until 1964. He was granted a UNESCO Fellowship and an Asia Foundation Grant in 1960, which allowed him a year of worldwide study tour to observe various countries' development in art. Other grants included United States Fellowship (1968) and Colombo Plan Award (1968, 1976). He held his first solo exhibition at Charniel Gallery in Chelsea, London in 1960 and was honoured with a retrospective exhibition by National Art Gallery, Kuala Lumpur in 1966. He became a member of board for the National Art Gallery in Kuala Lumpur from 1980 to 1989 and was conferred with the title of Royal Portrait Painter by His Majesty, the Sultan of Selangor in 1990. He received the title 'Dato' by the Sultan of Selangor the following year.

REFERENCE

Pioneer Artists of Malaysia: Paintings of Pioneer Artists from Private Collections, Dr. Tan Chee Khuan, 1992.



DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

TIGA KUCING (THREE CATS), 1994

Signed and dated 'DB 1994' (lower right)

Oil on plywood

75cm x 47cm

PROVENANCE

Private Collection, Kuala Lumpur; acquired directly from the artist

RM 40,000 - RM 60,000

A celebrated figurative painter, Dzul kifli Buyong is represented here with a charming illustration of three domestic cats in a queuing position, as though waiting to be fed. The talented artist was known to render his subjects with remarkable sensitivity and instinct. Depicted in a neutral palette of white, grey, black, brown and yellow, the comfort of viewing the endearing cats gives a sense of contentment and homeliness.

Dzul kifli Buyong was dubbed a child prodigy when he swept the First, Second and Third Prizes (Pastel) at the Young Friends' Art Competition at the age of 14, and again the First and Second Prizes the following year. He received the Second Prize (Pastel) at the Joy of Living Competition in 1964. A leading member of the Wednesday Art Group founded by Peter Harris in 1952, he was mentored by Patrick Ng Kah Onn at Victoria Institution, Kuala Lumpur from 1961 to 1965. Other members of WAG included Cheong Laitong, Jolly Koh, Antony Lau, Ismail Mustam, Hajedar Abdul Majid, Mustapha Mahmud, Zakaria Noor, Ho Kai Peng, Liao Siat Moi, Grace Selvanayagam, Phoon Poh Hon, Abdul Halim Mat and

more. He also had informal art training in Japan for three years in the late 1960s. He has participated in a number of exhibitions namely *Young Friends' Exhibitions* sponsored by the Arts Council of Malaysia (1962 - 1963); *Young Artists' Exhibitions* sponsored by the Arts Council of Malaysia (1962 - 1965); *Annual Wednesday Art Group Exhibitions* (1962 - 1966); *Angkatan Pelukis Semenanjung Exhibition* (1965); *Contemporary Art in Asia* (1965); *Exhibition of Malaysian Art for Australia* sponsored by the National Art Gallery (1965) and *National Art Gallery Annual Exhibitions* and the *Open Malaysian Artists' Exhibitions* sponsored by the Arts Council of Malaysia (1964 - 1965). He had won several awards at a very young age which included gold medals from the then Raja Permaisuri Agong, Tengku Budriah Tengku Ismail and Prime Minister Tunku Abdul Rahman Putra Al-Haj for "The Best Overall Entry" during the *Young Artists Contemporaries* competition.

REFERENCE

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



KHALIL IBRAHIM

b. Kelantan, 1934

EAST COAST SERIES, 1973

Signed and dated 'Khalil Ibrahim' (lower right)

Batik

90cm x 110cm

PROVENANCE

Private Collection, Selangor.

RM 35,000 - RM 50,000

A group of women dressed in batik sarong is illustrated in signature Khalil Ibrahim composition in the act of pulling or mending fishing nets after their men's long day of work at sea. Dated 1973, this alluring piece displays the artist's early endeavour in batik art, a medium that he has been exploring since the late 1960s. The intricate qualities of finely outlined motifs are visible on the batik sarong worn by the women and men seen in the background. Khalil Ibrahim captures the nostalgic setting, which demonstrates communal spirit or *gotong-royong* practiced by the local communities of rural Malaysia.

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.



CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

FEEDING THE CAT, 1975

Signed 'Teng' (lower right)

Batik

60cm x 48cm

PROVENANCE

Private Collection, United States of America

RM 30,000 - RM 45,000

The intriguing compositions in Dato' Chuah Thean Teng's pictures distinguish himself as the 'Father of Batik Art'. In *Feeding the Cat*, a motherly figure dominates the picture depicting her in a seated position with one knee up supporting her arm while her other hand holds a bowl of cat food. Her little daughter peeks through from her underarm to see the hungry grey cat stooped by her mother's feet. Bold and vibrant red dye is used to accentuate the crouching mother figure and the intricacy of batik motif is evident on her sarong. Hailing from a private collection in the United States of America, this attractive batik piece dated 1975 has been kept in pristine condition by its current owner.

Dato' Chuah Thean Teng is the world-acknowledged Father of Batik Painting, especially after his break-through exhibition in 1955. He is undisputedly a recognised artist internationally after his successful first exhibition abroad at the Commonwealth Institute in England in 1959. His paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987), took on

iconic status when they were selected for UNICEF greeting cards. Teng first studied at Xiamen (Amoy) Art Institute in China but could not complete because of ill health. He was the first Malaysian to be honoured with a retrospective by the National Art Gallery (NAG) in 1965, and his next was by the Penang State Art Gallery in 1994. The Penang State Government awarded him 'Dato-ship' in 1998 and the 'Live Heritage Award' in 2005. In 2008, the NAG again offered recognition to Teng, this time billing it a "tribute" exhibition. His major works are on show at his Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum of his art. Yahong also showcases the works of Teng's three sons and two grandsons who have all followed his creative footsteps.

REFERENCE

Chuah Thean Teng Retrospective, Penang Museum and Art Gallery, 1994.

Teng Batik, Yahong Gallery, Penang, 1968.

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



KHALIL IBRAHIM

b. Kelantan, 1934

LANDSCAPE, 1999

Signed and dated 'Khalil Ibrahim 1999' (lower right)

Acrylic on canvas

51cm x 66cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 15,000 - RM 20,000

Versatile artist Khalil Ibrahim has produced a diverse range of subject matters in different mediums in his creative œuvre namely abstract and figurative on canvas, paper and batik. True to his all-rounder nature, on offer here is a beautiful landscape piece depicting a tranquil vista overlooking a pond in a lush open land with a rocky hill and mountaneous silhouette in the distance.

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.



MOHD. HOESSEIN ENAS, DATO'

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

MALACCA RIVER SCENE, 1956

Signed and dated 'HOESSEIN 1956' (lower right); inscribed on reverse
Oil on canvas
62cm x 50cm

PROVENANCE

Private Collection, Australia.

RM 40,000 - RM 60,000

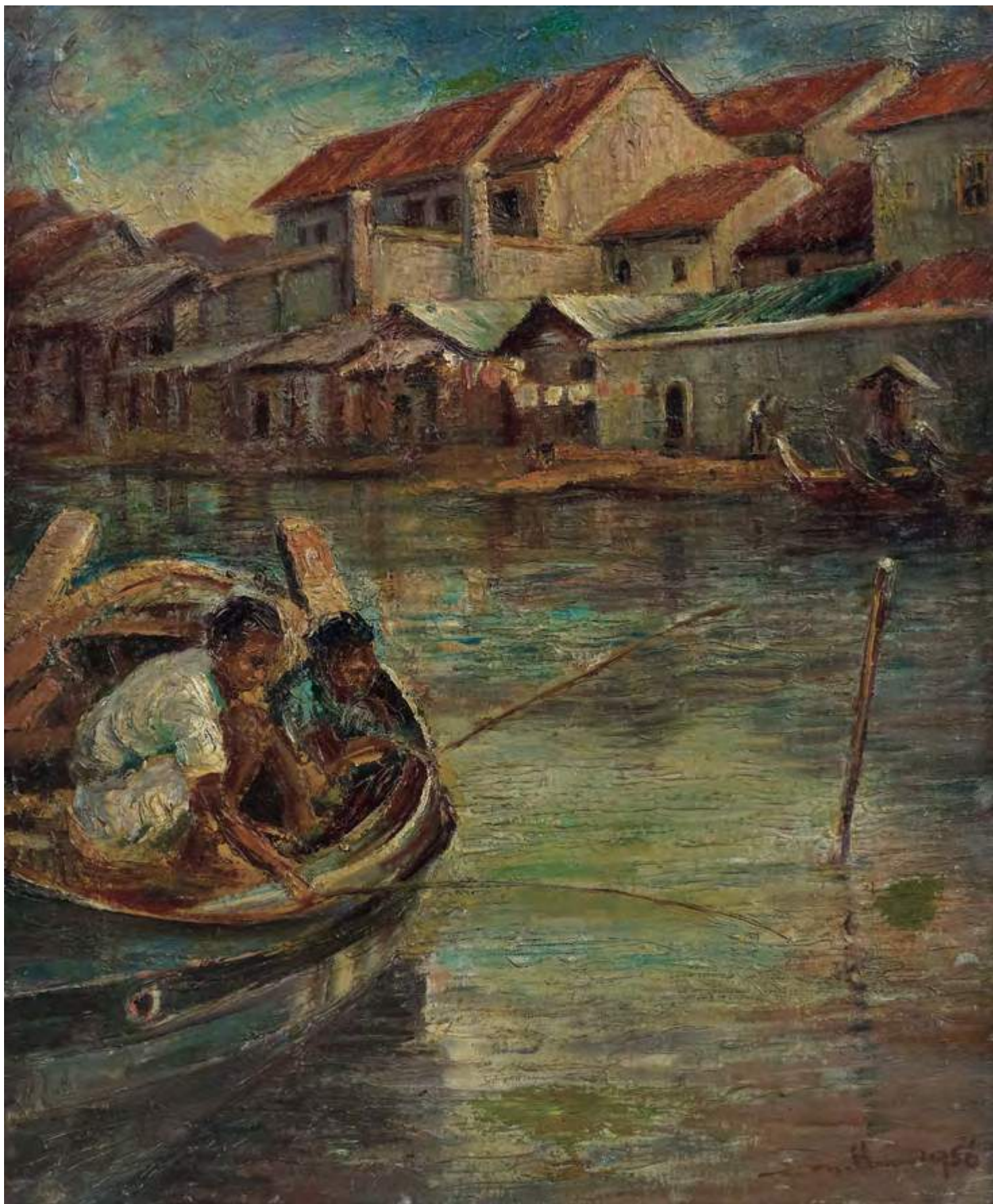
Sourced from a private collection in Australia, this exquisite river scene by Dato' Hoessein Enas illustrates a couple of men on a sampan in the act of fishing along the Malacca river. The modern shop houses in the background suggest the urban development of Malacca at the time. Known as the foremost figurative painter in Malaysia, Dato's Hoessein Enas' depictions of landscape are testament for his multifaceted painterly skills. Executed in a rustic palette commonly employed by the Nanyang-style artists of his time, its coarse marks create texture on the portrait-orientation landscape painting.

Dato' Mohd. Hoessein Enas co-founded Angkatan Seni Rupa Indonesia in Medan and was its first president in 1944. He moved to Penang in 1948 and later to Kuala Lumpur when Frank Sullivan spotted him painting at Ayer Itam Temple. He received citizenship by the Federation of Malaya in 1956 and in the same year, he became the founder of Angkatan

Pelukis Semenanjung (later SeMalaysia) in 1956 that he led until 1964. He was granted a UNESCO Fellowship and an Asia Foundation Grant in 1960, which allowed him a year of worldwide study tour to observe various countries' development in art. Other grants included United States Fellowship (1968) and Colombo Plan Award (1968, 1976). He held his first solo exhibition at Charniel Gallery in Chelsea, London in 1960 and was honoured with a retrospective exhibition by National Art Gallery, Kuala Lumpur in 1966. He became a member of board for the National Art Gallery in Kuala Lumpur from 1980 to 1989 and was conferred with the title of Royal Portrait Painter by His Majesty, the Sultan of Selangor in 1990. He received the title 'Dato' by the Sultan of Selangor the following year.

REFERENCE

Pioneer Artists of Malaysia: Paintings of Pioneer Artists from Private Collections, Dr. Tan Chee Khuan, 1992.





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TEW NAI TONG

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

MARKET, 1989

Signed 'NAITONG'
(lower left)
Oil on board
50cm x 60cm

PROVENANCE
Private Collection,
Kuala Lumpur.

RM 9,000 - RM 13,000

Tew Nai Tong captures the vibrant and colourful scene of a local outdoors market with panache. Seen from a bird's-eye view perspective, the artist illustrates the multi-coloured striped umbrellas to suggest a bustling bazaar in a stunning composition. His colour palette consists of blue, yellow, red and green hues.

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.

REFERENCE

Odyssey, Tew Nai Tong Retrospective, National Art Gallery, Kuala Lumpur, 2007.



120

KUO JU PING

b. China, 1913 - d. Penang, 1966

FISHING NETS, Undated

Oil on canvas laid on board
48cm x 57cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Kuo Ju Ping Memorial Exhibition,
Penang State Art Gallery, 1997;
illustrated on exhibition catalogue
page 31.

RM 15,000 - RM 25,000

Celebrated Nanyang painter Kuo Ju Ping illustrates a scene of a coastal community mending nets in a hut while waiting for their fish nets which are lined on tall poles to dry by the shores. Known as the "Cezanne of the East", Kuo Ju Ping's stylistic expression is greatly influenced by the French Impressionist - juxtapositions of hues to illustrate the clear blue sky and calm waters, golden-hued hut to portray the heat of the sun with shadows against the sand formed in a grid-like manner almost cubism in style - appropriating Cezanne's Cubism period. True to the style of Nanyang, the artist incorporates local subject matter with Western technique to create a picture that defines the region.

Kuo Ju Ping was formerly known as Koay Seng Chye but he changed his name to something more propitious, after a water plant. He was from the pioneering batch of students at the Nanyang Academy of Fine Art in Singapore under the founder Lim Hak Tai in early 1941, but his studies was disrupted by the Japanese Occupation in December that year. He was also called back to Penang to help run his father's import-export business, Sin Guan Thye Company in Victoria Street. He founded the Thursday Art Group in 1957 and the Penang Chinese Art Club in 1936. He was accorded a Memorial Exhibition by the Penang State Art Gallery in 1997.

REFERENCE

Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, 1997.

CHIA YU CHIAN

b. Johor, 1936 - d. Kuala Lumpur, 1990

VASE OF FLOWERS, 1969

Signed and dated 'Yu Chian 1969' (lower right)

Oil on canvas

76cm x 51cm

PROVENANCE

Private Collection, Penang.

RM 18,000 - RM 30,000

A still life is a work of art depicting mostly inanimate subject matter typically commonplace objects which may be either natural such as flowers or man-made for example vases. With origins in the Middle Ages and Ancient Graeco-Roman art, still life painting emerged as a distinct genre and professional specialisation in Western painting by the late 16th century and has remained significant since then. Still life gives the artist more freedom in the arrangement of elements within a composition than do paintings of other types of subjects such as landscape or portraiture. The rise of the Impressionist and Post-Impressionist painters resulted in the triumph of technique and color harmony over subject matter. It was during this period that still life was once again avidly practiced by artists most notably Vincent van Gogh (1853 - 1890) with his infamous *Sunflowers* or *Vase with Fifteen Sunflowers* (1888). Employing his Western style technique, Chia Yu Chian pays homage to the classic subject matter of flowers in a vase with this charming piece.

Chia Yu Chian attended Pei Wah Primary School in Johor followed by secondary education at Singapore Chinese High School. He was then enrolled to Christ Church English School in Singapore and later learnt French language at the Alliance Francaise de Singapour in Singapore before attending art school in Paris. He obtained an Academic Certificate in February 1959 certified by Jean Aurillac, the French Consular General to Singapore since May 1958.

The certificate which was written by then Director of the Nanyang Academy of Fine Arts (NAFA) attested that the student Chia Yu Chian had even while studying painting over the course of two years, held exhibitions of critical acclaim. The recommendation enabled him to enroll in the second year of Western painting at NAFA where he studied under Chen Wen Hsi and Cheong Soo Pieng, both pioneer masters in the Singapore art scene. Chia received a French government scholarship with this certificate to study in the Ecole Nationale des Beaux Arts de Paris from where he graduated in 1962. He was the first artist from the Straits Settlements to have been granted such prestige. In the following years, such scholarships had only been given to some of the more renowned artists from the Indian subcontinent and also China. During the span of his illustrious career, he had held a significant number of solo exhibitions in Malaysia, Singapore, Thailand, India and in Europe namely in France, Germany, United Kingdom, Spain. He had also participated in many regional and international group shows. His works are in the collection of private individuals and institutions around the world. He had produced a grand mural titled *Life in Malaysia* for the Malaysian Embassy in Paris and portraits for various Malaysian government and political luminaries.

REFERENCE

<http://www.artinasia.com/galleryDetail.php?view=7&galleryID=831&eventID=2101>



LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

DANCER, Undated

Signed and dated 'LEE CHENG YONG LeeCY' (upper right)
Oil on board
60cm x 50cm

PROVENANCE

Private Collection, Penang.

EXHIBITED

Lee Cheng Yong Retrospective, Penang State Art Gallery, 1996;
illustrated on exhibition catalogue page 36.

RM 22,000 - RM 30,000

The uber-talented artist and sculptor Lee Cheng Yong was one of the most experimental painters of his time. Presented here is an abstract piece featuring a single traditional female dancer - distinctive through the figure's curves and posture - executed in the style of Cubism. The colours of Kandinsky are applied creating a jubilant atmosphere inviting the viewer to celebrate the merriment with a dance, an impressive feat for an image that is depicted with complete departure from the accurate representation of subject matter. Objects are analysed, broken up and reassembled in an abstracted form instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.

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

A Tribute to Lee Cheng Yong, The Art Gallery, 2001.
Eight Pioneers of Malaysian Art (With Supplement on Peter Harris), Dato' Dr. Tan Chee Khuan, Penang State Art Gallery, 2013.



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YUSOF GHANI

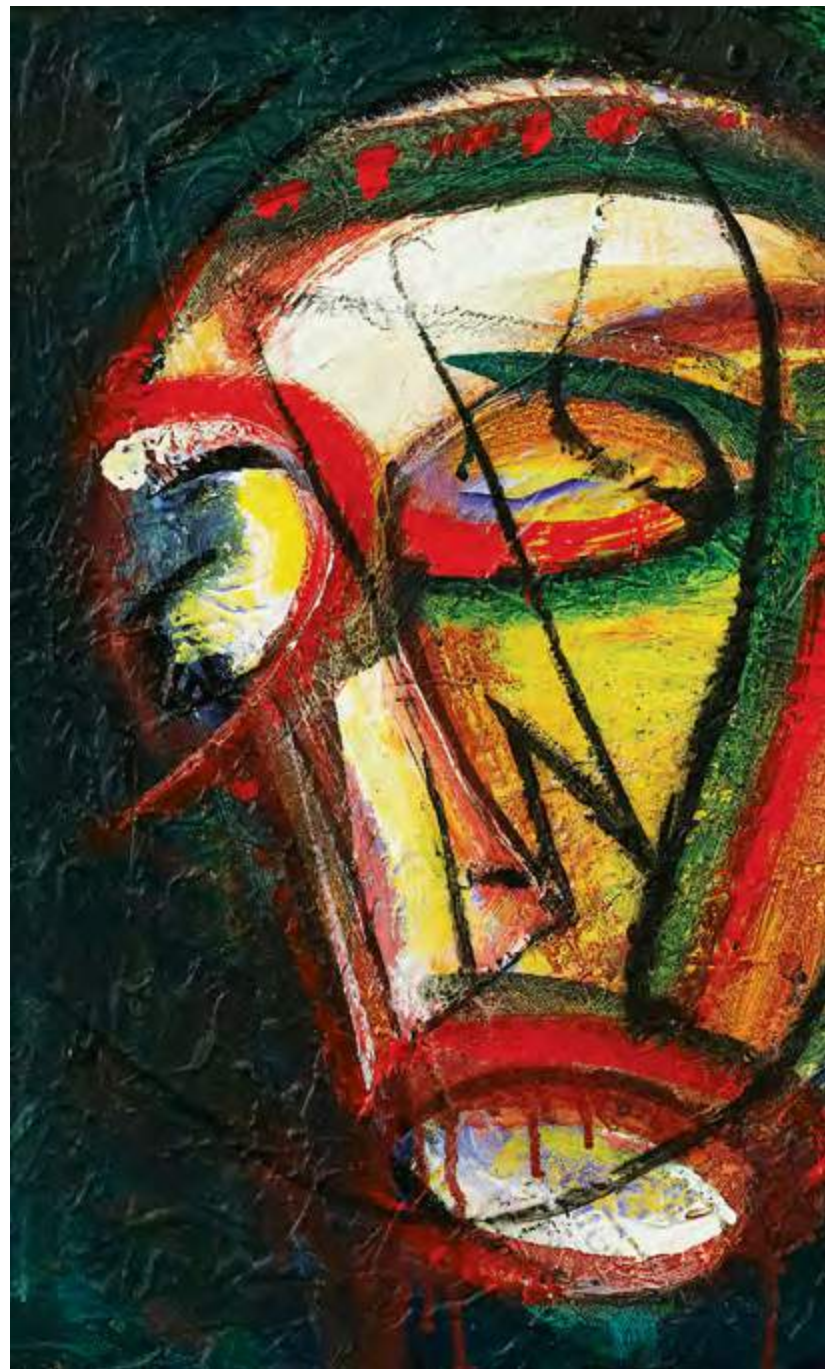
b. Johor, 1950

TOPENG MUKA MERAH I & II, 1997

Signed and inscribed on reverse
Mixed media on canvas
51cm x 93cm; diptych, 51cm x 46.5cm each

PROVENANCE
Private Collection, Kuala Lumpur.

RM 8,000 - RM 15,000



Presented as a set, the diptych *Topeng Muka Merah I & II* illustrates a stylised tribal mask in abstract on each panel. Yusof Ghani employs powerful and gestural strokes to create swift outlines of the sacred masks in red against a vibrant green, yellow and white background. Accentuated by charcoal outlines, the masks are represented in a dynamic and expressive gesture - a technique mastered by the revered abstract expressionist artist.

Topeng or mask series by Yusof Ghani was conceived after

an inspirational trip to Sarawak in 1988 and 1991 where he was captivated by the mask rituals of ethnic Kenyah and Kayan whose villages are located two hours outside the city of Kuching. The idea to explore deeper into the mystical and mysterious world of masks first transpired upon his frequent visits to the National Museum in Kuala Lumpur. Yusof Ghani first embarked on the journey of Topeng series in 1991, when sketches on small-sized canvases were created and by 1995, the second phase of Topeng series were produced in larger dimensions.



The Kenyah masks are regarded as “objects of reverence” and a symbol of spiritualism. The grotesqueness of its features is a way to measure its potency and ability to cure and to protect. These indigenous masks are also found as reflections of human flaws, as a powerful veil to encourage the presence of good spirits and repel against bad omens, as a cure to harmful diseases and for ceremonial or celebratory purposes to the Kenyah and Kayan tribes. The same belief in masks is adopted by numerous tribes world over.

Yusof Ghani was awarded a scholarship to study at George Mason University, United States of America . 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.

ZULKIFLI YUSOFF

b. Kedah, 1962

MESYUARAT DI SUATU PAGI, 1997

Signed and dated 'Zulkifli Yusoff 97' (lower right)
Oil on canvas
183cm x 122cm

PROVENANCE

Private Collection, Kuala Lumpur.

RM 15,000 - RM 25,000

Titled *Mesyuarat di Suatu Pagi* (A Morning Meeting), Zulkifli Yusoff depicts a monochromatic gathering scene of a group of surreal figures. Derived from *Ahmad* and *Jibul* series - the former being a metaphorical character for the corrupt and immoral - the body of work is a satirical commentary on the character 'Ahmad'. Inspired by Zulkifli's childhood experience, his father was an educator and also chairman of a youth association in his hometown. The society regularly held meetings at a neighbour's house during which the artist was exposed to the characteristics of 'Ahmad'.

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 the 2013 Art Stage fair in Singapore 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 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.

REFERENCE

Zulkifli Yusoff: *Menandai Ahmad dalam Marak Semangat Bernegara*, Tengku Sabri, Zulkifli Yusoff: *Negaraku*, Balai Seni Lukis Negara, Kuala Lumpur, 2010.



AWANG DAMIT AHMAD

b. Sabah, 1956

ESSENCE OF CULTURE SERIES, 1993

Signed and dated 'A.W. DAMIT 93' (lower right)
Mixed media on canvas
107cm x 91.5cm

PROVENANCE

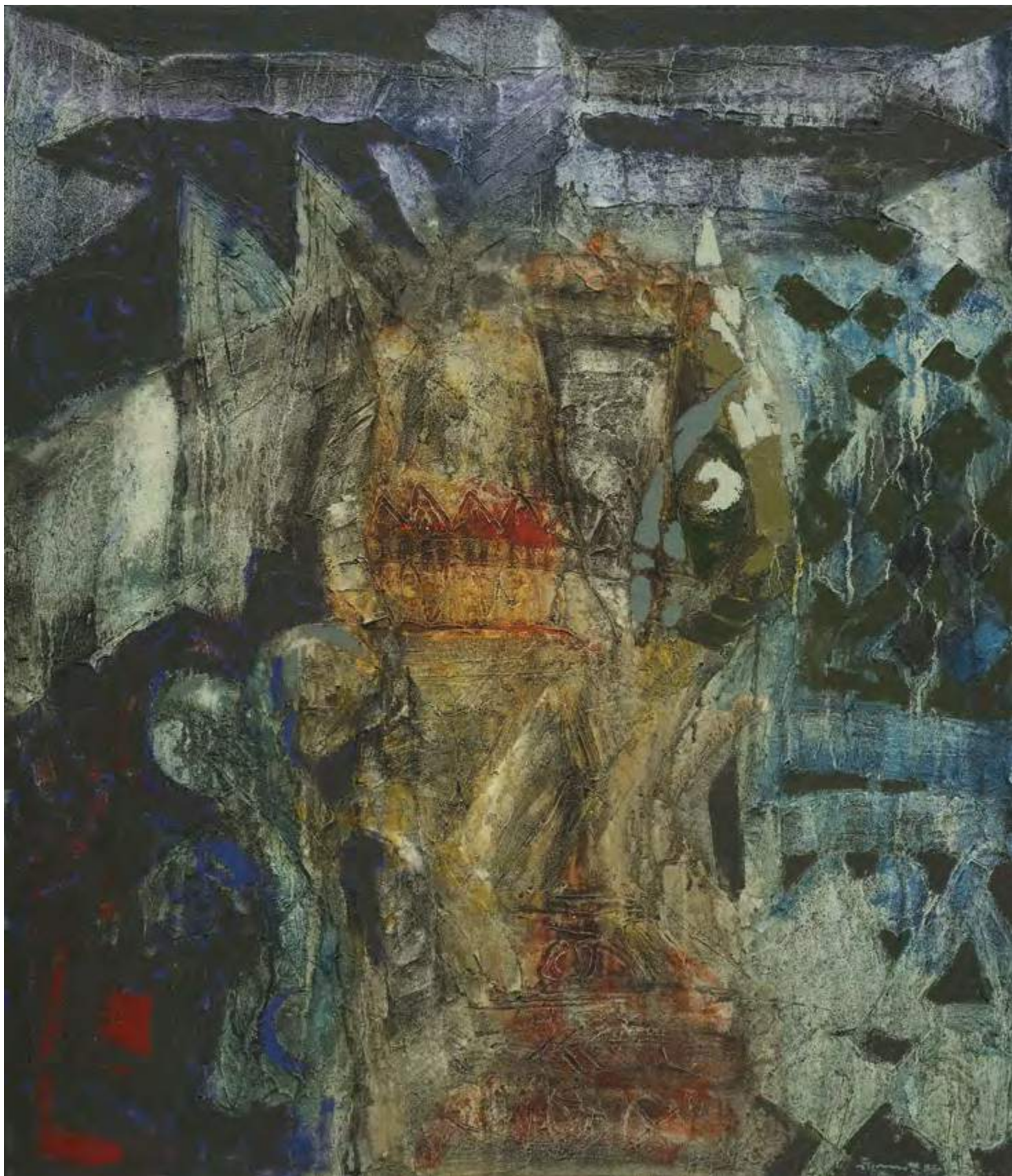
Private Collection, Kuala Lumpur.

RM 15,000 - RM 25,000

Inspired by nature, Awang Damit Ahmad conveys his subject matter - reminiscing on childhood memories in Kuala Penyu in Sabah - in an elegiac and expressive manner. He adopts plant motifs and geometric forms in his compositions to imitate nature and his surroundings. Deriving from his seminal *Essence of Culture* series, this melancholy piece is composed of a dark background - dark blue, grey and black with lighter shades of brown on a totemic-like silhouette and hints of white and red - applied coarsely on canvas to create texture and depth.

Awang Damit Ahmad came into the national limelight when his work was selected for the travelling Malaysian Paintings

exhibition in Pasadena, USA in 1988. He had shown early promise when his work won Minor Award in the Young Contemporary Artists competition in 1984. A graduate with a Diploma in Art and Design at the Mara Institute of Technology in 1979, he obtained his Masters from Catholic University, Washington, USA in 1990. He won Second Prize in the Malaysia Bank Association art competition in 1988. In 1992, a work from his *EOC* series called *Farmer's Song* clinched the Painting Prize at the coveted Third Salon Malaysia. He also received Honourable Mention at the 1994 and 1995 Philip Morris Malaysia Art Awards.



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 / +6016-2980852 or email info@hbart.com.my or download a copy of the catalogue from www.hbart.com.my.

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

CONDITION REPORTS

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

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

BIDDER REGISTRATION

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

• Individuals:

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

• Companies/corporations/institutions:

a certificate of incorporation.

• For other business structures such as trusts, offshore companies or partnership, please contact HBAA for advice on the information which should be supplied by the prospective buyer.

• A financial reference in the form of a recent bank statement, a reference from the prospective buyer's bank, and/or the prospective buyer's banker's contact information.

• Persons registering to bid on behalf of a third party who has not previously bid or consigned with HBAA should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from the party.

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

REGISTERING TO BID ON BEHALF

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

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

BIDDING

The auctioneer will accept bids from registered bidders present in the saleroom, from telephone bidders or by written bids left with HBAA in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve, either by placing

consecutive bids or by entering bids in response to bids from the saleroom, telephone and/or written bids. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve.

ABSENTEE BIDS

Prospective buyers who cannot be present at the saleroom may give written instructions directing HBAA to bid on their behalf up to a maximum amount specified for each lot. The auctioneer will use reasonable efforts to carry out written bids at the lowest possible price taking into account other bids placed and the reserve price. If written bids on a particular lot are received by HBAA for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. To allow time for processing, bids must be received no later than one (1) day in advance of the sale.

Please refer to the catalogue for the absentee bid form or request for the form by contacting HBAA at +603-2691 3089 / +6016-298 0852, email info@hbart.com.my or download the form from www.hbart.com.my. Prospective buyers may be required to place an earnest deposit with HBAA before the auctioneer carries out their absentee bids.

TELEPHONE BIDS

Prospective buyers may bid by telephone during the sale although prior arrangements must be made with HBAA no later than twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6016-298 0852. Arrangements for telephone bids can also be made by completing the absentee bid form and indicating on the form the lot(s) which the prospective buyers wish to bid by telephone and giving HBAA a number to call during the course of the sale. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

SUCCESSFUL BIDS

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

before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

AUCTION RESULTS

The auction results will be published online at www.hbart.com.my or a faxed copy may be requested from HBAA office by contacting +603-2691 3089 / +6016-298 0852, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

PAYMENT

Successful bidders will be required to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. The balance of the full amount due (which includes the hammer price in respect of the lot sold, together with the buyer's premium and any charges, fees, interest, taxes and expenses due from a buyer) shall be payable no later than seven (7) days after the auction. HBAA can only release the lot to the buyer upon full payment made in good cleared funds.

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

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

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

Malayan Banking Berhad
No 1,2 & 5, Medan Tuanku 1, 50300 Kuala Lumpur, Malaysia
Account Name: Henry Butcher Art Auctioneers Sdn Bhd
Account No: 514347-608317
Swift No.: MBBEMYKL

Please quote invoice number and client number with all transactions.

Personal cheques may be accepted at the discretion of HBAA and, unless prior

arrangements have been made, all cheques must be cleared before delivery of any purchase.

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

All mailed payments should be sent to:

No. 25, Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Malaysia.

Please direct all inquiries to the administration office at (tel.) +603-2691 3089 / +6016-298 0852 and (fax) +603-2691 3127

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 three (3) years after the date of the sale, the buyer:

- (i) notifies HBAA in writing of the number of the lot, the date of the auction at which it was purchased and the reasons why the buyer considers the lot to be counterfeit, within three (3) months of any information causing the buyer to question the authenticity or attribution of the lot coming to the buyer's attention;
- (ii) is able to transfer good title to HBAA free from any third party claims arising after the date of the sale to the buyer; and
- (iii) return the lot to HBAA in the same condition as at the date of sale, provided that, in any event,

no refund shall be available if either:

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

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

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.

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

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

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FAX NO.

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

9 NOVEMBER 2014

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

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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.

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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.

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SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

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Please complete the absentee bid form below and fax a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at +(603)2691 3127.

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SALE DATE

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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 +(603) 2691 3089 or re-submit your bid(s).

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