

MALAYSIAN & SOUTHEAST ASIAN ART

19 MARCH 2023



HENRY BUTCHER
ART AUCTIONEERS



LOT 71 IBRAHIM HUSSEIN DATUK, *Untitled*, 1969



LOT 67 IBRAHIM HUSSEIN, DATUK, *Untitled*, 1996

ibrahim hussein '96

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 HBAA 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.

CONTACT INFORMATION

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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 19 March 2023, 1pm

VIEWING

10 - 18 March, 2023

10am - 6pm daily

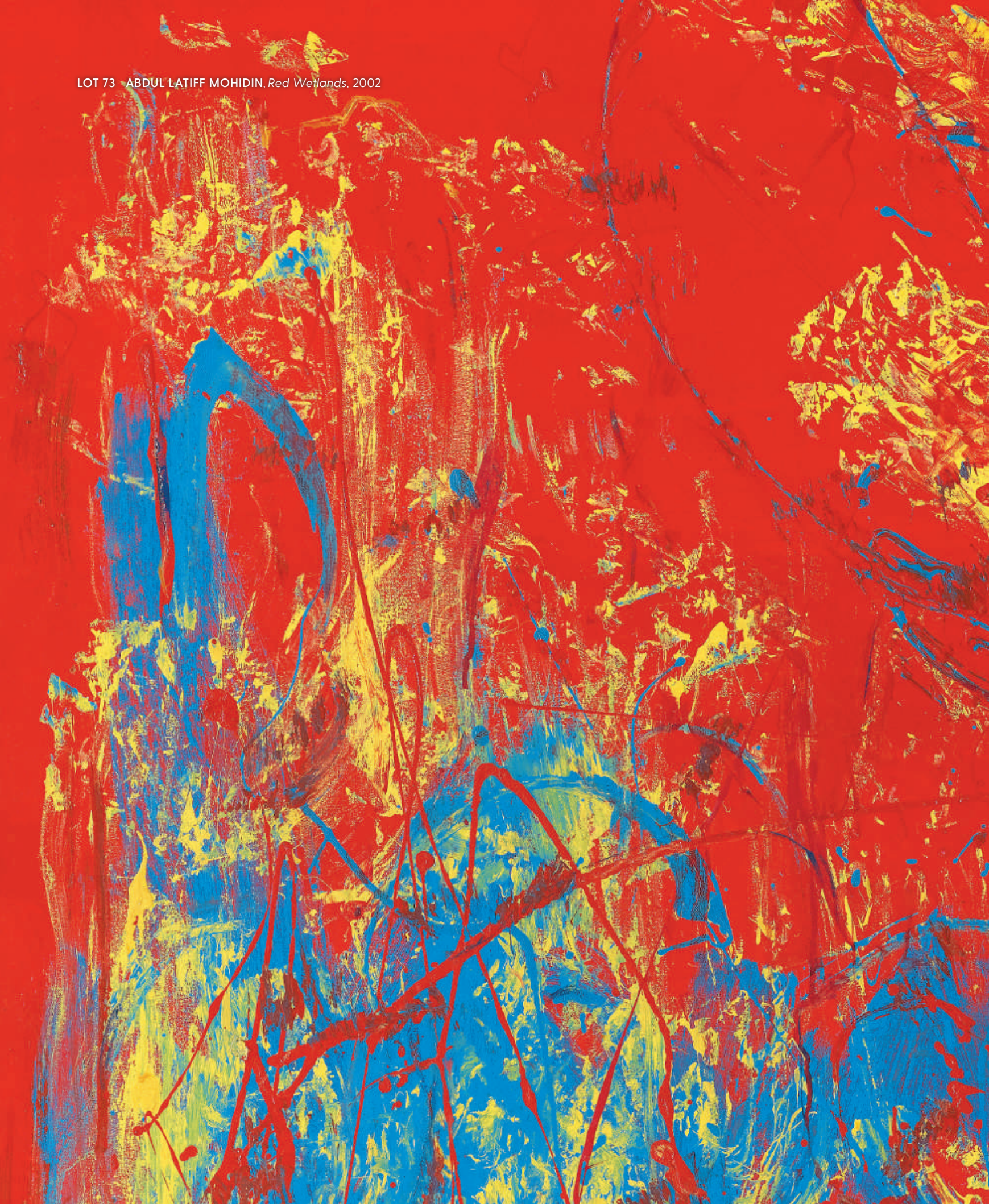
Galeri Prima, Balai Berita Bangsar

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

 **HENRY BUTCHER**
ART AUCTIONEERS

galeri
PRIMA

LOT 73 ABDUL LATIFF MOHIDIN, *Red Wetlands*, 2002





LOT 110 SYED AHMAD JAMAL, DATUK, *Past And Present*, 1961







LOT 77 AWANG DAMIT AHMAD, *Renongan Yang Hampa – Minamata (E.O.C. Series)*, 1988



LOT 76 AWANG DAMIT AHMAD, *Shadows Of Colours Burnt Into The Wall (E.O.C. Series)*, 1988



LOT 107 YUSOF GHANI, *Siri Tari Kabuki*, 1993



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LOT DIRECTORY



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3
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Untitled
1990s



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6
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7
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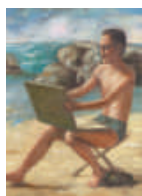
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10
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11
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12
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15
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16
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17
TAN CHOON GHEE
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18
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29
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30
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31
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32
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33
M. SUKRI DERAHMAN
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34
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35
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36
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37
JEHAN CHAN
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38
JEHAN CHAN
Melaka River Series II
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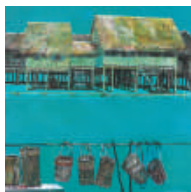
39
JEHAN CHAN
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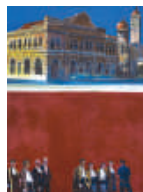
40
JEHAN CHAN
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41
ZAIM DURULAMAN
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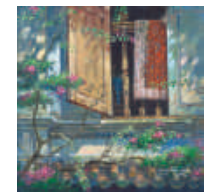
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45
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2012



46

LYE YAU FATT

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2018



47

TAN PENG HOOI

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48

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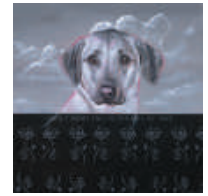
The Time Has Come
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49

LIM JOO SUN

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52

NAJIB AHMAD BAMADHAJ

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2017



53

HAMIR SOIB

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2018



54

LIM AH CHENG

Ancient Horses
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55

LEE JOO FOR, JOHN

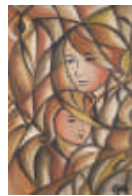
Horse Picture Language I
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LEE JOO FOR, JOHN

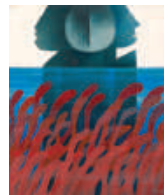
Faces In Blue
1986



57

LEE CHENG YONG

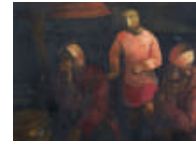
Mother And Child



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KHOO SUI HOE

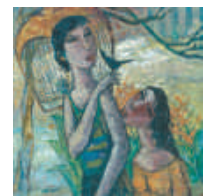
Three Standing In Water
1973



59

ENG TAY

Untitled
2000



60

TEW NAI TONG

A Beautiful Day



61

TEW NAI TONG

Rubber Tappers
1978



62

TEW NAI TONG

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1992



63

TEW NAI TONG

Untitled
1958; 1958; 1957



64

PETER HARRIS

Untitled
1995



65

MOHD. HOESSEIN ENAS,
DATO'

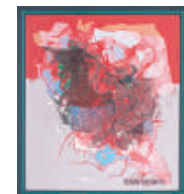
Untitled
1974



66

IBRAHIM HUSSEIN, DATUK

*Rise Above It
(China Collection)*
2008



67

IBRAHIM HUSSEIN, DATUK

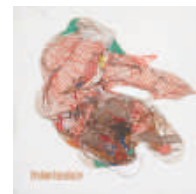
Untitled
1996



68

IBRAHIM HUSSEIN, DATUK

Untitled
1970s



69

IBRAHIM HUSSEIN, DATUK

Untitled
2003



70

IBRAHIM HUSSEIN, DATUK

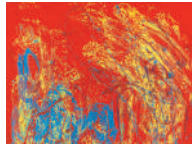
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71
IBRAHIM HUSSEIN, DATUK
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72
ABDUL LATIFF MOHIDIN
Mindscape 31
1983



73
ABDUL LATIFF MOHIDIN
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2002



74
JOLLY KOH
Red Dreaming, III
2005



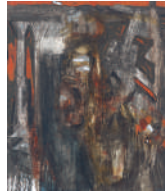
75
CHEONG LAI TONG
Untitled
1981



76
AWANG DAMIT AHMAD
Shadows Of Colours Burnt Into The Wall (E.O.C.)
1988



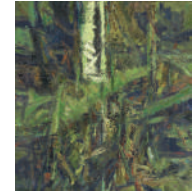
77
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79
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80
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2000



81
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2018



82
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2017



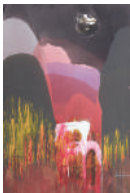
83
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84
NICHOLAS CHOONG
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85
FAIZAL SUHIF
Diari Petani Sepi...
2013



86
RAPHAEL SCOTT AHBENG
Dry Moon
2008



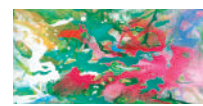
87
RAPHAEL SCOTT AHBENG
Skiow; Kopit Baru; Kee Valley
2010



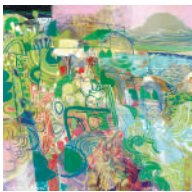
88
RAPHAEL SCOTT AHBENG
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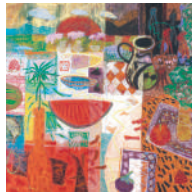
89
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90
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91
RAFIEE GHANI
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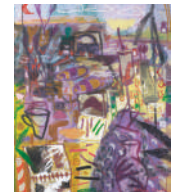
92
RAFIEE GHANI
Still Life With Melon And Mangosteen
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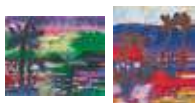
93
RAFIEE GHANI
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94
RAFIEE GHANI
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1990s



95
RAFIEE GHANI
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2000



96

RAFIEE GHANI

Tropical Landscape 3 & 4
1990s



97

RAFIEE GHANI

Tropical Landscape 1
1990s



98

RAFIEE GHANI

Rimba I
2011



99

RAFIEE GHANI

Garlic I
2002



100

AZMAN HILMI

Lovely Garden For My Sweetheart
2004



101

FAUZAN OMAR

Untitled (Layer Series)
1990s



102

WENCHI LUCAS

Bluebell Forest
2014



103

YUSOF GHANI

Langkawi Series 'Kaki Gunung Raya'
2015



104

KHALIL IBRAHIM

Untitled
1984



105

KHALIL IBRAHIM

Untitled
1997



106

KHALIL IBRAHIM

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1999



107

YUSOF GHANI

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1993



108

YUSOF GHANI

Siri Tari XIV
1993



109

YUSOF GHANI

Hijau Series: Lata Gambai
2000



110

SYED AHMAD JAMAL, DATUK

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1961



111

JOLLY KOH

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2004



112

SHARIFAH FATIMAH
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1979



113

SHARIFAH FATIMAH
SYED ZUBIR, DATO'

Touch The Earth Series - 06
2014



114

SHARIFAH FATIMAH
SYED ZUBIR, DATO'

Touch The Earth Series - 03
2014



115

TAJUDDIN ISMAIL, DATO'

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2009



116

ABDUL LATIFF MOHIDIN

Rimba-96-II (Rimba Series)
1996



117

AWANG DAMIT AHMAD

Essence Of Culture (E.O.C.)
1993



118

AWANG DAMIT AHMAD

Essence Of Culture (E.O.C.)
1993



119

YUSOF GHANI

Siri Tari



120

YUSOF GHANI

Siri Tari



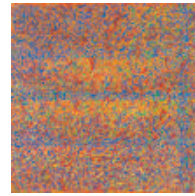
I21
AMRON OMAR
Pertarungan
2011



I22
ZULKIFLI DAHLAN
Untitled
2010



I23
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Dragon
2010



I24
AHMAD KHALID YUSOF
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1996



I25
AHMAD KHALID YUSOF
Surat Cinta
1996



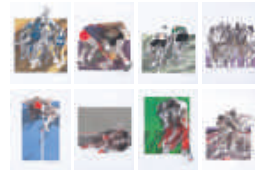
I26
AHMAD KHALID YUSOF
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I27
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I28
IBRAHIM HUSSEIN, DATUK
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1985



I29
IBRAHIM HUSSEIN, DATUK
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1986



I30
ENG TAY
Three Musicians
1991



I31
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King Of Wands, Swords, Pentacles
2018



I32
AHMAD ZAKII ANWAR
Untitled
2017



I33
AHMAD ZAKII ANWAR
Untitled
1999



I34
JALAINI ABU HASSAN
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2017



I35
JALAINI ABU HASSAN
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2009



I36
JALAINI ABU HASSAN
Study Of Malay Man
2013



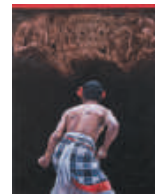
I37
CHONG SIEW YING
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2002



I38
KOK YEW PUAH
Two Important Men
1993



I39
KOK YEW PUAH
Self Portrait In Deep Thoughts
1993



I40
RAZALLI LESUT
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I41
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I42
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I43
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2011



I44
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2016



I45
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1997



146

REDZA PIYADASA

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1960s



147

REDZA PIYADASA

Untitled (Study Of Female Nude)
1960s



148

REDZA PIYADASA

Yoke Chan
1987



149

REDZA PIYADASA

Untitled



150

REDZA PIYADASA

Rebab Player



151

REDZA PIYADASA

Sinhalese Family
1999



152

REDZA PIYADASA

Untitled (Study For Abstract Sculpture)
1964



153

REDZA PIYADASA

Untitled (Study For Abstract Sculpture)
1966



154

ZULKIFLI YUSOFF

Rukunegara 2 - Voice 6
2012



155

ZULKIFLI YUSOFF

Trapped
1997



156

NADIAH BAMADHAJ

The Bear Hut
2014



157

JALAINI ABU HASSAN

Rumpair
2004



158

RAJA SHAHRIMAN BIN
RAJA AZIDDIN

Gerak Tempur 25
1996



159

RAJA SHAHRIMAN BIN
RAJA AZIDDIN

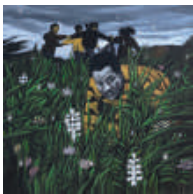
Untitled
1987



160

MAT ALI MAT SOM

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2012



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MASNOOR RAMLI MAHMUD

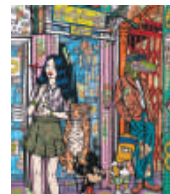
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2009



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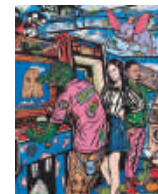
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2011



163

FAWWAZ SUKRI

The Watchmen
2019



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FAWWAZ SUKRI

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2018



165

YUREE KENSAKU

The Snail Called "Cherry", 2011
The Army Of Me, 2012
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166

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2008



167

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2017



168

MANIT SRIWANICHPOOM

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2003



169

ERIK PAUHRIZI

Angga
2009



170

S. SUDJOJONO

Wajah
1971



171
RUDOLF BONNET
A Portrait Of Two Dancers
1972



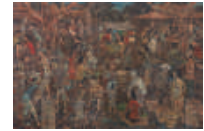
172
THEO MEIER
Study Portrait Of Bang
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173
HENDRA GUNAWAN
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1970



174
HAJI WIDAYAT
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1996



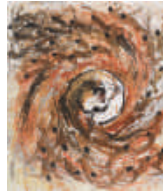
175
HAJI WIDAYAT
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1970



176
RUDY MARDIJANTO
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2009



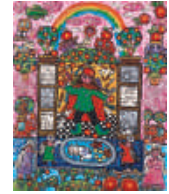
177
S.P. HIDAYAT
Dancer
2001



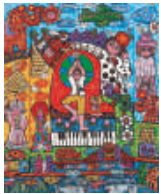
178
PUTU SUTAWIJAYA
Dancing With The Moon
2019



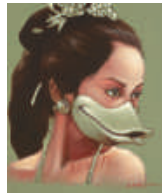
179
ANTON SUBIYANTO
Untitled
2017



180
ERICA HESTU WAHYUNI
Buvesz
2020



181
ERICA HESTU WAHYUNI
Kalavikasana
2020



182
DADI SETIYADI
Masks Serie' Truth
(Sak Tenane)
2015



183
LEE MAN FONG
A Pair Of Doves
1987



184
CHEN WEN HSI
A Pair Of Ducks



185
TAY BAK KOI
Untitled
1999



186
CHUA MIA TEE
In Collaboration With
Lee Boon Wang
Untitled
1958



187
CHEONG SOO PIENG
Untitled
1952



188
LOW PUAY HUA
Mekong Mountains
2000s



189
TAN WYN-LYN
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2007



190
NGUYEN LAM
Untitled
2015



191
NGUYEN LAM
Untitled
2015



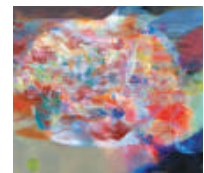
192
HOANG DANG
Damsel Of Danang I
1972



193
HOANG DINH TAI
Untitled
1992



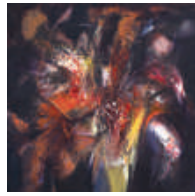
194
TIN MAUNG OO
Untitled
1993



195
WAN ZAKREEN
Untitled
2021



196
MAD ANUAR ISMAIL
Sulur Dan Hayat
1981



197
JACK TING
Metropolis Melody I
2002



198
SANIP LASMAN
Tenaga I
2002



199
SANIP LASMAN
Pantai Sedili
2003



200
SANIP LASMAN
My Way
1999



201
ZAINAL ABIDIN MUSA
Sungai Loh, Ulu Dungun
2013



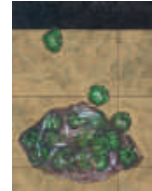
202
ZAINAL ABIDIN MUSA
Pangkor Laut
2018



203
YEOH KEAN THAI
Composition Series II
1995



204
ERIC CHAN
Pomegranate
2006



205
GOH LYE HOCK
Alone
2001



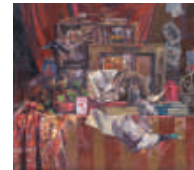
206
ISMAIL HASHIM
From The Barber Chair Series
1980s



207
ERIC PERIS
Rupa
1994



208
YUSOF MAJID
Untitled
2012



209
SUHAIDI RAZI
Painting In Red
2016



210
RADUAN MAN
E8102
2011



211
AKHMAL ASYRAF
Robot And I
2009



212
KHAIRUDIN ZAINUDIN
City That Moves The People
2018



213
KHAIRUL AZMIR SHOIB
@ MEME
Titiek Puspa
2005



1

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

East Coast Series, 1995

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Khalil developed a unique style focusing on groups of people of the East Coast that highlight their daily lives on the beach. *East Coast Series* shows the vastness of the seascape, featuring groups of men and women surrounded by azure blue waters. The impressions of breadth and space was created with deft brushstrokes and delightful colour harmonies.

The works of Khalil Ibrahim have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, Royal National Art Gallery of Jordan, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery, etc.



2

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

East Coast Series, 1997

signed and dated (lower right)
watercolour on paper
35 x 43cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Khalil showered his images of the East Coast community with movement and expression. The freshness of colour and airiness is characteristic of his watercolor paintings. His figures of women are dressed elegantly in batik sarongs, walking along the vast shoreline, exuding a sense of delight. Khalil developed his own approach to landscape, using devices such as the azure sky, horizon, and reflection of light on the coastal wet sands.

The works of Khalil Ibrahim have been collected by the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney, Royal National Art Gallery of Jordan, National Art Gallery Malaysia, and Bank Negara Malaysia Museum & Art Gallery, etc.



3

KHALIL IBRAHIM

b. Kelantan, 1934 - d. 2018

Untitled, 1990s

ink on paper
20 x 25cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

During his free hours, Khalil would practice and sketch human figures, studying the forms and structure. This work displays how thoughtfully Khalil considers each figure's postures and gestures. His sketches of the East Coast communities reveal his fascination for the human figure.

Khalil 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). 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, Switzerland, and his works have been collected by the National Art Gallery Malaysia, 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.



4

J.R. CHARTON

b. England

Chinese Junks, 1940s

signed (lower left)
watercolour on paper
23 x 32cm

PROVENANCE

Private collection, Selangor

RM 1,000 – 2,500

J.R. Charton specialised in painting Malay scenes, particularly landscapes, and was elected a Fellow of the Royal Society of Arts (FRSA). This work demonstrates Charton's observations of the iconic freight ships used for trading goods across China and Southeast Asia. He captures the impressive designs of the vessels, equipped with strong sails.

J.R. Charton was an English born artist who emigrated to Malaya in the 1920s. In 1922 he embarked on an epic walk with a Lieutenant Alexander from Singapore to London, progress on which was reported in the newspapers. In 1933, he was commissioned five drawings of Malay scenes for posters for the Federal Malay States Railways and in 1938 he provided the illustrations for the book 'A Junior Geography of Malaya'.



5

YONG MUN SEN

b. Sarawak, 1896 - d. 1962

Boarding A Boat, 1949

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

PROVENANCE

Private collection, Singapore

RM 7,000 – 11,000

A vision of tranquil serenity, this work reveals Mun Sen's interest in boats at sea. The sky and water are drenched in soft, neutral hues. The legendary Yong Mun Sen is one of the earliest watercolorists, one with profound influence and high visibility. He was referred to as the Father of Malaysian Painting by dealer-gallerist-artist-writer-publisher Dato' Dr. Tan Chee Khuan in several of his books on pioneer artists. Born Yong Yen Lang, Mun Sen (the name he adopted in 1922) returned to China briefly (1914) before picking up art on his return to his hometown Sarawak. He had stints in Singapore before settling in Penang (1922), where he set up a photography studio cum gallery. He co-founded the Penang Chinese Art Club and the Singapore Society of Chinese Artists. He was accorded posthumous memorials by Singapore (1966), the National Art Gallery (Kuala Lumpur) and the Penang State Art Gallery (PSAG) in 1972, and the PSAG followed it up with a retrospective in 1999. A tribute exhibition Yong Mun Sen In Nanyang is currently held at Nanyang Academy Of Fine Arts (NAFA), The Ngee Ann Kongsi Galleries 1 & 2, NAFA Campus 1, Singapore, from February to May 2023.



6 YONG MUN SEN

b. Sarawak, 1896 - d. 1962

Kampung House, 1947

watercolour on paper
26 x 33cm

PROVENANCE

Private collection, Singapore

RM 7,000 – 11,000

Framed by vertical, intersecting coconut trees extending towards the sky, this village landscape surrounded by nature and vegetation is a prime example of tranquillity. The billowing clouds, produced through swift and confident strokes, shows his exploration of spatial depth. Its exquisite forms and delicate colours are reflected in the mirror like pond in front of the home. Sitting in a relaxed position at the entry way, a male figure gazes into the distance, perhaps immersed in the wonderful scenery. Mun Sen conceived this moment of contemplation and dreams into a sophisticated expression with his charming brushstrokes and fresh colours.

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7

KHAW SIA

b. China, 1913 - d. Penang, 1984

Capitol Theatre - Raintree County, 1957

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

PROVENANCE

Private collection, Penang

ILLUSTRATED

Eight Pioneers of Malaysian Art, Dato' Dr. Tan Chee Khuan,
Penang State Museum & Art Gallery, 2013, page 150

RM 3,000 – 5,500

Capitol Theatre brings back a treasure trove of good memories for the local people. It used to be a bustling movie theatre located at Penang Road junction. The American blockbuster Raintree County, a historical romance film was on show at the time.

A member of the American Orchid Society, he is well known for his painting of orchids. His passion for orchids resulted in him travelling extensively to Taiwan, Philippines, Hong Kong, Thailand and Indonesia, looking for new species for his garden and capturing their beauty on paper.



8

KHAW SIA

b. China, 1913 - d. Penang, 1984

Still Life (Seafood), 1981

signed and dated
with one seal of the artist (lower left)
watercolour on paper
48 x 67cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,500 – 13,000

Here is a traditional painting category, the still life, invigorated with elements of exotic Asian cuisine. On the plate is the entrée, the clawed lobsters and crab steamed for the carapace to exude a golden red glow, and luscious slow-roasted tomatoes placed together fill in for added colour. The still life is complete with cockles and squid, adorned with white and yellow chrysanthemums giving a very delicate and seasonal touch.

Born in Shanghai and studied at Sin Hwa Academy, Khaw Sia was trained privately under Sir Russell Flint of England in 1933. He held his first solo in Penang in 1955 and received numerous awards from Le Salon Paris (1956), Summer Salon 14th annual exhibition at the Royal Institute Galleries, London (1957) and National Society 25th Exhibition, England (1958). A member of the American Orchid Society, he is well known for his painting of orchids. His passion for orchids resulted in him travelling extensively to Taiwan, Philippines, Hong Kong, Thailand and Indonesia, looking for new species for his garden and capturing their beauty on paper.



9

KHAW SIA

b. China, 1913 - d. Penang, 1984

Orchids, 1975

signed and dated
with one seal of the artist (lower right)
watercolour on paper
74 x 27cm

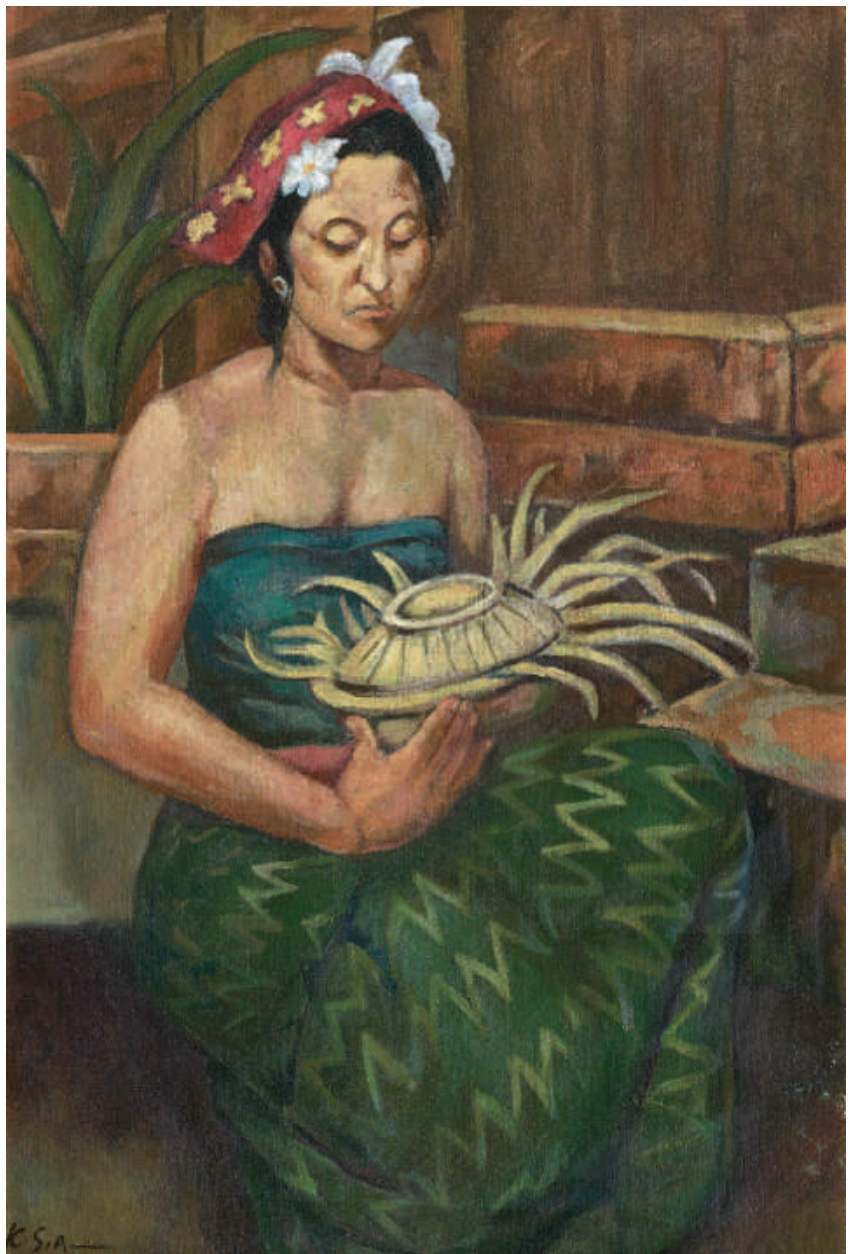
PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 13,000

This exquisite cascade of blooming *Phalaenopsis* orchids is testament to Khaw Sia's accomplished technique using the medium of watercolour. The beauty of the orchids are delicately rendered, reflecting the values of unity, love, and purity. The pristine blooms last for a long time and is therefore a symbol of longevity. Tiny dew drops placed on the leaves complement the liveliness of the flowers.

Trained at the Sin Hwa Art Academy in Shanghai in 1925-1932, Khaw Sia came under the informal coaching of Sir Russel Flint in London in 1933. He was given a posthumous retrospective by the Penang State Art Gallery in 1998. As indication of his expertise and stature, his works were accepted by the Le Salon Paris in 1956, Summer Salon at the Royal Institute Galleries in London in 1957, and National Society Exhibition in London in 1958. A member of the American Orchid Society, he is well known for his painting of orchids. His passion for orchids resulted in him travelling extensively to Taiwan, Philippines, Hong Kong, Thailand and Indonesia, looking for new species for his garden and capturing their beauty on paper.



10

KHAW SIA

b. China, 1913 - d. Penang, 1984

Balinese Maiden

signed (lower left)
oil on canvas laid on board
61 x 41cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

The landscapes, people, and rich culture of Bali have inspired artists. *Balinese Maiden* features a graceful woman in preparation for the local ceremonial rituals of the community. Seated on the floor with her hair adorned with flowers, the lady shows devotion through the making of offerings. Khaw Sia expressed these quiet moments with a meditative serenity.

Khaw Sia is perhaps the best trained among the pioneers, with tutelage at Liu Haisu's Sin Hwa Art Academy in Shanghai (1925-1932) and informal private lessons under British-Scottish watercolourist Sir William Russel Flint (1880-1969) in London (1933). Khaw Sia settled in Penang in 1937 and briefly in Hong Kong. He held his first solo in Penang in 1955 and was given a posthumous Retrospective by the Penang State Art Gallery in 1998. His standard was impeccable, as his works were accepted by reputable exhibitions such as the Le Salon Paris in 1956, the Royal Institute Galleries Summer Salon in London in 1957, and the 25th National Society Exhibition in London in 1958.



11

KUO JUPING

b. China, 1908 - d. Penang, 1966

Self Portrait On Beach

oil on board

49 x 35cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

Juping was one of the pioneer artists of Malaysia, revered for his great versatility, style and technical skills. *Self Portrait On Beach* offers the viewer a glimpse into his daily life. His focused gaze on the sketch placed on his lap reveals a determined personality who cherished the present moment. Always carrying a sketchbook, he was known to take walks along the beach, and this self-portrait encapsulates his devotion to art practice. With the impression of light and shadows on the coastal sands, the colours exude peace and contentment – a celebration of his work and life.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Arts in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co., in Victoria Street. He was a founding member of Thursday Art Group and the Penang Chinese Art Club in 1936. He was one of the first artists to paint the ordinary people and places such as rubber estates, oil palms, cocoa plantations, paddy fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930-2010) who became a legendary watercolourist. Kuo died of a stroke in March 1966 at the age of 58.



12

KUO JUPING

b. China, 1908 - d. Penang, 1966

Untitled

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

PROVENANCE

Private collection, Selangor

RM 4,000 – 8,000

Kuo Juping's compositions reflect his continued interest in depicting his surrounding environment, reinterpreting scenes of village landscapes onto a pictorial space. His work is characterised by a build-up of solid strokes evenly applied across the canvas, projecting an earthy, rustic sensibility. Juping's impression of old streets, dwellings, and natural landscapes mark him as one of the important pioneer artists of Malaya.

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13

KUO JUPING

b. China, 1908 – d. Penang, 1966

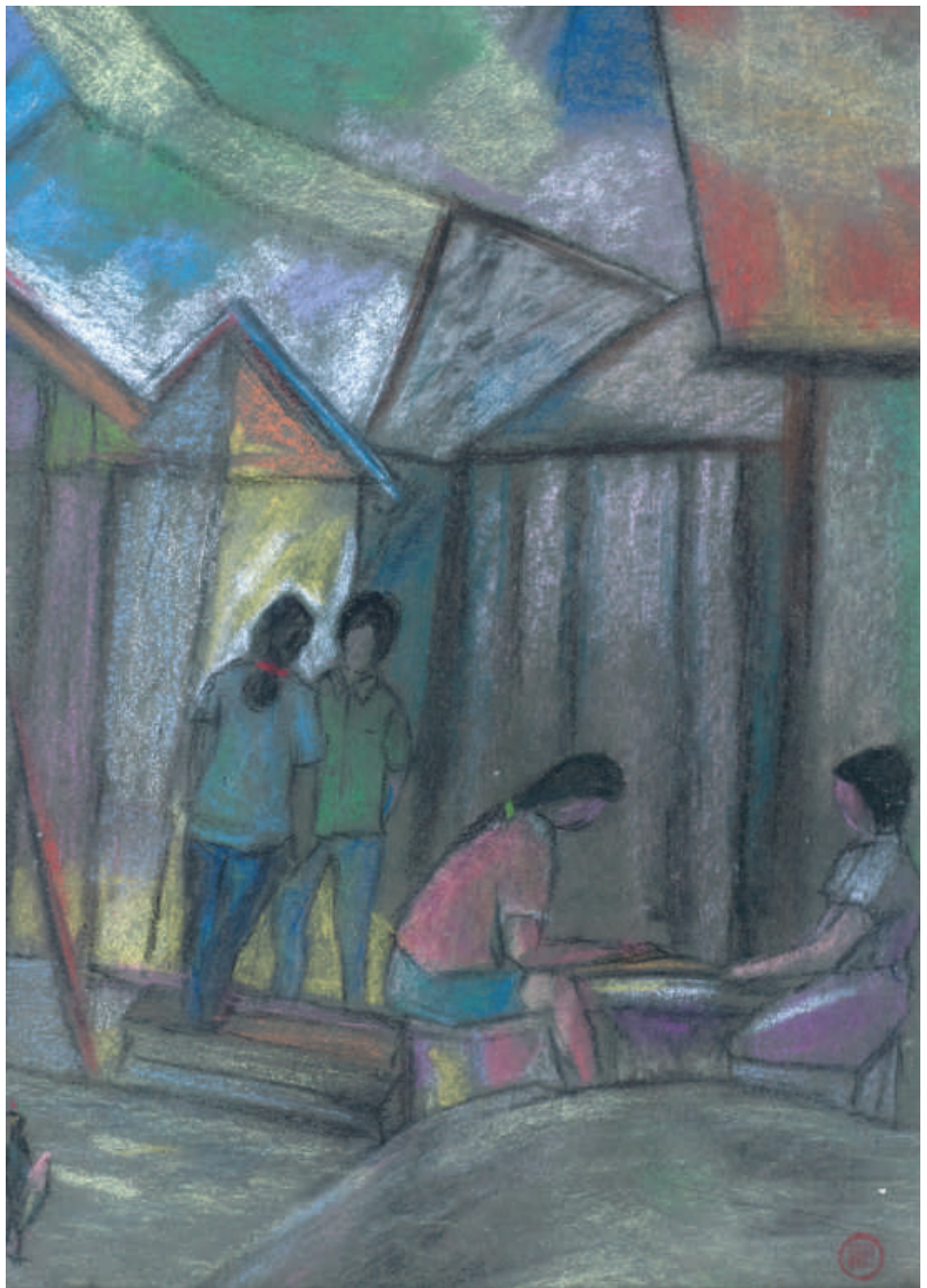
Rural Health Clinic

signed with one seal of the artist
(lower right)
pastel on paper
36 x 26cm

PROVENANCE

Private collection, Penang

RM 3,500 – 6,500



Kuo Juping is known for his vignettes of rural life rather than cityscapes, because they offer more interesting insights into how the common folk get by their daily lives. This work depicts the exterior of a clinic that was available to the community. Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Arts in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co., in Victoria Street. He was a founding member of Thursday Art Group and the Penang Chinese Art Club in 1936. He was one of the first artists to paint the ordinary people and places such as rubber estates, oil palms, cocoa plantations, paddy fields, kampung and make-shift hawker centres. He was a mentor of Tan Choon Ghee (1930-2010) who became a legendary watercolourist. Kuo died of a stroke in March 1966 at the age of 58.



14

LEE LONG LOOI

b. Kedah, 1942 - d. 2023

Cradle, 1980

signed and dated (lower center)
watercolour on paper
76 x 57cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

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

Lee Long Looi graduated from the Nanyang Academy of Fine Arts, Singapore, in 1964. He studied at the Art Student League and the Pratt Institute, both in New York, in 1970. That year, he held his first solo at the Jarvis Art Gallery in New York. He won a batik prize in the United States for three consecutive years. He was given two Retrospectives by The Art Gallery Penang, first in 1997 and the other in 2010. His solo art exhibition entitled 4 Decades: Masterworks by Lee Long Looi was held at The Art Gallery in Penang. It is great loss to the Malaysian art scene... he passed away on 23 February 2023.



15

TAN CHOON GHEE

b. Penang, 1930 – d. 2010

Kek Lok Si Temple, 1981

signed and dated
with one seal of the artist (top left)
chinese ink and colour on paper
26 x 23cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

A centre of Buddhist knowledge and teachings, Kek Lok Si temple is a marvellous feat of architecture, built on a hill in Ayer Hitam, Penang. Choon Ghee highlights the seven storey pagoda – an innovative 100 feet high structure featuring design elements from Chinese, Burmese and Thai architecture.

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



16

TAN CHOON GHEE

b. Penang, 1930 – d. 2010

Hawker Stall, 1985

signed and dated
with one seal of the artist (lower left)
Chinese ink on paper
26 x 24cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Hawkers provide affordable food to the masses and is one of the many themes Choon Ghee has worked on in his oeuvre. His paintings reflect his mastery of depicting spaces, with deft brushstroke and lines influenced by Chinese ink painting. Dated 1985, Choon Ghee brings the scene of a humble food stall to life in this exquisite composition executed in subdued hues.

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



Choon Ghee brings our attention to a corner view of two storeys colonial shophouses. The painting features hawkers in front of the buildings, providing meals for the community living in the area, and trishaw services. He displays his technique in painting the effect of light and shadows through refined hues of watercolour.

17

TAN CHOON GHEE

b. Penang, 1930 – d. 2010

Street Scene, 1990

signed and dated (lower right)
watercolour on paper
38 x 44cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

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



18

ALEX LEONG

b. Penang, 1969

*The Shades Of Life –
Prangin Road Fruit Stall, 2009*

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

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

The work displays the wonderful offerings of fresh fruits available at the market. A sense of excitement is felt in the atmosphere, at a vibrant corner of an old building, where a fruit stall is stationed. A warm and sunny climate is expressed through the play of light, featuring a group of people from the community picking fruits under the shade. Details such as pigeons, fruit baskets, and a vintage bicycle are depicted on the left.

With many solo exhibitions along his journey as an artist, Alex Leong has been actively participating in group exhibitions locally and abroad, e.g. Singapore, China, Indonesia, and Korea. His solo exhibitions include *Watercolour On Canvas* (2022), *Celebrations & Nostalgic Moments* (2020), at The Art Gallery Penang; *Magic Moments*, Jada Art Gallery, ION Art Gallery, Singapore (2018). His watercolour compositions of famous street scenes in Malaysia are well sought after by collectors.



19

ALEX LEONG

b. Penang, 1969

Penang Hawkers And Trishaw,
2008

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

PROVENANCE

Private collection, Selangor

RM 1,500 – 3,000

Alex Leong's paintings reveal deep affinity for Penang's cultural heritage and historic structures. Executed in bold, delightful colours, Alex Leong pays tribute to the Penang hawkers and trishaw workers who have contributed much to the local community, making an honest living. The landscape format allows the viewer to witness the breadth of the illustration featuring people amidst the scenery, united in joyful harmony.

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20

MAAMOR JANTAN

b. Kedah, 1961

Landscape Series: Paling Pinggir,
2005

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Maamor Jantan produces vibrant watercolour paintings with captivating compositions of nature. Depicted in the scene is a tranquil village composed of a dynamic interplay of light and shadow. The artist depicts a traditional house made of wood, evoking nostalgic memories of a village life that is harmonious, simple and peaceful.

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



21

CALVIN CHUA

b. Kedah, 1961

River Series, 2012

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,500 – 9,000

The works of Calvin Chua capture the precious moments of the everyday. A group of children at leisure are accompanied by the soft rhythms of nature and flowing water by the river. Calvin Chua received his Diploma in Fine Art at the Kuala Lumpur College of Art in 1982. His solo exhibitions include *Dancing Hues of an Untold Tale* (2022), *The Joys of Living: The Artistry of Calvin Chua* (2016), *Rhapsodies Beyond The Silk Road* (2013), and *Fruit Season* (2011). His artworks are collected by various museums and institutions. His many accolades include the Young Contemporary Award (1986), and the Yayasan Seni Selangor Award (2009). In 2015, he won the 2nd prize in the Maritime Silk Road Coastal Shantou-International Watercolour Painting event in Shantou, China.



22

TAN GAIK HOON

b. 1970

Awaiting, 1999

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

Contained here are the joys of friendship, depicting three ladies in conversation. Gaik Hoon devotes her attention to the colours and patterns on the traditional apparel worn in the foreground, demonstrated through refined watercolours strokes. Her paintings capture the Malaysian landscape and people executed with intricate details.

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



23

TAN GAIK HOON

b. 1970

Kampung Girl With Her Cat, 2007

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

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

The vivid paintings of Tan Gaik Hoon capture the Malaysian landscape and people executed with intricate details. A demure kampung girl is indulging herself in a good quality time with her pet cat. Tan Gaik Hoon graduated from the Kuala Lumpur College of Art with a Diploma in Fine Art in 1994. She is a member of the Malaysian Watercolour Society, Gaik Hoon's works can be found in collections in many countries such as Australia, France, Holland, United States, Singapore, Sweden, and Malaysia. Her work had also travelled to Seoul in South Korea where it was exhibited at the 22nd Korea New Art Festival. Apart from that, she was the Consolation Prize winner of the 1993 Competition organised by Kontena Nasional and the Shah Alam Gallery.

24

CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Mother And Child, 1980s

signed (lower left)

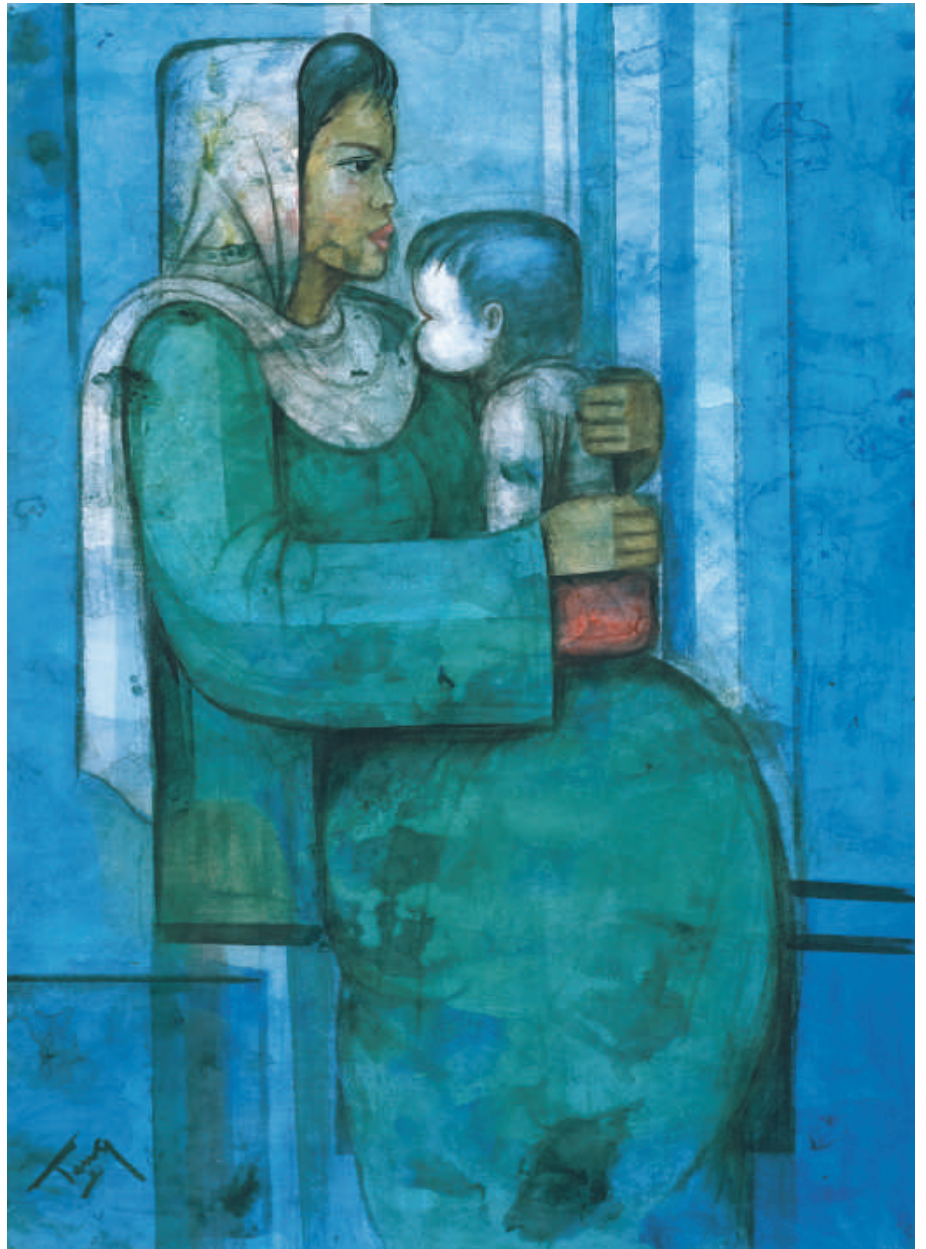
ink and colour on paper

75 x 55cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 22,000



A mother's love has been immortalised in paintings, sculptures, poetry, films, theatre and songs (John Lennon's *Mother*, for one). The great Persian mystic-poet Rumi intoned: "We are born of love; Love is our mother." For Dato' Chuah Thean Teng, the Mother-and-Child theme is a recurring one for the epitome of human values and a mother's sacrifices. In numerous such works, Teng, as he is popularly known, brought out the mother's endearing charm, her unconditional love and care, and her close interaction with the young child.

As acknowledged by Professor Michael Sullivan, Dato' Chuah Thean Teng was hailed as the 'Father of Batik Painting' (Chinese Art in the 20th Century, 1959), the only Malaysian to have started a world art genre, Batik Painting. He was among the world's art elite in the Commonwealth Artists of Fame exhibition, to mark Queen Elizabeth II's Silver Jubilee in 1977. The National Art Gallery Malaysia accorded him an early Retrospective in 1965 and a Tribute in 2008, while Penang's Retrospective came in 1994. Penang also awarded him with the Dato' title in 1998 and the Living Heritage status in 2005. He established Yahong Art Gallery, first at Leith Street (1953) and then Batu Ferringhi (1994), which functions as his veritable museum which includes batik works of his three sons and two grandchildren. He also held solos in the United States and London (Commonwealth Institute). His batik mural commissions included the Malayan Embassy in Canberra, Australia (1959), Universiti Malaya, Kuala Lumpur (1960), Malayan Tobacco Company, Kuala Lumpur (1960), and Bank Negara's branch in Penang (1974).

CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

Housewife, 1950s

signed (lower left)

batik

86 x 41cm

PROVENANCE

Private collection, Singapore

RM 22,000 – 44,000

Housewife portrays the daily scenes of old Malaya with distinct batik textures. The composition depicts a lady engaged in her daily chores surrounded with three roosters. This work conveys elegance and shows Dato' Chuah Thean Teng's arrangement of spatial qualities, interweaved with delightful textures and rich shades. His figures are often abbreviated and elongated, a distinct trademark. Delicate touches of bright colour applied through a mosaic pattern enlivens the surface. In 1959, Teng became the first Malaysian artist to have an art exhibition overseas at the Commonwealth Institute in London.

As acknowledged by Professor Michael Sullivan, Dato' Chuah Thean Teng was hailed as the 'Father of Batik Painting' (Chinese Art in the 20th Century, 1959), the only Malaysian to have started a world art genre, Batik Painting. He was among the world's art elite in the Commonwealth Artists of Fame exhibition, to mark Queen Elizabeth II's Silver Jubilee in 1977. The National Art Gallery Malaysia accorded him an early Retrospective in 1965 and a Tribute in 2008, while Penang's Retrospective came in 1994. Penang also awarded him with the Dato' title in 1998 and the Living Heritage status in 2005. He established Yahong Art Gallery, first at Leith Street (1953) and then Batu Ferringhi (1994), which functions as his veritable museum which includes batik works of his three sons and two grandchildren. He also held solos in the United States and London (Commonwealth Institute). His batik mural commissions included the Malayan Embassy in Canberra, Australia (1959), Universiti Malaya, Kuala Lumpur (1960), Malayan Tobacco Company, Kuala Lumpur (1960), and Bank Negara's branch in Penang (1974).





26

SEAH KIM JOO

b. Singapore, 1939

Kampung Life

signed (lower left)

batik

54 x 41cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

In 1965, Seah Kim Joo learned the techniques of creating batik sarongs from the batik craftsmen of the East Coast. A mesmerising scene of a traditional village, featuring a beautiful damsel, coconut trees, birds, chickens and bull cart is finely illustrated here. The structure of the kampung house on stilts, and decorative batik patterns worn by the lady is produced with stunning detail. The artist enunciates various planes within the composition with a spectrum of purple and earth tones marked by the patterning of stripes, dots and floral motifs in wax.

Seah Kim Joo actively produced paintings and sculptures in the 1960s and 1970s. He was recognised for the use of dye-and-resist batik technique when he won First prize for two consecutive years at the Malayan Federation Open Art Competition. His numerous solo exhibitions were held abroad in San Francisco, New York, and the Netherlands. He has participated in group exhibitions abroad, most notably at the Osaka World Exposition, Japan in 1970 where his acclaimed murals decorated the Singapore Pavilion. In 1972, one of his paintings was selected for the commemorative stamp series (an honour by the Singaporean government for his contribution to the art industry), to symbolise the early development of art in post-independent Singapore. His works are on display in the prestigious National Gallery Singapore.



27

YUSOFF ABDULLAH

b. Kelantan, 1928 – d. 2006

Pemain Alat Muzik, 1963

signed (lower right)

batik

50 x 70cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 5,000

The Mak Yong is a traditional form of ancient theatre from Kelantan combining rituals, acting and instrumental music. Seated on a patterned woven mat, the main actor wears an intricate decoration of colourful beads across the chest. Yusoff Abdullah captures an immersive performance in unison, as well as the graceful movements of the main actor's hands and arms. Musical instruments depicted in the scene consist of the rebab, drums, and gong.

Yusoff Abdullah belonged to the Angkatan SePelukis Malaysia generation of Dato' Hoessein Enas, known for portraits, landscape and historical events, executed in batik, oil and watercolour. He was the first Malaysian to exhibit in the former Soviet Socialist Republic in 1978, displaying his batik works at the Oriental Art Museum in Moscow. He was also a freelance photographer and once even set up an art gallery called Gallery 12 in a joint venture in Kota Bharu, Kelantan.



28

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Fishing Village, 2009

signed and dated (lower right)
batik
71 x 81cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 38,000

Mesmerising sandy beaches with clear water line the shores of the East Coast. This composition shows the landing of boats and drying of nets hauled onto the beach, laid upon a wooden structure for its preservation. The scene is dominated by purplish hues, signalling the fishermen's return to home, and attending to the family. Vertical shapes of swaying coconut palms recede towards the distance. One could almost feel the warmth of home, amidst the cool, laid-back atmosphere. The details of the nets show his impeccable skills.

Self-taught, Ismail Mat Hussin worked as a graphic designer cum illustrator at Syarikat Percetakan Dian in Kota Baru from 1979-1991, and had been painting virtually full time since 1968. He was a member of Peseni (Persatuan Senilukis Kelantan) and the Angkatan Pelukis SeMalaysia. He also painted in watercolours, but his batiks fetch higher prices. He was qualified in music with a Grade V certificate in violin from the Royal School of Music in London, and worked part-time at Radio-Televisyen Malaysia Kota Baru. His highest auction record was RM 140,000, achieved in Henry Butcher Art Auction few years ago, with a batik masterpiece of similar theme, size 96 x 186cm.



29

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Pasar, 2008

signed and dated (lower right)

batik

77 x 77cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000

The soft rays of glimmering light at a morning market are depicted here, filled with activities of groups of women dressed in batik sarongs. Composed with an earthy palette, the work consists predominantly of brown, accented with yellows, orange and white. From the texture of the vessels, wicker baskets, ornate fabric decorations, to the poses of the human figures, these elements demonstrate the artist's impeccable skill in portraying effects with convincing realism. His scenes of daily life conveys elegance, enlivened through the mastery of light.

Self-taught, Ismail Mat Hussin worked as a graphic designer cum illustrator at Syarikat Percetakan Dian in Kota Baru from 1979-1991, and had been painting virtually full time since 1968. He was a member of Peseni (Persatuan Senilukis Kelantan) and the Angkatan Pelukis SeMalaysia. He also painted in watercolours, but his batiks fetch higher prices. He was qualified in music with a Grade V certificate in violin from the Royal School of Music in London, and worked part-time at Radio-Televisyen Malaysia Kota Baru. His highest auction record was RM 140,000, achieved in Henry Butcher Art Auction few years ago, with a batik masterpiece of size 96 x 186cm.



30

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Beca Roda Tiga, 2008

signed and dated (lower right)

batik

97 x 109cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 38,000

Ismail Mat Hussin was renowned for portraying scenes from daily life and had a keen eye for observing the surrounding environment. This arrangement features trishaw riders ferrying women and children around town, working diligently to earn a living. At the forefront of the composition, attention is drawn to the charming Kelantanese ladies dressed in ornate batik sarongs that reflect their tradition.

Self-taught, Ismail Mat Hussin worked as a graphic designer cum illustrator at Syarikat Percetakan Dian in Kota Baru from 1979-1991, and had been painting virtually full time since 1968. He was a member of Peseni (Persatuan Senilukis Kelantan) and the Angkatan Pelukis SeMalaysia. He also painted in watercolours, but his batiks fetch higher prices. He was qualified in music with a Grade V certificate in violin from the Royal School of Music in London, and worked part-time at Radio-Televisyen Malaysia Kota Baru. His highest auction record was RM 140,000, achieved in Henry Butcher Art Auction few years ago, with a batik masterpiece of size 96 x 186cm.

31

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Mother And Child, 2005

signed and dated (lower right)

batik

103 x 68cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000



One of Ismail Mat Hussin's most unique compositions, this work portrays the subject of mother and child. Situated in a beautiful sunlit garden, the scene depicts a tender moment, where a mother embraces her infant child, gazing into her child's eyes. A refined composition of grace, the gentle curves of the figures were emphasized through solid forms and delicate shading. The artist used purplish tones to evoke a dreamlike atmosphere, capturing precious moments of love and happiness.

Self-taught, Ismail Mat Hussin worked as a graphic designer cum illustrator at Syarikat Percetakan Dian in Kota Baru from 1979-1991, and had been painting virtually full time since 1968. He was a member of Peseni (Persatuan Senilukis Kelantan) and the Angkatan Pelukis SeMalaysia. He also painted in watercolours, but his batiks fetch higher prices. He was qualified in music with a Grade V certificate in violin from the Royal School of Music in London, and worked part-time at Radio-Televisyen Malaysia Kota Baru. His highest auction record was RM 140,000, achieved in Henry Butcher Art Auction few years ago, with a batik masterpiece of size 96 x 186cm.



32

M. SUKRI DERAHMAN

b. Kelantan, 1975

Bermain Congkak, 2018

signed and dated (lower right)

batik

99 x 119cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Intricately composed with fine details, a group of young children are enjoying outdoor activities, playing the traditional game congkak. Two standing kids are observing the game, and probably waiting patiently for their turn to play. M. Sukri used a warm colour scheme which mainly consists of natural brown green, and blue tones. Sukri Derahman's works assemble memories of childhood, through imaginative compositions of space filled with life.

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, whom he learned batik from. He has exhibited at City Art Gallery, Kuala Lumpur in the group exhibition *Lambaian Kelantan* in 2015, the *Gelora Timur* Exhibition at Dita Colour Gallery, Kuala Lumpur in 2016, and China (Guangdong in 2016, Shandong in 2017). In August 2022, he participated in group exhibition *Synthesis* at Galeri Prima, Kuala Lumpur.



33

M. SUKRI DERAHMAN

b. Kelantan, 1975

Siri Baba Dan Nyonya, 2019

signed and dated (lower left)

batik

100 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,800 – 8,000

This batik work features a social gathering of beautiful women having afternoon tea. The main hall of the home is decorated with the finest furniture and colourful ceramics including the kamcheng. Intricate patterns ranging from the motifs on the hand carved furniture, wall panels, bowls, beaded shoes, carpet, to the sarong fabric reflect our unique local heritage and culture.

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, whom he learned batik from. He has exhibited at City Art Gallery, Kuala Lumpur in the group exhibition *Lambaian Kelantan* in 2015, the *Gelora Timur* Exhibition at Dita Colour Gallery, Kuala Lumpur in 2016, and China (Guangdong in 2016, Shandong in 2017). In August 2022, he participated in group exhibition *Synthesis* at Galeri Prima, Kuala Lumpur.



34

YUSOFF ABDULLAH

b. Kelantan, 1928 – d. 2006

Dua Pendawa, 1967

signed and dated (lower left)

acrylic on canvas

65 x 40cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,800 – 4,800

Created in 1967, *Dua Pendawa* presents exquisite wayang kulit forms skilfully executed on canvas. The two main characters are enveloped with decorative patterns and natural forms resembling the shape of delicate leaves. Yusoff Abdullah belonged to the Angkatan SePelukis Malaysia generation of Dato' Hoessein Enas, known for portraits, landscape and historical events, executed in batik, oil and watercolour. He was the first Malaysian to exhibit in the former Soviet Socialist Republic in 1978, displaying his batik works at the Oriental Art Museum in Moscow. He was also a freelance photographer and once even set up an art gallery called Gallery 12 in a joint venture in Kota Bharu, Kelantan.



35

TAYEP BIN YOP

b. Penang, 1931

Untitled

signed (lower right)
acrylic on board
74 x 98cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 3,000

As the evening sets, a herd of cows emerge from the river, preparing for night fall. Painted in a surrealistic manner, his practice explores the intersection between the imaginary and real achieved by utilising contrasting hues. Based on a valley scenery surrounded by the volumetric forms of perpendicular trees, his depiction of nature reminds us of the importance of preserving wildlife habitats.

Tayep Yop began as batik artist in the 1960s. He presented his first show at the Festival of Penang in 1970. He represented Malaysia in a Batik Painting Festival in California, USA in 1978. He has participated in more than a hundred exhibitions throughout Malaysia over the years. Between the 1990s and beyond 2000, his style has progressed to reflect with his spiritual connection focusing on khat, the Islamic calligraphy.



36

MOHD ZAIN IDRIS

b. Terengganu, 1939 - d. 2000

Tin Mining

signed (lower left)
oil on canvas
52 x 78cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 6,000

In this atmospheric landscape, Mohd Zain Idris depicts the complex process of tin mining methods and labour, involving the process of gravel pump mining. The tall wooden scaffolding is deftly illustrated in the background. Combined with muted colours in the foreground, the scene depicts the use of high-pressure water jets to break down ore bearing ground.

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



37

JEHAN CHAN

b. Malacca, 1937 - d. 2011

Melaka River Series I, 1980s

signed (lower left)
mixed media on paper
25 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Jehan engaged with the subject matter of traditional Malaysian scenery, featuring wooden houses and stilt topography with his distinctive style in his celebrated *Melaka River* series. Jehan experimented with watercolour collage on crinkled rice paper in the late 1980s and later perfected this as his distinctive technique. He was given his first two solos by Frank Sullivan at Samat Art Gallery in 1968 and 1970. In 1961, he won a Merit Award in the Art India exhibition and in 1969, he won the 1st Prize (Category D) in the prestigious Salon Malaysia for his work entitled *Sad October*. He studied at the Nanyang Academy of Fine Arts in Singapore where he was mentored by Cheong Soo Pieng. After graduating in 1960, he taught at Pay Fong Middle School in Malacca for 22 years. He turned fulltime into art in 1983.



38

JEHAN CHAN

b. Malacca, 1937 - d. 2011

Melaka River Series II, 1980s

signed (lower left)
mixed media on paper
22 x 32cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Melaka Series II reveal Jehan's fascination for landscape and architectural structures and grids. Jehan experimented with watercolour collage on crinkled rice paper in the late 1980s and later perfected this as his distinctive technique. He was given his first two solos by Frank Sullivan at Samat Art Gallery in 1968 and 1970. In 1961, he won a Merit Award in the Art India exhibition and in 1969, he won the 1st Prize (Category D) in the prestigious Salon Malaysia for his work entitled *Sad October*. He studied at the Nanyang Academy of Fine Arts in Singapore where he was mentored by Cheong Soo Pieng. After graduating in 1960, he taught at Pay Fong Middle School in Malacca for 22 years. He turned fulltime into art in 1983.



39

JEHAN CHAN

b. Malacca, 1937 - d. 2011

Fishing Village, 1970

signed and dated (lower right)
mixed media on paper
52 x 77cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 6,000

The row of traditional wooden houses in the fishing settlement, figure on boat, and riverscape presents a romantic depiction of village life. This work demonstrates Jehan Chan's interest in the local landscape. Jehan Chan found his trademark style when he first fused rice-paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of koi (Japanese carps). His rows of villages, houses, shops are easily recognisable too.

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



Fishing Village By The River depicts a panoramic view enveloped in the soft radiance of the sun, focusing on rows of multi-coloured houses situated along the banks. A rich colour palette of red, yellow and brown tones suggests the warmth of the tropical climate. Jehan Chan captures the atmosphere of a picturesque fishing village, local houses, and the wide stretch of a river.

40

JEHAN CHAN

b. Malacca, 1937 - d. 2011

Fishing Village By The River,
2005

signed and dated (lower left)
oil on canvas
90 x 105cm

PROVENANCE

Private collection, Singapore

RM 10,000 – 16,000

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

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41

ZAIM DURULAMAN

b. Perak, 1966

Pisang Emas Dibawa Belayar #10,
2004

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

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

In the Malay pantun: Pisang emas dibawa belayar, Masak sebiji di atas peti; Hutang emas boleh dibayar, Hutang budi dibawa mati. The kindness and help offered by others should always be remembered in the heart. The paintings of Zaim Durulaman are well composed with an intuitive sense of scale and proportion. The artist's favourite subject are boats, deriving inspiration from its beautiful and distinctive shape. In *Pisang Emas Dibawa Belayar #10*, the messages conveyed by these objects are subtle, like the bananas – a remedy to prevent sea sickness, the jetty, for a place to rest, numbers for identity. A dark background was used to allow the boat to stand out.

Zaim Durulaman has been a full-time artist since 1990. He received his bachelor's in Art and Design (Graphic Design) at MARA University of Technology (UiTM), Shah Alam, Selangor (1984-1988). His solo exhibitions include Beyond Iconography, Galeri Tapak (2004). A talented artist in using various media, he has participated in local and international exhibitions in countries such as Brunei, Vietnam, China, Japan, Korea, Macedonia, Tunisia and Dubai. His works are collected by museums, corporations, banks, and private collectors around the world. He is a lecturer at Unisel.



42

HARON MOKHTAR

b. Selangor, 1963

Siri Semporna, 2021

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

Known for his distinctive use of space, this composition of a traditional wooden house is juxtaposed with a line-up of sophisticated indigenous basketry. The artist frames his works concentrating on the architectural elements, leaving a midground space for contemplation. Inspired by traditional houses made with natural materials, this work explores narratives of our experience and the environment.

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

43

HARON MOKHTAR

b. Selangor, 1963

Siri Keadilan 1 (Justice 1), 2021

signed and dated (lower right)

acrylic on canvas

116 x 86cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



One of the most important historical buildings in Malaysia, the Sultan Abdul Samad building was conceived to centralise government offices of British Administration. Upon the completion of the Sultan Abdul Samad Building in 1897, the opening ceremony was officiated by Frank Swettenham, who was then general resident. In 1978, the building housed the superior courts of the country including the Federal Court of Malaysia, the Court of Appeals and the High Court of Malaya, which have since move to Putrajaya. A symbol of Malaysian independence, the building is in front of Dataran Merdeka, the official venue for Merdeka Day celebrations.

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LUI CHENG THAK

b. Negeri Sembilan, 1967

Melancholy, 2010

signed and dated (lower right)

oil on canvas

114 x 88cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

HeART by Cheng Thak Lui, 2010, page 29

♦ PINKGUY Conservation Framing for this lot

RM 30,000 – 45,000

Lui Cheng Thak's old time-warp straits architecture in the glow of warm coloured patina is full of nostalgia. The heady mix of old colonial facades with the carved pilasters, balcony balustrades and louvre entrances tell of a bygone era of the Pre-War days. The architecture is typical of the more populated Straits Settlement enclaves in Penang, Malacca, Kuala Lumpur and Singapore in the early eighteenth century. They are residences and even the old shophouses, with the ground floor rented out for businesses. The building is filled with memories, of laughter and dreams, of those who have lived, stayed and worked there.

Cheng Thak has been a fulltime artist ever since he graduated from Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as livable abodes and in his own inimitable style of lush grandeur and romance. He also paints about the disappearing trades such as the itinerant roti man or pasembur hawker. He held his first solo called As I Was Passing at Hotel Istana, Kuala Lumpur in 1997 and among recent, Jalan-Jalan 2, was held at PinkGuy Gallery in 2022. His works are held in the collection of corporations, hotels and private collectors.





45

LUI CHENG THAK

b. Negeri Sembilan, 1967

Blossom Moment, 2012

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

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 4,000 – 8,000

In *Blossom Moment*, Cheng Thak highlights the bougainvillea with its charming, petal like flowers that create interest. Glimmering light and shadows create softness and evokes the peace of the surrounding environment. Elements of his work portray the architecture heritage of our society, with a relaxed atmosphere. He places focus on the window frame, batik sarong and bird cage. His works serve as a reminder to appreciate and preserve our local culture amidst the ever-changing landscape.

Cheng Thak has been a fulltime artist ever since he graduated from Kuala Lumpur College of Art in 1989. His forte is with extolling the architectural heritage as livable abodes and in his own inimitable style of lush grandeur and romance. He also paints about the disappearing trades such as the itinerant roti man or pasembur hawker. He held his first solo called *As I Was Passing* at Hotel Istana, Kuala Lumpur in 1997 and among recent, *Jalan-Jalan 2*, was held at PinkGuy Gallery in 2022. His works are held in the collection of corporations, hotels and private collectors.



46

LYE YAU FATT

b. Kedah, 1950

A Peaceful Morning, 2018

signed and dated (lower left)
mixed media on canvas
76 x 97cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

A pair of ducks – a symbol of love and devotion are relaxing with their young on green pastures outside a traditional house built of wood. Filled with sunshine, it demonstrates the artist's impressions of light and shadow, delicately portrayed through the wooden beams. The artist creates a harmonious contrast of ducks and their surrounding environment on a peaceful morning. The details show the artist's impeccable skill.

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



47

TAN PENG HOOI

b. Penang, 1942

Gathering, 2004

Signed and dated (lower right)

Oil on canvas

31 x 44.5cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Exhibition of Oil Paintings by Tan Peng Hooi at the Arts & Cultural Centre USM - ABN AMRO, 2005, page 29

♦ PINKGUY Conservation Framing for this lot

RM 3,000 – 5,500

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



48

TONY NG CHIT KEONG

b. Negeri Sembilan, 1980

The Time Has Come, 2017

signed and dated (lower right)

acrylic on canvas

78 x 88cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

The *East Coast* series was created from Tony's explorations of the coastal areas of East Coast Malaysia. *The Time Has Come* is the painter's imagination of a father going to sea from a child's point of view. There are toys left by children in fishing nets keeping areas. The composition contains dense fishing nets like a vast ocean, accompanied with ornate batik drapery echoing soft waves. It also hints at the notion of time, where small fishing boats are moving slowly at sea. There are giant monsters on top and strange seaweeds beneath, alluding to the challenges at sea and fishing, representing the bravery and responsibility of the father. The heroic and devoted status of the father was pictured through a child's mind.

Tony Ng was trained at Kuala Lumpur College of Art with a diploma in Fine Art. An emerging Malaysian artist, Tony Ng plays on the aesthetics of batiks, sarongs, textiles and elevates the splendour of the sarong designs. His first solo exhibition, *The Beauty Of Faith* was held in 2015. Art WeMe Contemporary Gallery held a show called *Aesthetic Vibes*, featuring artworks by Tony Ng and Voon Kim Cheong. His solo exhibition *Ukiran*, was organised by Henry Butcher Art Auctioneers and Galeri Prima in November 2022.



49

LIM JOO SUN

b. Kedah, 1951

Prosperity... Goldfishes, 2010

signed and dated (lower right)

oil on canvas

61 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,800 – 5,000

Lim Joo Sun composed a mesmerising image of goldfishes in a pond. We can almost feel the graceful movement of the fish as they swerve in the clear water. Goldfish are associated with prosperity, good fortune, abundance, positivity, and wealth. Its beautiful colours and lineage are what makes it special.

50

**HISYAMUDDIN
ABDULLAH**

b. Terengganu, 1989

The Good, Bad And Ugly,
2013

acrylic on canvas
61 x 61cm

PROVENANCE

Private collection, Selangor

RM 3,800 – 6,800



Figurative painter Hisyamuddin Abdullah's works often contain narratives about his observations on life and society. *The Good, Bad And Ugly* narrates a personal memory from the artist. "This artwork was created specifically for the victims of the 2013 Haiyan Typhoon disaster. The concept of this artwork has reminded me of childhood memories with a dog, which occurred at the time. It was where I witnessed some other kids beating a dog that was chained or tied in an area that looked like an orchard. They intended to take the crops there, and I was unable to stop them. The dog's voice seemed to be pleading with me for rescue, and I can still vividly hear it today. In conjunction with being donated as a monument to the victims of Haiyan, a part of the profits from the sale of this artwork were given to street animals.", as quoted from the artist. The use of chiaroscuro and delicate tones enhances the overall composition. His realistic rendering of details and expression draws in the viewer. Sometimes, evil prevails because the good does nothing.

Hisyamuddin Abdullah received his bachelor's degree in Fine Art from UiTM Shah Alam in 2012. In 2013, he had two art residencies, one in Bali, Indonesia, and the other in Kuala Lumpur, Malaysia. His awards include Young Guns Awards Malaysia 2016, and 3rd Winner in Drawing at the Tanjong Heritage National Level Art Competition. In 2014, Hisyamuddin had a solo exhibition with TAKSU in Kuala Lumpur titled "SArKAs" followed by his second solo exhibition in TAKSU Kuala Lumpur titled KOTA(k) MAGIS in July 2021. He has participated in numerous group shows namely #SKULL (2019), Axis By Praxis: Identity In Transition (2018), Human Being (2019), XIX Nineteen (2019) etc at various local galleries..

DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 - d. 2004

Cat With Green Eyes, 1994

signed and dated (lower right)

oil on board

41 x 38cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 70,000

A cat with green eyes has a special aura about it, such ordinary green eyes are something to be revered. On cat's eye (not the gem pieces), it has to do with the melanin mix in the pigment matrix of pheomelanin. There are cats even with dichromatic eyes. The cat is in a relaxed pose. The strokes show the artist's impeccable skill. It is a rare work of absolute quality. Dzulkifli Buyong's menagerie of cats in paintings is about the most expensive among the feline breed, selling for as much as RM134,400, which was the premium fetched for his *Kucing Sakit* (1986) at the Oct 28, 2018 Henry Butcher art auction. His auction cat-apieces include *Manja* (RM84,000), *Tiga Kucing* (RM78,400), *Mother And Child* (RM35,000), *Tiga SiManjaku* (RM31,360), *Keluargaku*, *Untitled* (1979, 1987, 1989, 1994), *Two Cats* (Cubist, 1986), *The Kiss* (1997), and *Rest* (1987). Ironically, the prices of the living purring pets are comparatively modest, with the popular Persian breed, going for between only RM1K to RM5K. Others include the Ragdoll (RM3K-RM14K), British Shorthair (RM3K-RM5K, better prices than their American counterparts), Munchkin (RM1K-RM10K), Main Coon (RM2K-RM10K), with others like the Siberian and the Sphynx.

Even late in his life, Buyong kept his starry-eyed wonder and innocence, manifesting his fragile temperament and humour. His potential was spotted in his teens, when he was already winning prizes in national competitions like Young Friends (1962, 1963) and Joy of Living (1964). When at Victoria Institution, he was mentored by Patrick Ng Kah Onn, and both Dzulkifli and Patrick Ng were the toast of the loose art coterie Wednesday Art Group formed by Peter Harris. An informal stint in Japan for nearly three years in the late 1960s took a toll on his health and emotions.





52

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

The Lone Ranger, 2017

Charcoal, acrylic and bitumen on linen
92 x 183 cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,500 – 12,000

The Lone Ranger is a portrayal of a walking animal executed with the use of black silhouette. It suggests on a stoic and persevering attitude facing challenges in life. Najib graduated with a BFA (Hons), majoring in Painting, from the Universiti ITM in 2010. He secured his Diploma from the Lendu, Malacca, campus in 2008. His awards include the Malacca TYT Action Portrait (2007), finalist in the MRCB Art Award (2008), 2nd Prize in Johor Open (2009), 1st Prize in both the Tanjung Heritage and Nandos competitions (2010) and Visual Arts Award (National Art Gallery, 2011). His solos entitled *Pride & Prejudice* (2020), *Survival* (2015), and *Great Migration* (2012) were held at Taksu Galleries in Kuala Lumpur. Najib had also taken part in Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2017) and the Gwangju Biennale (2016), just to name a few.



53

HAMIR SOIB

b. Johor, 1969

An Epic Journey, 2018

oil on canvas
30 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing
for this lot

RM 9,000 – 16,000

Leadership is an opportunity to serve, it's not a trumpet call to self importance. But unfortunately, most of the time, leaders place their own interests and agendas higher than the nation's interests, advancing ruthlessly and greedily, neglecting the people's need. While they enrich themselves, many have suffered. What an epic journey that has devastated the country. 2018 was the year when the change of government took place, in which a deeply rooted party coalition was ousted.

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



54

LIM AH CHENG

b. Selangor, 1968

Ancient Horses, 2008

signed and dated (lower right)
oil on canvas
83 x 110cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 13,000

Known as a symbol of strength, power, and success, horses have been the focus of Lim Ah Cheng's oeuvre. Painted with forceful strokes, the artist translated the impressions of a herd of galloping horses into a powerful image of movement, endurance, and vitality. Located at the top of the artwork is a red coloured circle which not only symbolizes the sun, but also forms a traditional seal. Upon observation, the seal is divided into four sections, each contains the early script of the word 'horse', from different dynasties. The traditional Chinese character of the horse resembles the shape of the majestic creature. The artist's works conflate a myriad of art forms derived from Chinese painting and the expressive style of the Fauvists.

Lim Ah Cheng graduated with a diploma in Graphic Design at the Malaysian Institute of Art in 1988-1991, with a simultaneous certificate in communications (storybook design and illustrations) from the Tatsun Studio in 1990-1991. He was also trained under master calligrapher Chung Chen Chuan. He won the Initiative Award in the Galeri Shah Alam Open in 1997, and the 3rd Prize in the National Open in 1998. He has participated in art fairs in England, Singapore and Malaysia. His first solo, of equestrian paintings, was at Elle Six gallery in 2002. His tenth solo exhibition *Encore* was held at Pinkguy Gallery, Kuala Lumpur in 2018. He had two solos in Singapore, in 2004 and 2008. He held a solo in 2022 titled *Pursue The Dream* (organised by V'Art Space).



55

LEE JOO FOR, JOHN

b. Penang, 1929 - d. Australia, 2017

Horse Picture Language 1, 1999

signed (lower right)
oil and enamel on canvas
41 x 58cm

PROVENANCE

Private collection, Penang

ILLUSTRATED

My Name Is Fire
(The Art Of Lee Joo For),
The Art Gallery Penang, page 108

RM 3,000 – 5,500

Lee Joo For was a multitalented, versatile artist and playwright. *Horse Picture Language 1* is an equine themed work characterised by strong expression and delightful colours. Joo For's horses are powerful and full of vigour, strengthened with dark outlines. A recurring motif within his artwork, horses are associated with valour and freedom.

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



56

LEE JOO FOR, JOHN

b. Penang, 1929 - d. Australia, 2017

Faces In Blue, 1986

Mixed media on paper
58 x 82cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 6,000

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

Lee Joo For received his education at Brighton College of Art (1957-1958), and later received additional scholarships to study at Camberwell College of Art (1960-1962). His selected solo exhibitions were held at Commonwealth Institute, London (1960), Art Council of Malaysia, Kuala Lumpur (1964), University of Malaya, Kuala Lumpur (1968), Mandarin Art Gallery Singapore (1972), Retrospective exhibition, Penang State Art Gallery (2008), Art Salon @ SENI, Kuala Lumpur (2009). His group exhibitions include Selected artists exhibition, Shakespeare Festival, United Kingdom (1964), International combined graphics exhibition, Tokyo (1966), Combined graphics exhibition, Sao Paolo (1970), Italian Exposition of International Prints (1976) and joint exhibition with daughter Michellin Lee, Darwin (1998). He received the Best Playwright Prize at the Malaysian Drama Festival (1969-1971).

57

LEE CHENG YONG

b. China, 1913 - d. Penang, 1974

Mother And Child

signed (lower right)
oil on board
60 x 40cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000



Lee Cheng Yong, is the most versatile Malaysia's pioneer artists who trained at the Shanghai Academy of Fine Art in China. He gained a lot of followers when he later taught Art at the Chung Ling High School in Penang, and in home private tuitions. In this piece, two pretty faces (mother and child) are seen emerging amidst the muted colour blocks thus creating a pleasant ambiance throughout. He was also an activist, as founding president of the Penang Chinese Art Club (1935), founding member of the Society of Chinese Artists Singapore (1935), Ying Ying Art Society (1936) and the Penang Art Society (1953). He was arguably the second artist to have a proper solo exhibition, at the Philomatic Union in Acheen Street in 1932. In 1996, the Penang State Art Gallery accorded him a Retrospective, and in the same year, he was given a Memorial exhibition at The Art Gallery, Penang.

58

KHOO SUI HOE

b. Kedah, 1939

Three Standing In Water, 1973

signed (lower right)

oil on canvas

87 x 75cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 50,000

Like water nymphs, the figures emerge from the waters with the forefront dominated by red reeds flowing right. Interestingly, the faces of the 'three' figures could be poised frontal and in left and right profiles (side portraits). The side configurations are sharply etched, in contrast to the calm and composure under water despite the tide tug. The water element has a cathartic symbolism and Khoo Sui Hoe's figures are usually shown with an affinity with Nature. The tall aquatic reeds found in wetlands have practical uses, like for making flutes and thatching for old huts. Instead of green reeds, he painted red reeds. Sui Hoe's figures are enigmatic, yet simple. The British writer Austin Coates once wrote: "The peculiar quality of Khoo Sui Hoe's art is that it is withal not simply beautiful but in its own domain, entirely real."

One of the first to go fulltime in art, Khoo Sui Hoe is somewhat a folk hero among artists. After his tutelage at the Nanyang Academy of Fine Arts in Singapore, he got a John D. Rockefeller III grant to tour the United States, where he took the opportunity to study printmaking at the Pratt Graphic Centre in New York (1974). He is best known as the prime-mover behind the Utara group of artists in 1977, and had a stint as a gallerist in Singapore (Alpha Gallery) and later, Penang (Alpha Utara). When Sui Hoe was accorded a Retrospective by the Penang State Art Gallery in 2007, he already had several solos in the United States, Singapore, Thailand, Australia and Malaysia. In the 1960s, he was selected for major exhibitions such as the 1st India Triennial (New Delhi, 1968) and the 10th Sao Paulo Biennial (1969), while his works are in the national collection touring Australia and Europe, besides the Malaysian Art 1965-1978 (Commonwealth Institute, London). He had also been given a Retrospective at Wisma Kebudayaan Soka Gakkai, Kuala Lumpur, and a mini-Retros at The Art Gallery Penang (2013).



ENG TAY

b. Kedah, 1947

Untitled, 2000

signed and dated (lower right)

oil on canvas

77 x 104cm

PROVENANCE

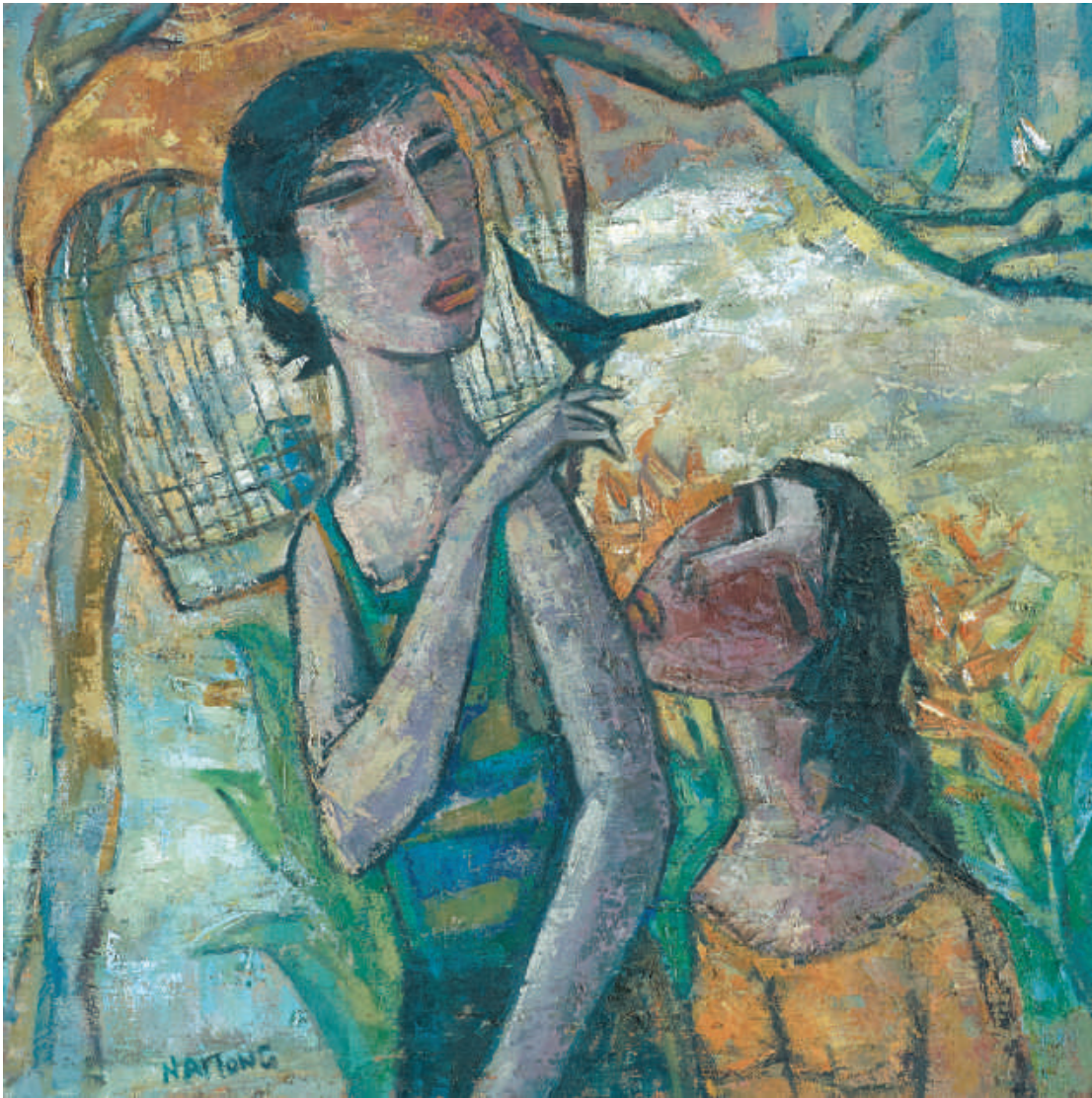
Private collection, Selangor

RM 35,000 – 55,000

The Asian Family Unit is under threat today, what with more economical travel and all the electronic visceral distractions. Family members are seldom home and don't even meet during mealtimes as in the past, with the Confucian axiology constantly being challenged and obverted, if not subverted. More than nostalgia, Eng Tay's canvas exudes old-fashioned values of family love and time together. The meals, the light banter and small talk, even the sharing of tears, in the cosy warmth of the home interior often couched in darker colours as a blanket of solace. It was only after the Sept 11, 2001 attack on the World Trade Centre that Eng Tay ventures outdoors, bringing neighbours and strangers, irregardless of ethnicities, into an informal communion. But love has to be fostered within the family before it can embrace the greater good of a larger community.

Eng Tay, nee Tay Eng Chye, has excelled as a painter, printmaker and sculptor since he went to New York City to study at the Art Students League and then the Pratt Graphics Centre. The high point of his career was when he was honoured with a Retrospective by Galeri Petronas in 2009, which was simply called Eng Tay, The Exhibition. He travels widely even to South America, and especially the rural communities, and all over Asia, where he got insights and inspirations to his figure-types which he also made into monumental sculptures at Kiaraville (Mont Kiara), Zehn condominiums (Pantai Hills) and Marc Residences. His works are among others, in the collection of the Fukuyama Museum of Art, Hiroshima (Japan), the Taipei Fine Art Museum (Taiwan), the New York University, the Frankie Valli Estate and the Merv Griffin Estate (both in the United States).





Using the birdcage and figures symbolically, Nai Tong expressed his perspectives on the importance of peace, the joy of living in simplicity, dignity, and of living with nature. Here, Nai Tong explores the relationship between people and nature. A figure in the foreground gently holds a bird, enriched with a tree with sturdy branches.

60

TEW NAI TONG

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

A Beautiful Day

signed (lower left)
oil on canvas
61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

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 Malaysia 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 is 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.



61

TEW NAI TONG

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

Rubber Tappers, 1978

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

PROVENANCE

Private collection, Kuala Lumpur

RM 28,000 – 40,000

Tew Nai Tong pays tribute to the halcyon days of a newly independent and emerging Malaya of the simple unhurried life and innocence, of people with greater affinity to land and their livestock, of closer relationships among family, friends and the community. Having grown up in the rubber estate, he shows empathy with the rubber tappers he re-created onto his canvas. The rubber tappers would start their day in the wee hours and return with buckets filled with the latex strung on poles carried over their shoulders or balanced on the head.

Tew Nai Tong reached the pinnacle of his career in the Odyssey survey exhibition at the National Art Gallery, Kuala Lumpur, in 2007, celebrating 50 years of painting. He held his first solo at the British Council, Kuala Lumpur, in 1964. Trained in the Ecole Nationale Supérieure des Beaux-Arts (1967-1968) after a stint at the Nanyang Academy of Fine Arts in Singapore, he won 2nd Prize in the Chartered Bank Mural Design Competition (1964), Shell Award (watercolours, 1981), Esso Award (1982), Dunlop Award (watercolours, 1983), and the Asia Art Award (Malaysian level) in Seoul, South Korea in 2009. He decided to become a full time artist in 1992, after teaching in three art institutions for a total 23 years. He co-founded the now defunct Le Beaux Art Gallery and jointly established the Malaysian Watercolour Society and the Contemporary Malaysian Watercolour Association.

TEW NAI TONG

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

Golden Time 3, 1992

signed (lower center)

oil on canvas

90 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 50,000

Golden time is redolent with blissful contentment and happiness, even when working whether in the padi-fields, rubber estate or cow-herding. Life was simpler then with minimal needs. The family unit was stronger and the natural undeveloped environs fostered a healthier lifestyle and a closer-knit communal spirit, with pastimes like kite-flying and bird-rearing which were later replaced by modern distractions like television, handphone, and computers. Water came from the streams or wells, and paraffin lamps helped ease mobility at night. It is such a rapturously happy life that one could expect the women balancing buckets of tapped latex to break out into a song and dance.

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63

TEW NAI TONG

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

Untitled, 1958; 1958; 1957

signed and dated
(lower right; lower right; lower left)
pencil on paper
38 x 28cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Klang-born Tew Nai Tong had already shown early promise, as can be attested by these three early drawings of classical statues and one from life, a portrait, probably of a classmate who bore a little resemblance to him on the top half, done when studying at the Nanyang Academy of Fine Arts in Singapore in 1957-1958.

Nai Tong returned to Malaya, and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2nd Prize in the Chartered Bank mural design competition. He then decided to further his studies at the Ecole Nationale Supérieure des Beaux-Arts (1967-1968). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). In 2009, he won the Asia Art Award in Seoul, South Korea. He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go fulltime in 1992. In 2007, he had a major survey exhibition at the National Art Gallery, Kuala Lumpur, called Odyssey.



64

PETER HARRIS

b. England, 1923 – d. 2009

Untitled, 1995

signed and dated (lower left)
oil on board
45 x 38cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Peter Harris enjoyed sketching people in everyday life, producing portraits that are beautiful in their simplicity. This work illustrates a lady in a graceful composition, adorning a red headdress with a dreamy charm. The artist's confident brushstrokes create a balanced intensity in applying shadow and contrast. The delicate modelling of the model's face and lively background further emphasises her beauty and elegance.

Peter Harris laid the foundation of early art education in the then Malaya, first as Art superintendent of the Federation of Malaya (1951-1960) and then at Gaya College in Sabah (1962-1967). He was accorded the National Art Gallery's first retrospective in 1960. He was perhaps better known as founder of the Wednesday Art Group in Kuala Lumpur in 1952 and was awarded the MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. Galeri Wan mounted a retrospective for him in 1997 with the help of artist Yeoh Jin Leng and this was followed by another exhibition at The Art Gallery, Penang in 2001.

65

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924 – d. 1995

Untitled, 1974

signed and dated (lower left)

pastel on paper

64 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 19,000 – 35,000

An enigmatic and beautiful image of a modern woman is presented, a symbol of cosmopolitan marked by urbanisation and cultural exchange. She wears a faint smile on her soft, full lips, with flowers in her hair. The proliferation of cinema and print media hugely influenced the attire and style of women. In this work, the beauty's hair is fashioned according to the modern trends of the period, and she wears a traditional kebaya blouse, resulting in a picturesque figure. Her elegance is well captured.

Dato' Hoessein Enas was accorded a Retrospective by the National Art Gallery, Kuala Lumpur, in 1966 — 10 years after he obtained Malaysian citizenship, and a major posthumous exhibition was organised by the Ilham Gallery in Kuala Lumpur in December 2015. The Sultan of Selangor appointed him as a 'royal painter' (1990) and the next year, awarded him the Dato' title. Hoessein's first solo was in London, at the Charneil Gallery in Chelsea, in London, in 1960, when he won a UNESCO fellowship and an Asia Foundation grant. Other awards followed: the United States fellowship (1969), and the Colombo Plan twice (1968 and 1976). His auction record was set at the 2011 Henry Butcher Art Auction for his *Morning Mist No. 5* (1992) which sold for a RM198,000 premium.



IBRAHIM HUSSEIN, DATUK

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

Rise Above It (China Collection), 2008

signed and dated (bottom left)

mixed media on canvas

81 x 81 cm

PROVENANCE

Private collection, Kuala Lumpur

RM 220,000 – 360,000

Rise Above It is believed to be the only piece from Ibrahim Hussein (better known as Ib)'s *China* series that was sold by the late artist (to the current owner). The *China* series stems from Ib's tour to Kunming, among other Asian cities, in the mid-1990s, with trips to Beijing later. In the series, Ib remixed readymade images with gestural lines and forms, and reemployed 'printage', a transfer technique he made popular during the late 1960s. It represents Ib's interpretation of the triumphs and struggles in China's history. *Rise Above It* depicts a group of Chinese looking up at a 'cocooned form', which represents the 'New China' – a result of recent drastic change in China. China has risen, and will continue to rise.

Datuk Ibrahim Hussein was the first Malaysian artist featured in the Venice Biennale (Smithsonian Institute Workshop, 1970). In 1977, he exhibited alongside Andy Warhol and Salvador Dali in Kuwait. He was a celebrity recipient of the World Economic Forum's Crystal Award (1997). In 1986, he was accorded a Retrospective by the National Art Gallery. He celebrated the opening of his Ibrahim Hussein Museum and Cultural Foundation in Langkawi in 2000 with the Langkawi International Festival of Arts. He had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). He won the Monte Carlo art prize in 1984 and was awarded Venezuela's Order of Andres Bello (1993), and Chile's Order of Bernardo O. Higgins (1996), besides the Japan Foundation Award (1988) and the Anugerah Tokoh Melayu Terbilang (2007). He studied at the Byam Shaw School (1959-1963) and the Royal Academy in London (1963-1966).



IBRAHIM HUSSEIN, DATUK

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

Untitled, 1996

signed and dated (lower right)

acrylic on canvas

44 x 39cm

PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

RM 65,000 – 120,000

In 1996, the superstar artist Datuk Ibrahim Hussein was 60, and got his second of three Datukships, significantly from his home State, Kedah. He was still planning his Ibrahim Hussein Museum, on a salubrious promontory in Langkawi. He triumphantly realised his museum in the year 2000, which he brilliantly commemorated with the first Langkawi International Festival of the Arts. That year, his notable works included *Kimono* and *Ale-Ale*, with his signature dynamics and rhythmic lines that were transposed here with hints of figurative coalescence over a pastel-hued landscape-shaped cartography on strata of orangey-red (top) and grey. The central blob blended colours in a curious amalgam. What struck out were the ribbons of inimitable lines concealing the central composition as a dominant epidermy.

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68

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1970s

acrylic on canvas
37 x 67cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 70,000

The coalescing forms bundled in an awkward roll-in wrestle typifies Datuk Ibrahim Hussein's celebratory rumble-tumble in the 1970s when consolidating his figure-types honed from his London studies days and the panoply of New York exhibitions. The lines, decorative and defining, started his trademark insignia when Datin Sim gave him a set of graphic pens, in 1975, when Ib, as the artist is popularly known, was resident artist, from 1971-1978, at Universiti Malaya. The London art critic Charles Spencer observed in 1965 of Ib's "conscious overlapping of linear definitions of the figure to such an extent that they become blurred into bulbous almost sculptural forms, (giving) the impression not only of movements, but of power."

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69

IBRAHIM HUSSEIN, DATUK

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

Untitled, 2003

signed and dated (lower left)
mixed media on canvas
38 x 38cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 70,000

A cartography of human forms within amoebic shapes, simulating movements through the parallel lines... a limb, a torso. Suggestions of postures and even interactions. A complex melange of physical communications, animated and truncated. Datuk Ibrahim Hussein expertly honed on his ribbons of rhythmic lines to denote forms and movements, and he could have done it blindfolded, with his painting hand moving almost spontaneously, instinctively and inexorably towards the final copulation.

Datuk Ibrahim Hussein has an impeccable international profile with the accolades of the World Economic Forum's Crystal Award (1997), Venezuela's Order of Andres Bello (1993), Chile's Order of Bernardo O. Higgins (1996), the Japan Foundation Cultural Award (1988), and the Monte Carlo Contemporary Art Award (1984). He was the first Malaysian taking part in the Venice Biennale under the Smithsonian Institute Workshop programme in 1970. In 1977, he was chosen to exhibit with Andy Warhol and Salvador Dali in the tripartite masters exhibition in Kuwait. He was accorded a Retrospective by the National Art Gallery in 1986. In 2007, he was awarded the Anugerah Tokoh Melayu Terbilang, apart from the Datuk titles three times. His art tutelage was at the Byam Shaw School (1959-1963) and the Royal Academy in London (1963-1966). He is also remembered for setting up the Ibrahim Museum and Cultural Foundation (Langkawi), which ran his museum, now defunct, and the first Langkawi International Festival of Arts (LIFA). Ib, as the artist is popularly known, was also the prime-mover behind the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1968

signed and dated (lower left)

mixed media on canvas

29 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

RM 60,000 – 100,000

The end-1960s/1970 period not only heralded the fledgling art career of Ibrahim Hussein but was also the most significant and powerful, with iconic works such as *My Father And The Astronaut*, *Lebai Malang*, *Pak Utih*, *Chairil Anwar* and *May 13*. Ib, as the artist is popularly known, was on an adrenalin high – Singapore, London and then New York. In 1967, he received a double prestigious boost, the Fulbright travelling scholarship and the John D. Rockefeller III Fund Fellowship, and it resulted in a double solo exhibition in New York, at the Newsweek Gallery and the Galerie Internationale, his second there the first being in 1964 of his gouaches – all sold out! Pop Art was very prevalent then, and Ib was combining text, fragments of random readymade images and pockets of the painterly. The text, in serif fonts and universe, were cut and in reverse image and put randomly as were the images, which had nothing to do with any narrative whatsoever.

One of Malaysia's most high-profiled international artists, Datuk Ibrahim Hussein was honoured with the highly prestigious World Economic Forum's Crystal Award (1997), besides Venezuela's Order of Andres Bello (1993), and Chile's Order of Bernardo O. Higgins (1996), and Anugerah Tokoh Melayu Terbilang (2007). In 1984, he won the Monte Carlo art prize, and in 1977, he was chosen to exhibit with Andy Warhol and Salvador Dali in Kuwait. Ib studied at the Byam Shaw School (1959-1963) and the Royal Academy in London (1963-1966) after an unfinished stint at the Nanyang Academy of Fine Arts in Singapore (1956). He was the first Malaysian to take part in the Venice Biennale in 1977. At home, he was accorded a Retrospective by the National Art Gallery in 1986. He also set up the Ibrahim Museum and Cultural Foundation (Langkawi), and organised the Langkawi International Festival of Arts, and the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.



IBRAHIM HUSSEIN, DATUK

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

Untitled, 1969

signed and dated (lower left)

mixed media on canvas

183 x 76cm

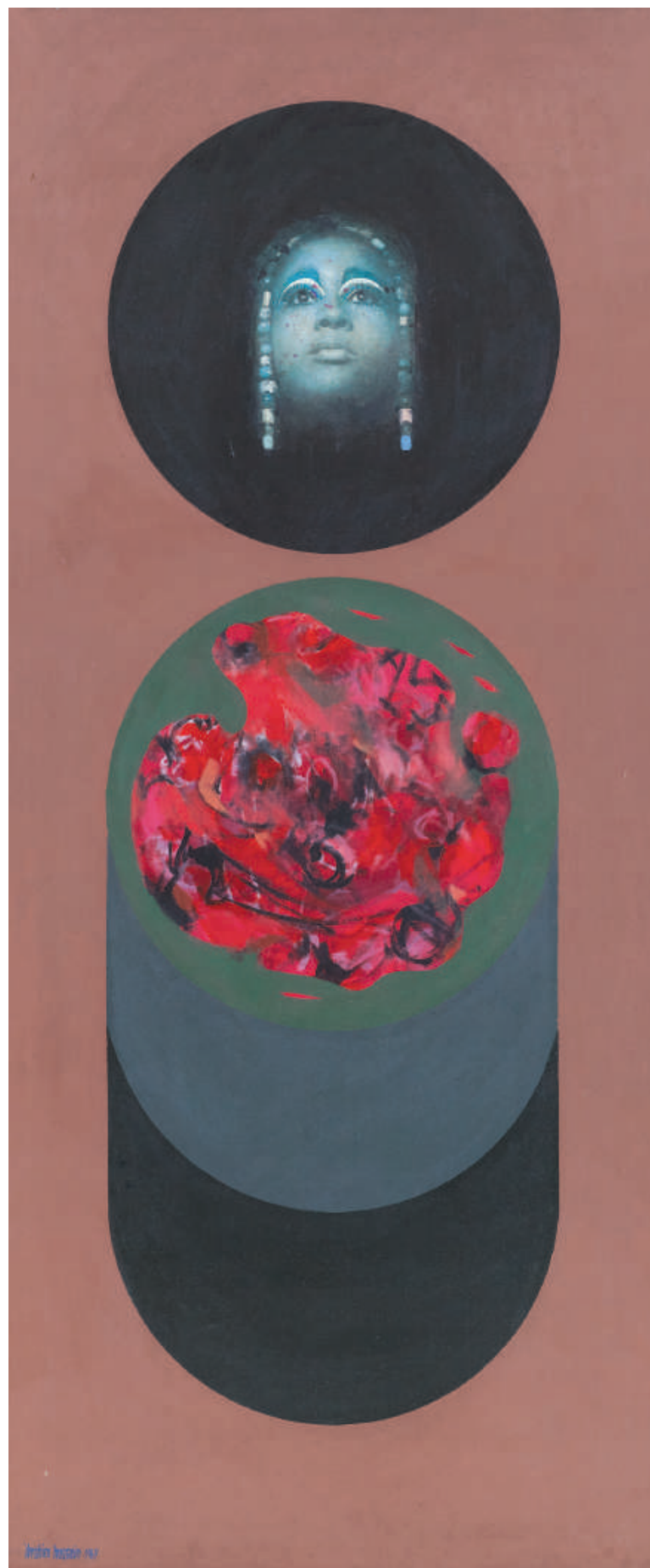
PROVENANCE

Private collection, Kuala Lumpur

RM 250,000 – 380,000

It's fortuitous that Ibrahim Hussein, later a Datuk, was in London and New York City at a time of great socio-cultural ferment. It's a great zeitgeist with the counter-culture, anti-conformist stirrings of the Jamaican Rastafari, Pop and Beatniks of Jack Kerouac and Allen Ginsberg. The Rastafari introduced the reggae sounds of the legendary Bob Marley and Marcia Griffiths. Or the CND (Campaign for Nuclear Disarmament) in London, especially Trafalgar Square. The image of a Rasta woman in an orb with the braided dreadlocks could have been appropriated from commercial posters in NYC, which he juxtaposed next to a cylindrical two-tiered with images in red on a green background in the top panel. There's something Cleopatra-ish about the female head with the heavily sickle eyebrows and enunciated eyelids, as if emerging from nowhere out of a black beyond. This rare work of absolute quality is done in 1969, which means derived from one of the most fecund and incipient periods of Datuk Ibrahim Hussein's multi-faceted artistic developments. At this time, he had developed a technique called printage which initially imprinted in works such as *Why You Are The Way You Are*; *Adakah Seorang Diri Disana*; and *Tumult*.

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ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Mindscape 31, 1983

signed and dated (verso)

oil on canvas

57 x 53cm

PROVENANCE

Private collection, Kuala Lumpur

RM 160,000 – 250,000

The mindscape portal is inviting with an arched inner dome to mentally traverse in, the darker greenish veneer providing a protective embrace from the red yonder. It has an enigmatic form. What lies ahead is shrouded in a coalescing smithereens of pellet shapes. Everything is nebulous, ambiguous. The course and trajectory are shaped by the viewer's mood, emotions or thoughts as much as dictated by the artist's intent. This 1983 work represents Latiff Mohidin's second tranche of his *Mindscape* series, from 1979 to 1985, after an inexplicable hiatus from the first, between 1970 and 1974. Has the thread of consciousness been broken in the interim years, or does the visible standard structure create a link, however tenuous? Tengku Sabri Ibrahim, curator of Latiff Mohidin's Retrospective at the National Art Gallery, intoned: "Compositions in the *Mindscape 2* series largely integrate architectural forms – arches and domes – in which are to be found shapes resembling 'doors'.

Abdul Latiff Mohidin breaks down barriers of thoughts in lines and forms, on canvas or board or printed on paper, in sculptures and on printed text. He became the toast of Asian art when he was selected to be the first Southeast Asian artist to feature in a major solo at the prestigious Pompidou Centre in Paris in 2018, with his iconic *Pago-Pago* series no less. The thrust of his themes is in the intellect, the physical structures both natural and manmade juxtaposed in an awkward pose. Fluent in English and Bahasa Malaysia, he added German to his linguistic repertoire. As poet and writer, he had won the Malaysian Literary Awards from 1972-1976, besides the SEA Write Award twice (1984, 1986), and was also guest writer in Dewan Bahasa dan Pustaka (1988). His tutelage was tripartite – German: DAAD German Academy in Bonn; American: John D. Rockefeller III Fellowship; and French: Printmaking at Atelier La Courier in Paris. Early on in his career, he won the 2nd Prize (Graphic) in the hugely coveted Salon Malaysia in 1968.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Red Wetlands, 2002

signed on the reverse

oil on canvas

92 x 122cm

PROVENANCE

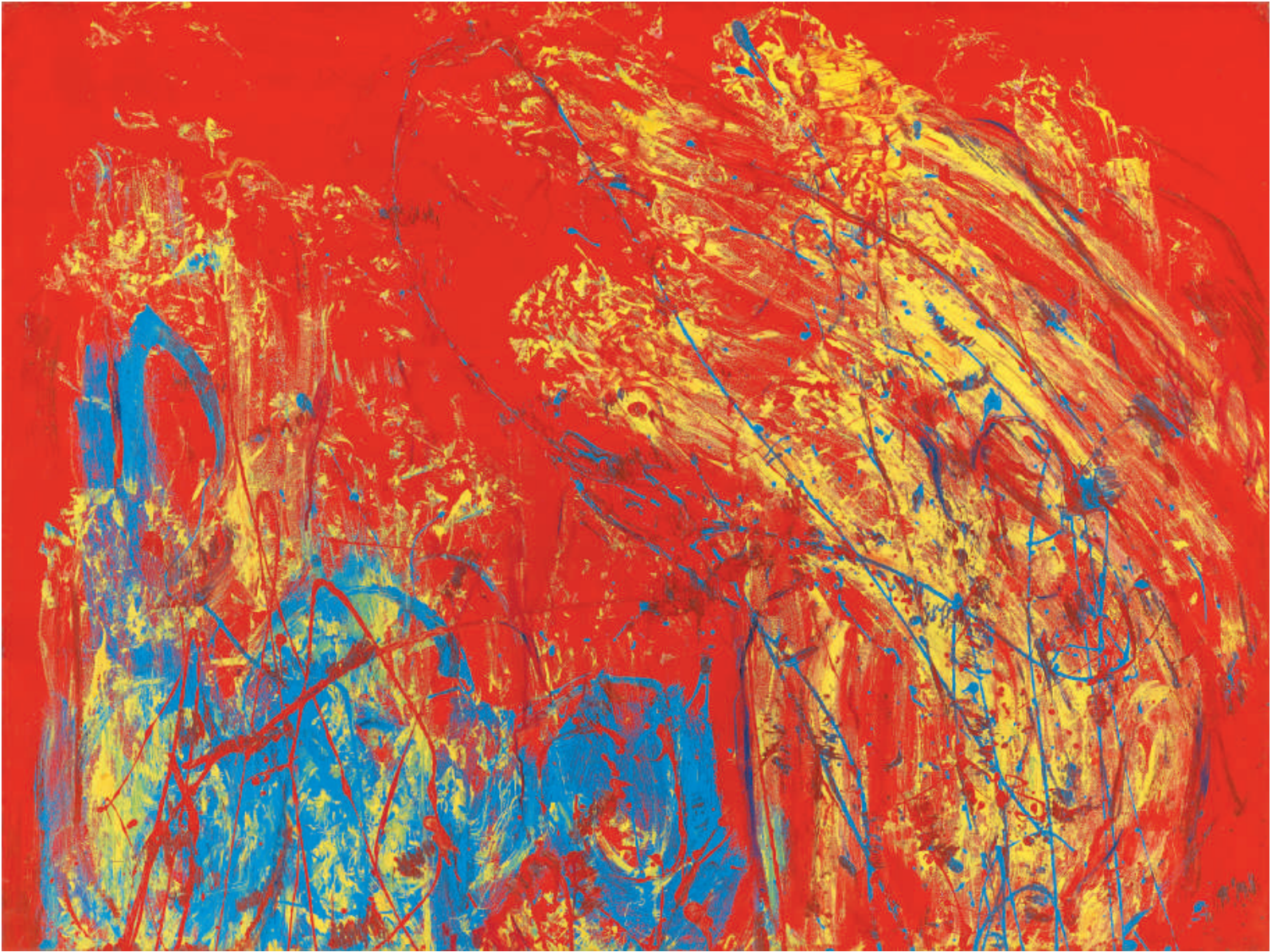
Private collection, Kuala Lumpur

Accompanied by a certificate of authenticity

RM 260,000 – 400,000

Who would have thought the wetlands mostly associated with swamps, marshes and bogs could manifest in a tapestry of orangey reds with splurges of yellowy sheens and an overlapping spray of iridescent blue in the left bottom diagonal. What's behind this happy outburst dominated by a fiery bright red. This 2002 aberrant work comes smacked into Latiff's more diaristic *Voyage* phase of exotic places and poetry allusions spanning between 2001 to 2008 but with the compositions going back even to the ancient past. Or pertinently reminiscent more of his earlier *Rimba* series during the second half of the 1990s or his *Rawa-Rawa* (Marshlands) book of poems in 1992. Whatever, such manifestations of wetlands often regarded as the kidney of the landscape, can only bode well in keeping the biodiversity and mitigating climate change. How underrated that such ecological balance is integral in the long run to human survival.

Latiff Mohidin's international profile took a quantum leap with the landmark *Pago-Pago* (1960-1969) exhibition at the prestigious Centre Pompidou in Paris on Feb 28 - May 28, 2018. Regarded as a national treasure for his contribution in paint, sculptures and in letters (poetry), Latiff made history when accorded his second Retrospective (*Latiff Mohidin 60 Years*) by the National Art Gallery, Kuala Lumpur, in 2012-2013. His tutelage did not come with the British yellow-brick-road tradition, but in the Hochschule fur Bildende Kunste, Berlin; Atelier La Courier-Frelaut, Paris; and Pratt Institute, New York. His main art award was 2nd Prize (Graphic) in the Salon Malaysia in 1968. He is a literary giant, having won the SEA Write Award in Bangkok in 1984, the National Literary Award in 1984 and 1986, and the Malaysian Government literary prize from 1972 to 1976. He was a Creative Fellow at Universiti Sains Malaysia (1977) and a guest writer at the Dewan Bahasa dan Pustaka (1988).



JOLLY KOH

b. Singapore, 1941

Red Dreaming, III, 2005

signed and dated (lower left)

oil and acrylic on canvas

107 x 137cm

PROVENANCE

Private collection, Kuala Lumpur

RM 55,000 – 85,000

Dr. Jolly Koh mostly has his gorgeous monochromes in vertical awe of height, distance and light, this over-powering expanse of resplendent red: mysterious, seductive and divine! The bottom dark realm titillates with movements, presumably of fauna and flora and Nature's gestated beauty. Dr. Jolly Koh is of course one of the most consummate colourists in the land and a devotee in the meditative joy of colours and all the intrinsic beauty. On his colours, he had intoned in his book, *Artistic Imperatives* (Maya Press, 2004): "My objective of utilising colour is to evoke or objectify feelings. Colour also evokes memories and other associations. Colour relationships can visually objectify emotions." This is a rare work of absolute quality.

Jolly Koh's defining moment is his 2017 milestone exhibition in Kuala Lumpur celebrating 60 years of painting, marked by a presentable coffee-table publication. It was organised by Henry Butcher Art Auctioneers. It marks his twin achievements straddling academia and painting practice. Apart from his pedagogical writing, Jolly Koh had taught Art in Malaysia (ITM, Gaya College in Sabah and back at MSC College later) and Australia (12 years, ending as a senior lecturer at TAFE College in Adelaide). He was educated in the United Kingdom (Hornsey and London University) and the United States (Indiana University, Ed.D and Msc, where he even taught Masters students for a year). His early prominence was as one of the Magnificent 7 abstract artists in the GRUP exhibition held at the AIA Building, Kuala Lumpur, in 1967. His last solo, *Jolly@80*, was held in January 2022.



CHEONG LAI TONG

b. China, 1932 – d. Kuala Lumpur, 2022

Untitled, 1981

signed and dated (top right)

oil on canvas

129 x 134cm

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 75,000

Cheong Lai Tong's art oeuvre did evolve, contrary to what the inconsequential dilettante thought. From the 1960s raw pathos of marsh colours, his palette veered to contemporary idioms, forms and slightly brighter colours. He chose the then prevalent Abstract Expressionism to start his abstract stance in 1962, sluiced into a brighter palette in the 1970s reflecting his steadier economic life and that of the country. His early calligraphic matrix had also given way to some kind of lazy patterning and like this work, larger expanse of monochromes with some loose artefactual definitions, in a dance costume perhaps. This work was probably from his Laitong '81 solo exhibition at Universiti Malaya in 1981. But his works always retained a kind of luminous glow, for even in his onerous duties as a creative director (regional) and later, free to devote fulltime back into fine art. Though initially referencing his 1960s working formula, Lai Tong struck free into new terrain, and with this, at a glance looking so batik-ish. His self-identity can be gleaned from his fine draughtsmanship, which saw him winning many awards for design and marketing, when he was a creative director from 1963 to 1992 and regional from 1992-1995. And as always, you can imagine the distant strains of classical music in the air, which had set the mood when painting.

Cheong Lai Tong is best remembered as one of the Magnificent 7 artist-heroes from the landmark abstract 1967 GRUP exhibition (It was reprised as REGRUP – 30 Years On in 1997). With Major Awards for Painting in the 1st (1969) and 2nd (1979) Salon Malaysia – no easy task in a national-level competition, he also achieved early fame as one of the outstanding artists of the Wednesday Art Group formed by Peter Harris. He had also won several mural competitions like at Istana Alam Shah in Klang (1958), Muzium Negara (1962) and Hong Kong & Shanghai Bank, KL (1962). He had short stints as USIS Exchange scholar at the Skowhegan School of Art in the United States (1960), followed by the LCC Central Art School in London (1961). His works were selected for major Malaysian exhibitions abroad like the Commonwealth Art Today in London (1962-1963); Malaysian Art touring Europe (1965-1966); 1st and 4th Triennial of Contemporary World Art, New Delhi (1968 and 1978); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970). He had the distinction of having the opening of his third solo at Galeri 11, Kuala Lumpur, on May 13, 1969. "It opened at 3pm. At 7pm, the racial riot started," Cheong had recalled. The tragedy has left an indelible mark on the history of Malaysia.



76

AWANG DAMIT AHMAD

b. Sabah, 1956

Shadows of Colours Burnt Into The Wall

Essence Of Culture (E.O.C.) Series,

1988

mixed media on canvas

114.5 x 127cm

PROVENANCE

Private collection, Kuala Lumpur

RM 90,000 – 150,000

The title itself is sinister and blood-curdling (it is probably the only English-titled *Essence Of Culture E.O.C.* piece, inspired by a headline / sentence from the newspaper he read). The dropping of the atomic bombs in Nagasaki and Hiroshima on Aug 6 and 9, 1945, respectively, instantly killed nearly 300,000 on the ground. But the tragedy didn't end there: in the fallout, survivors faced another 'death', suffering from all kinds of ailments caused by the nuclear radiation. Until today. These are the hibakusha, with about 118,935 (as of March 31, 2022) still alive today. Notable hibakusha included the late fashion designer Issey Miyake and Osamu Shimomura, who won the Nobel Prize for Chemistry in 2018. Also affected at that time were fetuses in the wombs, with the babies born suffering from diseases like cerebral palsy. The plight of these 'zombies', who were even discriminated against by their fellow Japanese, had been dramatized in art, films, music and manga. Awang Damit Ahmad was incensed by the devastating human tragedy that he devoted two works under his seminal *Essence Of Culture (Intipati Budaya)* series to it. What is most gory about the inhumanity is the searing heat, undermining the consciousness that even paints became molten liquids, which scorching the walls (canvases). And like a stigma, with the patterns from the kimonos worn by the victims imprinted on their skin.

Lot 76 and 77 are the only two pieces in the *E.O.C.* series that are not related to farmers and fishermen, of land and water, but share the common similarity (from the series) in life's struggles, depicting the historical disasters that took place. Mankind should learn from history, the past mistakes, to prevent devastating incidents from recurring. It is restless, heartbreaking to see how war erupts still, even today.

Awang Damit Ahmad became an artist by accident, being a late starter at the age of 27, when he studied at the Mara Institute of Technology, after working several other jobs. He had already started on his *Essence Of Culture (Intipati Budaya)* series in 1985 and later studied for his Master's at the Catholic University in Washington DC, and continued the series on his return in 1990 until 1995. His clutch of prizes includes 2nd Prize in the Malaysian Bank Association art competition, the Minor Award in the Bakat Muda Sezaman in 1984, and the Painting Award (and Consolation Prize, too) at the Salon Malaysia III at the National Art Gallery in 1991 for his *Nyanyian Petani Gunung* (now in Petronas Collection). He also taught at his alma mater, Universiti ITM, retiring as Associate Professor in May 2011. Today, Awang Damit is one of the most important artists in Malaysia.

In 2022, his *E.O.C. (Perjalanan Malam, 1989)* and *E.O.C. (Ingatan Waktu Kecil, 1985)* were sold for RM212,800 and RM218,400, in Henry Butcher Art Auction November edition and July edition, respectively. In Henry Butcher March 2021 Art Auction, his *E.O.C. (Apa Khabar Ledang, 1992)* was sold for RM224,000.



AWANG DAMIT AHMAD

b. Sabah, 1956

Renongan Yang Hampa – Minamata

Essence Of Culture (E.O.C.) Series,

1988

mixed media on canvas

114.5 x 127cm

PROVENANCE

Private collection, Kuala Lumpur

RM 90,000 – 150,000

Awang Damit Ahmad is an artist with a soft heart and great compassion, of human sufferings in tragedies of history. Not all his *E.O.C. (Essence Of Culture)* are about life's struggles, on land and water. Here, *Renongan Yang Hampa – Minamata*, Awang Damit rues about the Minamata tragedy which was dramatized in the eponymous film in 2020, with the lead played by Johnny Depp, from photographs by the great Eugene Smith (whose wife wrote the book on Minamata). Awang Damit also rues about the atomic-bomb devastations of Nagasaki and Hiroshima, which instantly killed nearly 300,000 residents, including some South Korean workers. Minamata in the Kumamoto prefecture in Japan has become a byword for environmental disaster, when the Chisso chemical factory dumped methylmercury into the sea from 1932 to 1968, causing neurological diseases like ataxia, numbness of limbs, loss of sight and hearing. Elsewhere earlier on, Awang Damit had lamented, in prints, about the Sabra and Shatila massacre of mostly Palestinians.

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AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C.) "Kemudi Dan Gubang",
1993

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

PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 120,000

Kemudi Dan Gubang, from Awang Damit Ahmad's seminal *Essence Of Culture (E.O.C. or Intipati Budaya)* series, is one more tactile than usual, though imbued with the crustiness associated with tough living and working with the soil and sea. It also takes a stark vertical veneer that challenges perspective and perceptions. Suffice to say, it's something, the water vessel in this case, subjected to the vagaries of weather despite having some contraption of human control. The *E.O.C.* series launched the art career of Awang Damit Ahmad, a late starter at the age of 27, covering a period from 1985 to 1995, stemmed from childhood memories of the tough life in his hometown, Kuala Penyu, in Sabah, as fishermen and farmers. The core message is about overcoming daunting challenges, making an honest living.

Awang Damit Ahmad won the Salon Malaysia major prize in 1991, for his work *Nyanyian Petani Gunung*. In 1988, he won 2nd Prize in the Malaysian Banks Association art competition. He got his BFA and Best Student award from the Mara Institute of Technology (ITM) in 1983, and his Master's at the Catholic University in Washington, in 1990. He taught at ITM from 1985 until he retired as Associate Professor in May 2011.

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79

FAUZUL YUSRI

b. Kedah, 1974

Lumut, 2015

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

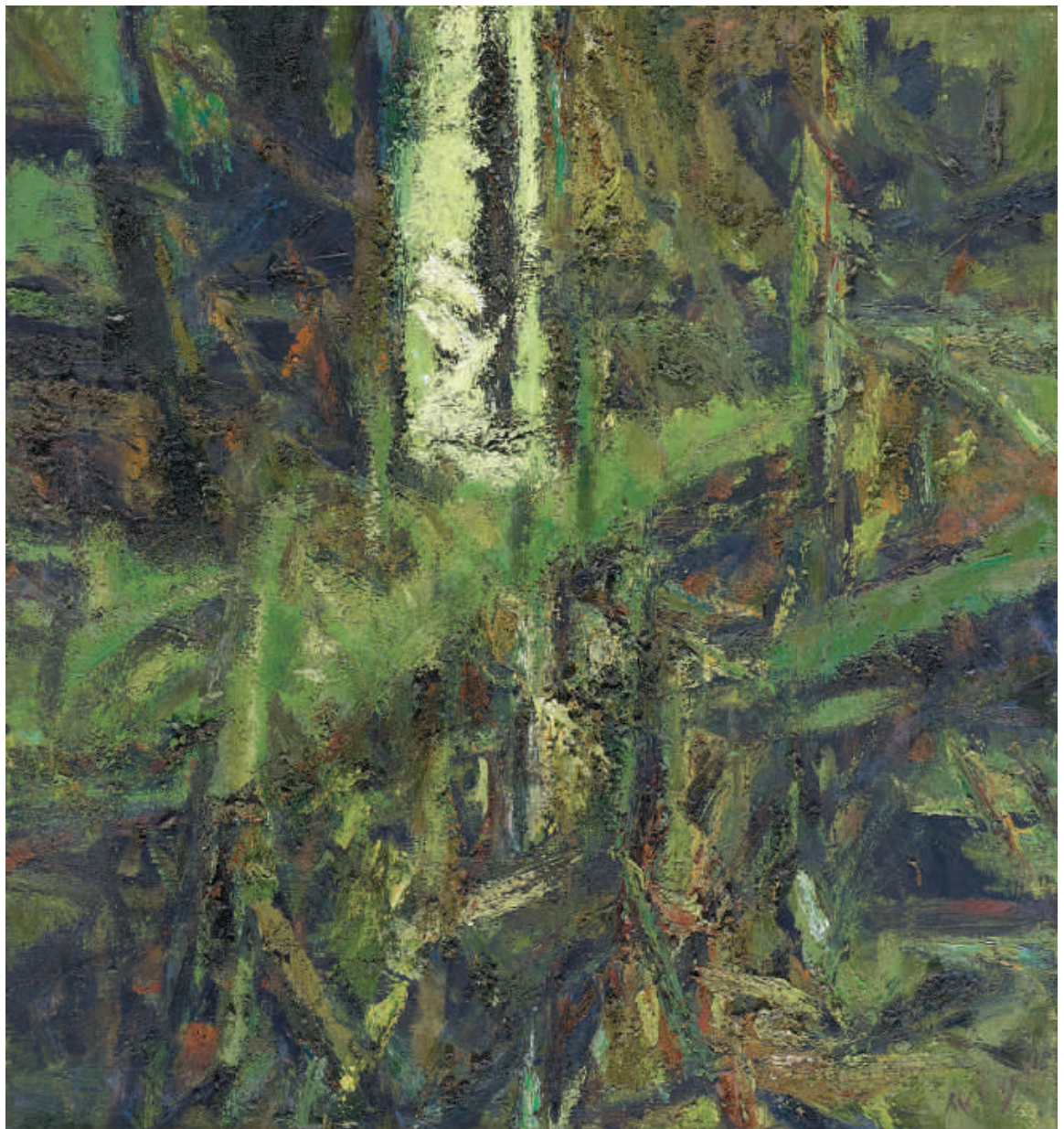
PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

In *Lumut*, nature is expressed in serene colours and play of light that evoke varied moods. Fauzul Yusri's works are based on intuition comprised of gestures, and symbolic phrases written on canvas, emphasizing with vigour the composition of elements and textures. Beneath the raw layers of expression, the artist conveys narratives composed of drawings and markings of subconscious meanings.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solos include Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Raw, Coreng, Guris, Whiteground, Tona etc. He received the Incentive Award in Galeri Shah Alam's Open Show in 2000, and Special Mentions in the Young Contemporary Artists (BMS) and Kijang Awards competitions in 2002 and 2004 respectively. His solo exhibition titled Konkrit was organised by Taksu gallery in 2021.



80

WONG PERNG FEY

b. Kuala Lumpur, 1974

Window In The Forest, 2000

signed (lower right)
oil on canvas
72 x 66cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

Wong Perng Fey's works touch on memory of places, making us think about landscapes in totality with the immediate environment and the human habitation in a new light. It expresses a condition, whether real or composite, about relationships with nature and within nature itself. Executed with dynamic, overlapping brushstrokes, and with rough textures, the artist conveys a unique blend of architecture and the natural landscape.

Wong Perng Fey graduated from the Malaysian Institute of Art, Kuala Lumpur in 1998. Having had solos in Singapore, Indonesia and Australia, he has also participated in numerous group exhibitions such as *Aku - 99 Self Portraits* (1999) and *Landscape to Landscape* (2002) at Galeri Petronas, Kuala Lumpur and *Young Contemporaries* (2002 & 2003) at National Art Gallery, Kuala Lumpur. In 2002, he was selected for the Rimbun Dahan artist residency. His works have been shown in major galleries in Malaysia and are held in the collections of the National Art Gallery, Kuala Lumpur and Galeri Petronas as well as many respected private collections locally and overseas.



81

YEOH CHOO KUAN

b. Kelantan, 1988

Fog Disruption, 2018

signed and dated (verso)
oil and lacquer on linen
60 x 80cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Yeoh Choo Kuan – This Is How It is,
Richard Koh Fine Art, page 255

RM 15,000 – 25,000

It's a mystical optical play, enigmatic and fresh, a cacophony of fragile vertical lines, differently coloured in stages and with balms of ink-like splotches. Landscapist and imbued in Nature, fine delicate textures create a certain mood from this propensity for "fleshing abstraction", as the artist Yeoh Choo Kuan labelled his aesthetic interventions. As he intoned, generally: "I want to create a landscape that is charging with convergence of colours, a diversity." Nothing superficial or physical. But some sort of lyrical happenstance divulged by Nature, through layers and layers of consciousness. Dematerialised forms. A fortuitous glimpse caught in a walk by the woods?

Yeoh Choo Kuan became an abstract acolyte after a chance visit to the Pompidou Centre in Paris in 2011, being exposed to the works of Cy Twombly, Mark Rothko and Constantin Brancusi, among others. Educated at Dasein College of Art, Kuala Lumpur (2010), he held his first solo, Private Sentiment, at HOM Art Trans in KL in 2012, after which he joined Richard Koh Fine Art, where he had few solos (2017, 2019 etc). He also had a solo, Lights, at Tang Contemporary Art in Bangkok (2018) and A Day And Forever solo at the 2020 Art Basel Hong Kong. His works will be exhibited in the prestigious Art Basel Hong Kong 2023.



82

RADUAN MAN

b. Pahang, 1978

Love At First Sight, 2017

signed and dated (lower left)
oil on linen
155 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 28,000

In *Love At First Sight*, the overlapping of sensuous colours echoes the fluttering of the heart. Combining shapes, marks, and textures, the artist creates a poetic work connected with the feelings of love and hope. Raduan Man is one of the few artists with a double Masters: University of Wolverhampton (Painting, 2003) and Camberwell School of Art (Printmaking, 2006). He graduated with a BFA from the Universiti ITM in 2000. His awards include the Juror's Award in the Tanjung Heritage competition in 2002. He had several solos since his first at the NN Gallery called Fresh Markings in 2003. His artworks had been selected for Sotheby's Hong Kong auction sale for few times, and the pieces at times fetched good prices. In 2022, he had two solos at local galleries.



83

FAUZUL YUSRI

b. Kedah, 1974

Cage Series - Habitat, 2003

signed and dated (lower left)

oil on canvas

146 x 98cm

PROVENANCE

Private collection, Selangor

RM 9,500 – 15,000

Known for his distinctively naive stylistic manner of drawing, Fauzul Yusri captures his audience with the sophistication of his mark-makings. A celebration of pure and balanced forms of colour, shape, text and texture, the entire composition is filled with clear instinct and intent of the artist. His intuitive gestures of brushworks, juxtaposition of colours and scrawls of lines create a construction of harmony.

Fauzul Yusri graduated from Universiti Institut Teknologi Mara in Shah Alam in 1999 and since then has been exhibiting in various galleries in Malaysia, Indonesia, Hong Kong, Singapore and the UK. He was given his first solo by Elm Quay Fine Arts in 2001, which was called simply Works On Canvas. His other solo exhibitions include Ground (2007), Raw (2009), Guris (2011), Coreng, (2013) at Taksu Gallery, Kuala Lumpur and Play (2009) in Singapore. He has also participated in numerous group shows since 1996 with leading art galleries namely National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN Gallery and more. Fauzul Yusri also received special Mentions in the Young Contemporary Artists in 2002 and Bank Negara's Kijang Awards in 2004. His work has been collected by Bank Negara Malaysia, HSBC Bank Malaysia Berhad, National Art Gallery Malaysia, just to name a few.



84

NICHOLAS CHOONG

b. Kuala Lumpur, 1977

Weave 2, 2020

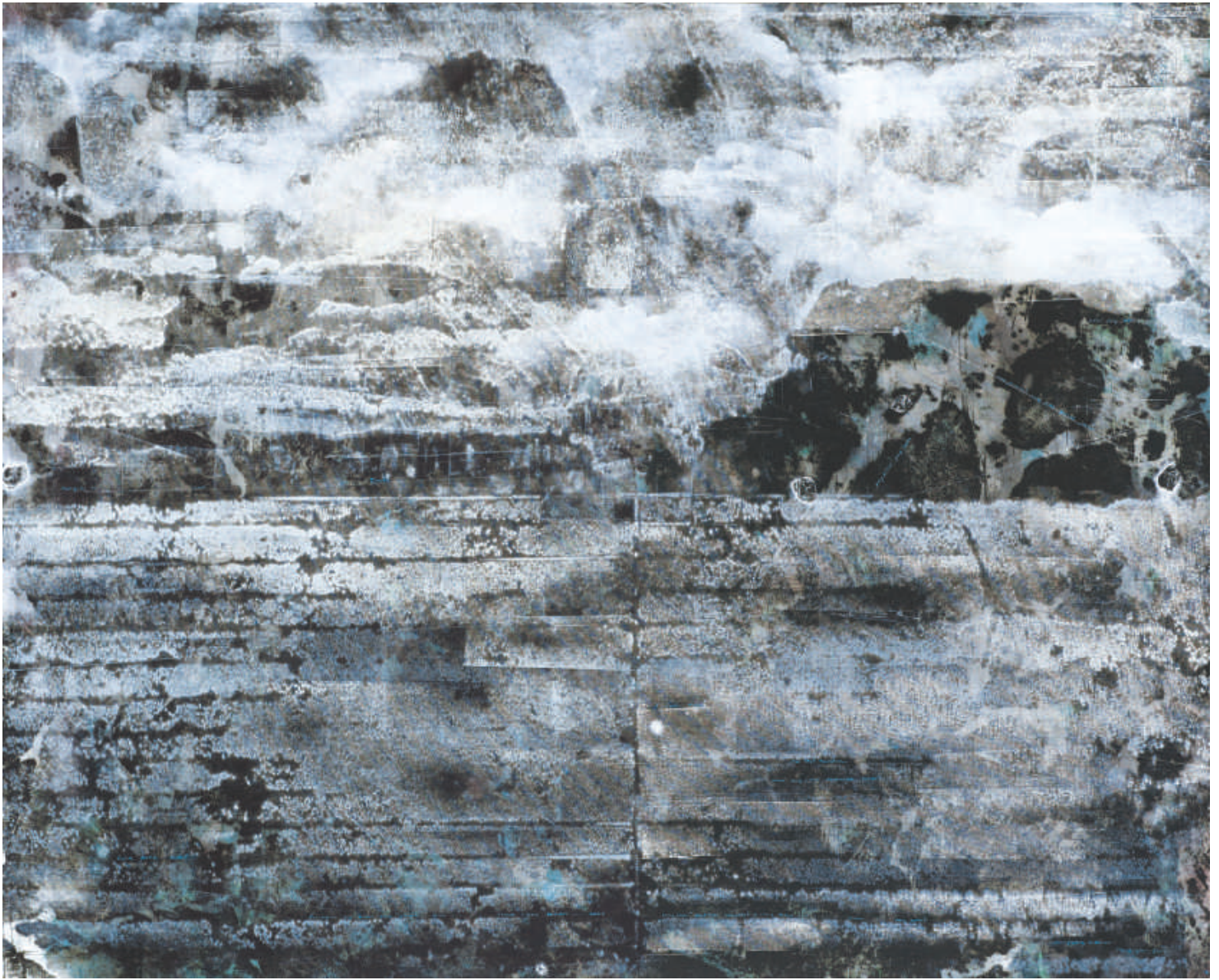
acrylic on canvas
152 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

Waves of grey and white colours form interlocking patterns, weaved together to create the impression of movement. Nicholas Choong studied watercolour painting from a mentor at the age of 13. At 16, he learnt graphic design and photography working as a Production Assistant in the film industry. In 2014, he helped develop and was the first artist in residence for the Sembilan Art Residency Programme in Seremban. He was a resident artist at Rimbun Dahan for the Southeast Asian Art Residency programme from February to April 2018. His solo exhibitions included *Twilight* (2022), and *Particolare* (2019) at Art WeMe Contemporary Gallery, Pavilion KL; *Retrospektiv* at Port Commune, Selangor in 2016. In 2018, he is one of the two artists featured in the exhibition *Liku-Liku* (organised by Pelita Hati) held at National Art Gallery Malaysia. He is no stranger to the visual arts and design world, servicing a list of reputable clientele such as MRT Gamuda, Uber Malaysia, Tiger Beer, as well as accounting and public relation firms and the food and beverage industry in Malaysia as a conceptual artist.



85

FAIZAL SUHIF

b. Johor, 1984

Diari Petani Sepi..., 2013

signed and dated (verso)
monoprint and oil on canvas
121 x 153cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Drawing inspiration from nature, *Diari Petani Sepi...* alludes to the experience of life, imbued with a sublime, atmospheric feeling. This work was produced using monoprint and oil on canvas, demonstrating Faizal's experimentations with new medium. Faizal Suhif obtained a Masters in Fine Art from UiTM, Shah Alam, Selangor in 2013. His solo exhibitions include *Microscopia* (2020), *Visual Poetry* (2017), *Hidden Treasures Of A Natural World* (2016), *Stories From The Soil* (2014) and *Silent Diary* (2012). He has won numerous awards such as the Excellent Master Award UiTM, an Honourable Mention for NBC International Silkscreen Print Biennial Exhibition (2007) and the 2015 UOB Painting of The Year (Bronze Award). Since 2004, Faizal has been participating in exhibitions in Malaysia, Bangladesh, Japan, Germany, Singapore, Indonesia, and Turkey. He is currently lecturing at Malaysian Institute of Art.

86

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Dry Moon, 2008

signed and dated (lower right)

acrylic on canvas

89 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000



The term dry moon denotes the changing position of the crescent in the sky. In this scene, the moon rises above the mountains, illuminating the magical landscape of the forest interior. Raphael paints purple and yellow tones to enhance the light effects on the foliage and surrounding natural elements, resulting in a vibrant and scenic view.

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

87

RAPHAEL SCOTT

AHBENG

b. Sarawak, 1939 – d. 2019

Skiow; Kopit Baru; Kee Valley,
2010

signed and dated (lower right)
oil on board
30 x 46cm each (set of 3)

PROVENANCE

Private collection, Singapore

RM 3,000 – 6,000



Deeply influenced by nature, Raphael Scott employed gestural brushwork and vivid colours focusing on the spatial arrangement. In this trio, the rhythms and harmonies of the forest landscape takes shape through expansive areas of colour. The intuitive brushwork across the surface gives the canvas an exuberant sense of life.

RSA, as he is sometimes known, was a Bidayuh who resided in Bau. He took up an Art and Photography course at the Bath Academy of Art in Britain from 1964-1967 and was given a Sarawak Government grant for a Drama course in London in 1973. He had worked as an artist (professional since 1990), a radio producer, a newspaper cartoonist and a teacher. He had his first solo in 1954, and won 1st Prize at the Sarawak Shell Open competition in 1959, 1982 and 1983; and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.



88

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Tattooed Hills, 2005

signed and dated (lower right)
acrylic on canvas
92 x 121cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

This unique acrylic on canvas depicts a vivid landscape, thick vegetation and the frontier on the undulating landscape. The hills are boldly painted with a variety of brushstrokes, fused with broad patches of colour. Raphael, the master of the Sarawak natural landscapes, is known for his distinct palette of colours.

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



89

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Hillside; Samarahan, 2004

signed and dated (lower right)
acrylic on canvas
40.8 x 51cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

This set of 2 works demonstrate Raphael Scott Ahbeng's talented ability to depict the spirit of his surroundings and inject his own personality into his works in a variety of ways. Raphael's paintings are remarkable explorations of colour using overlapping gestural layers, with elements influenced by nature. Vibrant colours accompanied by varied textures envelop the viewer in an immersive experience.

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



90

SOH BOON KIONG

b. Pahang, 1966

Untitled, 2016

signed and dated (lower left)
acrylic on canvas
60 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Soh Boon Kiong is an acclaimed artist known for his mesmerising abstract paintings. His expressions are poetic and musical, inspired by the beauty of nature, changing seasons, Chinese calligraphy, and classical music. His lyrical compositions reflect optimism and endurance, reflecting the spirit of history and civilisations of humanity.

Soh Boon Kiong studied in Paris, France from 1988 to 1993. Through his studies at Beaux-Arts de Paris, France, he embraced the western way of making and looking at paintings. He was invited as Artist in Residence of University of Malaya from 2010 to 2014. His major solo exhibitions include Alliance Française, Kuala Lumpur, Malaysia (2022), Beirut Art Fair, Lebanon (2018), Institut Français de Maurice, Mauritius (2017), and Formosa Art Show, Taipei, Taiwan (2015). Since his first solo exhibition in 1990 at Empress Place Museum in Singapore, Soh has held numerous solo exhibitions in galleries, museums, and art fairs from Malaysia to New Zealand, Japan, Italy, Taiwan, Mauritius and Lebanon.



91

RAFIEE GHANI

b. Kedah, 1962

Deru Laut Cina, 2014

signed (lower left)
dated (lower right)
oil on canvas
122 x 123cm

PROVENANCE

Private collection, Kuala Lumpur

RM 20,000 – 35,000

World (and world-class) traveller Rafiee Ghani may be drawn to the Matissean sense of beauty, but *Deru Laut Cina* (*Roar Of The China Sea*) spells trouble among at least seven countries locked in territorial (island and maritime) disputes over islands like the Spratly and Paracel. It basically pits regional power China against the rest of the claimants. But Rafiee Ghani the Artist never allows himself to be too strayed from what he does best: Colourscopia! His works are often intriguing, whether still-life, landscapes or figuratives, for he has been to the most inhospitable and remote of places, in places and countries that few ever heard of, and his basic Arabic, French, Swahili, Thai and Urdu coupled by his friendly humility have seen him through all over the world. He also takes terror photographs. His 2016 work titled *The Beginning Of The Red Sea* was sold for a record breaking HKD 325,000 in Sotheby's Hong Kong April 2017 auction sale. In 2018, he was featured at the prestigious Nou Gallery, Taipei. His solo exhibition *Overland* was organised by Galeri Prima and Henry Butcher Art Auctioneers in 2022.



92

RAFIEE GHANI

b. Kedah, 1962

Still Life With Melon And Mangosteen, 2000

signed (lower left)
oil on canvas
172 x 172cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 45,000

Executed with vibrant colours, Rafiee's compositions of fruits and still life reflect a feeling of joie de vivre, enjoyment of life. In this work, the juicy red colours of the watermelon are enhanced through the juxtaposition of green foliage and richly coloured patterns. Rafiee adds complexity to the space with objects consisting of exotic containers and bowls, carefully arranged with an overlapping of foliage and decorative motifs.

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



93

RAFIEE GHANI

b. Kedah, 1962

Still Life With Melon, 1999

signed (lower left)

oil on canvas

115 x 102cm

PROVENANCE

Private collection, Selangor

RM 13,000 – 23,000

Still Life With Melon features domestic still life objects which include furniture, fruits, and utensils. It presents Rafiee's ability to re-interpret spaces through stylised forms, dynamic shapes, and spontaneous brushwork. The artist's dominant use of blue in the painting creates a dynamic contrast between the appealing colours of the blossoming garden, seen through an open window. An enchanting rendition of an interior space from the artists mind, this work captures the living spaces of a home rendered in multiple perspectives, unified into a coherent image with abundant colours.

Rafiee Ghani draws great inspiration from his frequent travels around the world, especially to less hospitable terrain in central, western and Southeast Asia, apart from Europe and the United States. He was educated at the De Vrije Academic, Voor Beeldende Kunst, The Hague (1980) before returning to retake his Diploma at the Mara Institute of Technology, 1985 (majoring in Printmaking). He followed up with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. His major awards are the Minor Award in the Salon Malaysia (1991), twice in the Young Contemporary Artists competition (1984 and 1985), and one of the Juror's Award in the Malaysian chapter of the Philip Morris Asean Art Award in 1994. He also won 2nd Prize in the Malaysian Art Open in 1994. He had taught at his alma mater, ITM, and in the Seychelles, from 1991-1993. In January 2022, he held a solo exhibition, *Overland* (jointly organised by Henry Butcher Art Auctioneers), at Galeri Prima, Kuala Lumpur.



94

RAFIEE GHANI

b. Kedah, 1962

Untitled, 1990s

oil on canvas
112 x 114cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

Rafiee Ghani's iconic compositions depict intimate objects in a home. The domestic objects are enveloped by soft, glimmering light passing through an open window. A dreamlike quality is felt in the colourful flower arrangements, translucent containers, and luscious bouquets found on the table. Rafiee's interest in depicting interior spaces is evident here, interpreted with the use of vibrant colours, bold brushstrokes, lines, and textures. The captivating blooms consisting of pinks, orange, and yellows are complemented with the dark green foliage, reflecting his choice of brilliant colours.

In 1984 and 1985, Rafiee Ghani set his name in lights when he consecutively won the Minor Award in the Young Contemporary Artists competition, and he showed it was no fluke when he again snared the Minor Award in the 'adult' Salon Malaysia (1991). In 1994, he won 2nd Prize in the one-off private Malaysian Art Open competition and a Juror's Choice winner in the Malaysian tier of the Philip Morris Asean Art Awards. He did his MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. He first studied at the De Vrije Academie Voor Bildeende Kunst, The Hague (1980) but did not complete, before returning to Malaysia to do his Diploma (majoring in Printmaking) at the Mara Institute of Technology (1985). He had also teaching stints, at ITM from 1986-1988 and 1989-1990, and then in Mahe in the Seychelles, in 1991-1993. In January 2022, he held a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.



95

RAFIEE GHANI

b. Kedah, 1962

Left The Sketch, 2000

signed (lower right)

oil on canvas

121 x 101cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 25,000

Rafiee's paintings are exuberant impressions of his immediate surroundings. Created in the year 2000, *Left The Sketch* captures moments of concentration in the practice of drawing. The sketchbook provides a ground for testing ideas, freely executed through expressive lines. His dedication to practice is exemplified in this relaxed space with a cosy atmosphere.

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



96

RAFIEE GHANI

b. Kedah, 1962

Tropical Landscape 3 & 4,
1990s

signed (lower left; lower right)
oil on canvas
20 x 25cm; 25 x 20cm

PROVENANCE

Private collection, Singapore

RM 3,000 – 6,000

Conjuring the beauty of landscape, this exquisite set depicts a lush view with trees using distinct brushworks that create interest. Spatial depth was achieved through light and dark colour patterns across the surface. In 1984 and 1985, Rafiee Ghani set his name in lights when he consecutively won the Minor Award in the Young Contemporary Artists competition, and he showed it was no fluke when he again snared the Minor Award in the 'adult' Salon Malaysia (1991). In 1994, he won 2nd Prize in the one-off private Malaysian Art Open competition and a Juror's Choice winner in the Malaysian tier of the Philip Morris Asean Art Awards. He did his MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. He first studied at the De Vrije Academie Voor Bildeende Kunst, The Hague (1980) but did not complete, before returning to Malaysia to do his Diploma (majoring in Printmaking) at the Mara Institute of Technology (1985). He had also teaching stints, at ITM from 1986-1988 and 1989-1990, and then in Mahe in the Seychelles, in 1991-1993. In January 2022, he held a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.



97

RAFIEE GHANI

b. Kedah, 1962

Tropical Landscape 1, 1990s

signed (lower right)

oil on canvas

25 x 35cm

PROVENANCE

Private collection, Singapore

RM 4,000 – 6,000

Unlike his usual bright and sunny colour palette, this composition delivers expressive brushwork of dark greens, blues, sienna. It exudes a mysterious atmosphere, filled with exotic colours of the orient. In 1984 and 1985, Rafiee Abdul Ghani set his name in lights when he consecutively won the Minor Award in the Young Contemporary Artists competition, and he showed it was no fluke when he again snared the Minor Award in the 'adult' Salon Malaysia (1991). In 1994, he won 2nd Prize in the one-off private Malaysian Art Open competition and a Juror's Choice winner in the Malaysian tier of the Philip Morris Asean Art Awards. He did his MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. He first studied at the De Vrije Academie Voor Bildeende Kunst, The Hague (1980) but did not complete, before returning to Malaysia to do his Diploma (majoring in Printmaking) at the Mara Institute of Technology (1985). He had also teaching stints, at ITM from 1986-1988 and 1989-1990, and then in Mahe in the Seychelles, in 1991-1993. In January 2022, he held a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.



98

RAFIEE GHANI

b. Kedah, 1962

Rimba I, 2011

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

A symphony of lush colours celebrating the landscape, *Rimba I* depicts a forest interior complemented with breathtaking natural forms. In 1984 and 1985, Rafiee Ghani set his name in lights when he consecutively won the Minor Award in the Young Contemporary Artists competition, and he showed it was no fluke when he again snared the Minor Award in the 'adult' Salon Malaysia (1991). In 1994, he won 2nd Prize in the one-off private Malaysian Art Open competition and a Juror's Choice winner in the Malaysian tier of the Philip Morris Asean Art Awards. He did his MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. He first studied at the De Vrije Academie Voor Bildeende Kunst, The Hague (1980) but did not complete, before returning to Malaysia to do his Diploma (majoring in Printmaking) at the Mara Institute of Technology (1985). He had also teaching stints, at ITM from 1986-1988 and 1989-1990, and then in Mahe in the Seychelles, in 1991-1993. In January 2022, he held a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.



99

RAFIEE GHANI

b. Kedah, 1962

Garlic I, 2002

signed (lower left)
mixed media on canvas
66 x 117cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Garlic I, demonstrates Rafiee's bold experimentation merging still life and abstract forms, composed of multiple layers. In 1984 and 1985, Rafiee Ghani set his name in lights when he consecutively won the Minor Award in the Young Contemporary Artists competition, and he showed it was no fluke when he again snared the Minor Award in the 'adult' Salon Malaysia (1991). In 1994, he won 2nd Prize in the one-off private Malaysian Art Open competition and a Juror's Choice winner in the Malaysian tier of the Philip Morris Asean Art Awards. He did his MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. He first studied at the De Vrije Academie Voor Bildeende Kunst, The Hague (1980) but did not complete, before returning to Malaysia to do his Diploma (majoring in Printmaking) at the Mara Institute of Technology (1985). He had also teaching stints, at ITM from 1986-1988 and 1989-1990, and then in Mahe in the Seychelles, in 1991-1993. In January 2022, he held a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.



The garden is a heavenly paradise, with aromatic flowers, shade, and jewel-toned colours. Vivid blossoms and foliage dominate the canvas, building a colourful pathway for relaxation. It is a garden of love composed of graceful forms, enriched with radiant flowers embedded into the hearts of our beloved.

100

AZMAN HILMI

b. Johor, 1968

*Lovely Garden For
My Sweetheart, 2004*

signed and dated (lower center)
acrylic on canvas
91 x 106cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

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



101

FAUZAN OMAR

b. Kelantan, 1951

Untitled (Layer Series),
1990s

mixed media on canvas
61 x 51cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 25,000

Fauzan Omar's work is characterised by experimentation and transformation. Working in mixed media, many of his works use strips of torn canvas heavily saturated with paint to create incredibly textured and relief images that depict organic natural forms that are inspired by jungle vegetation. Fauzan creates impactful visuals through the deconstruction of canvas which is then transformed into his artistic forms. Through this process and the visible product of it, Fauzan invites viewers to re-construct their idea of nature and how we react to it. On a deeper level his work puts forward questions of sustainability, human consumption and the depletion of natural resources. In this work, viewers are confronted by a multitude of delicate purple flowers with a background of tactile multi-hued green leaves. It evokes the density and the texture of natural environment while also exhibiting a joyous celebration of tropical realms.

Fauzan Omar holds a Diploma in Art and Design from Universiti Teknologi MARA and a Masters Degree in Painting from the Maryland Institute College of Arts, USA. He has exhibited locally and internationally since 1980 and has influenced a generation of Malaysian artists as an art educator from the 1980s to the 1990s. He has mentored many successful young artists. From early on in his career he was selected to represent Malaysia in Contemporary Asian Art Show at the Fukuoka Art Museum, Japan (1980); Asean Exhibition, Kuala Lumpur (1981); and India Fifth Triennial, New Delhi (1982). He has also participated in significant exhibitions such as Modernity And Beyond, Themes In Southeast Asian Art, Singapore Art Museum (1996) and at the second Asia-Pacific Triennial, Queensland Art Gallery, Australia (1996). His solo exhibitions include Rejuvenation (2005), Resonance (2007), and Come July Till October: Aftermath Of Fury (2013).



102

WENCHI LUCAS

b. Johor, 1960

Bluebell Forest, 2014

signed and dated (verso)
oil on canvas
100 x 100cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Filled with the effects of light, Wench Lucas captures the abundance of flowering bluebells in the heart of the woodlands. Wench Lucas graduated with B.A (1st) from Camberwell College of Art. Her group exhibitions include SE 20 Group exhibition south London (2010), SLWA group exhibition Bankside Gallery London SE1 (2012), Hyde Gallery London SE1 (2013), South London Woman Artist group exhibition Brixton East London SW9 (2015), Pillow Talk exhibition (2018). Traveling exhibitions include BBC HQ London W1 and Austrian Cultural forum London SW1 (2020). Her works are sold internationally in Chicago, New York, Australia, UK and Malaysia. The artist is based in UK.



103

YUSOF GHANI

b. Johor, 1950

Langkawi Series

'Kaki Gunung Raya',

2015

signed and dated (lower right)

mixed media on canvas

28 x 37cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Langkawi Series 'Kaki Gunung Raya' shows an incredible view from the base of the mountain. The artist captures the impressions of a deep forest interior, complemented with rainforest hard wood trees. The work reflects Yusof's deep interest in nature and is an exquisite piece contemplating majestic trees using expressive colours and brushstrokes.

Yusof Ghani started out doing Art-related jobs for 10 years without formal education. He was artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977). Then he got a scholarship to study for his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor, but unleashed some of the most memorable art series: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. He singlehandedly organised the Shah Alam Biennale involving artists from 15 countries in 2016. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House in early April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.



104

KHALIL IBRAHIM

b. Kelantan, 1934 – d. 2018

Untitled, 1984

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

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 55,000

Khalil depicts a vast landscape containing trees, palms amidst foothills of a majestic mountain. It presents a breathtaking view of our local landscape, demonstrating Khalil's acute observation of nature. Above the trees, billowing clouds inject a sense of movement and airiness. This wonderfully orchestrated piece shows the wide expanse of landscape through vertical trees with its shadows cast on the ground.

Khalil Ibrahim was a versatile southpaw in art. His winning 2nd Prize in the Malayan Life competition sponsored by Lever Brothers in 1959 helped clinch a Pahang State scholarship to study Art in Britain. On his return, he was somehow released from his teaching bond and he became a fulltime artist and had never looked back ever since. He had a double first solo at the Samat Gallery in Kuala Lumpur followed by another solo the same year in Indonesia, but his two major exhibitions came late in his career, in 2004 with *A Continued Dialogue* at Galeri Petronas, and 2015 *The Art Journey*. Khalil was also a co-founder of the Malaysian Watercolour Society. He was in both MWS painting expeditions in Sweden and India.



105

KHALIL IBRAHIM

b. Kelantan, 1934 – d. 2018

Untitled, 1997

signed and dated (lower right)

acrylic on canvas

46 x 33cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 40,000

The unusual vertical stretch in this Khalil Ibrahim's work pulls the nude figures, male and female, to tower over the crowded work though only four figures are discernible. Also unusual for the southpaw's repertoire is the almost flat rendition of the somewhat sinuous shapes. The figures are not of fishermen but more likely moonlight beach revellers dancing, with the silhouettes hinting at some fireplace nearby or an illuminated source.

Though on government scholarship for his studies at St Martin's School of Art and Design (National Diploma of Design with a year's postgraduate studies), Khalil Ibrahim was not bound by any contractual teaching engagements on his return in September 1966, and he practised painting fulltime until he suffered a stroke in 2012. Khalil was one of the co-founders of the Malaysian Watercolour Society. Apart from oil and acrylic, he also painted in watercolours and batik, and did copious drawings to sharpen his anatomy skills, which he first showed in his fishermen painting that won 2nd Prize in the Malayan Life national art competition sponsored by Lever Brothers in 1959.



106

KHALIL IBRAHIM

b. Kelantan, 1934 – d. 2018

East Coast Series, 1999

signed and dated (lower right)
acrylic on canvas
85 x 95cm

PROVENANCE

Private collection, Selangor

RM 90,000 – 140,000

Khalil is renowned for his *East Coast* series, of his life-long interest in the spectacle of the ordinary and in particular the coastal villages of Malaysia's East Coast which simply describe the route of his own local heritage. His instinctive understanding of figures, both male and female, and sound anatomy were honed from a rigorous training in his six-year study at the St Martin's School of Art and Design in London, including post-studies. In the present lot, the exquisite arrangement of figures, together with a palette of green, orange, blues and crimson are testament to his devotion of classical principles of harmony, order, and beauty.

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

YUSOF GHANI

b. Johor, 1950

Siri Tari Kabuki, 1993oil on canvas
122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Yusof Ghani *Siri Tari Topeng*
(Rusli Hashim Fine Art, KL, 1996, page 69)

LITERATURE

Yusof Ghani: *Siri Tari Selected Drawings (1986-1993)*
(EQ Elm Quay Fine Arts Gallery)**RM 120,000 – 200,000**

This must be one of the most interesting works of Yusof Ghani's most touted *Siri Tari*, coming at the tailend of the reprise on 1991-1993. The influence or inspiration must have come soon and possibly subconsciously after an exhibition in Tokyo. *Siri Tari* started in 1985 culminating with a solo exhibition at Galeri Citra, Kuala Lumpur, in 1989. While Yusof Ghani may not have absorbed or understood the intricacies of the centuries-old dance-drama tradition of the Japanese, which was inscribed on the UNESCO Intangible Cultural Heritage Lists in 2005. Kabuki, one of the three great Japanese cultural treasures besides Noh and Bunraku, can be traced back to the Edo Period (also known as the Tokugawa period, from 1603 to 1868). While the accoutrements of the Kabuki costumes may not be evident in Yusof's abstract forms, the dramatic gestures seem glossed over four segments. It is not the kind of dance one envisioned with vigorous movements or symbolic mudras but one simply about practised gestures. Neither is there any hint of what the particular Kabuki story is referred to, like the 48 Ronins or other stories. It is interesting to note that John Lee Joo For, Datuk Ibrahim Hussein, Latiff Mohidin also had done a Kabuki work, so it looks as if it's something de rigueur.

Yusof Ghani worked in art-related jobs such as artist-illustrator at the Agriculture Ministry (1967), instructor at the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before pursuing his art education in the United States. Upon his return, he was Associate Professor at the Mara Institute of Technology. He graduated with a Masters in Fine Art at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. In 1985, he won the Minor Award in the PNB art competition in Kuala Lumpur. Yusof Ghani made his London debut in an exhibition titled *Segerak VI – Transcendent Figures* at the Asia House in April 2017. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. The exhibition received good responses. In Henry Butcher Art Auction December 2021, his *Siri Tari - Zakwan* (1987) was sold for a record price of RM 403,200.





108

YUSOF GHANI

b. Johor, 1950

Siri Tari XIV, 1993

signed and dated (verso)
oil on canvas
99 x 114cm

PROVENANCE

Private collection, Selangor

RM 100,000 – 180,000

Yusof Ghani's human forms, ostensibly heavily 'bandaged' in a camouflage in his *Tari* series are highly sought after. The difference in this *Tari XIV*, from the second tranche of his *Tari* series, reveals more fragmented forms instead of the usually well enunciated configurations. The fireball burst of bright reds is another unusual element, as if scorching at the consciousness. The figures are not demonstrably in energetic movement. One figure is somewhat hesitant, while the other seems in recoil and cowering. Wedged at the centre can be discerned a figure in blue. Whatever, life is a struggle, and fellow humans can be counted upon to share the load at least. Yusof's first *Tari* series started in 1985, culminating with his first solo at GaleriCitra in 1989, and this 1993 work marks the tailend of his *Tari*, in transition to his *Topeng* series. This is a rare work of absolute quality. Yusof Ghani was a late bloomer in art, working as an artist-illustrator (Agriculture Ministry), instructor (Fisheries Institute, Penang) and a graphic artist (Radio-Television Malaysia) for a total of 10 years before he got a scholarship to study in the United States, first at the George Mason University for his BFA and then the Catholic University in Washington for his MFA. For a Malay artist, he had the distinction of bypassing the Mara Institute of Technology (ITM) treadmill. Though he returned to teach at ITM, he garnered fame for his series of interesting paintings – *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. In Henry Butcher Art Auction December 2021, his *Siri Tari - Zakwan* (1987) was sold for a record price of RM 403,200.



109

YUSOF GHANI

b. Johor, 1950

Hijau Series: Lata Gambai,
2000

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

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

This magnetic composition thrives on the energy of strong movements and the element of change. The artist conveys excitement through this vibrant display of kinetic life movement with great slithers of yellow masses with coloured streaks. Painted with robust brushstrokes, the work exemplifies the artist's continuous exploration of natural forms.

Yusof Ghani's art career started in 1981, when he got a scholarship to study for his BFA at the George Mason University, which he followed up with his MFA at the Catholic University (1983). Before, for 10 years and without formal art education, he had dabbled in various art-related jobs. America was a great eye-opener to him, and when he returned, he lectured at the Mara Institute of Technology. His career highlights include his London debut in 2017, in a solo called *Segerak VI - Transcendant Figures*, at the Asia House. His series, in chronological order, are *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. Henry Butcher Art Auctioneers with partners Galeri Prima and Pinkguy Gallery organised *Segerak VIII: Utopia*, the final edition of *Segerak* series, in August 2019. In Henry Butcher Art Auction December 2021, his *Siri Tari - Zakwan* (1987) was sold for a record price of RM 403,200.



110

SYED AHMAD JAMAL, DATUK

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

Past And Present, 1961

signed and dated (lower right)

oil on board

46 x 183cm

PROVENANCE

Private collection, Selangor

RM 200,000 – 350,000



This was Cheras on the south-eastern edge of Kuala Lumpur in the 1960s, when Syed Ahmad Jamal (SAJ), later Datuk, spent invigorating years between 1961-1963 at the Specialist Teachers Training Institute in Jalan Yaacob Latif (he was made principal in 1962). It was then heavily forested with great biodiversity with waterfalls and hills like Bukit Ketumbar (Coriander Hill), Bukit Saga, Bukit Apek, wildlife and bird-watching hiking trails. Now, it is a concrete jungle of housing estates. Stylistically, SAJ, back from his England art studies, was in the throes of his calligraphic, cursive and curvilinear forms in re-romancing the landscapes of great harbours, hilly terrain and streams. And the swirling sonorous elements were evident in works such as *The Bait*, *Terbang*, *Tulisan* and *Starry Nights*. His brushstrokes were raw yet elegant with a refreshing palette of blue, green and yellow. The hills/mountains were not so structured or symbolic as in his latter-years *Gunung Ledang Series*. Here was what started as 21 shophouses in Ulu Pudu into a vast arterial housing conglomerate served by a network of massive expressways and 11 MRT stations. The Five Arts Centre even commemorated this real-estate boom with Cheras The Musical.

Another interesting observation is that the idea of *Puncak Purnama* was already rooted in the artist's mind as early as in 1961 (as shown at lower center of the painting), while the sculpture was later erected in mid 1980s, and unfortunately brutally demolished by DBKL in 2016.

Datuk Syed Ahmad Jamal's career: from his art tutelage to his manifold administrative duties, his scholarly writings, and most of all, his significant art legacy of paintings and sculptures. He got into the Chelsea School of Art and London University after aborting studies in Birmingham School of Architecture, and continued at the School of the Art Institute Chicago, and the University of Hawaii, Honolulu. He headed the Asian Cultural Centre (Universiti Malaya, KL), the National Art Gallery (NAG) KL, and the Specialist Teachers Training Institute. The NAG honoured him with a Retrospective in 1975, and another big Retrospective titled Syed Ahmad Jamal: Pelukis (2009). He was also honoured with a major historical overview (1954-1994) exhibition by the Nanyang Gallery of Art, Kuala Lumpur, in 1994-1995. The only visual art recipient of the National Artist Award, he was made a Datuk in 1996. His major books included *Rupa Dan Jiwa* (1992) and the autobiographical *Kunang-Kunang* (1999). He also designed logos, décor and costumes for stage plays and was noted for several cartoon illustrations.



111

JOLLY KOH

b. Singapore, 1941

Estuary, 2004

signed and dated (lower right)

oil and acrylic on canvas

53 x 37cm

PROVENANCE

Private collection,

Kuala Lumpur

RM 8,000 – 14,000

Jolly Koh is a prime mover of modern art in Malaysia, whose powerful works showcase an exquisite blend of brushstrokes and forms that convey rhythmic movement. Luscious, translucent colours are applied with force across the surface of the painting. The exuberant tones are enlivened through the artist's continuous exploration of light, colour and space. Estuary is the tidal mouth of a large river, where the tide meets the stream.

Jolly Koh's defining moment is his 2017 milestone exhibition in Kuala Lumpur celebrating 60 years of painting, marked by a presentable coffee-table publication. It was organised by Henry Butcher Art Auctioneers. It marks his twin achievements straddling academia and painting practice. Apart from his pedagogical writing, Jolly Koh had taught Art in Malaysia (ITM, Gaya College in Sabah and back at MSC College later) and Australia (12 years, ending as a senior lecturer at TAFE College in Adelaide). He was educated in the United Kingdom (Hornsey and London University) and the United States (Indiana University, Ed.D and Msc, where he even taught Masters students for a year). His early prominence was as one of the Magnificent 7 abstract artists in the GRUP exhibition held at the AIA Building, Kuala Lumpur, in 1967. His last solo, Jolly@80, was held in January 2022.



112

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Link 2, 1979

acrylic on paper
25 x 25cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

This must be the most blistering red swathe in Dato' Sharifah Fatimah Zubir's extensive repertoire, with odd geometric shapes and sharp edges. This 1979 *Link 2* is poles apart from her 1997 series like *The Link*: there is no link at all. She had gone RED in her 1978 works, like in *Angin Mawar*, which won a prize in Salon Malaysia (now in the collection of the National Art Gallery). The overall veneer points to something celebratory, but the hasty, awkward overlaps with skeins of paint at the edges, with the sharp protrusions have a more sobering effect. But there is a sense of anchoring stability in the horizontal bottom phalanx, whatever the red tide portends or leads to.

As the first batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971, Dato' Sharifah Fatimah Zubir served notice of her huge potential when she won the hugely coveted Major Award in the 1979 Salon Malaysia, though she had clinched the Minor Award in the Malaysian Landscape competition in 1972, the year she held her first solo in Singapore. In 1981, she won a Minor Award in the Young Contemporary Artists (Bakat Muda Sezaman) in 1981. Her career path was simply astonishing. Upon graduation from ITM, she achieved her BFA at Reading University, England in 1976, and an MFA at Pratt Institute, New York, in 1978, under the JDR III Fund fellowship. Her international accolade was a 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran, in 2003. In 2006, the Sultan of Kedah conferred a Dato'ship on her.



113

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Touch The Earth Series – 06,
2014

acrylic and modelling paste on paper
28 x 38cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500

Touch The Earth Series – 06 demonstrates the artist's exploration of space and colours which gives this piece a refined elegance, resulting in a poetic composition of balanced elements. She revisited the use of modelling paste (commonly used in her early 1990s works). Dato' Sharifah Fatimah is one of the greatest women artists in Malaysia today, with a body of astonishing unequalled works. She is from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) graduating in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the 1981 Bakat Muda Sezaman. In 1979, she won the coveted Major Award in the Salon Malaysia. In 2007, she was conferred the Dato' title by the Sultan of Kedah. Her other awards include 3rd Prize 2nd Biennial of Contemporary Painting of the Islamic World in Tehran, Iran, in 2003.

114

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. Kedah, 1948

Touch The Earth Series – 03,
2014

acrylic and modelling paste on paper
38 x 28cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500



Inspired by forms in nature, broad strokes are rendered with palette knife. The technique of using modelling paste for its textural quality was inspired by the Indonesian artist A.D. Pirous. In this work, colours of different tones and hues are applied, creating mesmerising layers of depth.

Dato' Sharifah Fatimah is one of the greatest women artists in Malaysia today, with a body of astonishing unequalled works. She is from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) graduating in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the 1981 Bakat Muda Sezaman. In 1979, she won the coveted Major Award in the Salon Malaysia. In 2007, she was conferred the Dato' title by the Sultan of Kedah. Her other awards include 3rd Prize 2nd Biennial of Contemporary Painting of the Islamic World in Tehran, Iran, in 2003.



115

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Passage No. 5, 2009

signed and dated (top right)
mixed media on paper
100 x 80cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 22,000

Passage No. 5 features a captivating interplay of brightly coloured organic shapes standing out against a neutral palette of white and grey. Energetic black scribbles vigorously applied at the background convey movement. Richly layered with forms, this contemplative work contains the artist's signature elements, including expressive gestural marks, playful organic shapes, and intuitive lines across the pictorial space.

After graduating from the Mara Institute of Technology in 1973, Dato' Tajuddin Ismail studied at the Art Centre College of Design, Los Angeles (Graphic Design, 1974), Pratt Institute, New York (post-graduate Interior Architecture, 1981; apprenticed to Massimo Vignelli). A Fulbright research fellow (1987), he won the Minor Awards in the National Drawing Competition (1977), the National Graphic Art competition (1978), the Salon Malaysia (1979), and the National Design Council (1994). He retired as Associate Professor of Fine Art and Interior Architecture at Universiti ITM. He then joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.



116

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Rimba-96-II (Rimba Series), 1996

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

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

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



117

AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C.),
1993

signed and dated (lower right)
mixed media on paper
23 x 19cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

It's not that common to find paper works of Awang Damit Ahmad which could be studies or projections of his larger main canvases with impasto drivels and more refined and defined compositions. This work certainly looks dainty in execution and a tad cheery from the more dour ruminations of Awang Damit Ahmad's rudimentary *Essence Of Culture* series albeit with his strong symbolisms.

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



118

AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C.),
1993

signed and dated (lower right)
mixed media on paper
23 x 19cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

This work stems from his early major series, *Essence Of Culture (E.O.C.)*, representing his world view about Man and Nature. His abstraction is a symbolic language of the lives of farmers and fishermen, uniting all shapes and fragments of patterns arranged in a well-balanced composition. The symbolic shapes are derived from his thoughts, reflections, and observations. It is about overcoming challenges in life, making an honest living. Awang Damit Ahmad became an artist by accident, being a late starter at the age of 27, when he studied at the Mara Institute of Technology, after working several other jobs. He had already started on his *Essence Of Culture (Intipati Budaya)* series in 1985 and later studied for his Master's at the Catholic University in Washington DC, and continued the series on his return in 1990 until 1996. His clutch of prizes includes 2nd Prize in the Malaysian Bank Association art competition, the Minor Award in the Bakat Muda Sezaman in 1984, and the Painting Award (and Consolation Prize, too) at the Salon Malaysia III at the National Art Gallery in 1991 for his *Nyanyian Petani Gunung* (now in Petronas Collection). He also taught at his alma mater, Universiti ITM, retiring as Associate Professor in May 2011. In 2022, his *E.O.C. (Perjalanan Malam, 1989)* and *E.O.C. (Ingatan Waktu Kecil, 1985)* were sold for RM212,800 and RM218,400, in Henry Butcher Art Auction November edition and July edition, respectively. In Henry Butcher March 2021 Art Auction, his *E.O.C. (Apa Khabar Ledang, 1992)* was sold for RM224,000.



119

YUSOF GHANI

b. Johor, 1950

Siri Tari

signed (lower right)
mixed media on paper
27 x 37cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 16,000

Verging on fully abstract, silhouettes of physical forms – all seemingly in a ceaseless movement – are discernible in this work on paper from Yusof Ghani's sought after *Tari* series. The tugs-and-pull of figures in rhythmic surge and antithetical clashes comes in a subdued palette of luscious greens, with strokes of yellow accentuating the forms of the moving figures.

Yusof Ghani was awarded a scholarship to study at George Mason University, USA. He graduated with a BFA (Graphic Art) in 1981 and pursued his MFA (Fine Art) at Catholic University in Washington in 1983. Before his American studies, he had worked as an artist-illustrator (Agriculture Ministry, 1967), an instructor (Fisheries Institute, Penang, 1971) and a graphic artist (RTM, 1977). On his return, he lectured at the Universiti MARA Institute of Technology.



120

YUSOF GHANI

b. Johor, 1950

Siri Tari

signed (lower left)
mixed media on paper
27 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000

Yusof Ghani's *Tari* series were first exhibited in 1989 at Galeri Citra and is one of the artist's most popular series to date. Depicted in an earthy palette, the artwork consists of human figures depicted in several dance postures and features a distinctive presentation of gestural movement and figure ground relationship.

Yusof Ghani worked in art-related jobs such as artist-illustrator at the Agriculture Ministry (1967), instructor at the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before pursuing his art education in the United States. Upon his return, he was Associate Professor at the Mara Institute of Technology. He graduated with a Masters in Fine Art at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah*, *Ombak* and *Kuda*. In 1985, he won the Minor Award in the PNB art competition in Kuala Lumpur. Yusof Ghani made his London debut in an exhibition titled *Segerak VI – Transcendent Figures* at the Asia House in April 2017. In Henry Butcher Art Auction December 2021, his *Siri Tari – Zakwan* (1987) was sold for a record price of RM 403,200.



121

AMRON OMAR

b. Kedah, 1957

Pertarungan, 2011

signed and dated (top right)

pencil on paper

58 x 64cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Amron Omar continues to explore the *Pertarungan* series in various media such as oil, pastels and charcoal. Silat, to him, is a self-therapy through the motions of pugilism and a symbol of struggle against real and phantom demons. It is about discipline and journey. The traditional martial art offers hundreds of different styles that tend to focus either on strikes, joint manipulation, throws, bladed weaponry, or some combination thereof.

More than 150 works from Amron Omar's *Pertarungan* series over three decades were shown at the National Art Gallery, Kuala Lumpur from February to August 2012. After graduating from Mara Institute of Technology in 1980, he worked briefly for an advertising company but decided to go full-time into art in 1983, specialising in portraits for royalty, dignitaries, corporate captains of industry and also the commoner. He won the Minor Award in the Young Contemporary Artists competition in 1982 with a self-portrait.

122

ZULKIFLI DAHLAN

b. Kuala Lumpur, 1952 - d. 1977

Untitled

ink on paper
17.5 x 13cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500



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

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



123

JOLLY KOH

b. Singapore, 1941

Dragon, 2010

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

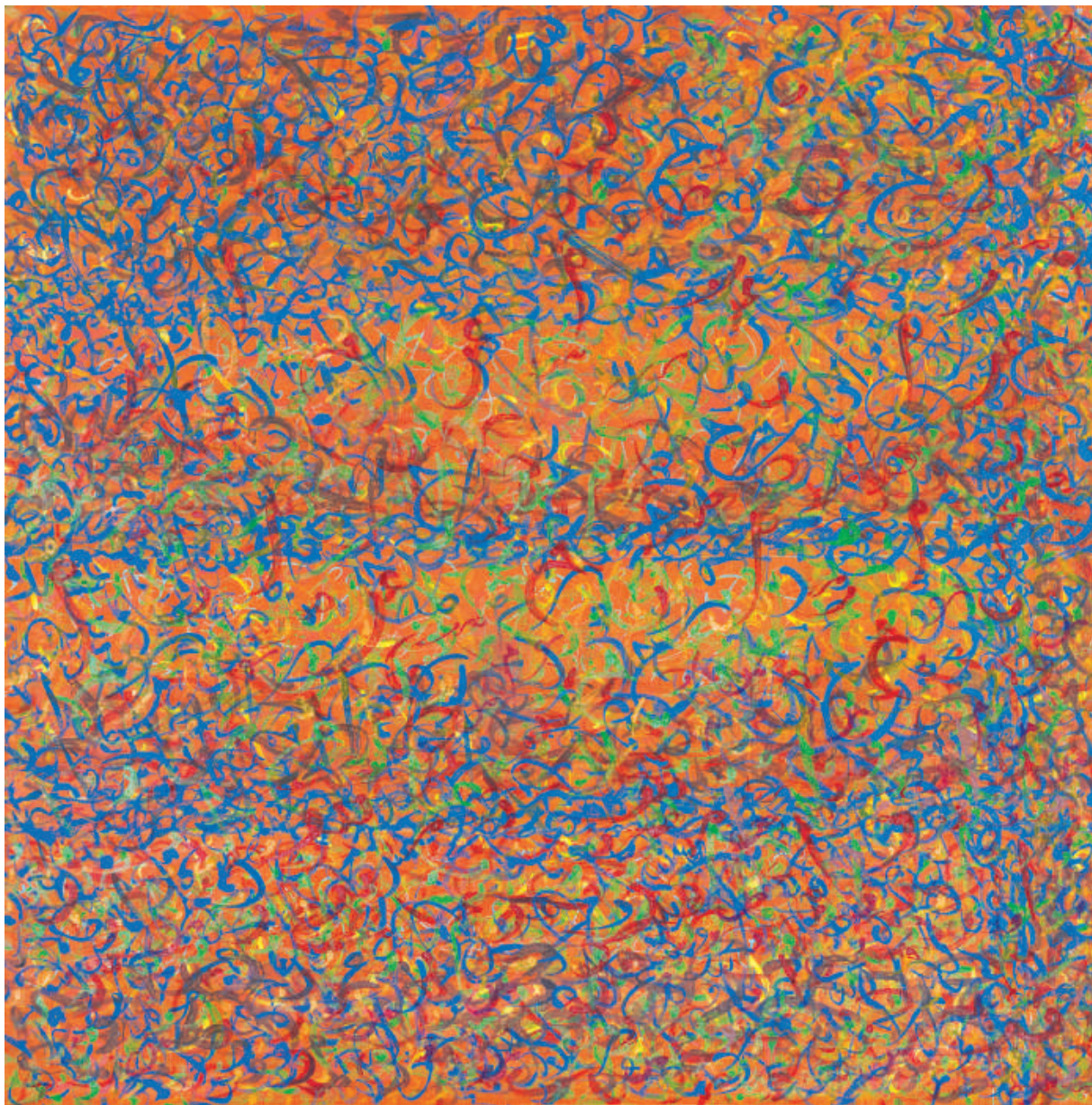
PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Dragons hover all over Jolly Koh's painting repertoire of 60 years, numbering easily a dozen. In profiles, standing erect, celestial or as an imperial insignia (the five-clawed dragon of Manchu emperors), they are depicted singly and floating, in the air, on land and underwater. There are dragons in profiles (left and right) as shown in the dual exhibition with Choy Weng Yang at Singapore's Sunjin Galleries (June-July 2010), and others with telling titles like *Urat Naga (Dragon Veins)*, *Dragon Scent*, *Dragon Landscape*, *Dancing Dragon*, *Dragon Country I-III*, *Dragon Dance I-II*, *Kangxi's Dragon*, *Celestial Sea Dragon*, *Night Of The Dragon...* Some works can stretch up to (66 x) 244cm. Jolly Koh finds the dragon invested with supernatural powers, regal and a sign of fame and prosperity. The work exudes a sense of something precious and auspicious. It will be good to acquire this work as the Year of Dragon is coming in 2024. The Asian dragon has also become a chauvinist symbol of masculinity, though lexiconography lists dragonelles as those of matured female variety.

Jolly Koh's defining moment is his 2017 milestone exhibition in Kuala Lumpur celebrating 60 years of painting, marked by a presentable coffee-table publication. It was organised by Henry Butcher Art Auctioneers. It marks his twin achievements straddling academia and painting practice. Apart from his pedagogical writing, Jolly Koh had taught Art in Malaysia (ITM, Gaya College in Sabah and back at MSC College later) and Australia (12 years, ending as a senior lecturer at TAFE College in Adelaide). He was educated in the United Kingdom (Hornsey and London University) and the United States (Indiana University, Ed.D and Msc, where he even taught Masters students for a year). His early prominence was as one of the Magnificent 7 abstract artists in the GRUP exhibition held at the AIA Building, Kuala Lumpur, in 1967. His last solo, *Jolly@80*, was held in January 2022.



124

AHMAD KHALID YUSOF

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

Siri Pantun, 1996

signed and dated (verso)
acrylic on canvas
91 x 91cm

PROVENANCE

Private collection, Selangor

RM 40,000 – 60,000

Ahmad Khalid Yusof incorporated khat calligraphy into his works in 1971. *Siri Pantun* reveals his rediscovery of traditional Malay patterns and iconography with ancient Arabic scriptures of Jawi. Dense, calligraphic words are layered across the canvas in harmonious colours, strengthening the composition. This piece is among his best works.

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.



125

AHMAD KHALID YUSOF

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

Surat Cinta

signed (lower right)
etching in colour on paper,
edition 5 of 30
24.5 x 16cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Surat Cinta is executed in elegant duo chromatic colours of yellow and black, reflecting Ahmad Khalid Yusof's fascination with Islamic calligraphy. A direct translation on the title would be: Love Letter. It is the most sought after (by collectors) among the etchings. 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.

126

AHMAD KHALID YUSOF

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

The Rotting Document

signed (lower right)
etching in colours on paper,
edition 5 of 30
24.5 x 16cm (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500



Ahmad Khalid's visual language is strongly influenced by Islamic calligraphy. In *The Rotting Document*, the motifs of letterforms are repeated across the canvas. 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.



127

ILSE NOOR

b. Germany, 1941

A Concert, 1997-1999

signed and dated (lower right)
etching on paper, edition 19 of 20
14.5 x 19.5cm (image)

PROVENANCE

Private collection, Selangor

RM 2,300 – 3,500

Combining several elements of still life together, Ilse's work brought about precious memories. Etching like this is probably commissioned to decorate the walls of Ascott Kuala Lumpur. Ilse Noor studied graphic art under W.M. Stucke in Bonn, then at the College of Art in Köln and finally at the Academy of Fine Arts in München. There she studied both graphic art and painting under Professor Franz Nagel, winning her first award in painting. It was during this time that she met her future husband, migrating to Malaysia in 1974. Her collections are sought after by private collectors and also reside in galleries, museums and banks all over the world from Egypt, France, Germany and even in Bosnia, where she participated in a group exhibition of Malaysian artists in 1997. She has participated in more than 80 group shows and 10 solo exhibitions over the past three decades.



128

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. 2009

Untitled, 1985

signed and dated (lower right)
serigraph on Japanese silk,
edition 16 of 300
75 x 75cm (image)

PROVENANCE

Private collection, Selangor

RM 8,000 – 12,000

The present serigraph explores the relationship between colour and movement of overlapping forms. The ribbons of lines springing from various trajectory animate the composition, suggesting rhythmic movement.

Datuk Ibrahim Hussein was the first Malaysian artist featured in the Venice Biennale (Smithsonian Institute Workshop, 1970). In 1977, he exhibited alongside Andy Warhol and Salvador Dali in Kuwait. He was a celebrity recipient of the World Economic Forum's Crystal Award (1997). In 1986, he was accorded a Retrospective by the National Art Gallery Malaysia. He celebrated the opening of his Ibrahim Hussein Museum and Cultural Foundation in Langkawi in 2000 with the Langkawi International Festival of Arts. He had also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). He won the Monte Carlo art prize in 1984 and was awarded Venezuela's Order of Andres Bello (1993), and Chile's Order of Bernardo O. Higgins (1996), besides the Japan Foundation Award (1988) and the Anugerah Tokoh Melayu Terbilang (2007). He studied at the Byam Shaw School (1959-1963) and the Royal Academy in London (1963-1966).

IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936 – d. 2009

Sports Series, 1986

signed and dated (lower right)

offset lithograph on paper, edition 28 of 200

63 x 47cm each (sheet), set of 8

PROVENANCE

Private collection, Kuala Lumpur

RM 50,000 – 70,000

Few had anticipated Datuk Ibrahim Hussein's *Sports Series* suite of eight offset lithograph prints, but were pleasantly surprised. Using his trademark graphic pen skills, with colouration and the spools of rhythmic parallel lines, for ornamentation and symbolic strength, Ib, as the artist is popularly known, orchestrated dramatic moments in eight sports including the lesser-known Lacrosse. The other sports featured were Basketball, Golf, Cycling, Wrestling, High Jump, Hurdles, and Running (Marathon). True to the Olympic motto of Citius, Altius, Fortius (which is Latin for 'Swifter, Higher and Stronger'), Ib had created a historic tableau of sports competitiveness. Do you know that Ib loved rugby, football, hockey and cycling, before a self-inflicted accident impaired his vision and balance? He lost the sight of his right eye at the age of eight when playing darts in his kampung (Sungai Limau Dalam in Kedah). While aiming at a banana-stump target, he poked his eye with a penknife, which was open-pointed on both sides. Lacrosse is an ancient sport dating back to the 12th century, using a ball and sticks with a net at one end to capture, carry and shoot it, eventually into the opponent's goalmouth. And is this a jump ball in Basketball, as players from both sides try to gain possession of the ball? A tussle to toss the ball into the 46cm (18 inches) diameter basket is what basketball is about. (One can imagine Michael Jordan, Earvin 'Magic' Johnson and Larry Bird among the superstar players). In Cycling, two competitors are shown from the back trying to out-pedal each other. And there seems to be a pin-drop silence in Golf, with the protagonist, probably a Tiger Wood, making a crucial putt, a birdie (a stroke under par) or even an eagle, perhaps? High jump has the athlete shown (in one-frame sequence to simulate movement) in Fosbury Flop, the backward twisting diving style that is almost de rigueur now. The Hurdling race reveals a neck-and-neck race with the competitors clearing the hurdle at about the same time. In Running (Marathon), it seems still early stage with the rivals bunched but with strategic pacing, and conserving energy against the wind. In Wrestling, the challenger below is immobilised in a single leg takedown.

Datuk Ibrahim Hussein has an impeccable international profile with the accolades of the World Economic Forum's Crystal Award (1997), Venezuela's Order of Andres Bello (1993), Chile's Order of Bernardo O. Higgins (1996), the Japan Foundation Cultural Award (1988), and the Monte Carlo Contemporary Art Award (1984). He was the first Malaysian taking part in the Venice Biennale under the Smithsonian Institute Workshop programme in 1970. In 1977, he was chosen to exhibit with Andy Warhol and Salvador Dali in the tripartite masters exhibition in Kuwait. He was accorded a Retrospective by the National Art Gallery Malaysia in 1986. In 2007, he was awarded the Anugerah Tokoh Melayu Terbilang, apart from the Datuk titles three times. His art tutelage was at the Byam Shaw School (1959-1963) and the Royal Academy in London (1963-1966). He is also remembered for setting up the Ibrahim Museum and Cultural Foundation (Langkawi), now defunct, and the first Langkawi International Festival of Arts (LIFA). Ib was also the prime-mover behind the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali.



NOTE: In this limited edition sets by Ibrahim Hussein, every piece is signed & numbered by the artist. Each set contains eight lithographs. The originals, plates, films and negatives have been destroyed under legal supervision.

LEGAL ADDENDUM: Published by Ibrahim Hussein, Security printing by Culture Press & Ibrahim Hussein. Legal supervision & documentation by Laurence Teoh of Nordin Torji & Yussof Ahmad.



130

ENG TAY

b. Kedah, 1947

Three Musicians, 1991

signed and dated (lower right)
colour etching on paper, artist's proof
74 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

RM 1,800 – 3,200

Along with scenes portraying domestic family life, Eng Tay frequently depicted musical performance. *Three Musicians* pays tribute to the art of music executed with the technique of etching, using a colour palette of soft, pastel hues. Moving rhythmically in unison, the musicians are fully immersed in the performance.

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



131

STEPHEN MENON

b. Pahang, 1972

*King Of Wands, Swords,
Pentacles*, 2018

signed and dated (lower right)
screenprint in colours, edition 4 of 7
20 x 20cm each (image)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Stephen Menon explored a myriad of themes for his works from socio-political, satires, and spirituality. *King Of Wands, Swords, Pentacles* juxtaposes figures and symbols with narrative qualities mixed with vibrant colours. Delicate images of masks, wings, halo, and skull are layered onto a trio of figures.

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



132

AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled

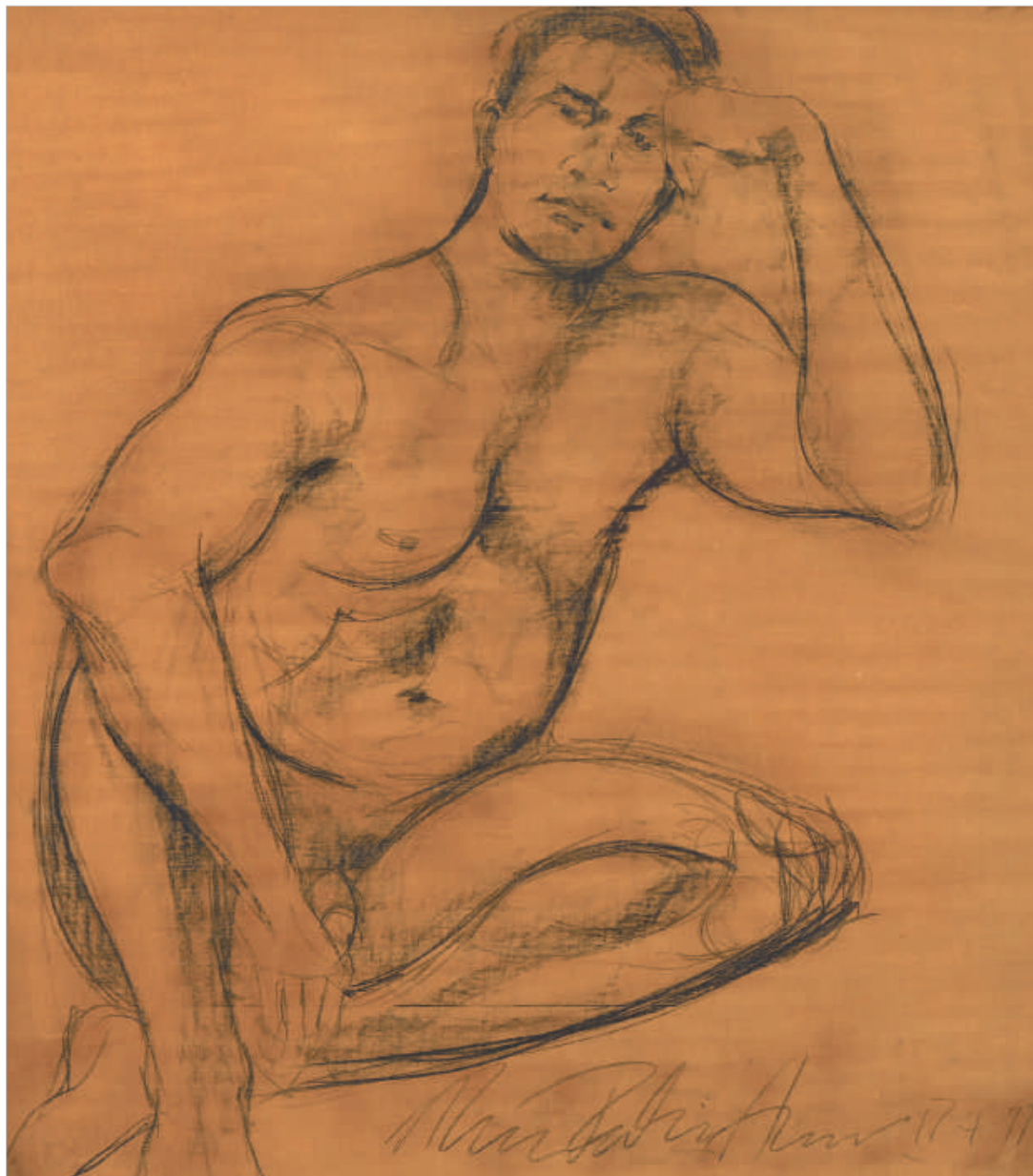
signed (lower right)
colour etching on paper, edition 1 of 1
38 x 53cm (image); 90 x 70cm (sheet)

PROVENANCE

Private collection, Selangor

RM 10,000 – 15,000

After the debut of the Smoking Man in Ahmad Zakii Anwar's first solo in 1995, he made a return in 2002, a 7-year-itch, in Figure At Sunrise, and the narrative developed into a full-blown episode with his inimitable Urban Realism in Kota Sunyi in 2007 in Jakarta. A sense of mystery surrounds this work which narrates a smoking figure in side profile, a way of contemplating the events that had occurred during the day. Ahmad Zakii Anwar graduated in Graphic Design at the Mara Institute of Technology in 1977. After a successful stint in Advertising, he decided to be an artist and paints fulltime. A series of memorable solos led to the Disclosure exhibition at Galeri Petronas, Kuala Lumpur in 2008, a timely mid-career survey. In 2007, he was invited by the Singapore Tyler Print Institute to do a series of prints. Zakii had solos in the United States (Barbara Green FA in 1999 and Andreshire Gallery in 2011), Indonesia, Hong Kong and Singapore.



133

AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled, 1999

signed and dated (lower right)
charcoal on paper
102 x 90cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 28,000

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



134

JALAINI ABU HASSAN

b. Selangor, 1963

Sepian-Macbeth, 2017

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

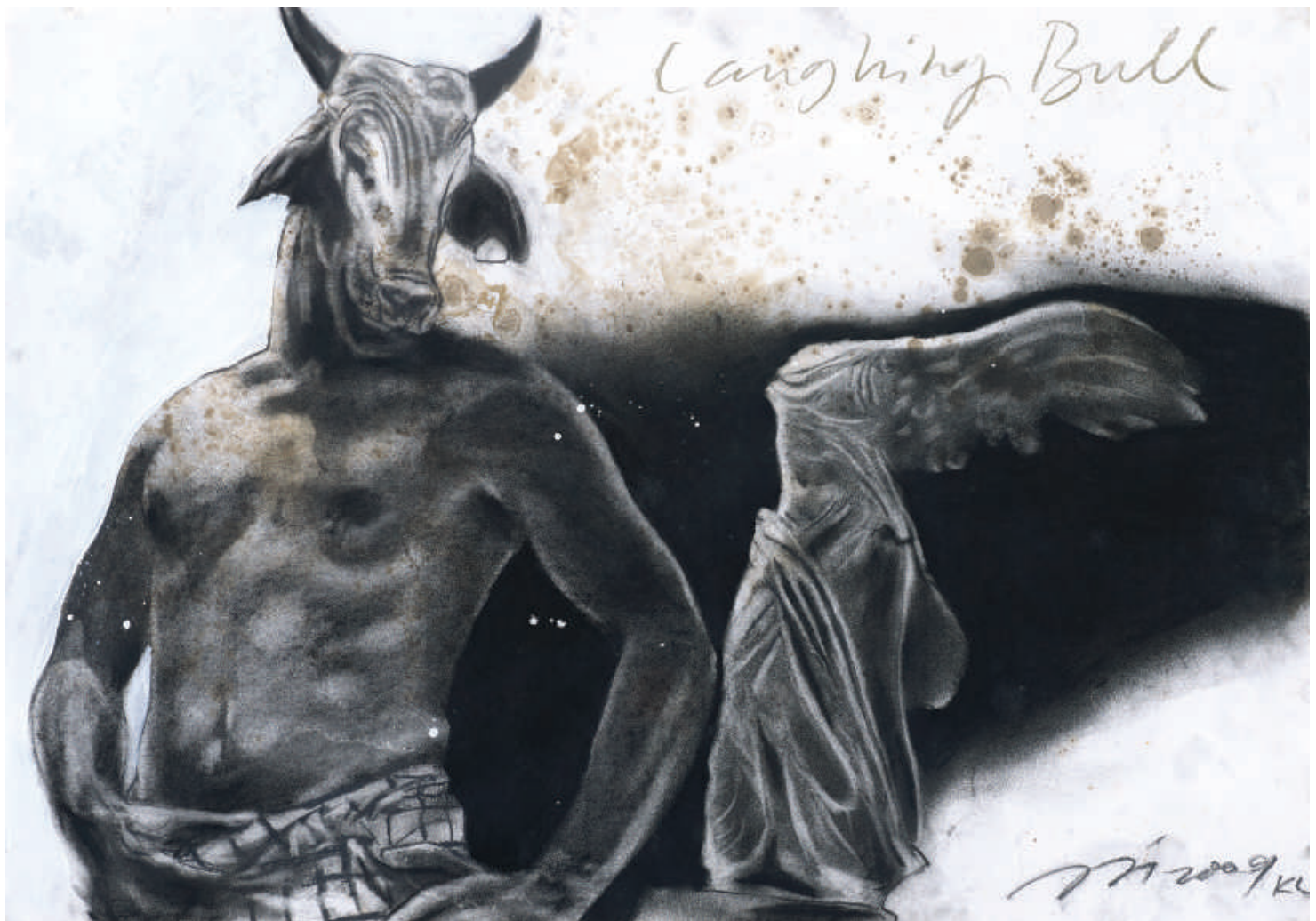
PROVENANCE

Private collection, Kuala Lumpur

RM 6,800 – 10,000

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

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



135

JALAINI ABU HASSAN

b. Selangor, 1963

Laughing Bull, 2009

signed and dated (lower right)
mixed media on paper
59 x 84cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 10,000

Jalaini's continuous exploration in different media and forms makes him one of the leading contemporary artists in the country. Drawing on characters from Greek mythology, Jai created a unique visual vocabulary. In *Laughing Bull*, a commanding, minotaur figure is juxtaposed with the majestic statue of Nike, the goddess of victory.

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



136

JALAINI ABU HASSAN

b. Selangor, 1963

Study Of Malay Man, 2013

signed and dated (middle left)

watercolour on paper

35 x 25cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

Jalaini, better known as Jai, constantly breaks the formal and technical boundaries of both traditional and experimental media. Depicted in this sketch is a study of a handsome Malay figure. Jalaini Abu Hassan has a double Masters in Painting from the Slade School of Fine Art, London (1988) and the Pratt Institute, New York (1994) after his BFA at the Mara ITM in 1985. He excelled when he won the Major Award in the Young Contemporary Artists (BMS) competition in 1985 followed up with the Gold Award in the Hongkong and Shanghai Bank art competition in 1991. He also won the 1st Prize in the Murray Hill drawing competition in New York in 1994 and the Rado Switzerland competition in 2005.

137

CHONG SIEW YING

b. Kuala Lumpur, 1969

Untitled, 2002

signed and dated (lower center)

oil on canvas

75 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 22,000 – 38,000



Chong Siew Ying is like the queen of Bian Lian, the Chinese wizardry of face swapping dating back some three centuries, to the time of the Sung. But the difference is that the faces, often in demented and hilarious laughter, are not masks like in Sichuan Opera, but are camouflages or a sort of dissembling to conceal one's feelings. Here, the boy, or a youngish-looking man, has his face plastered over the whole canvas. Is he laughing? It looks more like a grimace, a chagrin. And why? Laughter is always the best medicine, but in Siew Ying's repertoire, it takes a more sinister bent albeit not ostensibly clear, so we laugh along with it. It's just like Yue Minjun's circus of laughing men, but to Siew Ying, she is more concerned with getting the facial expressions, the lighting effects right and the textures. It's not a portrait per se, or about a person, it's more about a human face. Times like this, you can almost hear the background strains of Beyonce's *If I Were A Boy* (2008).

Some would have been contented with a diploma in Graphic Design (Petaling Jaya College of Art and Design). Not Chong Siew Ying, who bravely ventured to France to further her studies at the L'Ecole des Beaux-Arts (Versailles, 1991-1994) and L'Atelier 63 (1994-1996), supporting herself by working part-time as an au pair. When there, she had the honour of solos at the Maison Tch'A, Atelier d'Maravel and Gallery Café Panique, and prints biennials in France, Spain, Holland and Taiwan. On her return in 2000, she was awarded the artist's residency at Rimbun Dahan, which was followed by another at the Vermont Studio Centre (Freeman Fellowship). Her achievements include the Special Award in the Young Contemporary Artists (BMS) competition (2002). She was also a finalist in the Hong Kong Sovereign Art Prize (2009). She was in the travelling Malaysian Shadows and Images exhibition in Malmo (Sweden), Barcelona and Madrid (Spain), and featured in the 2015 Art Stage Singapore.

KOK YEW PUAH

b. Selangor, 1947 - d. 1999

Two Important Men, 1993

signed and dated (lower right)

acrylic on canvas

115 x 165cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

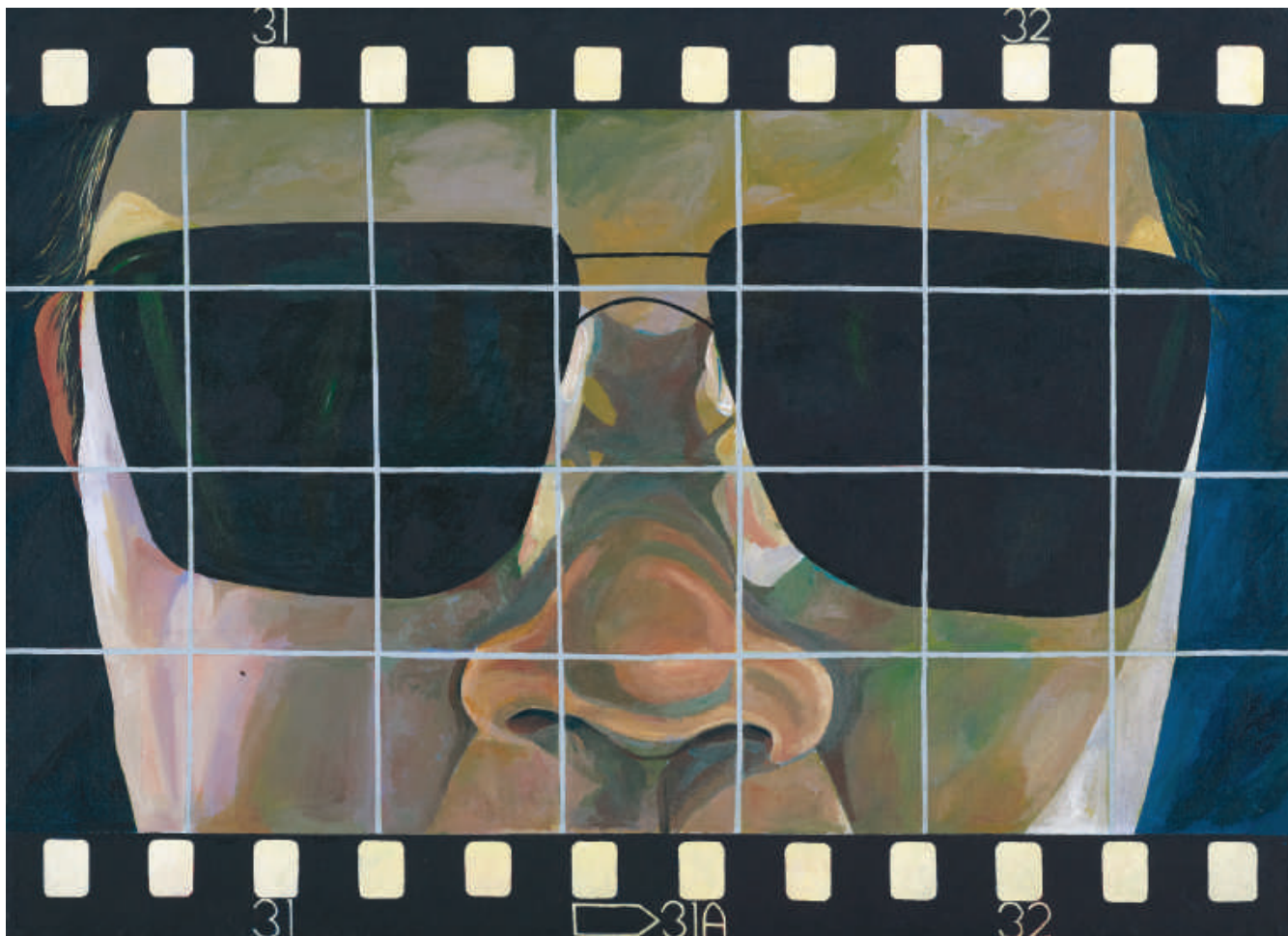
Kok Yew Puah: Portrait Of A Malaysian Artist,
Ilham Foundation, 2021, page 41

RM 45,000 – 75,000

Puah Kok Yew, better known as Kok Yew Puah, relished in featuring family members and friends on his canvas, the way he projected his hometown Klang onto the world. There are two portraits, one of himself in a slightly skewed baseball cap with the words, White Sox, emblazoned, probably after the professional American baseball team Chicago White Sox, and the other, his friend, still with the crash helmet over his head, but without a visor. It was so casual and informal. The artist himself was clad in a white singlet, and his friend, dark-coloured, likely black, but both were wearing sunglasses, indicating a sweltering weather. The title adjective, Important, was probably just his kind of humour or a clickbait, to intrigue interest on what was so 'important' or why the two unidentified portraits are 'important' at all. In Klang, where Kok Yew Puah was based all his life, except for a studying stint in Australia, it was then easier to travel on a motorbike. With the serrated photo-still reel, it looked like a photograph. Was it copied from a photograph, or was it rendered in mock photo film, numbering 21, 21A and 22? A Photo-Realism take, perhaps?

Kok Yew Puah was given a comprehensive Memorial exhibition, Kok Yew Puah: Portrait Of A Malaysian Artist, at Ilham Gallery, Kuala Lumpur, from February to April 2022. Though he had a 1973 solo at Samat Art Gallery, KL, of his large silkscreens, there were limited exposures of his works – in only two subsequent solos, Kok Yew Puah: 1985-1993, and Klang And Beyond (1997), both inspired by the British artist David Hockney. In 2004-2005, he was given an earlier tribute exhibition. In 1994, he was placed 2nd in the Malaysian Philip Morris Asean Art Awards, and was again one of the five jurors' choices the next year. He had lectured part-time on printmaking at the Mara Institute of Technology. He had his art tutelage at the Victoria College of the Arts, Melbourne, Australia, graduating in 1972 with diplomas in Painting and Printmaking. He was also one of the co-founders of the Malaysian Contemporary Watercolours Association (1994).





139

KOK YEW PUAH

b. Selangor, 1947 - d. 1999

Self Portrait In Deep Thoughts,
1993

signed and dated (lower right)
acrylic on canvas
115 x 165cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Kok Yew Puah: Portrait Of A Malaysian Artist, Ilham Foundation, 2021, page 41

RM 38,000 – 68,000

Here's the artist, Kok Yew Puah, looking back at you, albeit through the 'sunscreens' of sunglasses. It is framed by perforated film edges and a matrix of white grids which demarcate the face into little rectangles. The shades also conceal the focus of the gaze, whether it is looking at you or the surroundings, as there are no visible reflections, or just a bland vacuous look, wrapped in his own deep thoughts. Voyeur or introspective thinker, Kok Yew Puah was one who very much kept to himself, reticent and serious, and he dramatized family, friends and his children's friends to relay messages about the (ravaged) environment and the rapid urban modernisation, with his hometown Klang as a synecdoche of the wider world, or Malaysia.

Puah Kok Yew, better known as Kok Yew Puah, was given a comprehensive Memorial exhibition, Kok Yew Puah: Portrait Of A Malaysian Artist, at Ilham Gallery, Kuala Lumpur, from February to April 2022. Though he had a 1973 solo at Samat Art Gallery, KL, of his large silkscreens, there were limited exposures of his works – in only two subsequent solos, Kok Yew Puah: 1985-1993, and Klang And Beyond (1997), both inspired by the British artist David Hockney. In 2004-2005, he was given an earlier tribute exhibition. In 1994, he was placed 2nd in the Malaysian Philip Morris Asean Art Awards, and was again one of the five jurors' choices the next year. He had lectured part-time on printmaking at the Mara Institute of Technology. He had his art tutelage at the Victoria College of the Arts, Melbourne, Australia, graduating in 1972 with diplomas in Painting and Printmaking. He was also one of the co-founders of the Malaysian Contemporary Watercolours Association (1994).



140

RAZALLI LESUT

Barong Dance, 2017

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

PROVENANCE

Private collection, Selangor

RM 12,000 – 18,000

In Balinese culture, the Barong is a mythological deity symbolising goodness, the leader of spirits, and protector of the village. Filled with energy and vigour, the Barong Dance is a captivating performance which shows the Barong's magnificent triumph over evil, bringing peace to the village. Showcasing the impressions and experience of the performance, Razalli Lesut's realistic portrayal of the dancer's muscular physique in forceful pose reflects his impeccable mastery of the human form. The ceremonial procession, along with the sacred mask of the Barong, is depicted in sepia tones above the composition. Razalli Lesut is also an illustrator for books and magazines. He designed various stamps created for Pos Malaysia which include Seniman Agung P. Ramlee and 30 years of Malaysia-China Diplomatic Relations. His paintings were featured in the Malaysian Art Aid 2016 exhibition. His work is in the collection of National Art Gallery Malaysia.

141

AHMAD ZAKII ANWAR

b. Johor, 1955

Gopala, 1996

signed and dated (lower left, right canvas)

acrylic on canvas

120 x 180cm, diptych

PROVENANCE

Private collection, Indonesia

EXHIBITED

Distant Gamelan, Art Focus Gallery, Singapore, 1998

RM 65,000 – 100,000

Listen to the mesmeric tingling of the distant gamelan as dancers in ornate costumes strut the stage for gods, demons and men, with all the rituals and romance. Whatever the dance repertoire, while it is entertaining, the spiritual essence is not lost on a true-blue Balinese and the cognoscenti. Kebyar, Jauk, Legong, Barong, Olej Tambulilingan, Pendet, Kecak, Twalen, Rangda, Rarung, and this Gopala. Ting-tong, ting-tong, tong – the crisp sounds of the brass metallophones, xylophones, flutes and reed instruments, cymbals and gongs have both dancers and audience enthralled. Like in the Kecak, the black-and-white chequered cloth of the saput is distinct with some with the longer kancut with golden motifs. This dance derived from the Sanskrit word meaning ‘cowherd’ is mostly performed by young male dancers imitating the bovine mannerisms of a cow. Ahmad Zakii Anwar’s Bali works were shown in the Distant Gamelan exhibition at Art Focus Gallery in Singapore in 1998.

Ahmad Zakii Anwar’s art career is paved with flowers. After graduating in Graphic Design from the Mara Institute of Technology, he made a lucrative career in advertising. But his debut solo with the *Smokers* series in 1997 proved hugely successful, culminating in a major mid-career survey in 2008, called *Disclosure*, at Galeri Petronas. A yellow-brick road of international solos followed: the United States, Indonesia, Hong Kong, South Korea and Singapore. His local record sale hit RM115,500 (The Edge Auction, June 2013) and at Christie’s Hong Kong in November 2007, it was HK\$427,500 (today’s rate, RM233,265).





142

FADILAH KARIM

b. Johor, 1987

Read Between The Lines #4,
2014

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

PROVENANCE

Private collection, Selangor

RM 23,000 – 35,000

Best known for her reflective figurative works, Fadilah captures daily experiences and emotions onto the canvas. The work depicts a fresh-faced elegant beauty painted with sophistication, engaged in the act of reading. Through her distinctive palette consisting of earthy tones, dark browns, greys and white, Fadilah renders the inner life of the subject, offering a glimpse at a memory with a dreamlike atmosphere.

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



143

SAYUTI CHIK TAJUDIN

b. Negeri Sembilan, 1954

Dreaming, 2011

signed and dated (lower right)
charcoal and pastel on canvas
122.5 x 153cm

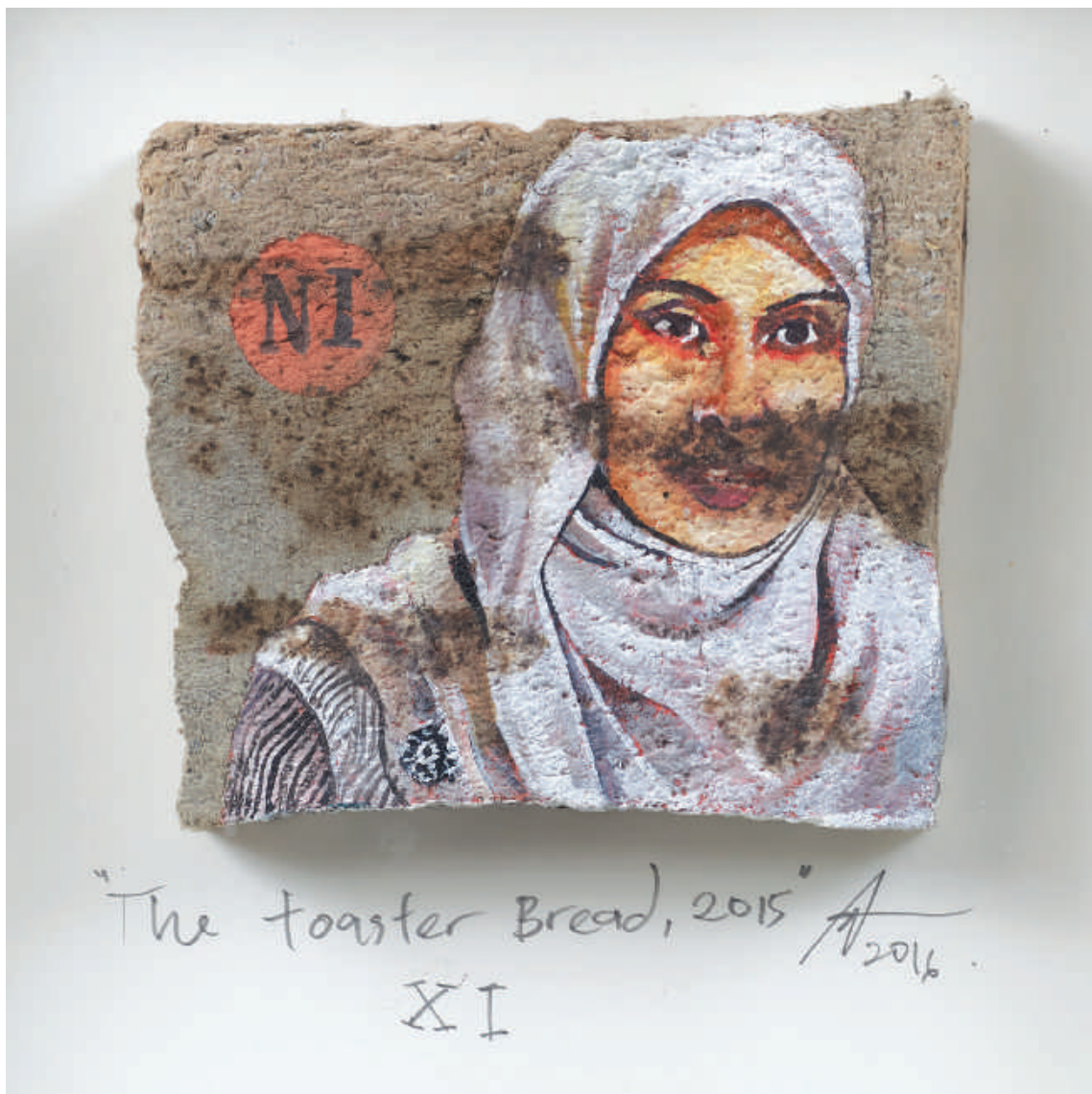
PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

Observing how children would daydream after waking up from a nap, Sayuti defines the face of a child with a distinct shaft of light descending from the left. He used contrasting shadows to delineate different areas, from the folds of the child's clothes to the background. The swift handling of the background with charcoal conveys a sense of immediacy.

Sayuti Chik Tajudin received his Bachelor of Arts in Graphic Design, at Universiti Teknologi MARA (UiTM) in 1977. Sayuti has significant experience across advertising and creative industries, and was the senior creative head at the New Straits Times Group from 1983 to 2009. Throughout his career, he has advised, managed and collaborated with creative services and consultants for various government ministries and finance institutions. During his tenure, he has worked together with designers to create the now iconic TV3 logo, which was selected and awarded from numerous proposals and competitions. In 1998, he lead a team of designers in creating MY PC Logo Design for Microsoft & New Straits Times Press in 1998. The logo was selected and approved by former Prime Minister, Tun Dr. Mahathir and Microsoft's CEO Bill Gates. In recognition of his work, Sayuti received the Special Media Initiative Award 2002/2003, presented by the minister of culture, art and tourism.



144

NOOR AZIZAN

RAHMAN @ PAIMAN

b. Malacca, 1970

The Toaster Bread XI, 2015, 2016

signed and dated (lower right)
mixed media on compressed
handmade paper
14 x 16cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Azizan Paiman has consistently created works and mixed media concerning socio-political issues since his student days. In the present lot, he presents a portrait of Malaysian politician Nurul Izzah, a strong advocate of human and civil rights, and the daughter of 10th Prime Minister of Malaysia YAB Datuk Seri Anwar Ibrahim. Azizan Paiman represented Malaysia at the 5th Asia-Pacific Triennial of Contemporary Art in 2006. He has won the Minor Award of the Young Contemporary Artists thrice – in 1992, 1994 and 1997. In 2002, he clinched the YCA's Major Award. His other awards include the Pearson Lowe Prize in the Royal Overseas London competition in 1996. He was resident artist in Japan in 1999 for the 1st Asian Art Triennial in Fukuoka, Japan, and at Galeri Petronas, Kuala Lumpur in 2005. He graduated with a Bachelor's (Hons) degree in Fine Art from Universiti Institut Teknologi Mara (UiTM) in 1995. He then attained his MFA from the Manchester Metropolitan University, United Kingdom in 2000. He has held several solo exhibitions with his recent entitled *Aku Ini Binatang Jalan* in 2020.



145

ENG HWEЕ CHU

b. Johor, 1967

Black Moon Drawing 2, 1997

signed (lower right)
pencil on paper
34 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

Eng Hwee Chu:
Contemporary Feminist Artist,
2013, page 83

RM 13,000 – 20,000

The *Black Moon* series, numbering only 14 large works and done between 1989 and 1992, catapulted Eng Hwee Chu into local art history with her Magic Realism approach to issues on faith, the feminine self and identity, tradition and heritage, social hierarchy, taboos and expectations. It was *Black Moon* that won her the Minor Award in the Salon Malaysia 3 in 1991 and the Minor Award in the Young Contemporary Artists competition (Bakat Muda Sezaman) in 1992. The powerful messages in the series also factored greatly in the decision in her selection for the 2nd Asia-Pacific Triennial in Brisbane, Australia, in 1996.

For the daughter of a grocer in Batu Pahat, Eng Hwee Chu paid great dividends in her decision to study Art, graduating from the Malaysian Institute of Art, and later teaching there briefly. Her early success includes her *Black Moon* series, 1st Prize in the Malaysian edition Philip Morris Asean Art Award in 1994, with her *Cry Freedom*. She was also selected for the Art in Southeast Asia (Hiroshima, Japan, 1997) and the Women In Between: Asian Women Artists 1984-2012 in Fukuoka and Tochigi in Japan (2012). In Henry Butcher Art Auction December 2021, her record auction price was set when *Black Moon 13* (1992) was sold for RM252,000.

REDZA PIYADASA: THE LIFE AND TIMES

By OOI KOK CHUEN

How ironic that one consistently criticising figurative art turned out virtually to be its poster-boy, using appropriated photographs silkscreened, painted over, in coloured strips or embellished in half-toned bromides.

This is the conundrum that is Redza Piyadasa (1939-2007).

Painter-printmaker, sculptor, writer-historian, curator and art lecturer.

His career started innocuously at the Malayan Teachers' College at Brinsford Lodge, England, for a Certificate of Education from the University of Birmingham (December 1959), which was followed by a Diploma in Art and Design, majoring in Sculpture, at the Hornsey College of Art, London (1963-1967).

He taught at the Mara Institute of Technology from 1969 to 1974, before he was awarded an East-West Centre scholarship for a Fine Arts Masters at the University of Hawaii, Honolulu, in July 1977.

He later also lectured in Universiti Sains Malaysia (1977-84) and Universiti Malaya (Southeast Asian studies, 1985-1994), and briefly at Inti College and Cenfad.

Piyadasa first burst into the national scene when his work, *The Great Malaysian Landscape* (1972), was adjudged joint Major Award winners, together with Lee Kian Seng's installation, *From The Window Of The Red*.

He was one of the vanguards of the New Scene Artists, active from 1969-1972, with the first exhibition at Galeri 11 in Kuala Lumpur in 1969. Others in this abstract art coterie were Tan Teong Kooi, Tan Teong Eng, Sulaiman Esa, Jolly Koh, Tang Tuck Kan and Choong Kam Kow.

Piyadasa and Sulaiman were to team up again, sensationally, in the landmark exhibition, *Towards A Mystical Reality*, held at the Dewan Bahasa dan Pustaka, KL, in 1974. Playwright-poet-essayist Salleh Ben Joned made an infamous scatological response by urinating on a copy of the text, and later made an open-letter critique on the *Mystical Reality* manifesto.

Between 1972 to 1978, Piyadasa was unilaterally espousing the Conceptual Art movement. At the same time, he was also among the first to incorporate texts into his artworks, and as artworks. Like *Artworks Never Exist In Time. They Have 'Entry Points'* (1978); *A Fact Has No Appearance* (1978); *To Be Completed* (1978); and the controversial *Art Proposition* (1978), in which he painted black over Anuar Rashid's oil painting. He bought it for RM130, and successfully offered it for sale for RM500.

His Conceptual Art repertoire included *Chained Art* (1976), and a series of painted and broken chair installations some raised on a dais like *A Matter Of Time* (1978), *Bacon's Chair* (1976), and *Transformed Chair And Shadows* (1976). He also explored relationships between the artworks and the space, wall and on-site location, as evident in works like the *Marrakesh* series (1970-1971), *Open Painting* (1970) and *Situational Painting* (1972).

The textual play also featured in works like *Portrait Of The Artist As A Model* (1977), and *Portrait Of The Artist As A Male* (1977, 1978, 1979).

But his head-turning defining works were his *Malaysians* series which featured socio-historical pictorials of the various ethnic races and also incorporated Straits Eclectic architecture. He had then gained some sort of notoriety for his concerted criticisms of Dato' Hoessein Enas, who was the godfather of figurative art. Yet, Piyadasa had done some figure drawings in the 1960s, 1970s and early 1980s including figurative sculptures in ciment fondu (1964). But his main beef with Hoessein was that he touted him an "academic painter", and a "picture-maker".

Seeking to historicise the notions of nationhood and identity (multiethnicity and multiculturalism), Piyadasa realised the potency of photographic archives when he saw framed family pictures in the home of a Peranakan student in 1981. While the series appropriated readymade ancestral images, it elevated Photography as artefactual and art per se, but with his artistic interventions.

Yet, the irony of his being indirectly inspired by Hoessein's 1963 *The Malaysians* series commissioned by the Shell Group of Companies, is not lost.

So the Babas, the Mamaks, the Malays and Muslims, the Haji's Family entered the Malaysian art nomenclature. He even did historical personalities like Kapitan Cina and was commissioned to do Tun Razak's Family.

Despite the impersonal detachment in the appropriated images, there was the air of nostalgia and romance of yesteryears, of time past and mood reflected in the clothes worn of the sitters.

Still, Piyadasa's art even in his self-portraits is bereft of the personal or emotional. It is all concepts, language, culture, architecture, colours and forms.

In sculptures, Piyadasa had done a monumental reinforced cast concrete called *Monument* (1989) in Manila, as part of the 6th Asean Square Sculpture Park. After his *May 13 1969* (1970) painted sculpture of oblong coffin-shape of plywood and mirror was destroyed, he reconstructed it in the year 2000.

For his contributions, Piyadasa was awarded the AMN (1983) and KMN (1994) by the Yang diPertuan Agong, and the Darjah Paduka Mahkota Perak (1998) by the Sultan of Perak.

His international awards included the Australian Cultural Award (1987), the Japan Foundation Travel Award (1992) and the Netherland Government's Prince Claus Award (1998), which carried a RM76,000 prize-money. He also received the Iraq Government Travel Award in Baghdad (1988) and was selected as artist-in-residence at the Canberra Institute of the Arts in Australia.

He had also served three terms of two years each as the National Art Gallery's board of trustees, and was the sole non-Japanese member of the Acquisitions Board of the Asian Art Museum in Fukuoka, Japan (1976). He was also in the board of the Five Arts Centre formed 1983 (the others being Datuk Krishen Jit, Datin Mariam d' Cruz, K.S. Maniam and Chin San Sooi). For a brief three-and-a-half year spell from 1984, he was also a gallerist, of Saujana Fine Art Gallery in Subang.

Piyadasa also kept up a prolific spell in writing. His major writings in books and catalogues include the *Nanyang Artists Retrospective* (1978); *The Treatment Of The Local Landscape In Modern Malaysian Art 1930-1981*; *Art And The Social Context* (1991); *Vision And Idea: Relooking Modern Malaysian Art* (1994); *Modern Artists of Malaysia* (1983); *Ismail Zain Retrospective: 1964-1991*; the *Dato' Tay Hooi Keat Retrospective* (1983); *Rupa Malaysia in London* (1998) and the *NAG, KL* (2000).

His finest hour came in 2001 when the National Art Gallery honoured him with a Retrospective. ■



146

REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

Untitled (Study Of Female Nude),
1960s

charcoal on paper
38 x 55cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000



147

REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

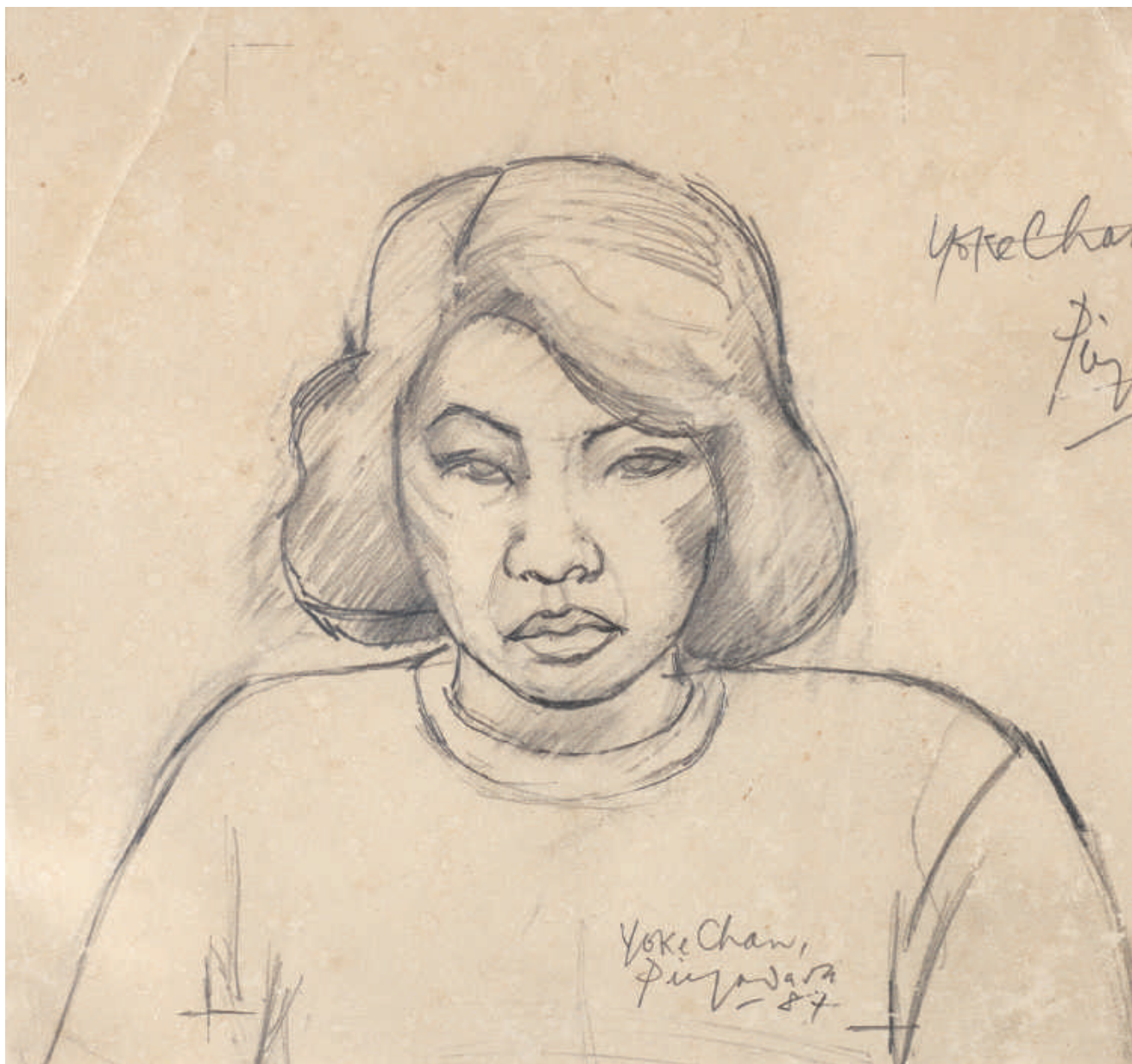
Untitled (Study Of Female Nude),
1960s

charcoal and correction fluid on paper
38 x 55cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000



148

REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

Yoke Chan, 1987

signed and dated (lower center)
pencil and graphite on paper
22.5 x 24cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



149

REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

Untitled

cement mixture
26 x 16 x 9cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Fancy making a self-portrait facial imprint foisted on a skewer. Reminiscent somewhat of the clay figurines of mythical characters and more modern superheroes hawked by itinerant dough-makers in Penang in the 1960s and 1970s. Redza Piyadasa could have done this when studying at the Specialists Teachers Training Institute in Cheras, Kuala Lumpur, in the 1960s, or maybe 1970s. It is an early educational institution where teacher trainees are taught various disciplines, including art and craft and music. Here, Piyadasa presents himself raw and willing, but the physiognomy façade does not prepare anyone, even Piyadasa himself, to his future developments as artist-sculptor-printmaker, also writer-historian and polemicist. It is uncertain how many copies of the mould is cast (it's not in edition) but it does capture the aspirations of one on the threshold of destiny. Piyadasa had also done a face profile of Latiff Mohidin (1978), similarly foisted.

As an artist, Redza Piyadasa was unorthodox; as a writer-historian, controversial. He first excelled when he jointly won the Major Prize in the Malaysian Landscape competition in 1974 with Lee Kian Seng. On the international scene, he won the Prince Claus Award (1998), Australian Cultural Award (1987) and the Japan Foundation Travel Award (1992). He was also artist-in-residence at Canberra Institute of the Arts in 1991. He was also a co-founder of the Five Arts Centre. In 2001, the National Art Gallery KL accorded him a retrospective. Piyadasa's tutelage was at the University of Hawaii (MFA), Hornsey College of Arts; Malayan Teachers College, Brinsford Lodge, Wolverhampton, Britain; and the Specialist Teachers Training College, Kuala Lumpur.

150

REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

Rebab Player

mixed media on cardboard

121 x 61cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 45,000

Redza Piyadasa's early works in figures are little known, especially one featuring the rebab which is a long-necked bowed instrument integral in ritual Makyong and Main Peteri performances in Kelantan and Terengganu. In 1968-1969, Piyadasa had taught at the Sekolah Menengah Sultan Sulaiman in Kuala Terengganu, and his fascination could have stemmed from there. But with increasing Islamisation in the country, Kelantan proscribed both dance dramas in 1991. Noteworthy of the painting is that the player looks youngish, and therein lies hope that the young generation more exposed to hip-hop and rap and who are not adverse to their traditional heritage. Besides, the ambient colours are cheery.

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REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

Sinhalese Family, 1999

signed and dated (middle right)
mixed media collage on paper
100 x 77cm

PROVENANCE

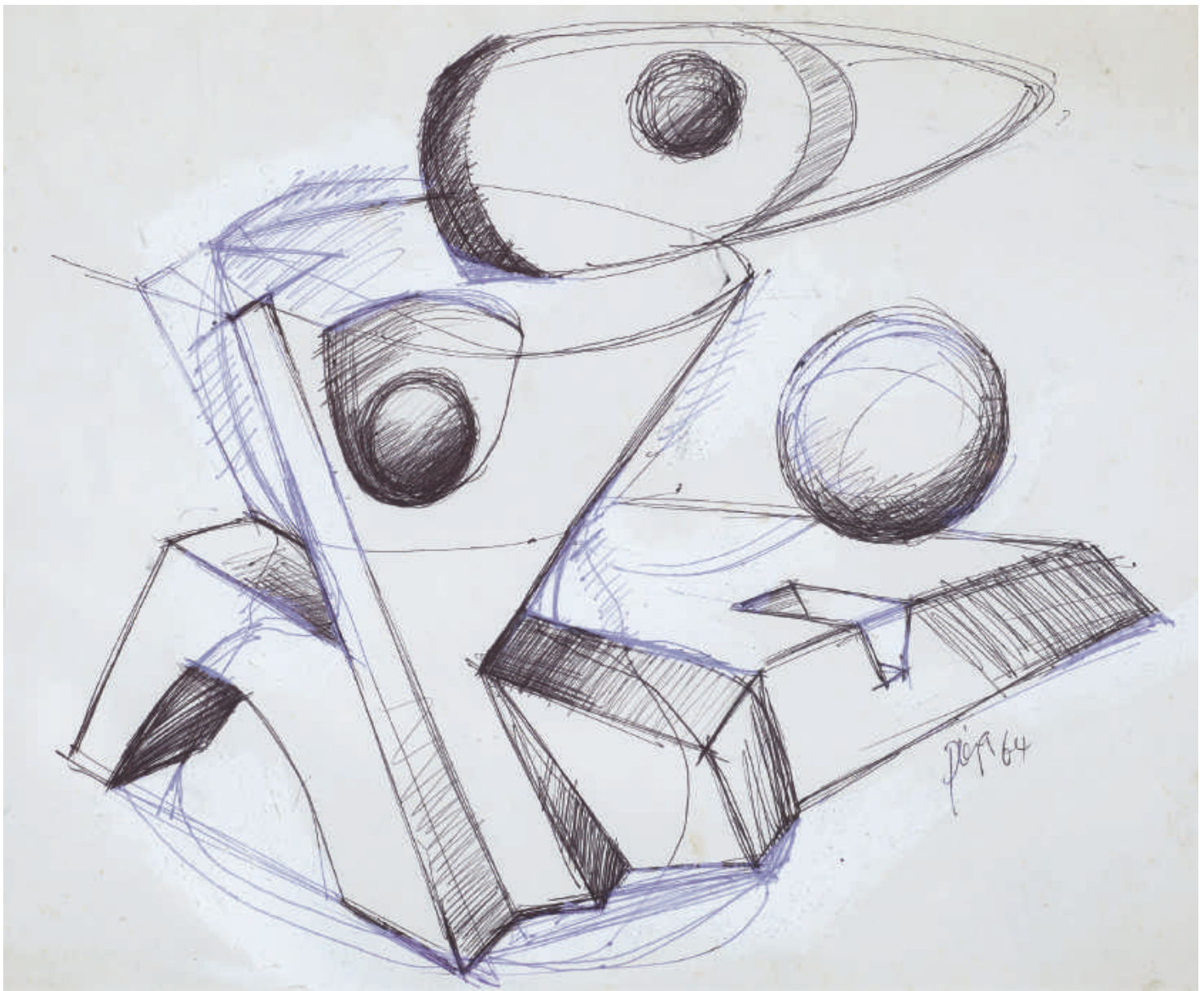
Private collection, Kuala Lumpur

RM 90,000 – 110,000

Redza Piyadasa used silkscreen collage to intervene into time cultures of peoples of various ethnicities and hybrid architecture related to time, and to comment on tradition and change. This is a rare masterpiece featuring a portrait of a Sinhalese family in western attire with brilliant colour-matching. It recalls precious histories, customs, and memories, forming a link between generations. Pre-second world war, the Sinhalese immigrant community were a vital workforce of the private sector and colonial government machinery. Layered with rich, jewel toned colours, this work highlights the contributions of the Sinhalese community of Malaya towards nation building.

Artist, art-critic and historian Redza Piyadasa won the Major Prize in the Malaysian Landscape competition in 1974, and the Minor Award (jointly with Lee Kian Seng) in the 1979 Salon Malaysia. In 1998, he was awarded the Prince Claus Award, and in 2001, the National Art Gallery, honoured him with a Retrospective. He also won the Australian Cultural Award in 1987 and the Japan Foundation travel grant in 1992. He was also a co-founder of the Five Arts Centre in 1983. In 1991, he was artist-in-residence at the Canberra Institute of Art. Piyadasa graduated with a MFA from the University of Hawaii, Honolulu (1977) and a BFA from the Hornsey College of Art, London (1967). He graduated from the Malayan Teachers College, Brinsford Lodge, Wolverhampton, Britain in 1959, and the Specialist Teachers Training College, Kuala Lumpur, in 1962.





152

REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

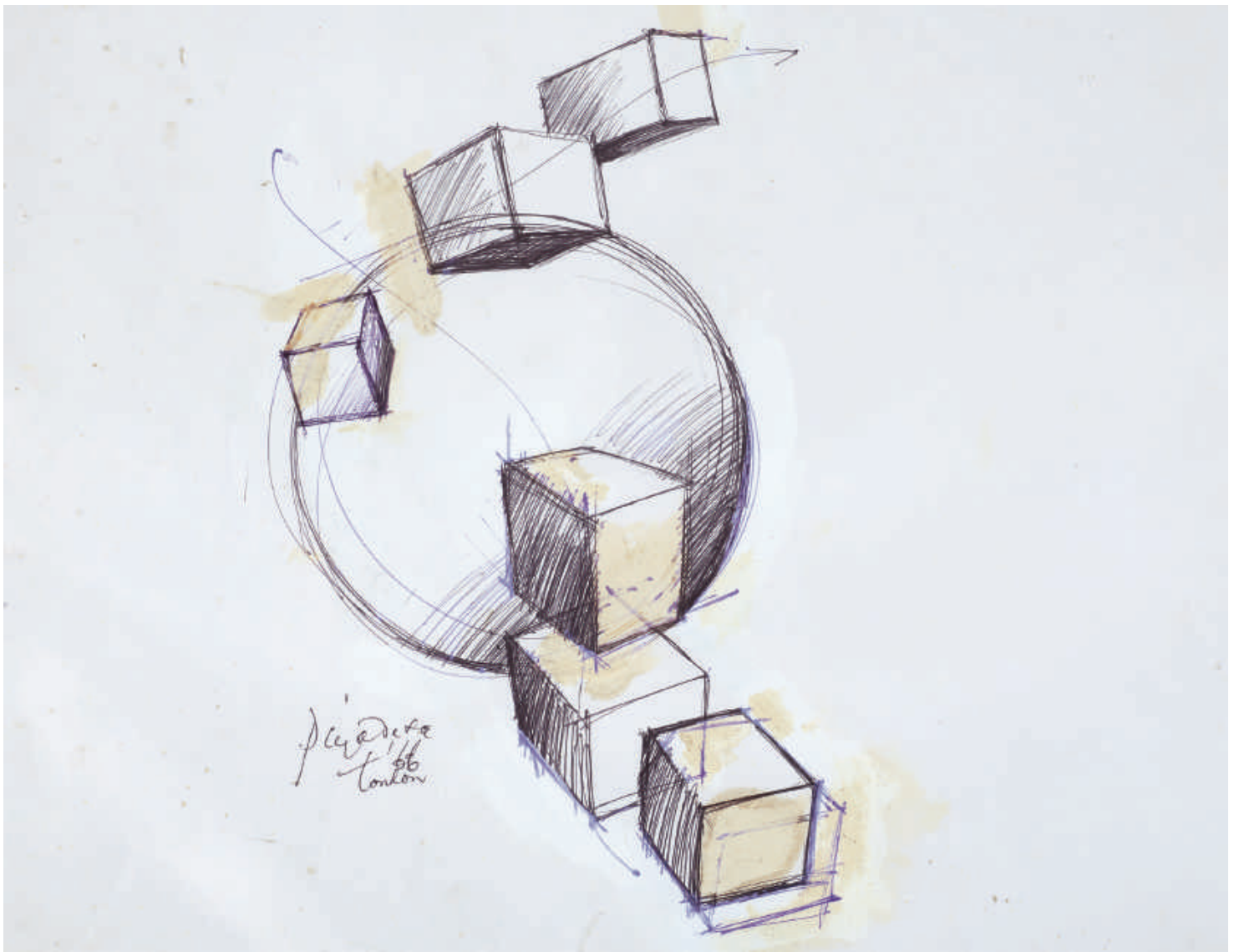
Untitled (Study For Abstract Sculpture),
1964

signed and dated (lower right)
ink and correction fluid on paper
38 x 55cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000



153

REDZA PIYADASA

b. Pahang, 1939 – d. Kuala Lumpur, 2007

Untitled (Study For Abstract Sculpture),
1966

signed and dated (lower left)
ink and correction fluid on paper
38 x 55cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

ZULKIFLI YUSOFF

b. Kedah, 1962

Rukunegara 2 – Voice 6, 2012

acrylic, screenprint,
resin on canvas laid on board
121 x 213cm; 91 x 213cm; 122 x 213cm
(triptych)

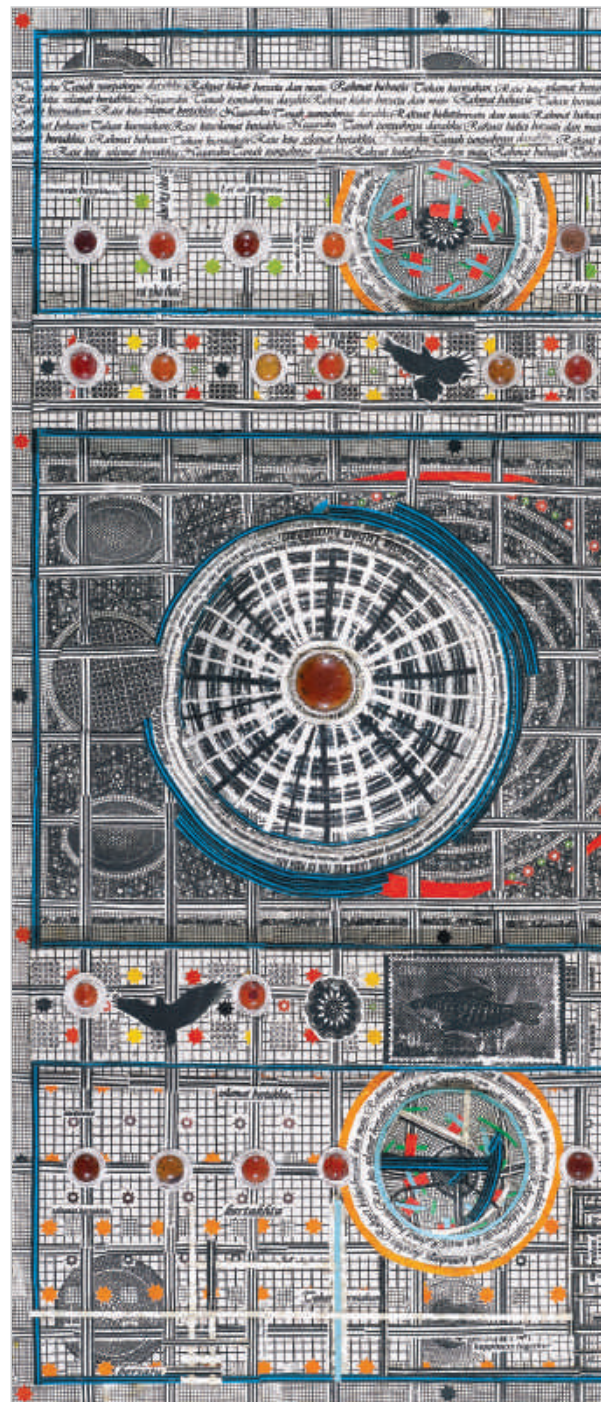
PROVENANCE

Private collection, Singapore

RM 150,000 – 250,000

The philosopher George Santayana once proclaimed: “Those who do not remember the past are condemned to repeat it.” Zulkifli Yusoff often delves into the politics, history and folklore of the tanah air, to edify his canvas. The Malay Annals, Hang Tuah, Hikayat Munshi Abdullah, Malay Sketches (referencing the assassination in Pasir Salak), and more recently, the national treatise, the Rukun Negara, as a purge of the bloody internecine racial strife of May 13, 1969. With the five tenets and the New Economic Policy as its cornerstone, the Rukun Negara aimed to redress economic disparities among the races for a just society. The five tenets behind the philosophical wellsprings are: Belief in God; Loyalty to King and Country; Supremacy of the Constitution; Rule of Law; and Courtesy and Morality.

Zulkifli Yusoff had the distinction of having featured in two Venice Biennale appearances, the first in 1997, under Modernities and Memories: Recent Works from the Islamic World, and another in 2019. He won the hugely coveted Grand Minister’s Prize and the Major Award for Sculpture at the 3rd Salon Malaysia in 1992, and the Major Award in the Bakat Muda Sezaman in 1988 and 1989 (jointly). He also won the National Academic Award (Visual Art) in 2007. He was selected for various prestigious exhibitions such as the Asia-Pacific Triennial in Brisbane, Australia (1993), the Singapore Biennale and Art Stage Singapore, both in 2013. After his diploma at the Mara Institute of Technology (ITM), he studied for his Masters at the Manchester Polytechnic (1991). He had taught both at ITM and Universiti Pendidikan Sultan Idris in Tanjung Malim, where he was Associate Professor.





155

ZULKIFLI YUSOFF

b. Kedah, 1962

Trapped, 1997

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

PROVENANCE

Private collection, Selangor

RM 38,000 – 60,000

A gaggle of Daumier-like caricatures with imaginatively rendered faces huddled closely together probably chattering and gossiping. The rule of law must be upheld at all costs, otherwise abuse of power and chaos will reign. Zulkifli Yusoff likes to comment on current and historical issues dealing with socio-political episodes or obnoxious personalities.

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



A new euphemism has entered the Yogyakarta architecture lexicon: a bear hut in Nadiah Bamadhaj's monochromatic style. A dilapidated dwelling with restricted space that could presumably only fit a bear, in a persecution-complex Chinese slum, along the Yogyakarta railway line. Despite the under-privileged occupants under a siege complex, the 'protective' cover hardly suffices and are fragile, with ethnic-Chinese citizens suffering when riots broke out. Maybe, the situation and condition of the denizens are better now, as nearly a decade had passed. Nadiah, who resides in Yogyakarta, continues to make engaging posturings on the socio-political situation in Indonesia and Malaysia, with references to history, architecture and the environment.

156

NADIAH BAMADHAJ

b. Selangor, 1968

The Bear Hut, 2014

charcoal on paper collage
168 x 235cm

PROVENANCE

Private collection, Singapore

RM 60,000 – 80,000

Nadiah Bamadhaj is one of the most consistently impactful artists in Southeast Asia, straddling Malaysia and Indonesia. He won the Juror's Choice award in the Malaysian component of the Philip Morris Asean Art Awards in 2001, and was a resident artist at Rimbun Dahan (2000-2001). He was educated at the University of Canterbury in Christchurch, with a double major BFA in Sculpture and Sociology. She was awarded the Nippon Foundation's Asian Public Intellectual Fellowship in 2002-2003, with a follow-up Public Intellectual grant in 2004. Her notable solos after turning fulltime in 2000 include: *The 1965 Rebuilding Its Monuments* (2001), *Surveillance* (2008), *Keseragaman* (2012), *Poised for Degradation and Descent* (2014, 2016), *enamlima sekarang* (2003, 2004), *Ravaged* (New York, 2008) and *The Submissive Feminist* (2021). She is on the board of Yayasan Kebaya, a HIV/AIDS homeless shelter in Yogya. She has also taken part in art fairs such as Art Central Hong Kong and Art Jakarta.



157

JALAINI ABU HASSAN

b. Selangor, 1963

Rumpair, 2004

signed and dated (lower left)

charcoal on paper

100 x 80cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 25,000

Though conveyed through a monochromatic composition, this subtle composition of plants in light and dark tones manages to describe beauty in stillness. The artist draws the viewer's attention to the purity of elongated forms. It is a dreamy, poetic interpretation of forms emerging from darkness, moving closer to the light.

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

158

**RAJA SHAHRIMAN BIN
RAJA AZIDDIN**

b. Perak, 1967

Gerak Tempur 25, 1996

metal
107 x 88 x 68cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 50,000



Raja Shahriman is among the few Malaysian artists who have risen to attain high-level mastery in the field of contemporary sculpture. His works cover the spectrum of Nature, Religion and Culture, and are all rooted in Malayness, first captured the imagination with his *Killing Tools* (1994) in the Killing Tools, Lalang and Warbox exhibition. He used metal scraps for linear anatomical constructs. He had his first solo, *Gerak Tempur*, in 1996. He enrolled as a Painting major at the Mara Institute of Technology but switched to Sculpture in the fifth semester, graduating in 1990. In 1994, after three years of teaching at the Malaysian Institute of Art, he returned to his hometown Kuala Kangsar. He was honoured with a solo show at the prestigious Galeri Petronas.



159

RAJA SHAHRIMAN BIN RAJA AZIDDIN

b. Perak, 1967

Untitled, 1987

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

PROVENANCE

Private collection, Kuala Lumpur

RM 3,600 – 6,000

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

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160

MAT ALI MAT SOM

b. Selangor, 1975

Untitled, 2012

signed and dated (lower right)

acrylic on canvas

97 x 78cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 4,500



Mat Ali Mat Som's artworks show his passion for the study of human figures, and he translates all ideals on the representation of muscular human forms through the fluid movements of Silat. Narratives about local warriors which have been told in history are illustrated, presenting techniques of a form of martial art which is indigenous to Nusantara. Three warriors are pictured in dynamic battle pose, with torso and arms twisting gestures emphasising quick movement.

Mat Ali obtained a BA (HONS) in Fine Art at Universiti Teknologi Mara in 1997. His recognition includes winning 3rd Prize in the Kuala Lumpur Sculpture Contest and an Honourable Mention in the Philip Morris Malaysia Art Awards, Kuala Lumpur. Since 2009, Mat Ali had a number of shows at prominent galleries in Malaysia. He participated in Young And New at House of Matahati in 2009 and later that year had his solo show Dendam Tak Sudah at Metro Fine Art. Other exhibitions included Artriangle at National Art Gallery Malaysia in 2010, while 2012 has been Ali's busiest, showing his works at A Meter Diameter at House of Matahati, Lineage at Art Accent, Pameran Pelukis Selangor at Galeri Shah Alam as well as at the grand opening of Rosella Gallery in Singapore.



161

MASNOOR RAMLI

MAHMUD

b. Kedah, 1968

Pukul Berapa Dato' Harimau?,
2009

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

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000

Masnoor Ramli Mahmud was a member of the Matahati collective known for cultural-socio-political commentary. In *Pukul Berapa Dato' Harimau?*, the artist pays tribute to local cinema and honours the talent of legendary filmmaker P. Ramlee. Masnoor Ramli has produced works including a two-week expedition from North America to Europe on a single-engine Pilatus PC-12 in 2012, and a 55-day Petronas Nusantara 4x4 expedition spanning Borneo and Indonesia including Flores in 2006 (Bumi Malaysia: Journey Through Nusantara at Galeri Petronas, 2007; and Revisited at the Penang State Art Gallery in 2009). He was from the ITM Class of '91. He took part in Art Expo Malaysia 2014. He was assistant scenic painter for the Hollywood movie, *Anna And The King*, and won Honorable Mention in the Malaysian component of the Asean Art Award in 1994 and 1995. His last solo *Silent Conversation* in October 2022 saw him attempting graphite on canvas.

162

STEPHEN MENON

b. Pahang, 1972

The Mag Series No. 6, 2011

signed and dated (lower right)

mixed media on canvas

102 x 76cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000



Renowned for his works presenting well-known icons, Stephen Menon exemplifies his vision of society and national identity. The legendary films of P. Ramlee have a considerable impact because the content reflects the social reality of the time. This work is an expressive and particularly polished piece, demonstrating Stephen's observations on the golden era of local and international films.

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



163

FAWWAZ SUKRI

b. Selangor, 1987

The Watchmen, 2019

signed and dated (lower left)

acrylic on canvas

155 x 132cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Fawwaz Sukri's vintage comic pop inspired creations draw inspiration from his daily surroundings. Painting such as *The Watchmen* is set in a local neighbourhood, juxtaposed with celebrated characters including Mickey Mouse and Bart Simpson. These works reflect his distinctive style using bright colours fused with animated characters known for delivering social commentary of our complex surrounding world. Stickers and advertisement notices are everywhere, providing services from financial loan, lorry for rent, to the exotic 'honey massage'.

Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called Saturday Matinee, and he followed up with a two-man show called Narration with Indonesia's Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Lendu, Malacca (2008), both times winning the Vice-Chancellor's Award. He was represented in Art Expo Malaysia in 2014 and 2017, besides Art Kaohsiung (Taiwan) in 2016 and 2017. His second solo exhibition *Life Is Wonderful* was held by Nadine Fine Art in 2019.

164

FAWWAZ SUKRI

b. Selangor, 1987

Arcadia, 2018

signed (lower left)
acrylic on canvas
153 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,500



Influenced by his deep interest in comics and cinematic films, Fawwaz Sukri is well loved for his bold, animated paintings. Just like a game, everyone has goals to achieve and challenges to overcome in life. The keys to winning include learning new skills to level up a “point”, staying flexible, and maintaining a good strategy to work on personal goals. *Arcadia* depicts a hip alligator playing a video game, accompanied by stylish friends and cartoon characters.

Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called Saturday Matinee, and he followed up with a two-man show called Narration with Indonesia’s Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Lendu, Malacca (2008), both times winning the Vice-Chancellor’s Award. He was represented in Art Expo Malaysia in 2014 and 2017, besides Art Kaohsiung (Taiwan) in 2016 and 2017. His second solo exhibition *Life Is Wonderful* was held by Nadine Fine Art in 2019.



165

YUREE KENSAKU

b. Thailand, 1979

The Snail Called "Cherry", 2011

The Army Of Me, 2012

The Dark Knight, 2012

signed and dated (lower right)

colour etching on paper, edition 4 of 20

50 x 71cm each (sheet), set of 3

33 x 50cm (image), set of 3

PROVENANCE

Private collection, Singapore

Acquired from 100 Tonson Gallery, Thailand

RM 10,000 – 18,000



Yuree Kensaku is a multidisciplinary artist of Thai and Japanese descent. She is known for her brightly coloured, surrealist murals informed by pop culture symbolism. Her works reveal her rich sense of humour and are imbued with social commentary and allegory. She received her B.F.A at the Visual Arts Department, School of Fine and Applied Arts, Bangkok University in 2010. Kensaku's works has been featured in international exhibitions including Bangkok Art Biennale (2020), The Adventure of Momotaro Girl, Artist in Yokohama Museum of Art (2007); Memories and Beyond, Kuandu Biennale, Taiwan (2010); A Time for Dreams, The 4th Moscow International Biennale for Young Art, Museum of Moscow (2014); Imaginarium: Over the Ocean, Under the Sea, 8Q, Singapore Art Museum (2016); Edge of the Wonderland, Thailand Biennale, (2018); and Residency program and exhibition at Centre Intermondes, La Rochelle, France (2020).

166

HUSH

b. UK, 1976

Juvenile Blue, 2008

signed and dated (lower right)
screenprint, acrylic paint, spray paint,
ink, tea, paper on gallery box canvas
80 x 60cm

PROVENANCE

Private collection, Singapore
Acquired from Collectors Contemporary,
Singapore

Accompanied by a certificate of
authenticity

RM 18,000 – 32,000



Feminine characters derived from Japanese animation juxtaposed with graffiti effects and mark making narrate a surreal world envisioned through the mind of the artist. Hush is a British artist who trained as a graphic designer at The Newcastle school of art and design. His work took him to Asia where he encountered a diverse range of cultures and traditions which has shaped the body of his work. Since 2007, Hush's prolific approach has resulted in countless exhibitions around the world, most of which have been solo shows. Today, Hush is established throughout Europe, Asia and the US and is named as one of The Independent's 'Top 20 Up and Coming Artists'.



167

NEO RAUCH

b. Germany, 1960

Brandspur, 2017

signed and dated (lower right)
four-colour lithograph on
Hahnemühle Alt Worms paper,
edition 31 of 35
45 x 35cm

PROVENANCE

Private collection, Singapore
Acquired from David Zwirner, Hong Kong

RM 20,000 – 35,000

Neo Rauch is a German contemporary painter whose works explore personal and political history. His paintings are filled with dreamlike characters situated in existential settings involved with enigmatic tasks. The artist set up Grafikstiftung Neo Rauch in 2012, a foundation in his hometown of Aschersleben, Germany that is dedicated to the entirety of his graphic work, housing an edition of each print he has made. Rauch attended the Hochschule für Grafik und Buchkunst Leipzig (Leipzig Academy of Visual Arts), receiving an MFA and worked there as a professor from 2005–2009. In 2018, he was given a retrospective exhibition, titled *Dromos* at the Museum de Fundatie in Zwolle, Netherlands. Selected solo exhibitions include *Neo Rauch: The Signpost*, David Zwirner, New York (2021), *Neo Rauch: Das Wehr*, Landesmuseum Schloss Heidecksburg, Rudolstadt, Germany (2021) and *Neo Rauch: At The Well*, David Zwirner, New York (2014).



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

168

MANIT SRIWANICHPOOM

b. Thailand, 1961

Hungry Ghost #1, 2003

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

PROVENANCE

Private collection, Singapore

RM 15,000 – 25,000

Artist, social activist, writer, photographer, producer, cinematographer, gallerist, Manit Sriwanichpoom explores various spectrums in his art. Apart from a bookshop, Kathmandu Photo Gallery (2006), he set up with his filmmaker wife Ing K, he founded a political party, Silapin, with fellow activist Vasan Sitthiket in October 2007 but disbanded it in 2009. He also boasted of a 48-seat cinema, Cinema Oasis, with a five-metre screen, in Bangkok. After graduating with a BFA from the Srinakharinwirot University in Bangkok (1984), he worked as a photographer for Bureau Bangkok. In 2007, he was awarded the Higashikawa Prize in Hokkaido, Japan, and the Chevalier de l'ordre des Arts et des Lettres by France in 2014. He took part in the 2009 Asia-Pacific Triennial in Brisbane and also in Thailand's first pavilion in the Venice Biennale, apart from showing in the Centre Pompidou in Paris, the Sao Paulo Biennale and Photoquai Paris (2007). The Singapore Art Museum accorded him a mid-career survey called Phenomena & Prophecies in 2010. His latest solo Pink, Black & Blue is currently held at Hub of Photography, 3rd floor, MUNx2, Season Square Srinakarin from February to April, 2023.



169

ERIK PAUHRIZI

b. Indonesia, 1981

Angga, 2009

digital print and oil on canvas
217 x 145cm

PROVENANCE

Private collection, Singapore

RM 3,000 – 5,500

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

170

S. SUDJOJONO

b. Indonesia, 1913 - d. 1985

Wajah, 1971

signed and dated (lower center)

oil on canvas

63 x 50cm

PROVENANCE

Private collection, Indonesia

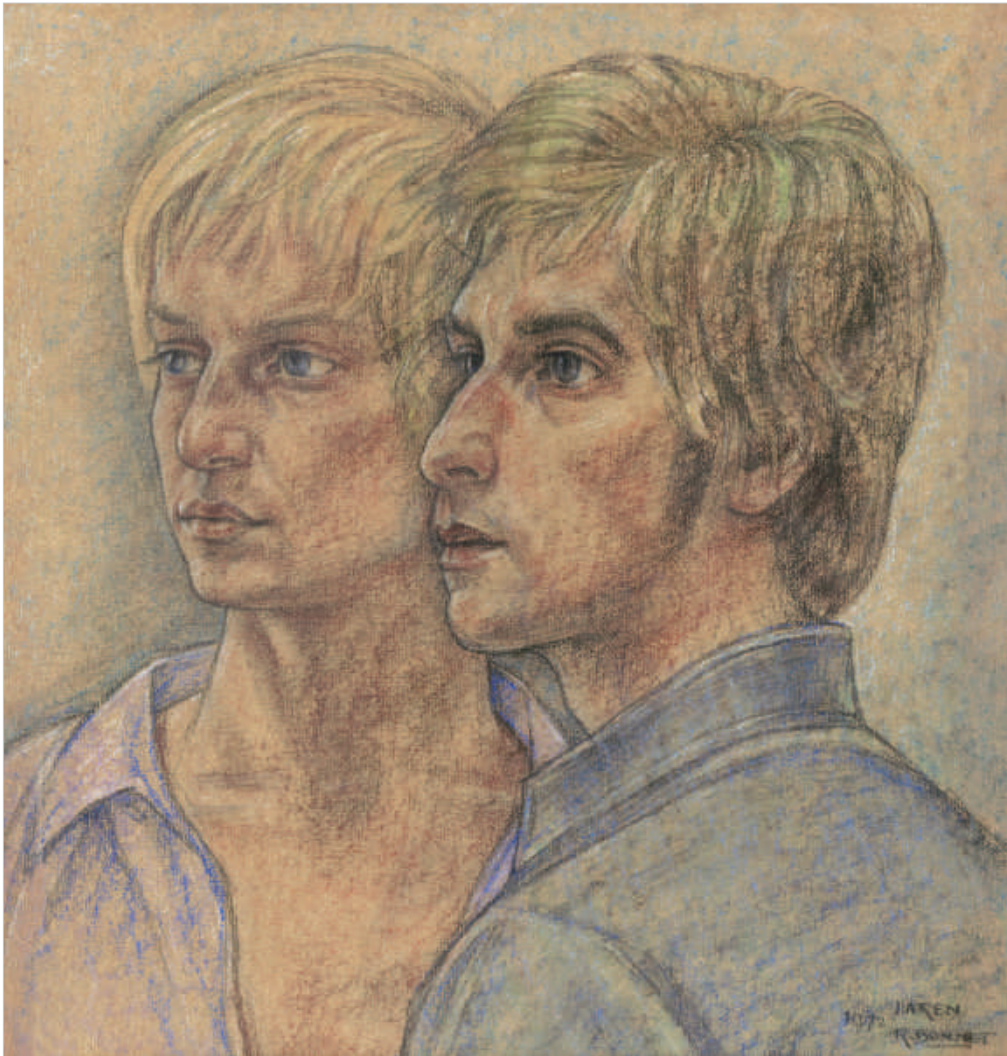
Accompanied by a certificate of authenticity

RM 45,000 – 80,000



Who is the gentleman in the dark cream jacket featured by the expert hand of one of Indonesia's greatest portraitists, S. Sudjojono the pioneering modernist? A check with a few of Indonesia's cognoscenti yielded many suspects but no conclusive answer. What is obvious is that the personage is somebody, from the way he dressed. And he hailed from Bali or has some Balinese connections, as can be gleaned from the left panel, with a six-tiered pura (temples) and a procession of traditional Balinese ceremonial parasols. The images on the top right side are less decipherable. The man sported an expression that can best be described as a Hugh Grant chagrin, albeit looking a bit downcast. What is prominent is his protruding right ear.

Sindudarsono Sudjojono, dubbed the Father of Indonesian Modern Art, is a giant in Indonesian art, who led a rearguard action against the romanticised Mooi Indie (Beautiful Indies) repertoire then prevalent. His works intimated the stark realism of the people and cultures, the land and the growing industrial development. He is noted for works such as *The Battle Between Sultan Agung And JP Coen* (1973) in the collection of the Jakarta History Museum. Another notable work, *Our Soldiers Led Under Prince Diponegoro* (1929) sold for a record US\$7.5m at Sotheby's Hong Kong. Sudjojono co-founded Persagi (Association of Indonesia Drawing Specialists) with Agus Djaja and the Seniman Indonesia Muda (Young Indonesia Artists' Collective). His legacy is preserved by the S. Sudjojono Centre in Tangerang, Banten. He was even a one-term Member of Parliament.



171

RUDOLF BONNET

b. The Netherlands, 1895 - d. 1978

A Portrait Of Two Dancers, 1972

signed, dated and inscribed
'LAREN 1972 R.BONNET' (lower right)
pastel on cardboard
53 x 51.5cm

PROVENANCE

Christie's Amsterdam, Netherlands,
Nineteen To Now, Art From The 19th,
20th and the 21st Centuries,
8 March 2011, Lot 166

Private collection, Selangor

RM 8,000 – 14,000

This drawing of two young dancers in the northern Dutch town of Laren was done by Rudolf Bonnet when he was 77, six years before his demise in Laren. It is as if he was recapturing his youth, when he was young and fancy free and the world was his oyster, where he travelled to north Africa and eventually Bali, where he had spent a total of two decades of his life painting and helping the local community as he was a friend of Cokorda Gde Agung Sukawati and Indonesian president Sukarno, who had collected 14 of his works but had him expelled, in 1957, when he refused to finish a commissioned portrait of Sukarno. He was instrumental in the Pita Maha movement and the design of the Museum Puri Lukisan. The best epilogue is that his ashes were brought back to Bali where he was burnt together in a grand cremation ceremony with his friend Cokorda.

Rudolf Bonnet was one of the great personalities who fueled the Balinese legend as an artist's paradise, having helped set up the Pita Maha movement (with Walter Spies and Gusti Nyoman Lempad), and the Museum Puri Lukisan, and received posthumously, the Dharma Kusuma Art Award, Indonesia's highest cultural award. He was educated at the Rijksakademie van Beeldende Kunsten in Amsterdam, and arrived in Bali in 1929 where he had stayed until 1940. After time in internment camps in Pare-Pare, Bolong and Makassar, he returned to Bali and set up base in Campuan, where Antonio Blanco was. After his 1957 ban, he was to return to Bali in 1972 to complete work on the museum.

172

THEO MEIER

b. Basel, 1908 – d. 1982

Study Portrait Of Bang, 1958

oil on panel
42 x 33cm

PROVENANCE

Private collection, Indonesia

Accompanied by a certificate of authenticity

RM 10,000 – 18,000



Theo Meier derived inspiration from the people and rich cultural traditions of Bali. The present lot titled *Study Portrait Of Bang* was finely painted using oil on panel. It embodies the ideals of classic female beauty with expressive round eyes and dark tousled waves. His spontaneous brushstrokes and light touch capture the persona and inner emotions of the elegant sitter.

Born in Switzerland in 1908, Theo Meier attended the Basel School of Art, a local art academy in 1928. He later continued his studies in Berlin and Dresden, where he met artists Max Liebermann, Karl Hofer, Otto Dix, and Emil Nolde. Theo Meier admired the symbolic works of Paul Gauguin and made a visit to Tahiti in 1932. He later decided to settle down in Bali c.1936, where his practice was shaped by the local culture and tropical landscapes. In 1957, he moved to Thailand, but would travel back to Bali annually.



173

HENDRA GUNAWAN

b. Indonesia, 1918 – d. 1983

Modern Abstract, 1970

signed and dated (lower left)
oil on canvas
46 x 66cm

PROVENANCE

Private collection, Indonesia

RM 45,000 – 60,000

You'll probably never guess the artist of the abstract fragmented figures in his 1970 painting, which looks like a cross between Joan Miro and Paul Klee. Hendra Gunawan! As there were scant abstract works by Hendra to measure this by, the work could have been conceived as a lark, on a capricious whim. The shapes are basically organic, with lines or tubular outreaches linking the various sections.

Hendra Gunawan is one of the best known of Affandi's generation. Indeed, he was in the Five Artists Group in Bandung with Affandi, Barli Sasmitawinata, Sudarso and Wahdi Sumanta. Artist, sculptor, poet and political activist, he was jailed by president Suharto for 13 years, released only in 1978. He was against injustice, poverty and colonialism, and was imprisoned in Kebon Waro for his involvement with Lekra, the People's Cultural Institute, which had leftist leanings. He was also active in Persagi (Association of Indonesian Painters) and the theatre group Poesaka Soenda in Bandung. His painting, *Ali Sadikin Pada Masa Kemerdekaan (Ali Sadikin During The Independence Struggle, 1978)* sold for US\$4.29m at Sotheby's Hong Kong in October 2014. More recently, in the August 2022 Sotheby's Singapore auction, his *Fish Market On The Beach (1980)* sold for S\$1.6m (US\$1.2m).

174

HAJI WIDAYAT

b. Indonesia, 1919 – d. 2002

Momong, 1996

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

PROVENANCE

Private collection, Selangor

RM 1,500 – 4,500



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

175

HAJI WIDAYAT

b. Indonesia, 1919 – d. 2002

Keramaian Pasar, 1970

oil on canvas
150 x 225cm

PROVENANCE

Private collection, Selangor

Accompanied by a certificate of authenticity

RM 80,000 – 180,000

Widayat brought the rubric of ordinary Javanese life centre-stage, often in busy marketplaces where the common folks congregated in commerce, leisure or at play. Typical of the busy over-crowded scene, he had people, male and female, in pants or sarong, standing, walking and squatting. There is a relaxed, casual atmosphere in the makeshift open-air marketplace dotted with 40 figures, including a baby strapped in a shoulder cloth. The composition couched in tawny brown veneer for a dirt economic status of the Magical Decorative shows that life goes on, with vendors selling goods in large baskets or barrels or carrying their wares on their heads. Not all are food hawkers, there is one selling cheap rolled carpets, too. The clothing is not ostentatious, with only the headgear, songkok and even a hat the only body accessories. Otherwise, a makeshift canopy or thatched roofing or leafy trees provide respite from the sun.

It's not difficult to see why Widayat had perceptive insights into the lives of common Indonesians. As a surveyor cum map-maler, he moved around a lot, before he opted for a career as an artist. He was a late-starter, graduating from the Indonesian Academy of Fine Arts (Asri) in Yogyakarta in 1949, at the age of 31! And then, he lectured in his alma mater for more than 30 years. He was versatile, dabbling also in ceramics and sculptures. He was one of the few Indonesian artists given a retrospective by the Singapore Art Museum, in the Widayat Between Worlds exhibition, in 2007. Widayat's works have seen incremental value, with a HK\$1,250,000 (RM672,373) premium at the Sotheby's HK Oct 2021 auction, for *Terang Bulan Di Rimba*.







176

RUDY MARDIJANTO

b. Indonesia, 1967

Menumbuk Padi (Pounding Rice),
2009

signed and dated (lower left)

acrylic on canvas

150 x 100cm

PROVENANCE

Private collection, Singapore

RM 10,000 – 15,000

This composition centres on a group of women pounding rice after the harvest. Rudy's deployment of large crowds dressed in traditional outfits reflect the movement of society at work. Through the composition of communal life, the artist conveys how tradition and culture is still retained and treasured in modern times. The process shows the separation of the rice grains from the husks, using pestle and mortar.

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

177

S.P. HIDAYAT

b. Indonesia, 1969

Dancer, 2001

signed and dated (lower center)

oil on canvas

90 x 45cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 8,000

S.P. Hidayat is an Indonesian artist whose expressionist work features the country's rich cultural heritage and people. The artist conveys his favourite theme – the lives of local people through swift gestural strokes. In this work, textured layers were created with a palette knife, reflecting graceful movements in dance.

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





178

PUTU SUTAWIJAYA

b. Indonesia, 1971

Dancing With The Moon, 2019

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

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 60,000

Putu Sutawijaya draws his inspirations from traditional Balinese religious rituals, depicting movement of figures in spiritual dance. As the painter-sculptor-performance artist Putu Sutawijaya intoned: "The body is the medium of suffering, pain, laughter and fear." Putu is no stranger to Malaysia, his wife being from Malaysia and having taking part in the residency-workshop at the Valentine Willie Fine Art (VWFA) / Patisatu Studio (2006) and VWFA / Gudang (2007).

Bali-born Putu Sutawijaya graduated from the Indonesia Institute of Fine Art (ISI) in Yogyakarta in 1998, and has been based there ever since. He is now with the Sangkring Art Project. He was one of the Top 10 winners of the Indonesian Asean Art Award and had a residency at the Museum of Cultures in Basel, Switzerland, in 2001. In 2000, he was awarded the coveted Lempad Prize from Sanggar Dewata Indonesia. He had nearly 30 solo exhibitions since his 1993 Hitam Putih experimental art and had also exhibited outside Indonesia, namely in Malaysia, China, Hong Kong, Singapore and the United States. His Malaysian solo was at VWFA in 2006 called Body-O.



179

ANTON SUBIYANTO

b. Indonesia, 1980

Untitled, 2017

signed and dated (lower right)
acrylic on canvas
189 x 184cm

PROVENANCE

Private collection, Kuala Lumpur

RM 18,000 – 32,000

A defining feature of Anton Subiyanto's paintings are the beautiful textures, intriguing elements including plants, fluid organisms, and animals strategically arranged onto canvas. His works centre upon the notions of assimilation in the modern world, illustrated in a surrealistic and imaginative manner. A graduate of Graphic Arts from the Indonesian Art Institute, Anton Subiyanto won the fourth edition of UOB Southeast Asia's Painting of the Year in 2014. In 2015, he participated in a group exhibition alongside Jalaini Abu Hassan, Ahmad Shukri Mohamed, Khairul Izham, Agus 'Baqu' Purnomo, and Dadi Setiyadi entitled *Spice Select 2015: Southeast Asian Mythology And Folklore* at Pace Gallery in Petaling Jaya, Selangor. His recent solo *Tunggal* with the theme of invisible journey was held at Artspace, Artotel in 2020.



180

ERICA HESTU WAHYUNI

b. Indonesia, 1971

Buvesz, 2020

signed and dated (lower right)
acrylic on canvas and wood
78 x 63cm

PROVENANCE

Private collection, Indonesia

Accompanied with certificate
from the artist

RM 4,000 – 7,000

Buvesz shows Erica's signature trademark of vibrant motifs, it features a young female artist/magician with an apple shaped cap, juggling apples, paint brushes, and tubes of paint. Her faithful companion, a small white cat is seen at the entryway. Drawing influences from various cultures, the composition includes images of angels, castles, architectures from different parts of the world, abundant apple trees, elephants, flying doves, hot air balloon, and moving automobiles, combined in ways that are intriguing and playful.

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

ERICA HESTU
WAHYUNI

b. Indonesia, 1971

Kalavikasana, 2020

signed and dated (lower right)
acrylic on canvas and wood
78 x 63cm

PROVENANCE

Private collection, Indonesia

Accompanied with certificate
from the artist

RM 4,000 – 7,000



Indonesian painter Erica Hestu Wahyuni is well known for her brightly coloured scenes of daily life, influenced by her own dreams and imaginative fantasies. *Kalavikasana* features a myriad of Eastern and Western symbols against a cheerful landscape. In the center of the image, Erica includes an image of a lady in a yoga pose that resembles the graceful stance of a tree, positioned within the shape of a piano. The painting includes the statue of liberty, plants (lotus symbolises purity), vehicles, accompanied with iconic buildings, and her favourite animals, the elephants, birds, fishes, whales and octopus.

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



182

DADI SETIYADI

b. Indonesia, 1977

Masks Serie' Truth (Sak Tenane),
2015

signed and dated (lower right)
acrylic on canvas
60 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500

The works of Dadi Setiyadi reveal his interest in contemporary society, drawing references and concepts from classical art, fantasy, and science fiction. Painted with sophistication and skill, *Masks Serie' Truth (Sak Tenane)* is composed with humour (Donald Duck beak on the pretty face of an elegant woman) derived from the artist's imagination.

Dadi Setiyadi graduated with a B.A in Fine Art, Art Institute of Indonesia (ISI) Yogyakarta, majoring in Sculpture. In 2009, he was artist in residence at HOM Art Trans, Kuala Lumpur and at Rimbun Dahan, Selangor, Malaysia. He was one of the top five winners of Indonesia Nokia Arts Award Asia Pacific, Indonesia in 1999 and 2000, and finalist for Indonesia Indofood Art Awards. He was nominated for Biennelle International Drawing and Print, Taiwan. He was also awarded a scholarship by Koko International, Indonesia for two years. In 2022, he participated in People To People, a collaboration between Indonesian and Danish artists in Davis Gallery Contemporary Art, Copenhagen, and Between Heaven And Earth organised by Mississippi Kunst og Kultur, Denmark in 2021.

183

LEE MAN FONG

b. China, 1913 – d. Indonesia, 1988

A Pair Of Doves, 1987

signed and dated (middle left)

oil on board

102 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 40,000 – 70,000

A pair of doves – Lee Man Fong had done three score of them, all with the birds in various poses, perched or in flight, and all in his inimitable blend of Western realism and perspective and Eastern spirituality. Doves are harmless gregarious creatures, the harbingers of peace, and symbolic of a sense of freedom. A dove pair also means everlasting love. Though depicted mostly whitish to denote purity, they are untrammelled, freely roaming in the wild, while perched on a craggy rock stump like this one, and always bathed in a golden light of soft brownish and greenish hues. This is certainly one of Man Fong's better dove pairs, concentrated right centre, with twine-like vegetation at the right side and top, while a Chinese colophon slithers down on the left, complete with two seal marks. It is imbued with a dreamy cinematic quality with the obvious play of soft-focus. Not many have succeeded in his trademark subjects of doves: there was the Singapore veteran Choo Keng Kwang, and more recently the young Indonesian Man Fong acolyte Tatang Koentjoro.

China-born Lee Man Fong had one of the most flamboyant careers among Asian artists. Made a court painter by President Sukarno, producing the famous deluxe five-volumes of his (Sukarno's) art collection, imprisoned by the Japanese invaders in Jakarta, and spending time between Indonesia and Singapore, besides six years in the Netherlands on a Dutch scholarship. In Indonesia, he had set up an advertising agency, Linto Reclame Bureau (1936) and the Yin Hua association of Chinese painters (1955), but in 1941, he was already a fulltime artist. In Indonesian Art and Beyond (1997), Jim Supangkat wrote of him: "Painting is the flame of culture, forming an expression without words, that can communicate with everyone without ... of time, nationality or language." No wonder, in the Sotheby's April 2010 Hong Kong auction, his *Bali Life* (1960s) sold for a record S\$4.1million.





184

CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

A Pair Of Ducks

signed with one seal of the artist
(top left)

Chinese ink and colour on paper
33 x 43cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

QUACK, QUACK! In a career spanning six decades, Chen Wen Hsi painted fewer ducks among his menagerie of feathered friends. He often depicted ducks in pairs, for the wholesome companionship. Chen Wen Hsi, an iconoclast, didn't like the perfect picture, preferring a little distortions like splotched ink outlines, or broken lines, to better catch the gaze. His ducks are depicted with large bodies, but the focus is on the bills (or beaks) – flat, broad, spatulate and slightly sloping. Most of his ducks are painted in the vertical scroll format, unlike this one: ducks by the river, ducks amidst lotuses... He had also painted ducks, coloured, using his fingers, after his master Pan Tianshou, perhaps. Wen Hsi himself had reared chickens, ducks, geese and of course, his metier, gibbons – half a dozen of them. “My love for small animals was almost inborn,” he had written (Chen Wen Hsi: Master of Tradition and Innovation, 2006). Of his feathered friends, there were herons, cranes, storks, sparrows, rails, pigeons, peacocks and peahens.

Chen Wen Hsi was not only a master artist, but a master theoretician as well. Apart from a 1982 retrospective and a Centennial exhibition (2006) in his adopted country, Singapore, he was also given a retrospective at Beijing's National Art Museum, and his works are collected by among others, the Ashmolean Museum of Oxford and the Cologne Museum. He first escaped the Sino-Japanese War in China, arriving in Singapore in 1948. He first studied at the Shanghai College of Art for a year, but continued at the Xinhua College of Art, also in Shanghai, graduating in 1932. He first taught briefly at Xinhua, and later, the Nanyang Academy of Fine Arts in Singapore, from 1951-1959. He was in the Singapore's Gang of Four visiting Bali for the first time in 1952, the others being Cheong Soo Pieng, Chen Chong Swee and Liu Kang. His laurels include the Singapore Meritorious Service Star Award (1964) and posthumous, Gold Award (1992); and the Asean Cultural and Communications Award (1987). He had even represented Malaysia at the Commonwealth Arts Today exhibition in London in 1962, and had held solos in Kuala Lumpur in 1958, 1961, 1967 and 1968. He was also a gallerist, with two outlets in Singapore.

185

TAY BAK KOI

b. Singapore, 1939 – d. 2005

Untitled, 1999

signed and dated (lower left)

oil on canvas

126 x 98cm

PROVENANCE

Private collection, Kuala Lumpur

RM 68,000 – 100,000



A herd of buffaloes in Tay Bak Koi's inimitable style of the animals shaped like Minangkabau roofs provides a welcome distraction in this work with two cowherds resting on the side. The topography is punctuated by the white curved horns like little sickles. The sharp-angled hump forms with thinly etched outlines and the play of colours are as bright as the warm hues enhance the beauty of this piece. Chia Wai Hon wrote on his buffaloes: "... tightly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump..."

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

186

CHUA MIA TEE

b. China, 1931

In collaboration with **LEE BOON WANG**

(b. China, 1934 – d. Singapore 2016)

Untitled, 1958

signed and dated (lower left)

oil on canvas

60 x 50cm

PROVENANCE

Private collection, Singapore

RM 70,000 – 130,000

This is a portrait that is rare in that it has signatures by two great artists of Singapore's hugely significant Equator Artist Society (EAS): Chua Mia Tee and Lee Boon Wang. It took some time before the duo, who are brothers-in-law (Chua married Lee Boon Ngan, also an Equator artist) collaborated again in the epic 1973 *Surrender* (of the British to the Japanese), based on a commissioned 1942 painting by Miyamoto Saburo. According to fellow Equator stalwart Koeh Sia Yong and Singapore's foremost archivist-researcher-chronicler and curator Koh Nguang How, the sitter was Ong Tian Soo, also an Equator artist of note, who graduated from the Nanyang Academy of Fine Arts in Singapore in 1955, two years after Boon Wang, and three years after Chua. It was painted in 1958, two years after the formation of EAS, by Lim Yew Kuan. That year, in 1958, Equator organised its inaugural exhibition featuring more than 400 works. In 1958, Chua was working as a book illustrator for the Shanghai Book Company. He had also painted portraits of then presidents Benjamin Sheares, Ong Teng Cheong and Yusof Ishak (the portrait was used on the Singapore currency). Others portraited include former prime minister Lee Kuan Yew, former chief justice Wee Chong Jin, former founding SIA managing director Lim Chin Beng and billionaire Wee Cho Yaw.

Chua Mia Tee (Cai Ming Zhi) is known for his epic works with a strong Social Realism content like *National Language Class* (1959), *Epic Poem Of Malaya* (1955), and *Workers In A Canteen* (1974). He graduated from the Nanyang Academy of Fine Arts (NAFA) in 1952, and had even taught there for two years. At NAFA, he was taught by the founder Lim Hak Tai, Cheong Soo Pieng, See Hiang To and Koh Tong Leong. He worked mostly as an illustrator until 1974, when he turned fulltime. He was awarded the Culture Medallion in 2015. When the Sino-Japanese War broke out, his parents migrated to Singapore (1937), he was only six. The family had to flee Singapore again when the Japanese invaded, before returning in 1945. He was given a major retrospective, *Directing The Real*, at the Singapore National Gallery, from Nov 26, 2021 to Nov 20, 2022. Like Chua, Lee Boon Wang (1934-2016) emigrated from China to Singapore with his family as a child. He graduated from NAFA in 1953, and later taught there briefly, and later worked in advertising. He held his last solo at the Hai Hui Gallery in May 2016, about five months before his death, from colon cancer.





187

CHEONG SOO PIENG

b. China, 1917 – d. Singapore, 1983

Untitled, 1952

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

PROVENANCE

Private collection, Selangor

RM 3,000 – 15,000

This ink on paper by the artist could be made during one of his travels in Bali in 1952. He focused on the elegant postures of local women engaging in their everyday routines. Much of the painter's works are mostly inspired by his travels, landscape, people in daily life and culture.

Singapore art pioneer Cheong Soo Pieng is one of the progenitors of the Nanyang Style with the prototype figure types and incorporating local milieu. He had his formal art education in China, graduating from the Xiamen (1935) and Xinhua (1936) fine art academies. He migrated to Singapore in 1946 after a spell in Hong Kong, and lectured at the Nanyang Academy of Fine Arts in Singapore, from 1947 to 1961. In 1952, he made the landmark trip to Bali with Liu Kang, Chen Wen Hsi and Chen Chong Swee that inspired the Nanyang Style. He was awarded the Singapore Meritorious Service Award in 1962 and was accorded a Retrospective by the National Art Gallery Kuala Lumpur in 1967. He died of a heart attack in 1983.

188

LOW PUAY HUA

b. Singapore, 1945

Mekong Mountains, 2000s

signed (lower right)

acrylic and collage on paper

133 x 70cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

The Power Of Art On The Mekong River,

page 27

RM 2,000 – 8,000

Low Puay Hua is better known for his Realism renditions, especially of the Singapore waterfront and city, townscapes suggesting human habitation. Here, in a Minimalist reversal, Low relies on the soothing colours of the textured paper to create the mood, and hint on the permanence of Nature, that is, the mountain as a sentinel over-seeing people and vessels past by on the mighty Mekong. Indeed, the Mekong is under grave threat of its ecosystem, with giant dam projects changing the river course and threatening marine life.

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



189

TAN WYN-LYN

b. Singapore, 1974

Blush, The Morning After, 2007

signed and dated (lower right)
acrylic and Chinese ink on canvas
140 x 220cm

PROVENANCE

Private collection, Singapore

EXHIBITED

Lighter, FOST Gallery, 2009, Singapore

Accompanied by a certificate of authenticity

RM 18,000 – 32,000

Wyn-Lyn Tan's paintings demonstrate her observations of the natural world and phenomena, as filtered through her own personal narrative. She conceived an exquisite realm through an integration of geology, physics, alchemy and ecology. *Blush, The Morning After* evokes the atmosphere of swirling mists at dawn infused with ethereal light, composed with expressive, yet intricate brushstrokes.

Wyn-Lyn Tan has a BA in Fine Arts from the Royal Melbourne Institute of Technology. She received a Highly Commended Work Award in Abstract Medium at the 22nd UOB Painting of the Year Competition (Singapore) in 2003. Tan has been awarded numerous grants and residencies since, including the Emerging Artist Grant, 2003 and Arts Professional Development Grant in Visual Arts, 2011 from the National Arts Council (Singapore), and the Fiskars Artist Residency (Finland). She has exhibited widely, including in Singapore, New York, Norway and Art Basel Hong Kong. Her work can be found in the permanent collection of the Singapore Art Museum, as well as numerous other public and private collections. In 2023, her solo exhibition Land-scape was commissioned by the Esplanade, Singapore's national performing arts centre.





190

NGUYEN LAM

b. Vietnam, 1941

Untitled, 2015

signed (lower right)
acrylic on canvas
50 x 50cm

PROVENANCE

Private collection, Singapore

RM 7,000 – 12,000

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



191

NGUYEN LAM

b. Vietnam, 1941

Untitled, 2015

signed (lower right)
acrylic on canvas
110 x 140cm

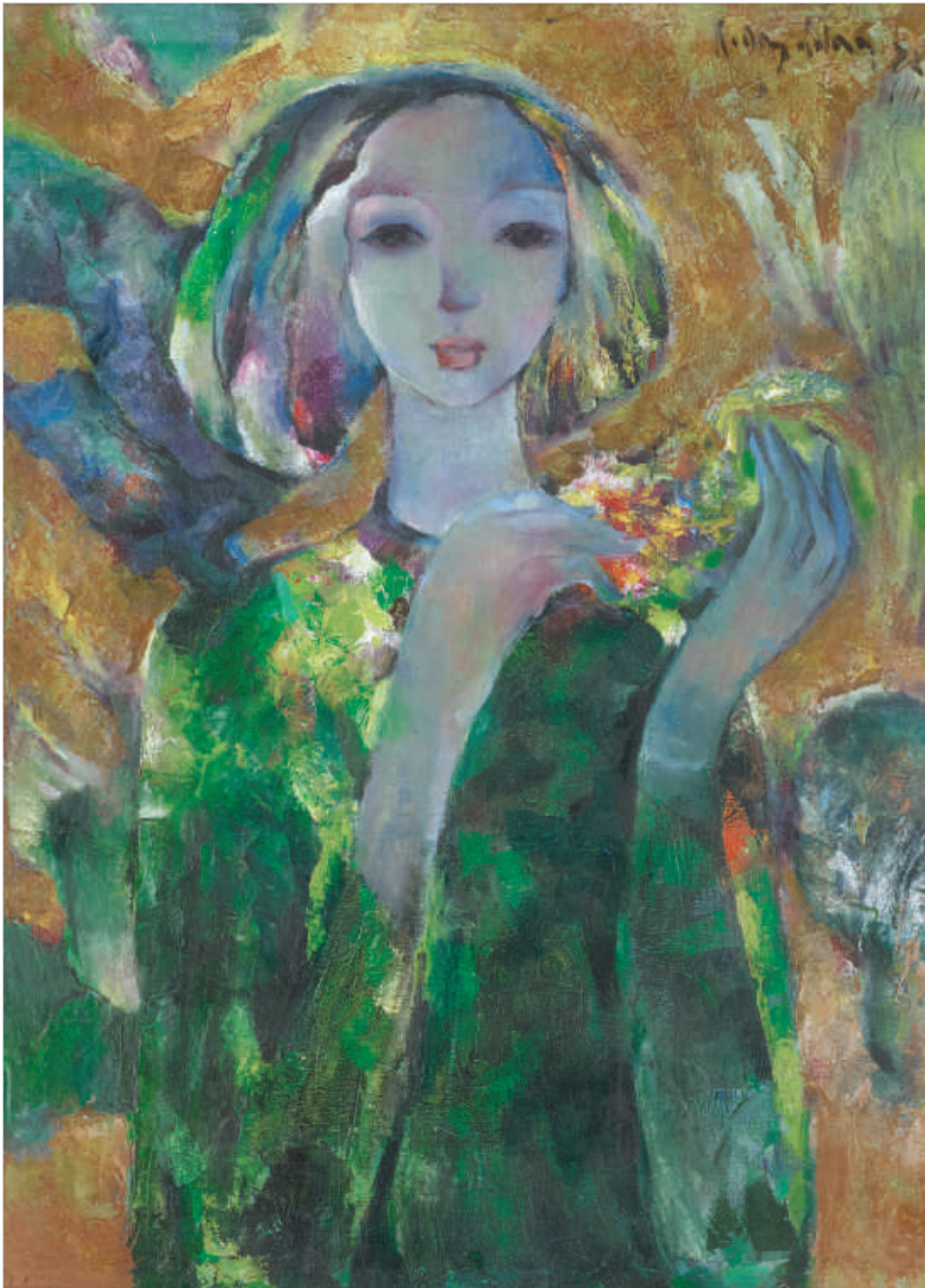
PROVENANCE

Private collection, Singapore

RM 33,000 – 45,000

This work demonstrates Nguyen Lam's pursuit of pictorial language, with a strong emphasis on flat perspective and the use of light to create emotions. His artistic sensibility shows a fusion of lyrical gestures that express life, complemented with strong, black strokes influenced by calligraphy techniques. A surge of energy and vitality derived from the act of meditation are captured through the flowing brushworks.

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192

HOANG DANG

b. Vietnam

Damsel Of Danang I, 1972

signed and dated (top right)

oil on canvas

77 x 58cm

PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000

This sweet young lady with a fair complexion that resembles moonlight is a stunning depiction of beauty and elegance. Executed, in a subtle, earthy palette, Hoang Dang's dreamlike compositions capture the emotions of the model, and the lady projects a calm gaze, dressed in an elegant green frock. The enigmatic atmosphere compels the viewer to imagine the identity of the lady, adding a sense of delight.



193

HOANG DINH TAI

b. Vietnam

Untitled, 1992

signed and dated (top right)

lacquer on wood

45 x 60cm

PROVENANCE

Private collection, Kuala Lumpur

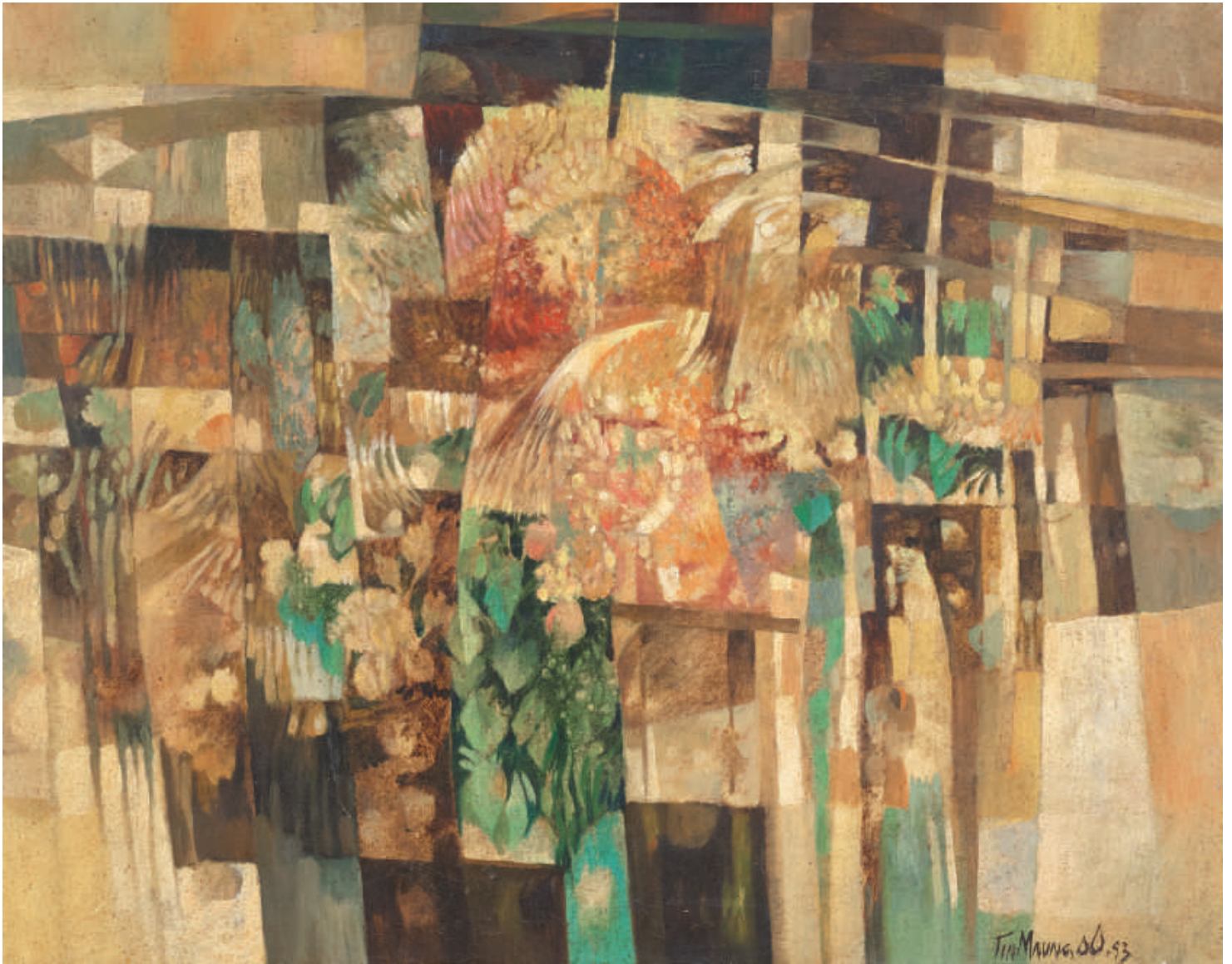
ILLUSTRATED

Hoang Dinh Tai,

Exhibition of Lacquer Paintings

RM 4,000 – 8,000

In this composition, Vietnamese artist Hoang Dinh Tai integrated cubist inspired aesthetics into his composition, placing male and female figures into his work. Fragmented shapes and angular planes are construed into unified piece filled with dynamism. His earthy palette consists of ochre, sienna, red, blue and purple tones.



194

TIN MAUNG OO

b. Myanmar, 1949 – d. 2021

Untitled, 1993

signed and dated (lower right)
oil on canvas
52 x 67cm

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Through a palette of earth colours, elements of cubism and geometric planes were employed to depict nature. Tin Maung Oo started out painting at the age of 23 under the guidance of Bogie, Shwe Oung Thame and Myint Hsan. He worked solely as an artist, never having to sustain himself doing other jobs like teaching or illustrating. His first home solo was at the NM Gallery in Yangon, Myanmar, in 1999 – a good four years after his first solo called *In Search of Grace* at the Nobel Gallery in Singapore. It is a great loss to the Myanmar art scene when he passed away on July 7, 2021 due to Covid-19. Another famous artist-sculptor Sonny Nyein died on July 20, 2021, also succumbed to Covid-19.



195

WAN ZAKREEN

Untitled, 2021

signed and dated (lower right)
acrylic on canvas
134 x 150cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Via rhythmic colours and flowing lines, Wan Zakreen's abstractions resemble a melodic symphony. An assembly of lines and shapes in a wave like motion gives this work a distinctive sense of movement and elegance. Combined with brilliant light effects and finely modulated colours, it reflects the artist's ability to synthesize emotions, memories, and response to places.



196

MAD ANUAR ISMAIL

b. Terengganu, 1952

Sulur Dan Hayat, 1981

oil on canvas

87 x 80cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

It is such a spectacular combustion of colours with a diagonal dominated by green smithereens while a lush stream of yellow gushes down from the top left, with a thick reddish band anchoring further below. The splatters come thick and fast in the central region, to show an unrestrained and uncontrolled trajectory. Few would have guess rightly whose handiwork it is, that conjures a cosmic-spheric space of such incredible beauty, somewhat reminiscent of the works of Anuar Rashid. The thrust is manifestly like the *Storm Riders (Perentas Ribut)* sculptures, but encrusted onto canvas. Yes, few would have thought Mad Annuar Ismail is also fantastically adept at painting, as he has fired up the imagination with his sculptures. His sculptures and paintings are aptly described by curator-entrepreneur Jaafar Ismail as “filled with the mysticism of Nusantara. Clearly, he used colours to build and manage spaces.”

Mad Anuar Ismail, who graduated from the Mara Institute of Technology in 1977, only had his first solo, Getaran, organised by Jaafar’s Fergana Art, in August 2017. He had worked as a set cum graphic designer and even had a stint in a shipyard. But he has become a fulltime artist since 1985. His commissions include redesigning the Monumen Pahlawan Perak and the door of Masjid Pekan in Pahang. He had featured in major exhibitions such as the RUPA Malaysia in London in 1999 and the 50th Years Merdeka exhibition.



197

JACK TING

b. Sarawak, 1968

Metropolis Melody I, 2002

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

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

Metropolis Melody I demonstrates Jack Ting's use of forms and colour to create new expressions, with references to the culture of his homeland Sarawak. His paintings reflect the beauty of nature using various elements such as feathers, wind and light.

Jack Ting graduated from Kuala Lumpur College of Art with a Diploma of Fine Art in 1992. Since then, he has won several awards in the 1990s, as well as multiple solo exhibitions which include Ceremonies at Art Salon, Kuala Lumpur in 1998, and Drifted Glimpses at the Gallery @ Starhill, Kuala Lumpur in 2008. He is a member of the Malaysian Watercolour Organisation, Malaysian Artist Association and Federation of Malaysian Artist.



198

SANIP LASMAN

b. Johor, 1937

Tenaga I, 2002

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

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 7,000

Composed in varying shades of red as the dominant colour, the artist expresses energy with dynamic brushstroke and bold choices of colour. It is a hallmark of the veteran artist painting for 60 years that at 86, he is still working on his canvas. Sanip was one of the early Malays who graduated from the Nanyang Academy of Fine Arts in Singapore, in 1961. His is a lifelong devotion to landscape with series such as *Sri Mersing*, *Endau-Rompin*, *Gunung Ledang* and *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



199

SANIP LASMAN

b. Johor, 1937

Pantai Sedili, 2003

signed and dated (lower left)
acrylic on canvas
60 x 100cm

PROVENANCE

Private collection, Selangor

RM 1,200 – 3,000

Pantai Sedili is a fine depiction of a calm evening sky with rays of light. The reflections and colours of the calm light in the ocean unites the scene. Fleeting moments of the natural atmosphere are swiftly recorded, projecting bright tones and glimmering light across the water waves.

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200

SANIP LASMAN

b. Johor, 1937

My Way, 1999

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

PROVENANCE

Private collection, Selangor

RM 2,000 – 6,000

Sanip's bright, colourful canvases uplift, expressing joy and his daily experiences. *My Way* conveys a sense of rhythm through the interplay of flowing curved shapes. Sensuous curved lines are seen intersecting with geometrical shapes in the background, merged with kaleidoscopic gestural forms across the canvas. His vivid compositions form a delicate balance between the spatial arrangements of forms. The famous song I Did It My Way lingers in the mind...

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201

ZAINAL ABIDIN MUSA

b. Perak, 1960

Sungai Loh, Ulu Dungun, 2013

signed and dated (lower right)

oil on canvas

143 x 175cm

PROVENANCE

Private collection, Selangor

RM 25,000 – 30,000

This painting, one of Zainal Abidin Musa's finest riverscapes of Sungai Loh, Ulu Dungun, Terengganu includes an area of water animated by reflections of the sky and forest. Zainal Abidin Musa excels in portraying landscapes and this work uses depth of perspective to convey a sense of tranquillity.

"My love for nature led me to explore the islands, jungles and rivers in Malaysia. During one of my travels, deep into the jungles of Ulu Dungun, Terengganu, I came upon this beautiful and peaceful river, Sungai Loh. I was fascinated by how the river became a canvas for the sky, reflecting back the clouds and the blue, green and purple hues of the surroundings on this clear body of water. It became an illusion that tricked the mind into wondering whether you were looking at the sky or the river, and I wanted to capture that on my own canvas," as quoted from the artist.

With a deep interest in art, Zainal Abidin Musa enrolled at Institut Teknologi Mara to pursue a degree in Fine Art. He graduated in 1983 with a promising career as an artist, having won an award from the Malaysian Young Contemporary Artist competition. Formerly working in advertising, he has now returned to his first love: painting, once again taking up the brush, with no signs of slowing down or stopping. He has been active since the 2000s, with entries in various group exhibitions, as well as having solo exhibitions in Kuala Lumpur.



202

ZAINAL ABIDIN MUSA

b. Perak, 1960

Pangkor Laut, 2018

signed and dated (lower right)

oil on canvas

117 x 156cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 25,000

Pangkor Laut is one of the most beautiful islands in Malaysia. Composed of intricate brushstrokes in varying shades and colour, the impressions of the crystal-clear emerald waters and nature are deftly captured. The artist highlights the forefront of the composition with expressive intertwining branches, and dappled light radiating through the trees and sand, creating a serene atmosphere. The details of the work show the artist's impeccable skill.

"In this painting of Emerald Bay in Pangkor Laut Island, I wanted to convey the contrasting feelings of this particular moment. I could feel the scorching heat of the midday sun but also the coolness of the shade. I tried to capture the feeling and details of the moment – the glittering lights from between the leaves, the dancing shadows on the ground, and in the back, the blinding light of day." as quoted from the artist.

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203

YEOH KEAN THAI

b. Penang, 1966

Composition Series II, 1995

signed and dated (lower right)

acrylic on canvas

92 x 92cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000



A message on decay, discardment, separation, global amalgamation and search for identity laid out in one canvas. 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. Presented here is an amalgamation of various corroded metal such as wheel, tin (Milo), chains, interweaved among other items. Painted in a dexterous manner, Yeoh Kean Thai captures the colours and porous surface texture of rust against a white background.

A graduate of Kuala Lumpur College of Art (1989-1992), Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Philip 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 Philip 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, USA (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).



204

ERIC CHAN

b. Kuala Lumpur, 1975

Pomegranate, 2006

signed and dated (verso)
oil on canvas
120 x 180cm

PROVENANCE

Private collection, Singapore

RM 12,000 – 20,000

The work of Eric Chan captures fleeting moments in time, through the subject of still life. Viewed from a vantage point, the painting features a group of pomegranates executed in deep, red colours. The interplay of dramatic light and dark tones were created through soft blends of colours. A pomegranate was split into half, revealing the juicy, glistening seeded fruit.

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

205

GOH LYE HOCK

b. Kedah, 1963

Alone, 2001

signed and dated (top left)

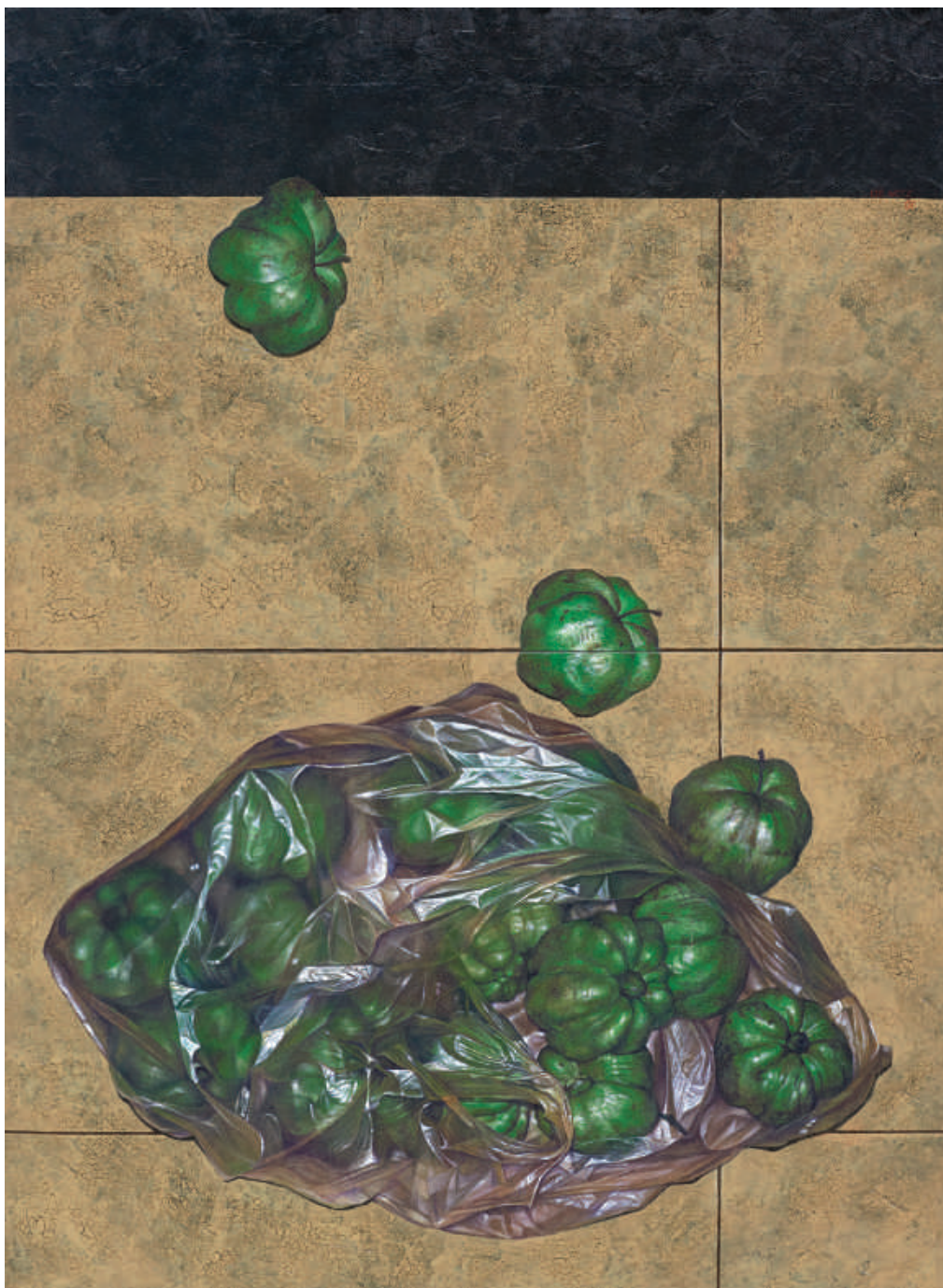
acrylic on canvas

152 x 110cm, diptych

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



This aerial view reveals Goh Lye Hock's interest in perspective and still life, featuring many guavas in a plastic bag. The crumpled texture on the plastic bag is almost realistic looking, coupled with its transparency, is proof to the artist's impeccable skill in portraying his subject matter. A leap of faith and liberation is expressed through the guava's break away from the plastic bag.

Goh Lye Hock, who is now based in Johor, graduated from the Kuala Lumpur College of Art. He has won several awards in competitions such as Saksi at the National Art Gallery in 2003, and Pemandangan Malaysia in 1994. His first four of six solos were held at the City Art Gallery in 2005 (Kuala Lumpur and Malacca), 2008 and 2011 in Kuala Lumpur. The others were at the New Straits Times' Balai Berita in 2002 and the Sentosa Department Store in 2000. Goh was included in the Malaysian art exhibition in Beijing in 1996, and took part in Art Expo Malaysia from 2012 to 2016, besides the Asian International Art Exhibition all over Asia from 1997 to 2013.



206

ISMAIL HASHIM

b. Penang, 1940 – d. 2013

From The Barber Chair Series,
1980s

hand tinted silver gelatin print and
acrylic on canvas
112 x 112cm

PROVENANCE

Private collection, Selangor

RM 16,000 – 26,000

This is a rare hand-tinted gelatin silver print by Malaysian photographer Ismail Hashim. He is one of the few artists who have helped change the public's perception towards photography and elevate the status of photography as a form of fine art in Malaysia. Ismail's works seek to capture the hidden beauty in the simplicity and uniqueness of everyday scenes and objects. Using a form of realism that emphasise in evoking atmospheric recollections in the viewer, Ismail presents his photographs as close to reality as possible without idealising the subject matter. His poignant pictures induce nostalgia in the viewer and prompt contemplation on seemingly mundane imagery that are vanishing and forgotten as a consequence of rapid change.

From The Barber Chair Series depicts an old swivelling barber chair within a run-down wooden hut. From the torn calendar in the background, traces of hair at the footrest, to the worn electrical standing fan that majority Malaysians would have come across, Ismail masterfully bridges the viewer's memory of a barber haircut experience to the artist's own personal encounter, presenting a complex layering of time and space. By tinting the lush greeneries peering through the window, Ismail may be alluding to the fact that these ordinary yet significant culture and way of life that define our sense of belonging and identity may be overlooked and taken for granted.

207

ERIC PERIS

b. Johor, 1939

Rupa, 1994

signed and dated (lower right)

hand tinted photograph

46 x 33cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500



This radiant image filled with light, colour and shapes demonstrates Eric's sensibility and keen eye for photography. Eric Peris is one of the leading fine-art photographers specialising in a poetic divine kind of humanism. He worked first in black-and-white before turning to hand-tinting and other technical 'deconstructions' like in his ukiyo-e pictures. He was a photojournalist since 1969 when he joined a magazine called Fanfare and retired as Photo Editor of The New Straits Times (1991-1995). He had been a columnist, co-ordinator, director, consultant and adviser of numerous local and regional photography societies, competitions, events, excursions, programmes and conducted several photojournalism courses. He has held more than 33 solo exhibitions since Through Thai Windows And Doorways in 1982. His book Images Of Gitanjali, a photographic interpretation of Rabindranath Tagore's prize-winning literary work is as much a collector's item as the photography tribute. He studied Physics (Nuclear Physics and Cosmology) at the Singapore University from 1963 to 1969. His parents were also both artists. His Paris-trained father, O. Don Peris (1893-1975), served as royal artist in the Johor court of Sultan Sir Ibrahim. In 2018, he presented a solo exhibition Divinity Within in commemoration of his father at Sutra Gallery. On display were 16 photographs that captured the inner force driving traditional and ritualistic dancers. Mother Nature's Art, a photography exhibition by Eric Peris and KF Choy was held at Sutra Gallery in 2022.



208

YUSOF MAJID

b. England, 1970

Untitled, 2012

signed and dated (lower right)
mixed media on paper
76 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 12,000 – 20,000

Yusof Majid is known for his quirky almost-British humour of surreal, whimsical situations mostly involving people of Lilliputian size. Less is often more in Yusof Majid's mantra and the diminutive figures receive attention through the juxtaposition of amplified still life. Literature, topography, and history influenced his iconography. This work depicts a beautiful, imaginative landscape viewed from a high angle, bringing into view the subtle contours of the land, along with its lake and verdant pastures.

Yusof Majid attended the Chelsea School of Art in London from 1988 to 1993, where he received his Master's in Painting. He taught Creative Studies at the Lim Kok Wing Institute of Creative Technology. He held his first solo exhibition in Malaysia titled *Quiet Concerns* at Valentine Willie Fine Art, Kuala Lumpur in 1995. He was awarded the Herbert Read Scholarship in 1993, and the Philip Morris Malaysia Commendation in 1996. His solo exhibition titled *The NBD (Nature, Buildings and Daleks) Series* was held at Nadine Fine Art in 2018. A gallery owner, Yusof established Darling Muse Gallery and changed its name to Pace Gallery and then again, Nadine Fine Art.



209

SUHAIDI RAZI

b. Sarawak, 1977

Painting In Red, 2016

oil on canvas
105 x 121cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

A forceful arrangement of objects including picture frames, carpet, textiles, books, vessels, animal skeletal specimens, and flying birds demonstrate Suhaidi's impeccable skill. Meanwhile, a flying duck across the canvas exudes the feeling of motion, juxtaposed with the still objects. The overall palette is rustic and earthy, with luxurious red accents found in the textiles. Exploring issues of nature and memory, this work displays Suhaidi's reinterpretation of the still life genre.

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



210

RADUAN MAN

b. Pahang, 1978

E8102, 2011

signed and dated (lower right)
oil on linen
152 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 25,000

An incredible tale of survival against all odds and remarkable bravery is told through the painting of the flying Sopwith Snipe E8102, a biplane fighter of the Royal Air Force. While flying alone on 27th October 1918, Canadian First World War fighter ace Major William Barker encountered 15 German World War I fighter aircrafts. Despite being shot in the leg and outnumbered, he shot down three German aircrafts and drove the others away, ultimately surviving the crash. His bravery earned him the Victoria Cross, the most prestigious British military award. William Barker's Sopwith Snipe is on display at the Canadian War Museum.

Raduan Man is one of the few artists with a double Masters: University of Wolverhampton (Painting, 2003) and Camberwell School of Art (Printmaking, 2006). He graduated with a BFA from the Universiti ITM in 2000. His awards include the Juror's Award in the Tanjung Heritage competition in 2002. He had several solos since his first at the NN Gallery called Fresh Markings in 2003. His artworks had been selected for Sotheby's Hong Kong auction sale for few times, and the pieces at times fetched good prices. His solo exhibition Post-Contemporary Woodcut: Lines Of Labour was held in 2022.

211

AKHMAL ASYRAF

b. Negeri Sembilan, 1987

ROBOT AND I, 2009

Signed (verso)

Mixed media on canvas

183 x 122cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500



This piece seems to be Akhmal stating his love for depictions of robots and war machines in pop culture, utilising popular characters from both sides of the hemisphere – the American Optimus Prime and the Japanese Gundam – and the helicopters bring to mind television shows “Blue Thunder” and “Airwolf”. Boyhood is celebrated, with the shows most boys grew to love.

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



212

KHAIRUDIN ZAINUDIN

b. Kelantan, 1987

City That Moves The People,
2018

signed and dated (lower right)
scratched photo printed aluminium
122 x 91.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 10,000

Khairudin delves into the exploration of new medium in his portrayal of local citizens skilfully etched onto photo printed aluminium. The bustling urban city is presented as a living entity, in which people are free to move, seek career opportunities and have access to education. Juxtaposed against purple and red tones of high-rise buildings and city streets, it features the encounters of individuals crossing paths with each other.

Khairudin had few solo exhibitions up to date, including *Ambivalence* held in July 2021 at G13 gallery. Besides actively participating in various group exhibitions locally, his works have been exhibited at numerous art fairs such as Art Expo Malaysia, Art Stage Singapore, Art Taipei, Art Kaohsiung, and Bazaar Art Jakarta. His complex figurative composition with lines often captivates the audiences. His recent works are inspired by his exposure and experiences abroad. Selected group exhibitions include *Mending Fence: A Tales From An Isolation* (2020), *Mihrab* (2019), *Face Value* (2018), *Young Guns* 2017, *HOM Art Trans*, *Publika* (2017), *The Practitioners*, *Segaris Art Centre* (2016), *Young Malaysian Artists III*, *Galeri Petronas* (2016).

213

KHAIRUL AZMIR SHOIB @ MEME

b. Perak, 1975

Titiek Puspa, 2005

signed and dated (lower left)
mixed media on paper
146 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

The art of Khairul Azmir Shoib is a cross between Tim Robbins and Marc Chagall with elements of Tim Burton's surreal characters. His vivid imagination results in the creation of magical works inspired by fantasies and fairy-tales. "My works are based on my interest in children's books and stories, especially fairy tales. My childhood was filled with memories of Star Wars movies, fairy tales by Hans Christian Andersen and the Brother Grimm. I also include magical events from the Qu'ran as well as paranormal events that my family has experienced," said Meme, as the artist is popularly known.

Khairul Azmir Shoib gained recognition in 1999 when he received the Shah Alam Gallery's Incentive Award in its Open Show. He also won the First and Third Prizes in the gallery's drawing competition the same year. His biggest triumph was when he won the Juror's Award in the Young Contemporary Artists competition organised by the National Art Gallery in 2005. He graduated with a BA of Fine Arts at the Universiti Mara Institute of Technology in 2000 and a Masters in Fine Art and Technology in 2004. In 2000, he won the Consolation Prize in the Expression of Beautiful Selangor competition. In 2004, he won the First prize in life-drawing and Third Prize for figure-drawing in a competition at the National Art Gallery. His first solo, *Fairieality by Meme*, was held in 2006 which he followed up with *Post-Gothic Dreams* in 2009. His works at times are exhibited at National Art Gallery Malaysia.



BUYING AT HBAA & CONDITIONS OF BUSINESS

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

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

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

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

DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

range;

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

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

I. GENERAL

I.1. CATALOGUE

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

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

I.2. CONDITION REPORTS

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

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

1.3. ESTIMATES

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

1.4. RESERVES

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

1.5. PRE-AUCTION VIEWING

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

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

2. CONDITIONS FOR BUYERS

2.1. BEFORE THE SALE

2.1.1. Examination of property

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

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

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

2.1.2. Buyer's responsibility

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

The prospective buyer undertakes:

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

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

2.2. LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

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

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

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

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

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

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

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

2.3. HBAA'S LIABILITY TO BUYERS

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

Condition 2.5.12:

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

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

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

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

2.4. SELLER'S LIABILITY TO BUYERS

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

2.5. AT THE SALE

2.5.1. Refusal of admission

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

2.5.2. Registration before bidding

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

2.5.3. Bidder registration

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

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

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

2.5.4. Registering to bid on behalf

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

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

2.5.5. Bidding as principal

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

2.5.6. Absentee bids

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

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

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

2.5.7. Telephone bids

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

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

2.5.8. Bidding

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

2.5.9. Successful bids

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

2.5.10. Currency converter

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

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

2.5.11. Video or digital images

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

2.5.12. Conduct of the auction

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

2.5.13. Auctioneer's discretion

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

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

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

2.5.14. Successful bid and passing of risk

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

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

2.6. AFTER THE SALE

2.6.1. Payment

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

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

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

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

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

OCBC Bank (Malaysia) Berhad
Menara OCBC, No.18, Jalan Tun Perak,
50050 Kuala Lumpur, Malaysia
Account Name: Henry Butcher Art Auctioneers Sdn Bhd
Account No: 1011 0990 44
Swift No.: OCBCMYKLXXX

Please quote invoice number and client number with all transactions.

Personal cheques may be accepted at the discretion of HBAA and, unless prior arrangements have been made, all cheques must be cleared before delivery of any purchase.

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

All mailed payments should be sent to:
No. 25, Jalan Yap Ah Shak, Off Jalan Dang Wangi,
50300 Kuala Lumpur, Malaysia.

Please direct all inquiries to the administration office at (tel.) +603-2691 3089 / +6016-273 3628.

2.6.2. Buyer's premium

HBAA will charge to the buyer a 12% premium of the hammer price of each lot sold, together with all applicable taxes as may be set and revised by the Malaysian government from time to time.

2.6.3. Tax

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

2.6.4. Auction results

The auction results will be published online at www.hbart.com.my or a faxed copy may be requested from HBAA office by contacting

+603-2691 3089 / +6016-273 3628, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

2.6.5. Collection of purchases

Upon payment of the full amount due, the buyer shall collect the purchased lot(s) in person (or by an authorised person with a letter of authorisation from the buyer), at his own expense, from HBAA's sale room no later than seven (7) days after the auction unless otherwise agreed between HBAA and the buyer.

If the lot remains uncollected at the end of such period, HBAA shall arrange for storage of the lot(s) at the buyer's expense, which may involve removal of the lot(s) to a third party storage facility. The lot(s) shall only be released upon full payment of all storage, transportation, additional insurance and any other costs incurred, together with payment of all other monies due to HBAA.

Delivery and shipping of the purchased lot(s) can be arranged as a convenience to buyers who are unable to collect in person, although written instruction must first be given to HBAA and arrangements made no later than three (3) working days prior to the expiry of the seven (7) days after the auction. The packing, handling and delivery/shipping of lot(s) is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances, be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall not accept responsibility or liability for their acts or omissions.

2.6.6. Insurance

HBAA provides insurance cover for sold lot(s) at the sale room location for a maximum of seven (7) days after the auction or until the lot(s) has/ have been collected (whichever is earlier). If a lot remains uncollected from the sale room after the expiry of the said period, the lot(s) will be entirely at the buyer's risk.

2.6.7. Passing of title

The buyer shall always remain liable for the full amount due and shall not acquire title to the lot sold until payment of the full amount due has been made in full in respect of that lot and HBAA has applied such payment to the lot (even if, without prejudice to Condition 18, HBAA exercise their discretion to release it to the buyer). Other than where HBAA has agreed with the buyer to the contrary, and subject to Condition 23(m) below, any monies received from the buyer shall be applied in order of the oldest debt owed by the buyer to HBAA or the oldest purchase made by the buyer at HBAA or any HBAA affiliated company having regard to the date of sale and the

number of the lot.

2.6.8. Transfer of risk

Any lot purchased is entirely at the buyer's risk from the earlier of:

- (a) the time the buyer collects the lot purchased; or
- (b) the time that the buyer pays to HBAA the full amount due for the lot; or
- (c) seven (7) calendar days after the day of the sale.

The buyer shall be solely responsible for insuring the lot purchased from the time risk passes to the buyer. The buyer will be compensated for any loss or damage to the lot which occurs after sale but prior to the time risk passes to the buyer. The maximum amount of compensation shall be the hammer price of the lot, and shall exclude any indirect or consequential loss or damage. However, HBAA will not, in any circumstances, be liable for any loss or damage caused to frames or to glass which is covering prints, paintings or other works unless the frame or glass is, in itself, the object sold at auction.

2.6.9. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances, be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall also not accept responsibility or liability for their acts or omissions.

2.6.10. Export license

The export of any lot from Malaysia or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. Lots purchased shall be paid for in accordance with Condition 17 above and the denial of any export or import licence required or any delay in the obtaining of such licence shall not justify the rescission or cancellation of the sale by the buyer or any delay by the buyer in making payment of the full amount due for the lot. HBAA shall not be obligated to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

2.6.11. Remedies for non payment or failure to collect purchases

If the buyer without the prior agreement of HBAA fails to make payment of the full amount due or any part of it on any lot in accordance with Condition 17 above, HBAA shall be entitled in their absolute discretion and without prejudice to any other rights which HBAA and the seller may

have, be entitled, both for HBAA and as agent for the seller, to exercise one or more of the following rights or remedies:

- a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;
- b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- c) to forfeit the buyer's earnest deposit as required under Condition 14;
- d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- e) cancel the sale of the lot;

f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment. If the re-sale should result in a higher price than the original hammer price obtained, the surplus shall be paid to the seller. In such case, the buyer waives any claim which the buyer may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;

g) set-off any amounts owed by HBAA or any HBAA's affiliated company to the buyer against any amounts owing by the buyer to HBAA or any HBAA's affiliated company, whether as the result of any proceeds of sale or otherwise;

h) exercise a lien over any of the buyer's property which is in HBAA's possession or in possession of any HBAA's affiliated company for any reason until payment of all outstanding full amount due to HBAA have been made in full. HBAA shall notify the buyer of any lien being exercised and the amount outstanding. If the amount outstanding then remains unpaid for fourteen (14) days following such notice, HBAA shall be entitled to arrange and carry out the sale of any such property in accordance with (f) above;

i) to insure, remove and store the lot either at HBAA's premises or elsewhere at the buyer's sole risk and expense;

j) to reject future bids made by or on behalf of the buyer at any future auction or render such bids subject to payment of a deposit to HBAA before such bids are accepted;

k) to retain that or any other lot sold to the same buyer at the same time or at any other auction and release it only after payment of the full amount due;

l) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any costs or expenses incurred in connection with the sale of the lot;

m) to apply any payments made by the buyer to HBAA or to any HBAA's affiliated company towards settlement of the full amount due or otherwise towards any other debts owed by the buyer to HBAA or to any other HBAA affiliated company in respect of any other transaction;

n) to take such other action as HBAA deems necessary or appropriate.

2.6.12. Remedies for failure to collect purchases

If the buyer does not collect a purchased lot within seven (7) calendar days after the sale, HBAA may arrange for storage of the lot at the buyer's risk and expense. This shall apply whether or not the buyer has made payment of the full amount due. HBAA shall release the purchased lot only upon full payment by the buyer of all storage, removal, insurance and any other costs incurred, together with payment of all other amount due to HBAA including, if applicable, the full amount due. HBAA shall, in their absolute discretion, also be entitled to exercise any of the rights or remedies listed in Condition 23(a), (c), (d), (f), (g), (h) and (l) above, provided that HBAA shall not exercise their right under Condition 23(f) above for a period of ninety (90) days following the relevant sale. In the event that HBAA exercise their rights under Condition 23(f) above, HBAA undertakes to hold to the buyer's order the net sales proceeds received by HBAA in cleared funds less all storage, removal, insurance and any other costs or taxes incurred.

3. CONDITIONS CONCERNING SELLERS

3.1. Seller's warranties

This Condition governs the seller's relationship with both the buyer and HBAA. If HBAA or the buyer considers any of the warranties listed below to be breached in any way, either HBAA or the buyer may take legal action against the seller. The seller agrees to indemnify HBAA and any HBAA's affiliated company, their respective servants, directors, officers and employees and the buyer against any loss or damage resulting from any breach or alleged breach of any of the seller's representations or warranties, or other terms set forth in these Conditions of Business. Where HBAA reasonably believes that any breach of such representation or warranty has occurred, the seller hereby authorise HBAA in its sole discretion to rescind the sale.

The seller warrants to HBAA and to the buyer

that at all relevant times (including but not limited to the time of the consignment of the lot and the time of the sale):

(a) the seller is the true owner of the lot, or are properly authorised to sell the lot by the true owner;

(b) the seller is able to and shall, in accordance with these Conditions of Business, transfer possession to the buyer and good and marketable title to the lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;

(c) the seller has provided HBAA with all information concerning the provenance of the lot and has notified HBAA in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;

(d) the seller is unaware of any matter or allegation which would render any description given by HBAA in relation to the lot inaccurate or misleading;

(e) where the lot has been moved to Malaysia from another country, the lot has been lawfully imported into Malaysia; the lot has been lawfully and permanently exported as required by the laws of any country in which it was located; required declarations upon the export and import of the lot have been properly made; any duties and taxes on the export and import of the lot have been paid;

(f) the seller has or will pay any and all taxes and/or duties that may be due on the net sale proceeds of the lot and the seller has notified HBAA in writing of any or all taxes and for duties that are payable by HBAA on behalf of the seller in any country other than the country of the sale;

(g) unless HBAA is advised to the contrary in writing at the time the lot is delivered by the seller to HBAA, there are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law) and no restrictions on HBAA's rights to reproduce photographs or other images of the lot.

3.2. BEFORE THE SALE

3.2.1. Preparation for sale

The seller agrees that HBAA shall have sole and absolute discretion as to:

(a) the way in which property may be combined or divided into lots for sale;

(b) the way in which lots are included in the sale;

(c) the way in which any lot is described and illustrated in the catalogue or any condition report;

(d) the date and place of the auction; and

(e) the manner in which any sale is conducted.

HBAA reserves the right to consult with and rely on any outside experts, consultants or restorers of their choice in relation to the property and to

carry out such other inquiries or tests in relation to the property either before or after the sale as HBAA may, in their absolute discretion, deem appropriate. This is however, a matter for HBAA's discretion and HBAA is under no duty to carry out such consultation, inquiries or tests.

3.2.2. Estimates

Any estimate given by HBAA, whether written or oral, is a matter of opinion only and is intended only as a guide. An estimate shall not be relied upon as a guarantee of the anticipated selling price. Any estimate given (whether written or oral and whether in a catalogue or any marketing materials, receipt, letter or otherwise) may, in HBAA's absolute discretion, be revised from time to time.

3.2.3. Exclusion of liability

Any representations, written or oral and including those in any catalogue, report, commentary or valuation in relation to any aspect or quality of any lot, including price or value (a) are statements of opinion only and (b) may be revised prior to the lot being offered for sale (including whilst the lot is on public view). Neither HBAA, any HBAA's affiliated company, nor any agent employee or director thereof shall be liable for any errors or omissions in any such representations.

3.2.4. Limitations on claims by seller

Any claim by the seller (excluding any claim covered by Condition 34) shall in any event, be limited to the net sales proceeds in respect of that lot.

3.2.5. Withdrawal of lots by the seller

If the seller choose to withdraw a lot from the sale, provided that consent from HBAA must have first been obtained, after the earlier of (i) written agreement to sell the lot between the seller and HBAA and (ii) twelve (12) weeks before the date of the auction of the lot, the seller will be liable to pay to HBAA a withdrawal fee calculated in accordance with Condition 32 below. If the seller withdraws a lot before that time, no withdrawal fee shall be payable.

3.2.6. Withdrawal of lots by HBAA

HBAA may withdraw a lot from sale without any liability if (i) HBAA reasonably believes that there is any doubt as to the authenticity or attribution of the lot or (ii) it is established or alleged that any of the seller's representations or warranties set out in Condition 25 above are inaccurate in any way or (iii) the seller breached any provisions of this Conditions of Business in any material respect or (iv) HBAA believes it would be improper to include the lot in the sale.

If HBAA becomes aware of a competing title claim to, or lien over, a lot consigned by the seller, HBAA shall not release the lot to the seller, which

shall be held by HBAA at the seller's expense, until the title claim or lien, as applicable, has been finally resolved to HBAA's satisfaction.

3.2.7. Withdrawal fee

If the lot is withdrawn because the circumstances described in any of (i) to (iv) of Condition 31 above occurs, HBAA reserves the right to charge an administrative fee equivalent to 0.5% of reserve price or RM500, whichever is greater) and the lot shall be returned to the seller at the seller's expense provided that there is no adverse title claim on the lot. If however the lot is withdrawn for any other reason, the seller shall pay HBAA a withdrawal fee equivalent to 10% of the reserve price, together with insurance and expenses. HBAA shall not be obliged to withdraw any lot from sale or to return it to the seller unless the seller has paid HBAA the withdrawal fee.

3.2.8. Loss or damage

HBAA is unable to accept responsibility for any damages caused by the following:

- (a) normal wear and tear;
- (b) gradual deterioration;
- (c) inherent vice or defect including woodworm, mildew and other inherent defects not mentioned herein;
- (d) errors in processing;
- (e) changes in atmospheric conditions;
- (f) handling or storage; or
- (g) any loss, direct or indirect, consequential or otherwise, which may be suffered by the seller.

3.2.9. Risk of loss or damage by the seller

If the seller has specifically instructed HBAA not to insure the lot, it will remain at the seller's risk at all times until the buyer has made payment in full or until the lot is returned to the seller in the event it is not sold. The seller hereby undertakes to indemnify HBAA, its employees and agents, and the buyer (where applicable) against any claim made against them in respect of the lot, however those claims may arise even if HBAA, its employees and agents were found to be negligent.

3.3. AT THE SALE

3.3.1. Reserve price

Unless otherwise agreed in writing, each lot will be offered for sale subject to a reserve price as agreed between the seller and HBAA. HBAA shall in no circumstances be liable if bids are not received at the level of or below the reserve price. HBAA shall however be entitled to sell the lot below the reserve price. In such circumstance, HBAA shall be obliged to account to the seller as if the hammer price was equal to the reserve price, and the seller will pay HBAA the sales commission as if the lot has been sold at a hammer price equal to the reserve price.

In the event the reserve price has not been mutually agreed between the parties and confirmed by the seller in writing prior to the auction date, HBAA shall have the right to, in its sole discretion, set the reserve price of the lot.

3.3.2. Bidding at the sale

The seller may not bid for his own property. Although HBAA shall be entitled to bid on behalf of the seller up to the amount of the reserve price, the seller shall not instruct or permit any other person to bid for the property on behalf of the seller. If the seller should bid on his own behalf (or instruct someone else to do so), HBAA may treat the seller as the successful bidder. In those circumstances, the seller shall not be entitled to the benefits of Conditions 4 and 35 above and the seller shall pay to HBAA a sum representing the total of the sales commission, the buyer's premium and all expenses which was incurred by HBAA in connection with the sale of the lot. HBAA shall be entitled to exercise a lien over the lot until payment of that sum has been made by the seller in full.

3.4. AFTER THE SALE

3.4.1. Payment

Following the sale, the seller will be liable to pay HBAA the sales commission and expenses. HBAA shall be entitled to deduct each of these items from monies received from the buyer. The seller hereby authorises HBAA to charge the buyer and retain the buyer's premium.

3.4.2. Payment of net sales proceeds to the seller

Unless HBAA has been notified by the buyer of his intention to rescind the sale on the basis that the lot is a counterfeit, HBAA shall send to the seller within six (6) weeks from the date of the sale of the lot, the net sales proceeds received from the buyer in cleared funds, less any other amount owing by the seller to HBAA or any HBAA's affiliated company. The seller should note that the net sales proceeds payable to the seller is derived from the actual proceeds of sale received by HBAA from the buyer. In the event of late payment by the buyer, HBAA shall, within two (2) weeks of receipt of such payment in cleared funds from the buyer, make such remittance to the seller. HBAA reserves the right to release a lot to the buyer before receipt of the full amount due for the lot.

3.4.3. Rescission

Where HBAA is satisfied that the lot is a counterfeit, HBAA shall rescind the sale and notify the seller of such rescission. HBAA shall, in their absolute discretion, be entitled to dispense with the requirements of Condition 4 in determining whether or not a particular lot is a counterfeit. Within ten (10) days of receipt of the

notice advising the seller of the rescission of the sale, the seller undertakes to refund to HBAA on demand the full amount due if HBAA has at that time paid the seller the whole or part of the full amount due to him. In the latter case, HBAA shall exercise a lien over any properties of the seller in its possession pending settlement of the full amount of refund due from the seller.

For the avoidance of doubt, the seller shall indemnify HBAA and its employees in full on demand against all claims, costs or expenses incurred by HBAA in relation to the lot as well as any loss or damage resulting from the same.

3.4.4. Non-payment by the buyer

In the event the buyer fails to pay the full amount due within four (4) weeks from the date of the sale, HBAA shall be entitled to agree to special terms on behalf of the seller for payment, storage and insurance, and to take any necessary steps to collect the amount due from the buyer. However, HBAA shall not be obliged to remit the payment due to the seller, nor to take any legal proceedings on behalf of the seller. HBAA shall discuss with the seller and agree on the appropriate course of action to be taken to recover the payment due from the buyer. In addition, HBAA shall have absolute discretion to take and enforce any of the remedies set out in Condition 23 above including the right to cancel the sale and return the property to the seller. HBAA shall be entitled to charge the buyer interest for late payment in accordance with Condition 23(b) above and the seller hereby authorises HBAA to retain such interest for HBAA's own account.

If the buyer fails to pay the full amount due but HBAA agrees to remit to the seller an amount equal to the net sale proceeds, ownership of the relevant lot shall pass to HBAA. For the avoidance of doubt, HBAA shall have the benefit of all of the seller's representations, warranties and indemnities set out in these Conditions of Business.

3.4.5. Post-auction sales

In the event the lot is bought in or otherwise remains unsold by auction, HBAA shall be authorised as the exclusive agent of the seller for a period of seven (7) days following the auction date to sell such lot privately for a price that will result in a payment to the seller of no less than the amount (after deducting all charges due from the seller) to which he would have been entitled had the lot been sold at a price equivalent to the reserve price, or for any lesser amount which HBAA and the seller may agree and set out in writing. In such case, the seller's obligations to HBAA and the buyer with respect to the lot are the same as if such lot had been sold during the auction. Any reference in the Conditions of Business to the date of the auction shall be

treated as being a reference to the date of the post-auction sale.

3.4.6. Unsold lots

In the event the lot remains unsold and are not re-consigned to HBAA for sale or has been withdrawn from sale for whatever reason, it must be collected from the premises of HBAA (or its storage solution provider) within seven (7) days after the auction date or within thirty (30) days after HBAA sends the seller a notice requiring the seller to collect the lot (whichever occurs first). If the lot remains uncollected at the end of such period, HBAA shall arrange for storage of the lot at the seller's expense, which may involve removal of the lot to a third party storage facility. The lot shall only be released upon full payment of all storage, transportation, insurance and any other costs incurred, together with payment of all other monies due to HBAA.

If the lot remains uncollected in ninety (90) days after the auction date, HBAA shall have the right to dispose of it as they see fit, which may involve offering the lot for sale by public auction or private sale on such price and terms as HBAA considers appropriate including those relating to estimates and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all payments due to HBAA under the terms of the Consignment Agreement).

Without prejudice to the above, HBAA shall be entitled to keep possession of any unsold lot until the seller has paid all amounts owing to HBAA under the Consignment Agreement, and HBAA shall have the right to sell the lot on such terms as HBAA considers appropriate, to use or deal with it in order to recover any outstanding sums from the seller, and HBAA shall then account to the seller for the proceeds of sale after having deducted from the proceeds all amounts due to HBAA from the seller.

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

These Conditions of Business and any amendment to them shall be governed by and interpreted and construed in accordance with the laws of Malaysia.

4.2. Jurisdiction

HBAA and all buyers and sellers (and any prospective buyers or sellers) agree that the courts of Malaysia are to have exclusive jurisdiction to settle any dispute (including claims for set-off and counterclaims) which may arise in connection with the validity, effect, interpretation or performance of, or the legal relationships established by, these Conditions of Business or otherwise arising in connection with these Conditions of Business.

4.3. Service of process

All buyers and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any Court by facsimile transmission, personal service, delivery at the last address known to HBAA or any other usual address, mail or in any other manner permitted by Malaysian law, the law of the place of service or the law of the jurisdiction where proceedings are instituted.

4.4. Photographs and illustrations

The buyers and sellers agree that HBAA shall have the absolute right (on a non-exclusive basis) to photograph, video and otherwise reproduce images of each lot consigned to HBAA for sale. The copyright of all images, illustrations, written materials and published contents produced by or on behalf of HBAA relating to each lot shall remain at all times the property of HBAA and shall not be used by any person without the prior written consent of HBAA. HBAA shall have the right to use all such materials in whatever manner it deems fit in the normal course of HBAA's business and the business of its affiliated companies.

4.5. Copyright

No representations or warranties are made by either the seller or HBAA as to whether any lot is subject to copyright nor as to whether the buyer acquires any copyright in any lot sold.

4.6. Export/Import and embargoes

No representations or warranties are made by HBAA or the seller as to whether any lot is subject to any export restrictions from Malaysia or any import restrictions of any other country. Similarly, HBAA makes no representations or warranties as to whether any embargoes exist in relation to particular lots.

4.7. Notices

Any letter, notice, request, demand or certificate: (a) if delivered personally shall be deemed to be received at the time of receipt by the recipient; or (b) if despatched by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of despatch (notwithstanding that it is returned through the post undelivered); or (c) if sent by telex or by facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after despatch.

Any notice sent to HBAA shall be sent to:
Wisma Henry Butcher, No. 25 Jalan Yap Ah Shak,
Off Jalan Dang Wangi, 50300 Kuala Lumpur,
Wilayah Persekutuan.

Any notice which HBAA delivers to the buyer or seller may be sent to the last address known to HBAA.

4.8. Severability

If any part of these Conditions of Business is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

4.9. Personal details

If HBAA so requests, each of the buyer, the seller and any bidder at auction agrees to provide (in a form acceptable to HBAA) written confirmation of their name, permanent address, proof of identity and creditworthiness.

4.10. Introductory fees

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

4.11. Miscellaneous

(a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.

(b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights hereunder.

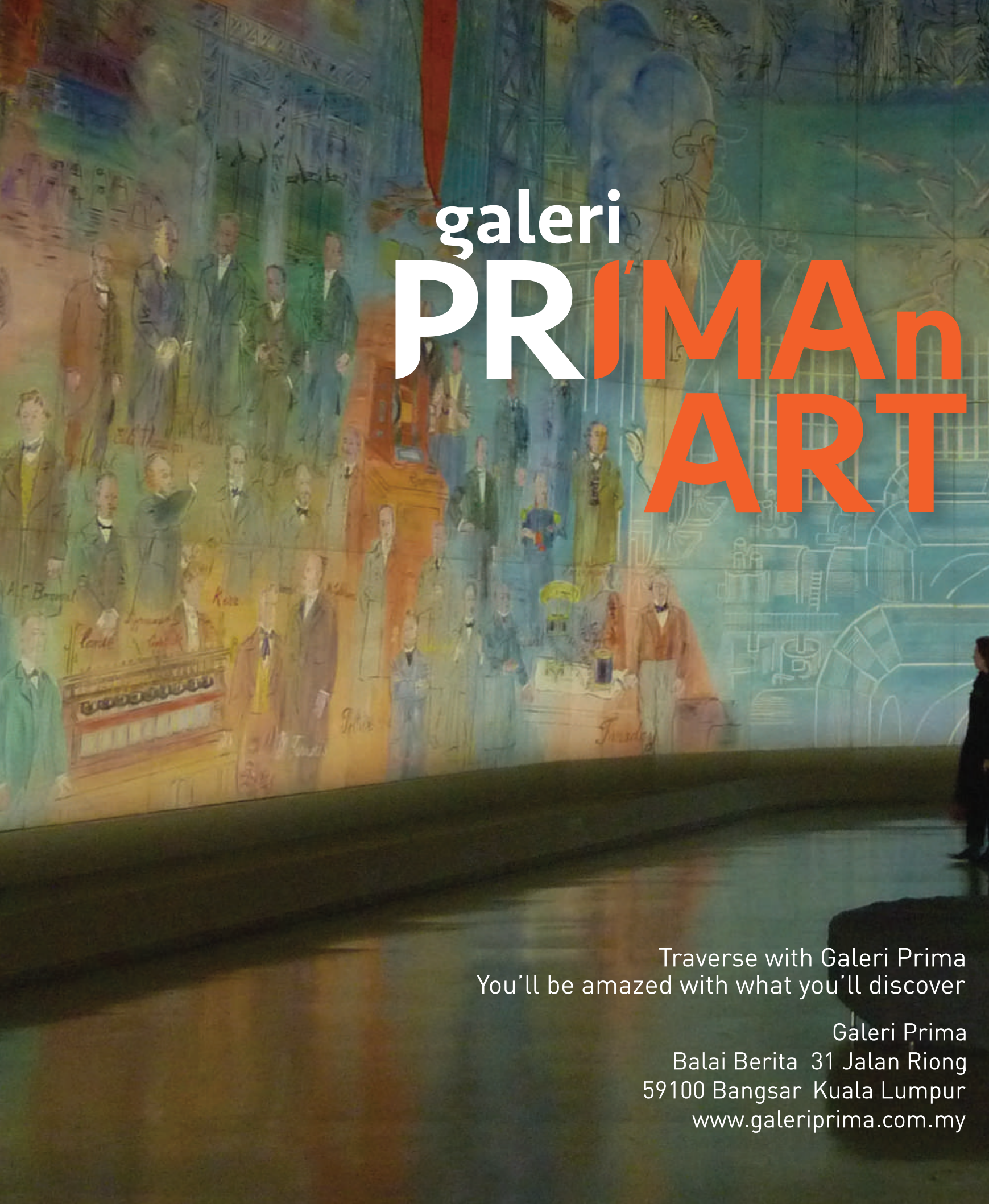
(c) The singular includes the plural and vice versa where the context requires.

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

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



LOT 78 AWANG DAMIT AHMAD, *Essence Of Culture (E.O.C.) "Kemudi Dan Gubang"*, 1993



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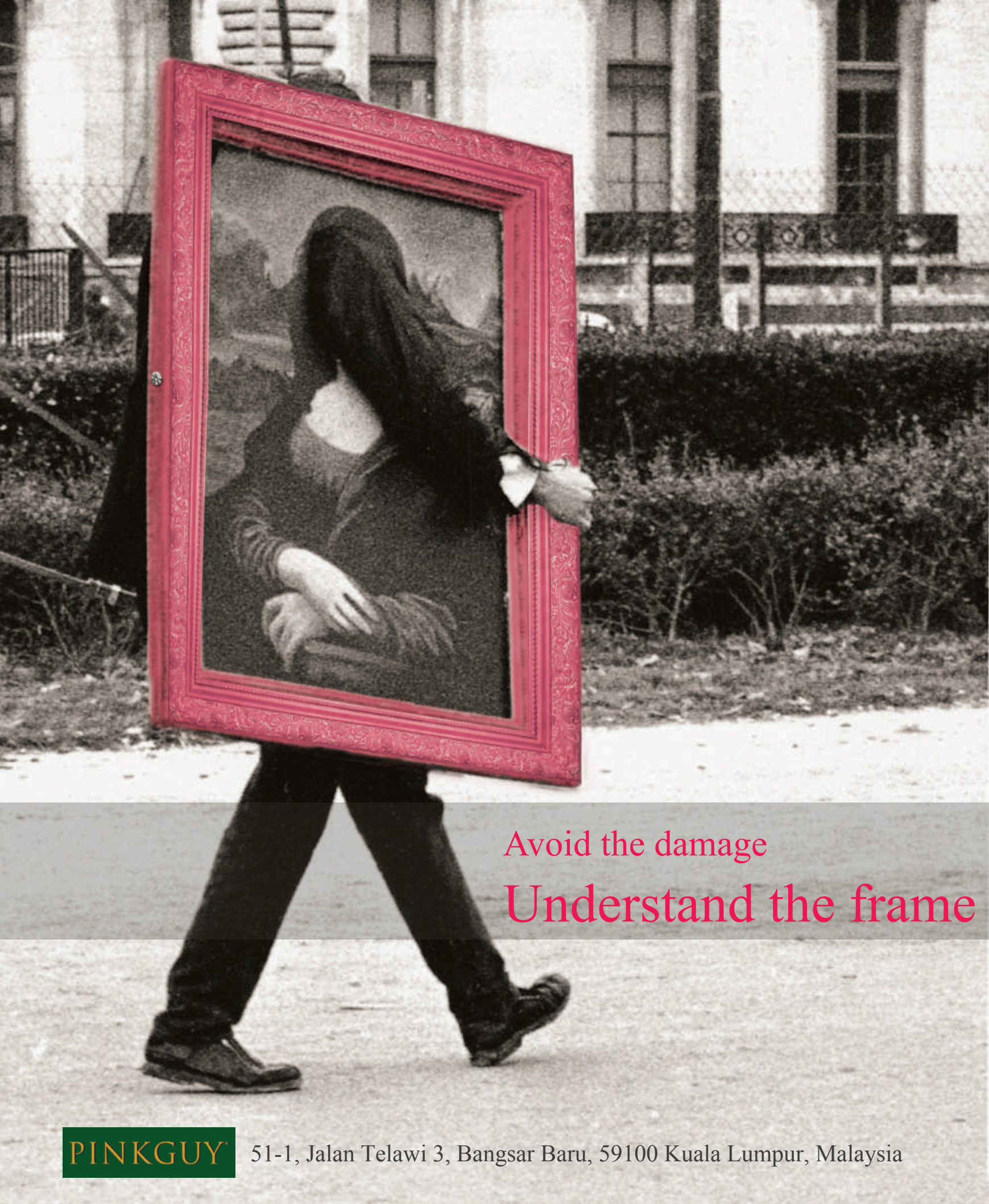


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Bidder Registration Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

POSTAL CODE

OFFICE PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

19 MARCH 2023

IDENTIFICATION / FINANCIAL REFERENCE

(Please attach the following documents when submitting your registration form)

Proof of Identity (circle): Identity Card / Passport / Driving License / Company Registration /
Others (please state) _____

Proof of Address: Utility Bill and Bank Statement (issued within the last 6 months) ☐ (for office use)

(Financial references are to be furnished to HBAA upon request)

NAME OF BANK

ACCOUNT NO.

BANK ADDRESS

CONTACT PERSON AT THE BANK

TELEPHONE NO. (OF BANK CONTACT)

CREDIT CARD NO.

CREDIT CARD TYPE

ISSUING BANK

I have read the Conditions of Business, Guide to Buying at Henry Butcher Art Auctions and Important Notices printed in the auction catalogue, and hereby agree to be bound by them.

I hereby confirm that I am registering to bid at the auction as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, which is the hammer price plus the buyer's premium (12% of hammer price) and all applicable taxes, plus all other applicable charges. I understand that the invoice will be made out in my name, unless it has been explicitly agreed in writing with Henry Butcher Art Auctioneers Sdn Bhd (HBAA) before the commencement of the sale that I am acting as agent on behalf of an identified third party (hereinafter referred to as "disclosed principal") acceptable to HBAA. In such circumstances, both myself and my disclosed principal will be jointly and severally liable for all obligations arising from the bid and my disclosed principal shall be bound by the Conditions of Business by my bid as his agent in the same way as if he were bidding personally.

I further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM1500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

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

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

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

Telephone / Absentee Bid Form

Please complete the absentee bid form below and email a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at info@hbart.com.my.

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

19 MARCH 2023

I request that Henry Butcher Art Auctioneers Sdn Bhd (HBAA) enter bids on the following lot(s) up to the maximum bid amount I have indicated for the lot(s). I understand that by submitting this bid, I have entered into a binding contract to purchase the lot(s), if my bid is successful. I understand that if my bid is successful, I will be obligated to pay the purchase price, which will be the hammer price plus the buyer's premium (12% of hammer price) and any other applicable taxes. I further understand that I shall be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the lower end of the estimated price range for the lot as stipulated in the auction catalogue, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. I understand that the earnest deposit must be credited into HBAA's bank account before I will be allowed to participate in the auction and that HBAA shall not in any way be held responsible in the event that I am not allowed to participate in the auction if my earnest deposit is not credited into HBAA's bank account before the start of the auction. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

I understand that HBAA executes absentee and telephone bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids for any errors relating to execution of bids, including computer-related errors. On my behalf, HBAA will try to purchase the lot(s) for the lowest possible price, taking into account the reserve price and other bids. If identical absentee bids are left, HBAA will give precedence to the first bid received. I hereby acknowledge and agree that all successful bids are subject to the Conditions of Business printed in the auction catalogue published by HBAA, a copy of which has been made available to me prior to the auction.

I understand it is my responsibility to check that there are no late saleroom notices affecting the sale of the lot(s) specified herein, which bidders in the saleroom have been notified at the commencement of the auction by the auctioneer. I hereby authorise HBAA to contact me on the number below for telephone bidding.

I understand and accept the inherent risks of bidding over the telephone and will not hold HBAA responsible for any errors that occur.

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

Please enter the bids in Ringgit Malaysia. Bids in foreign currency will not be accepted.

Please select your bidding option: ☐ Written Bid ☐ Phone Bid

LOT NO.	ARTIST NAME / TITLE OF LOT	MAXIMUM BID AMOUNT (RM) (excluding Buyer's Premium)

Telephone number during Sale (for telephone bids only) _____

Please attach a copy of Identification: Identity Card / Passport / Driving License / Company Registration AND
Proof of Address: Utility Bill and Bank Statement (issued within the last 6 months)

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





M. T. CHUA. 1958

LEE 1958

LOT 186 CHUA MIA TEE, in collaboration with Lee Boon Wang, *Untitled*, 1958

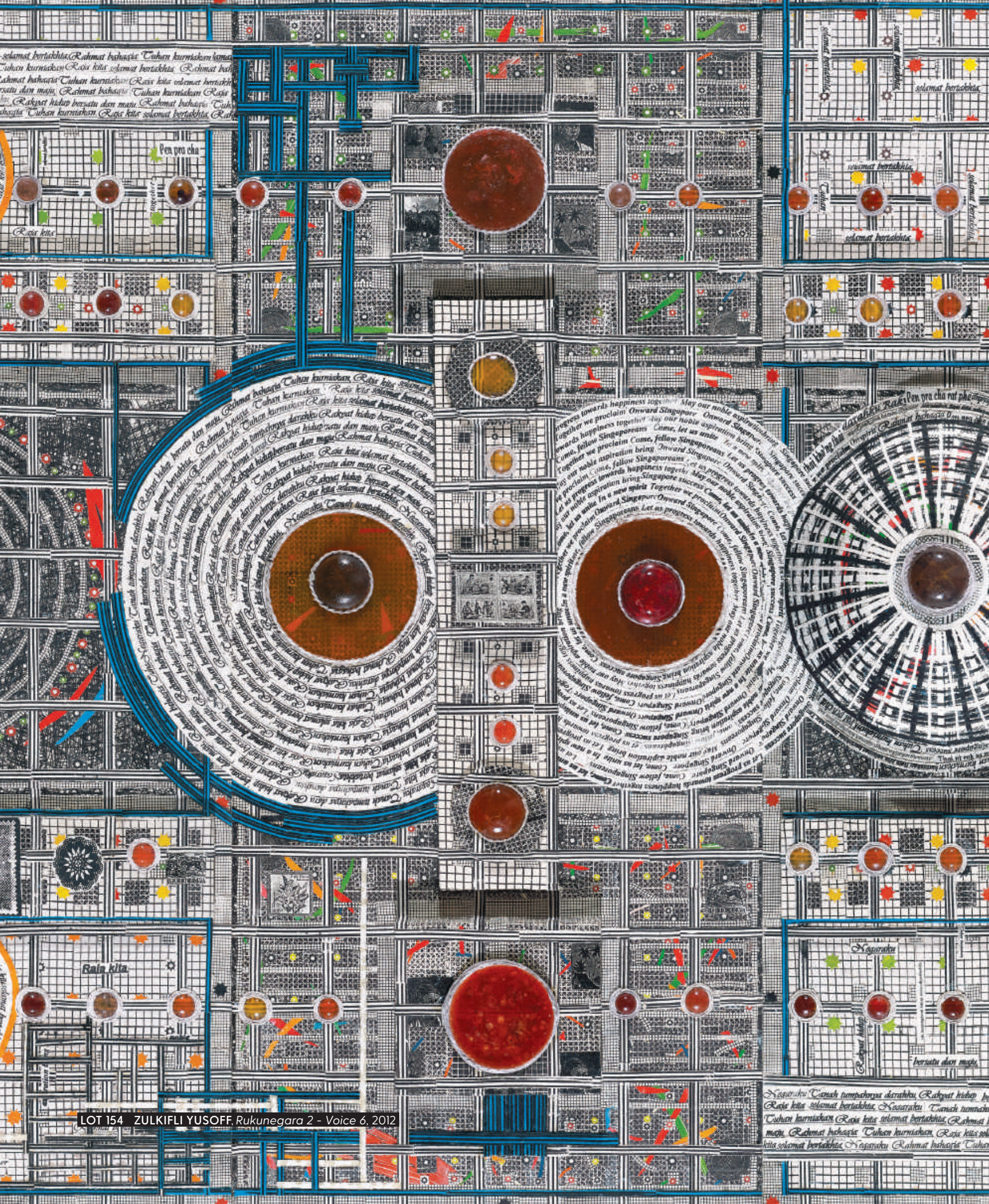
LOT 175 HAJI WIDAYAT *Keramaian Pasar*, 1970





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