MALAYSIAN & SOUTHEAST ASIAN ART

25 JUNE 2023

HENRY BUTCHER

ART AUCTIONEERS

LOT 100 IBRAHIM HUSSEIN, DATUK, *Mindscape*, 1996

LOT 82 **AWANG DAMIT AHMAD**, *Essence Of Culture (E.O.C.): Nostalgia (White Series No. 2)*, 1994

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.

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MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 25 June 2023, 1pm

VIEWING

16 - 24 June, 2023

10am - 6pm daily

Galeri Prima, Balai Berita Bangsar

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

LIVE
HENRY BUTCHER
ART AUCTIONEERS

galeri PRIMA

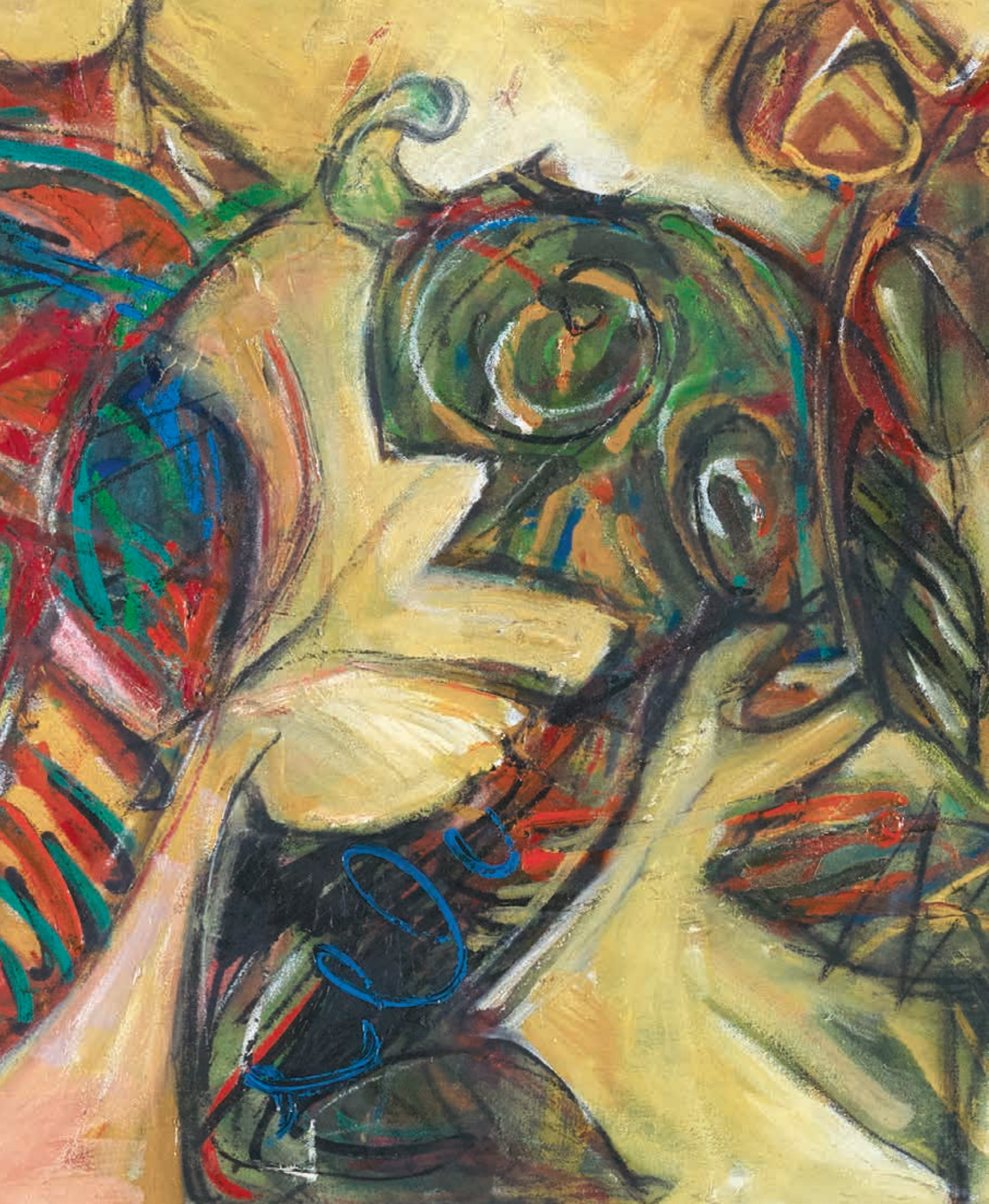
LOT 101 IBRAHIM HUSSEIN, DATUK, *Untitled*, 1973

LOT 90 SHARIFAH FATIMAH SYED ZUBIR, DATO'. *Untitled*, 1990s

LOT 83 **AWANG DAMIT AHMAD**, *Jejak Waktu 'Memori E.O.C. II'*, 2012

LOT 149 **YUSOF GHANI**, *Senggarang – Hijau Series*, 1999

LOT 148 **YUSOF GHANI**, *Gandungan - Wayang Series*, 1997



LOT 152 **IBRAHIM HUSSEIN, DATUK**, *Untitled*, 1968

LOT 86 **YEOH JIN LENG**, *Blue Sky Landscape*, 1995

LOT 87 JOLLY KOH, *Wild Flowers II*, 2007

LOT 31 **KHALIL IBRAHIM**, *Vivacity Series*, 2010

LOT 97 **IBRAHIM HUSSEIN, DATUK**, *Together*, 1964

LOT 141 CHONG SIEW YING, *Untitled*, 2007

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A.B. IBRAHIM

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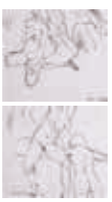

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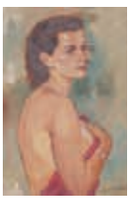

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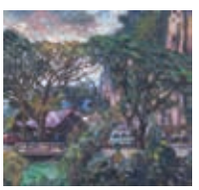

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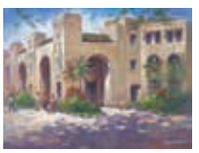

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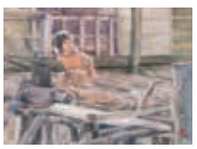

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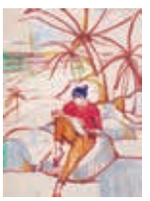

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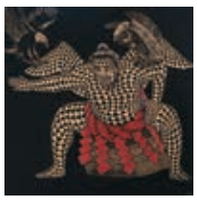

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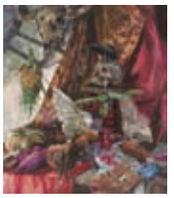

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SUHAIDI RAZI

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RADUAN MAN

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NAJIB AHMAD BAMADHAJ

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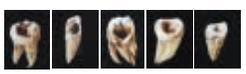

136

HAMIR SOIB

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2012

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HAMIR SOIB

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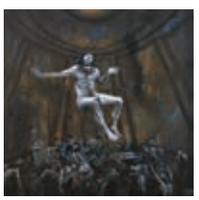

138

AHMAD FUAD OSMAN

Nol
2008

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BAYU UTOMO RADJIKIN

Aku
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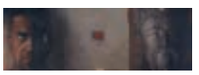

140

AHMAD ZAKII ANWAR

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CHONG SIEW YING

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CHONG SIEW YING

Untitled
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143

KOW LEONG KIANG

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KOK YEW PUAH

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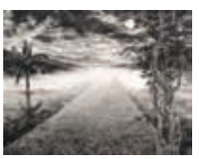

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CHONG SIEW YING

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ZULKIFLI YUSOFF

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ZULKIFLI YUSOFF

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RADUAN MAN

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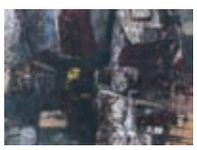

162

LEE JOO FOR, JOHN

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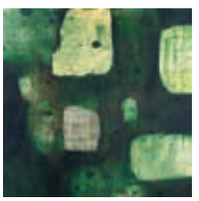

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FAUZUL YUSRI

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SYED FAKARUDDIN

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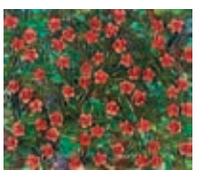

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FAUZAN OMAR

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RAFIEE GHANI

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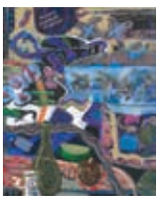

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RAFIEE GHANI

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1999

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SANIP LASMAN

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2004

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SANIP LASMAN

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SANIP LASMAN

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SANIP LASMAN

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AHMAD KHALID YUSOF

Untitled

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AHMAD KHALID YUSOF

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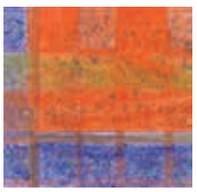
1982



177

AHMAD KHALID YUSOF

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Abstract No: 37 I;
Abstract No: 37 IV
1997

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RAPHAEL SCOTT AHBENG

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RAPHAEL SCOTT AHBENG

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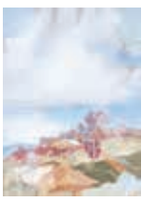
2005



184

RAPHAEL SCOTT AHBENG

Coming Home
1991

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RAPHAEL SCOTT AHBENG

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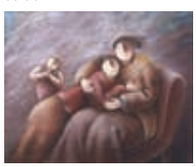
2013



186

ENG TAY

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KHOO SUI HOE

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ANTHONIE CHONG

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1993

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CHUAH THEAN TENG, DATO'

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Untitled
1990s

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RAJA AZIDDIN

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2004

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RAJA SHAHRIMAN
RAJA AZIDDIN

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2009

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ZAINUDDIN
ABINDINHAZIR

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2015

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SUHAIDI RAZI

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2012

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I MADE SANTIKA
PUTRA

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2017

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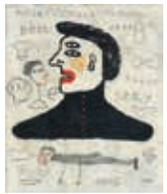
PUTU SUTAWIJAYA

Pemenang
2002



197

YUNIZAR

Untitled
2016

198

ERICA HESTU WAHYUNI

Untitled
2001

199

ERICA HESTU WAHYUNI

Untitled
2002

200

JEIHAN SUKMANTORO

Parti
2011

201

NYOMAN GUNARSA

Balinese Dancer
2012

202

HASIM

Dancer
1950s

203

U LUN GYWE

Trees
2006

204

U LUN GYWE

At The Beach
2009

205

ONG KIM SENG

Singapore River
1979

206

CHEN WEN HSI

Two Ducks

207

HA TRI HIEU

Feeding Our Cow
2000

208

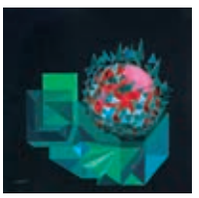
LE THIET CUONG

Everyday Things
Still-Life – Red Tables
1998

209

ABDUL MULTHALIB MUSA

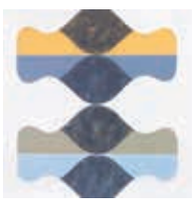
Furl 1
2000s



210

ANWAR RAHMAN

#01. Rupture Of The Corona
2018-2021



211

FENDY ZAKRI

Pagi
2019

212

HARON MOKHTAR

Untitled
2014

213

HARON MOKHTAR

Untitled
2013

214

ESTON TAN

Thoughts On Life
2010-2011

215

ILHAM FADHLI SHAIMY

Tales Of Sweet Neglect
2009

216

YUSOF MAJID

It's Lonely At The Top

217

WAN AMY NAZIRA

Gadis Kampung
2016

218

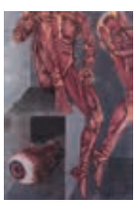
ZULKIFLI YUSOFF

Untitled
1994

219

YUSOF GHANI

Tari
1990s



220

SABIHIS MD PANDI

Hoarding
2015

221

AELY MANAF

Figure #Red
2016

222

GAN TEE SHENG

Red Cupboard
2012

223

NIK RAFIN

Ballet Dancers
2016

LOT 153 **IBRAHIM HUSSEIN, DATUK**, *Untitled*, 1980

1

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

Fishing Village

signed (lower right)
watercolour on paper
26 x 36cm

PROVENANCE
Private collection, Kuala Lumpur

RM 1,100 – 1,800

A romantic depiction of a fishing village, this panoramic vista demonstrates the artist's tranquil perception of the natural world. A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.

2

A.B. IBRAHIM

b. Kedah, 1925 - d. 1977

At Work

signed (lower left)
watercolour on paper
25 x 37cm

PROVENANCE
Private collection, Kuala Lumpur

RM 1,500 – 2,500

In this wonderful scene, the artist captures an ingenious fishing device, framed by the clear blue skies and water. The atmosphere is skilfully captured with the use of soft, earthy colours to evoke an impression of peace and tranquillity. A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.

3

KHAW SIA

b. China, 1913 - d. Penang, 1984

Fishing Village, 1960

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

PROVENANCE
Private collection, Selangor

RM 3,500 – 6,500

In this composition, two figures are fishing on the banks of a river before a village settlement. The gentle, translucent reflections of the boat are seen in the water, with the use of soft blue washes to evoke the water's movement. Towering branches and green foliage masses add visual interest and provides a partial frame for the scene.

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.

4

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Untitled, 1947

signed and dated (lower right)
watercolour on paper laid on board
25 x 35cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

Mun Sen highlights a small wooden boat commonly used for fishing and transportation. This work shows Mun Sen's skill in portraying essential forms, with the three figures and boat drenched in soft, neutral hues along the coastal waters. 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. The exhibition Yong Mun Sen In Nanyang was recently held at the Ngee Ann Kongsi Galleries 1 & 2, NAFA Campus 1, Singapore, from February to May 2023.

5

YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

Whirlwind Penang, 1947

signed and dated (lower left)
watercolour on paper laid on board
26.5 x 37cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 10,000

There is a popular Chinese adage: "If you give a man a fish you feed him for a day, if you teach a man to fish, you feed him for a lifetime." Here, in Yong Mun Sen's watercolour, two anglers are perched on a big rock with fishing rods, with the waves swirling around the shallow waters. The spot may look unyielding, but experienced anglers just know where fishes foray for food though the anglers prefer to work solitary. The slightly droopy figures look patient, but company makes time fly by faster. The haul may not amount to much, but in Mun Sen's halcyon days, it suffices for the family meal, with the 'extras' sold or given to neighbours. It was a time of innocence, when people are simpler and more contented. The boulder represents land, with the water and the sky demarcated only by a thin horizon line. Or one can think of the historical story of (Jiang) Taigong, a Shang imperial minister, noted for fishing patiently for the right time to overthrow the corrupt Shang kingdom and helping set up the Zhou Dynasty. The work also recalls Dato' Tay Hooi Keat's 1947 watercolours, *Fishing, Tanjung Bungah*.

Yong Mun Sen, dubbed the Father of Malaysian Painting, first dabbled in watercolours, for which he became mainly known, in 1930, but his reputation as artist and activist straddles both the then Malayan peninsular and Singapore. In 1966, he was honoured with posthumous Memorial exhibitions in Singapore and Kuala Lumpur (Gallery 11), followed by two major ones in 1972 at the National Art Gallery and the Penang State Art Gallery (PSAG). The PSAG gave him a full-blown retrospective in 1999. Among other things, Mun Sen co-founded the Penang Chinese Art Club and the Singapore Society of Chinese Artists, and was a proponent in the formation of the Nanyang Academy of Fine Arts in Singapore. As early as 1948, he had held a solo exhibition in London (Malayan Pavilion, British Industrial Fair, 1948), besides later in Tasmania (Australia) and Cleveland (United States). He also set up his art gallery cum photography studio in Penang.

6

ABDULLAH ARIFF

b. Penang, 1904 - d. 1962

Fishing, 1950s

signed (lower right)
watercolour on paper
26 x 37cm

PROVENANCE
Private collection, Selangor

RM 40,000 – 70,000

This watercolour on paper features Abdullah Ariff's hallmark qualities by capturing the idyllic kampung landscape and the essence of simple living in earthy tones of brown, green and a tinge of yellow. His sophisticated techniques of graded wash, wet on dry, and blooming create excellent layering that produces natural shades. Two silhouette figures perched on the riverbank. Abdullah Ariff made the impression that one of them is holding a fishing rod with its long line submerged in the water.

During his lifetime, Abdullah Ariff dedicated his time as an artist, a politician, an art teacher (Anglo-Chinese School, Penang) and a cartoonist (Straits Echo newspaper, Kuala Lumpur, 1945 to 1947). He was the only artist with a road named after him in Air Itam, Penang 1955. He was the only one of two locals accepted into the expatriate group Penang Impressionists in the 1930s because of his artistic ability and Yong Mun Sen, both acknowledged as pioneers of watercolour painting in Malaysia. Abdullah made headway with solo exhibitions in the United States - Mint Museum and Ownbey Hall in Charlotte in 1954 and the Malayan Embassy in Washington in 1955. In the same year, he participated in the United Society of Artists group exhibition at the galleries of the Royal Society of British Artists, London. He was elected to join the Fellowship of the Royal Society of Art (F.R.S.A.) England.

Abdullah
Quilliam, F.R.S.A.

7

ABDULLAH ARIFF

b. Penang, 1904 - d. 1962

Paddy Field, 1930s

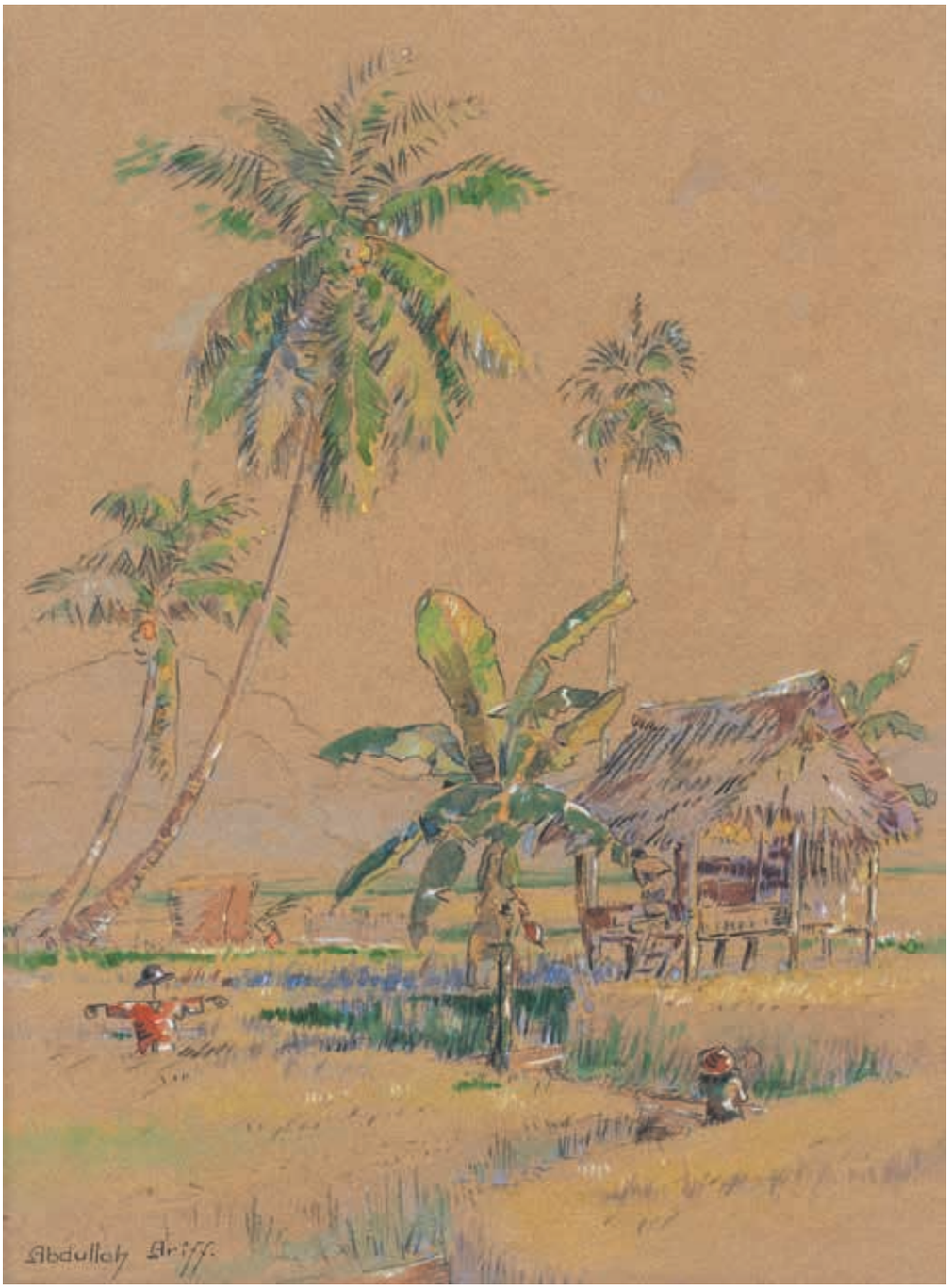
signed (lower left)
watercolour and pencil on paper
28 x 20cm

PROVENANCE
Private collection, Kuala Lumpur

RM 28,000 – 48,000

A curved slanted trunk of a tall coconut tree against a dull sky cuts nearly halfway into the picture, 'pushing' the staple image to the lower right where can be espied a farmer working on the sawah padi, with a fully clothed figure (who could he be?) in the shade of the raised attap-roofed hutment on the right, with a banana tree beside and another coconut tree, upright, in the distance. On the far end stands a scarecrow in ragcloth, with a hat to boot, which helps keep pesky birds from feasting on the ripening grain. Abdullah Ariff kept alive the nostalgia of the life of rustic Malaysia – in the kampung (villages) and fishermen at seashore.

Abdullah Ariff, a pioneer artist-turned-cartoonist-turned-advertising maven and later a politician, had held solo exhibitions in the 1950s in Charlotte in the United States (Ownbey Fellowship Hall and Mint Art Museum) and the Malayan Embassy in Washington. He was also featured in the Le Salon Society of French Artists exhibition in Paris. In 1955, he was made a Fellow of the Royal Society of Art (F.R.S.A.) England. He was also a Penang City Councillor serving in Jelutong in 1955-1957, and had the rare distinction of having two adjacent roads in Air Itam named after him. Self-taught, he was one of only two locals accepted into the Penang Impressionists coterie of expatriate artists. He had also been an art teacher at the Anglo-Chinese School in Penang.


Abdullah Ariff

8

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

East Coast Series, 1990

signed and dated (lower right)
watercolour on paper
23 x 33cm (each), set of 3

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

Composed in soft watercolours and fine strokes, on offer are 3 works featuring Khalil's signature elements with charming figures, open air and cloud filled skies. These scenes depict the people of the East Coast engaging in daily activities by the vast seashore, rendered with graceful flowing lines. Khalil defines the forms of the figures in motion, capturing the play of light on the figures at the beach.

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

9

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Berserah Series, 1993

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

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

Khalil Ibrahim was skilled in painting the human figure, capturing exquisite gestural rhythms of the shifting poses. This lively scene from the ***Berserah Series*** features groups of people from the East Coast gathered by the beach, rendered with a sense of spatial depth. The artist focuses on the structures of the male and female forms, demonstrating variations in the curves of the human body.

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10

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Berserah Series, 1996

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

PROVENANCE
Private collection, Kuala Lumpur

RM 8,000 – 12,000

Khalil Ibrahim is one of the nation's most iconic artists, revered for his compositions of people in groups. In the *Berserah Series*, Khalil portrays the daily activities of the fishermen community. The interplay of gestures in fluid, graceful designs bring the subject to life. Executed in brilliant colours, this piece is a celebration of teamwork and community spirit in the local landscape.

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

11

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

East Coast Series, 1993;
Untitled, 1996

signed and dated (lower right)
watercolour on paper
27 x 36cm (each), set of 2

PROVENANCE
Private collection, Selangor

RM 12,000 – 18,000

Khalil Ibrahim was skilled in painting the human figure, and these compositions show a unique configuration of postures, gestures and stances. His most well-loved themes are the people of the East Coast in the fishing village. His watercolours are just as delightful and detailed as his full-blown paintings, exhibiting a fascination for the human figure.

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

12

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 2005

signed and dated (lower right)
pen on paper
39 x 55cm

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

A prolific painter during his lifetime, Khalil Ibrahim's work is themed around the coastal life of Kelantan, where he was born. On offer is a captivating work by the prominent figurative artist. His beach scenes depict the lives of the East Coast community, rich in expression with dynamic gestures. The artist used intricate lines to emphasize the graceful contours of the body, creating a dynamic and lively composition.

Khalil Ibrahim graduated with a National Diploma of Design in Fine Arts at the prestigious St. Martin's School of Art and Design in London in 1964 (postgraduate in 1965). He practiced art profesionally in 1966. Khalil was a co-founder of the Malaysian Watercolour Society and had his first double solo of London works and Malaysian batik paintings 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 participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia, Switzerland, and his works are in the collection of 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, just to name a few.

13

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 1993

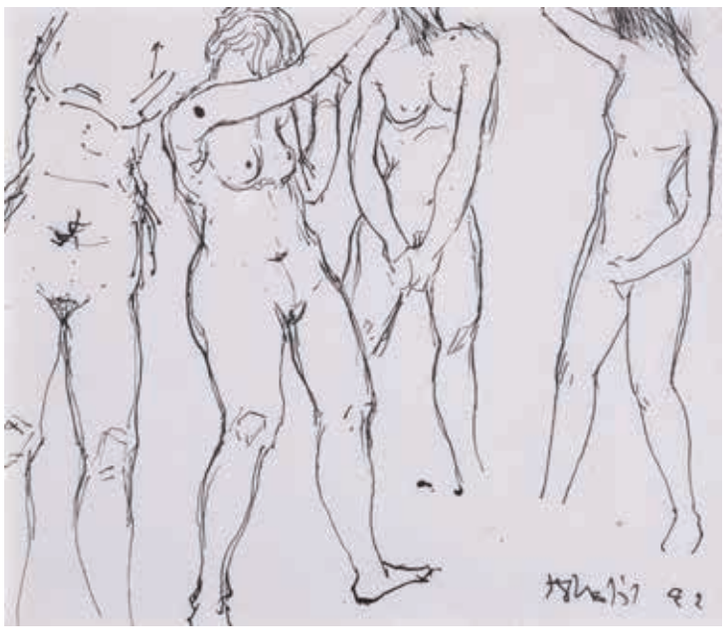
signed and dated
(lower right & lower left)
pen on paper
14 x 16cm (each), set of 2

PROVENANCE
Private collection, Selangor

RM 2,300 – 3,500

This set of works demonstrates the artist's ability to suggest volume and weight with flowing lines. Refined strokes were used to outline and depict the soft curves of body contours, adjusted to various poses to create a dynamic composition.

Khalil Ibrahim is one of Malaysia's most gifted artist dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St. Martins' School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo show included Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers dedicated its booth paying tribute to Khalil Ibrahim in Art Expo Malaysia 2018.



14

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled, 1993

signed and dated (lower right)
pen on paper
14 x 16cm (each), set of 2

PROVENANCE

Private collection, Selangor

RM 2,300 – 3,500

These life studies of figures are depicted with lively poses and rendered with intricate flowing lines. The artist used refined strokes to outline and depict the soft curves of body contours, adjusted to various poses to create a dynamic composition.

Khalil Ibrahim is one of Malaysia's most gifted artist dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St. Martins' School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo show included Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers dedicated its booth paying tribute to Khalil Ibrahim in Art Expo Malaysia 2018.

15

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

A Woman Nude Laying Down, 1965

signed and dated (lower left)
gouache and collage on paper
29.5 x 21cm

PROVENANCE
Private collection, Kuala Lumpur

RM 15,000 – 28,000

This work betrays a similar format composition to ***Reclining Nude*** (1962), an oil on canvas, which was sold at the Henry Butcher Art Auction on Nov 12, 2017. The nude woman takes up the diagonal slant, with another nude, back turned, with only back of head shown, against a backdrop. Here, the nude with back to viewer and cut to shoulder, must be a man, with a bulkier frame. The reclining nude is not shown in full flesh, with modesty somewhat couched by a play of tonal quality and purported shadows. Khalil's works of solitary nudes are mostly from his St. Martin's (London) days, between 1960 and 1965, with post-graduate studies in 1965. Coming from a conservative kampung in Kelantan and Pahang, Khalil also used abstract as concealment in some of his early nudes. Two other nudes, one a 1964 charcoal on paper and the other a 1973 (regurgitated?) nude labelled St Martin II, had also appeared in the HB auctions on April 29, 2018 and Oct 28, 2018 respectively. Another, ***Portrait Of A Nude*** (1965), is of a scrawny young girl, probably a part-time model.

Khalil Ibrahim was surprisingly not bound by any government contract when he returned in September 1966 from his studies at St. Martin's School of Art and Design (National Diploma of Design, with another year post-graduate studies) despite being on a Pahang State Government scholarship. And he became a fulltime artist ever since until he suffered a stroke which rendered his working left hand weak. He became noticed when he won 2nd Prize in the Malayan Life national art competition in 1959 for his painting of a fisherman. In 1970, he had a double solo at the Samat Art Gallery and another solo in Indonesia. He had taken part in the X Sao Paulo Biennale and other exhibitions at the Fukuoka Museum of Art, Japan; The Art Gallery of New South Wales, Sydney; The Victoria Gallery, Melbourne; and the Royal National Art Gallery, Jordan.

Khalil Ibrahim 05

16

LOW KONG WEN

b. Kuala Lumpur, 1938 - d. 2022

Beauty, 1991

signed and dated (lower left)
watercolour on paper
53 x 73cm

PROVENANCE
Private collection, Selangor

RM 1,500 – 2,800

Low Kong Wen celebrates the good life with his rendition of women at leisure. The artist's refined lines and sophisticated shading create a delicate, graceful effect in which a charming lady is poised in balanced symmetry.

Low Kong Wen graduated from the College of Arts, National Taiwan University in 1965, and he is a former secondary school art teacher and Art College lecturer. He has awarded the "Osaka Mayor Award" at the Osaka Modern Painting Exhibition in Japan in 1999. He has conducted solo exhibitions in 2001 and 2003 in Kuala Lumpur. From 1988 to 2015, Low took part in many exhibitions at Malaysia, China, Japan, Korea, Taiwan among others. In 2002, he emerged champion in the Japan Osaka modern painting exhibition.

17

LEE LONG LOOI

b. Kedah, 1942 – d. 2023

After The Rain, 1970

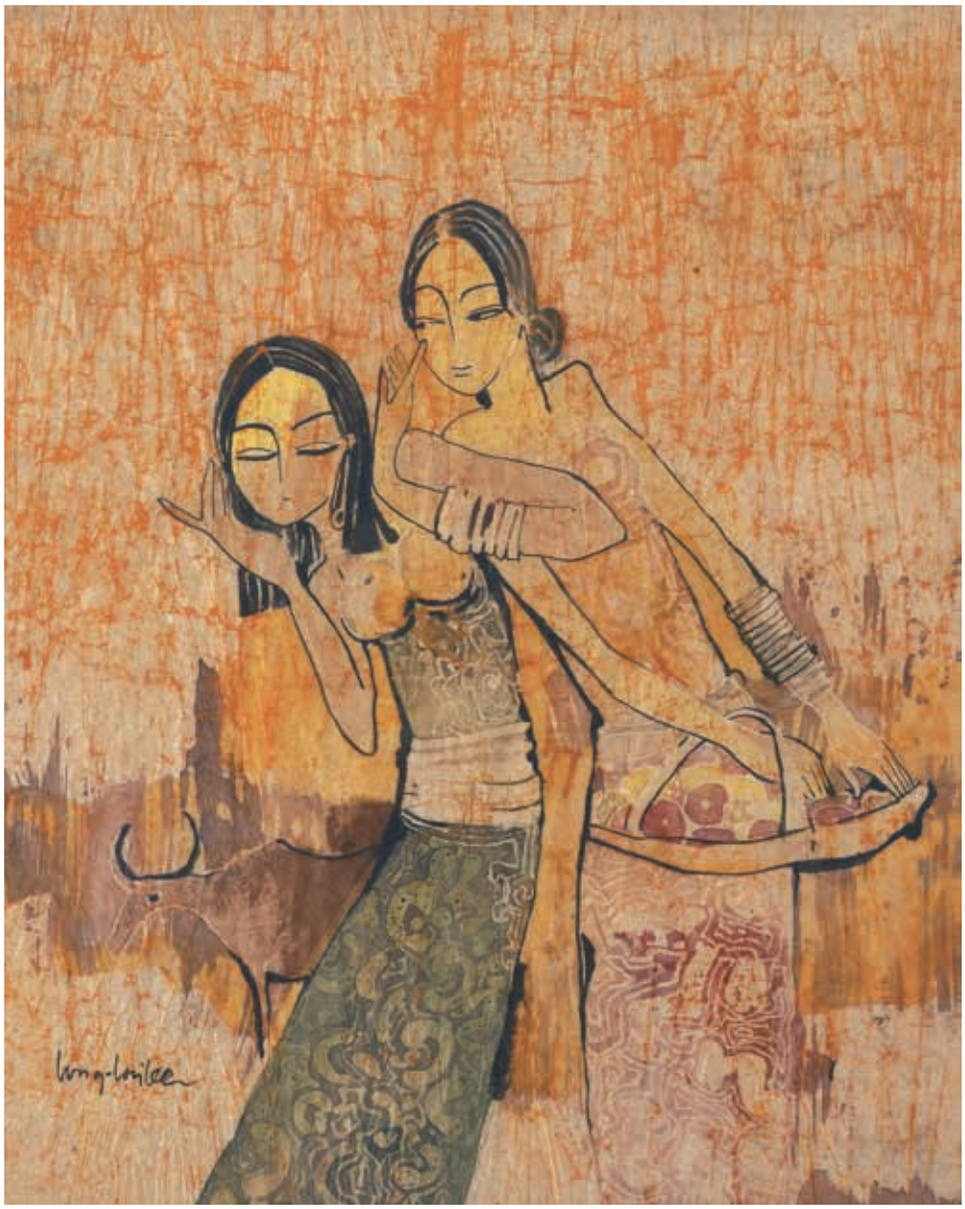
signed and dated (lower right)
watercolour on paper
60 x 45cm

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

In this composition, three figures comprised of women and children are standing close to each other, providing warmth and companionship while seeking shelter from a rainy day. In a transient moment a ray of sunshine is seen on the right, illuminating the darkness. The artist captures the atmosphere and direction of rain by using textures and brushstrokes.

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.



18

LEE LONG LOOI

b. Kedah, 1942 – d. 2023

Untitled

signed (lower left)
ink and colour on paper
60 x 50cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,000

Lee Long Looi is known for his distinctive portraits of damsels in a rural setting. The artist emphasizes the curves of the body with lyrical lines. It portrays Lee Long Looi's skill in portraying the human figure, observed through the animated expressions of the face, fluid movements of the body, and beautiful patterns on the batik sarongs.

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.

19

KENG SENG CHOO

b. Kedah, 1945

Shepherd, 2010

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

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 8,000

Depicted in his signature style, a pair of cowherds are bathed in warm light in a rustic landscape suggestive of fond recollections of the past. A play of contrast is visible between the silhouette of the vertical figures, and the arrangement of the cattle, which gives this work a sense of rhythm and movement.

A graduate of the Nanyang Academy of Fine Arts, Singapore in 1965, Keng Seng Choo has exhibited his works locally and abroad since. His works have won numerous awards including a Silver Medal at the New York International Art Show (1970) and First Prize at Pastel in Malaysia competition organised by Micasa Hotel Apartments (1988). Among the group exhibitions he participated were 10 Friends Art Exhibition in Kuala Lumpur and Singapore (1966), Special Art Exhibition on Bali Scenery and Subjects at Shangri-La Hotel, Singapore (1971), the Taegu International Art Biennale (1991–1996), Open Show at the National Art Gallery, Kuala Lumpur (2001), Garis-Garis Penghayatan, Core Design Gallery (2010), and Contemporary Nanyang Art Exhibition, Soka Gakkai Exhibition Hall, Kuala Lumpur (2015).

20

TEW NAI TONG

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

Joy Of Living, 2011

signed (lower left)
oil on canvas
76 x 76cm

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

Filled with blissful contentment and peace, this work illustrates one of Nai Tong's beloved subjects, cow-herding in a rural landscape. A romantic scene, it features a couple watching over their cattle, surrounded by warm golden pastures. The bodies of Nai Tong's lively and animated herd of cows are wonderfully painted in nuanced colours of blue, ochre, and white colours.

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 Superieure 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.

21

TEW NAI TONG

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

Girls And Flowers, 2007

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

PROVENANCE
Private collection, Selangor

RM 5,000 – 8,000

A work that appeals to the senses, *Girls And Flowers* portrays two lovely damsels who are seemingly admiring a bouquet of red anthurium flowers, exuding elegance and femininity. The graceful curves of the figures, and the clever arrangement of coloured shapes demonstrate the artist's signature Nanyang style. Her pale, ivory complexion is juxtaposed delicately with the bouquet enriched with a palette of red, beige, green and blue.

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

22

KUO JUPING

b. China, 1908 – d. Penang, 1966

Portrait Of A Boy

signed (lower right)
oil on board
64 x 50cm

PROVENANCE
Private collection, Kuala Lumpur

RM 9,000 – 14,000

Celebrated Nanyang painter Kuo Juping illustrates a portrait of a young boy in brown suspenders with a shirt. His hair is neatly parted to the right. A smart-looking handsome boy, with his kempt hair, wearing his favourite shirt (trend of that era), looking straight into the eyes of the viewers. He is confident, mature, polite, well-mannered, responsible, poised to be the future pillar of the nation, contributing to the country, and at the same time taking good care of his family.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Arts in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co. He was a founding member of Thursday Art Group and Penang Chinese Art Club in 1936. He was one of the first artists to paint 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.

23

MOHD. HOESSEIN ENAS, DATO'

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

Untitled, 1962

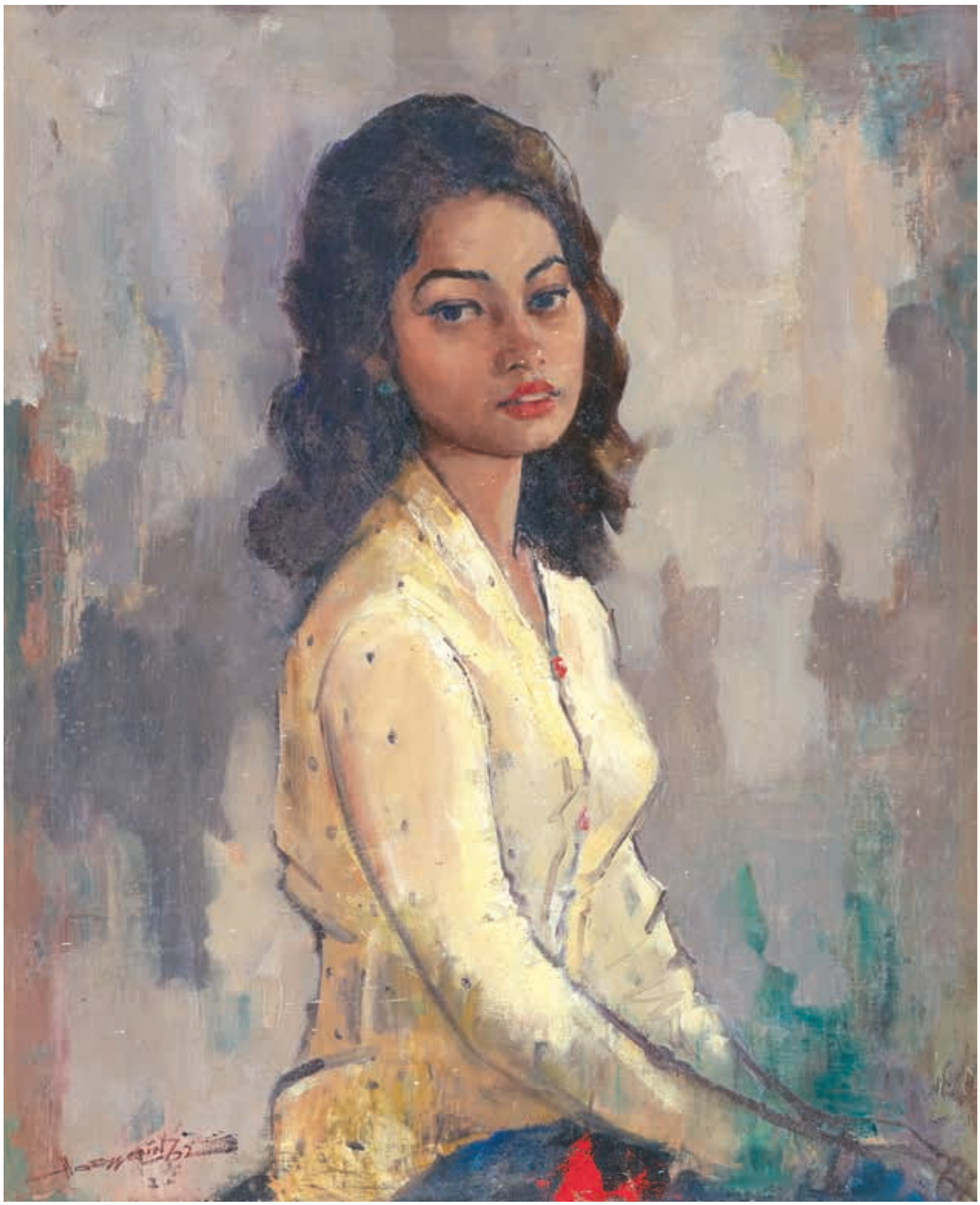
signed and dated (lower left)
oil on canvas
76 x 63cm

PROVENANCE
Private collection, Kuala Lumpur

RM 30,000 – 50,000

The late Dato' Hossein Enas was a modern artist with extraordinary artistic flair in portraiture paintings. His subjects include family members, friends, and royal patrons. In 1990, the Sultan of Selangor bestowed him the title' Royal Portrait Painter'. Dato' Hossein Enas illustrated a stunning rendition of a young woman dressed in a traditional kebaya here, capturing her features in the most mesmerising way.

Born in Bogor, Indonesia, in 1924 and died in Kuala Lumpur in 1995, Dato' Hossein arrived in Singapore in 1947 and became a Malaysian citizen in 1956. His wife and children moved to Penang with him in November of 1948. He began painting in Indonesia in 1938 and survived the Indo-Dutch struggle by painting propaganda posters for the various political parties in power. He received informal art training from a Japanese artist from 1942 until 1944 during the Japanese Occupation and was gifted oil paints by a Japanese officer. In 1956, he produced a series of 56 paintings called "The Malaysians", commissioned by Shell. He was a member of the board of the National Art Gallery until 1989. Among his achievements included the Unesco fellowships (1960), the United States fellowship (1969), an Asian Foundation grant (1960) and the Colombo Plan (twice in 1968 and 1976).



24

MOHD. HOESSEIN ENAS, DATO'

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

Untitled, 1956

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

PROVENANCE
Private collection, Penang

RM 25,000 – 45,000

One is struck by the elegance of the portraited, holding up her dress in front with her slender backlines exposed. Her hair is well-coiffured and sparkling silver jewellery on her ear, neck and hand adds a touch of class to the portrait of the attractive Eurasian expat once living in the littoral Tanjung Bungah, Penang. Noteworthy, too is the little sexy mole just above the right side of her upper lips and she has sultry eyes. Her long ear traces the line of her delicate oval face. The artist, Dato' Hoessein Enas, has rendered just the right soft tones to her flesh. Hoessein had stayed in Penang for sometime before he was enticed to Kuala Lumpur by then dealer extraordinaire and 'art-fixer' Frank Sullivan.

The year 1956, the year he painted this portrait, was momentous for Dato' Hoessein Enas. He was granted Malaysian citizenship after he formed the Angkatan Pelukis Semenanjung (later SeMalaysia) based on a similar group he formed in Medan, Indonesia, where he originated. He also painted the famous 56 Malaysians portraits, commissioned by Shell Malaysia. In 1966, he was accorded a Retrospective by the National Art Gallery. The Sultan of Selangor invested him the title of 'royal painter' in 1990, and in 1991, conferred him with a Dato'ship. His first solo exhibition was at the Charniel Gallery in London in 1960.

25

PATRICK NG KAH ONN

b. Kuala Lumpur, 1932 – d. England, 1989

Naked Man, 1950

signed (lower left)
ink and batik dye on fabric laid on board
42 x 85cm

PROVENANCE
Private collection, Kuala Lumpur

RM 30,000 – 50,000

Works of Patrick Ng Kah Onn in private collection are hard to come by, what more this with a provocative composition of a male nude, crouching on all fours on a small tuft, butt to viewer, au naturel. All around him is water and marshes. What he is doing there, the way he is postured, are open to conjecture. For one, it could herald the Biblical Fall of Man (Genesis 3:19). Maybe, not a ritualistic homage like in his magnum opus, *Spirit Of Earth, Water And Air* (1958), in the National Art Gallery collection. The colours are kept light, understated, and almost homogenous, with pervasive sepia tones. Four works by Patrick Ng have previously appeared in the Henry Butcher Art Auction. They are the batik *Penjara* (undated), HB March 24, 2019; *The Dancer* (1964), HB November 12 2017, which fetched his record price; *Dancing Couple* (undated), HB April 21, 2013; and *Collage In Blue* (1963), HB May 6, 2012.

Patrick Ng Kah Onn was one of the wunderkind in the Wednesday Art Group coterie formed by Peter Harris. He often signed his canvases in Jawi, as he had learnt to read and write Jawi, as he did Mandarin when he moved to London and where he taught Art before he died of liver cancer, aged 57, in 1989. He received a Sino-British fellowship to study Art in London, first at the Hammersmith College of Art, and then the Wimbledon and Southlands Teacher Training College (Fine Art and Textiles), and taught in Hammersmith until 1972, when he had a breakdown, according to Peter Cocquerel in an interview with writer Ooi Kok Chuen in Kuala Lumpur. Cocquerel revealed that Patrick Ng became more interested in classical music particularly by Soviet composer Dmitri Shostakovich in his later life, and drama, and had even written a play.

26

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Musicians, 1950s

signed (lower right)
batik
45 x 38cm

PROVENANCE
Private collection

RM 10,000 – 18,000

Renowned for his poetic batik compositions and unique colour palette, this piece by Dato' Chuah Thean Teng records the folk music and traditions of village life, with a strong local influence. This work focuses on a trio of musicians dominating the entire scene, involving instruments such as the kendang drum, gong, and violin. Teng enhanced the curved lines of the figures, echoing the rhythm of the drum percussion, in opulent red and ochre hues. The scene is enlivened by dancing men and women in the background, immersed in the melodic serenade, portraying the merriness of dance.

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).

27

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Mother And Child, 1960s

signed (lower left)
batik
71 x 100cm

PROVENANCE
Private collection, Kuala Lumpur

RM 30,000 – 55,000

Time was when raising children was a full-time job for stay-at-home women apart from doing household chores and tending to the spice and fruit garden for more self-sufficiency. The interior was spartan, no electrical modern conveniences like fans with the kampung-house veranda affording steady infusion of the breeze. Here, the toddler in the buff is clinging on to the mother, back turned to him, for attention, as she combs her hair looking into a mirror. The woman on the right clad in a loose sarong needs to keep up the allure with the hope of finding a jodoh (suitor) soon. A screwpine tudung saji (food cover) is hung on the wall: it is not mealtime yet. According to Seow Keng, son of Dato' Chuah Thean Teng, the world progenitor of batik-painting, his work had been turned into postcards during the time when their Yahong Art Gallery premises was at Leith Street in the Penang city centre.

Chuah Thean Teng, later a Dato', was dubbed the 'Father of Batik Painting' by Professor Michael Sullivan (in the book, Chinese Art in the 20th Century, 1959), but he still kept innovating over the years to expand the parameters of batik painting which he developed in 1953, harnessing a 2,000-year-old tradition into a modern art form. He held his first solo exhibition of batik painting (Penang Library) in 1955. Teng, as he is better known, was the only Malaysian among great world artists featured in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977. He was arguably the first Malaysian to have an exhibition abroad, at the Commonwealth Institute, London, in 1959, The National Art Gallery in Kuala Lumpur honoured him with a Retrospective in 1965 and a Tribute exhibition in 2008, while Penang accorded him a Retrospective in 1994 and the Dato'ship title in 1998. He was a recipient of the Penang's 'Live Heritage Award' in 2005.

28

ISMAIL MAT HUSSIN

b. Kelantan, 1938 – d. 2015

Traditional Malay Folk Music

signed (lower right)
batik
66 x 94cm

PROVENANCE
Private collection, Kuala Lumpur

RM 12,000 – 20,000

Traditional Malay folk songs are passed down from one generation to the next, performed by the local arts community. Ismail's deep appreciation of Malay folk music, featuring a musical ensemble consisting of rebab and gendang instruments is reflected. Along with the intricately patterned textiles used for decoration and attire, this work offers a glimpse into the country's rich musical culture.

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 via a batik masterpiece of size 96 x 186cm in Henry Butcher Art Auction few years ago

29

CHUAH SEOW KENG

b. Kelantan, 1945

Orange Sun Over
Fishing Village

signed (lower right)
batik
60 x 155cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

A multi-disciplinary artist, Chuah Seow Keng is known for his ability in treating batik, watercolour and fiberglass as a variety of media for his works. This work is infused with a sense of energy, magnificently capturing a picturesque scene of fishing nets laid out to dry, and boats at rest. Combinations of geometrical shapes and abstract forms were used to bring out the architecture of the village landscape.

Penang-based Chuah Seow Keng follows in the footsteps of his father, Dato' Chuah Thean Teng to pursue his career as an artist. Seow Keng was awarded a scholarship to study at the Suddeutsche Kunststoff Zentrum in Wurzburg, Germany in 1968, specialising in fiberglass sculpture. Between 1970 and 1972, he presented three fiberglass sculptures commissioned by Malaysia Singapore Airlines (M.S.A.) and Bank Negara Malaysia. His other accomplishments included the selection of two of his paintings entitled *Fish* and *Rural Life* for UNICEF's greeting cards in 1988 and again in 1992 for his paintings *Fish* (watercolour) and *Sunrise*. In 1989, he was awarded with a Certificate of Excellence for Outstanding Achievement at the Artitudes 7th International Art Competition, New York, USA.

30

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Abstract, 1991

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

PROVENANCE
Private collection, Selangor

RM 75,000 – 120,000

This abstract work by Khalil Ibrahim from 1991 flaunts his proficiency in colours-layering and juxtaposing warm and cool colour palettes in long and repetitive brushstrokes that form a spherical shape that dominates the centre-right of the landscape-format canvas. The background comprises shades of blue, with light blue covering the upper part and a darker shade of blue on the lower section, with an orange straight line across the canvas that creates a sense of balance to the overall composition.

Khalil Ibrahim graduated with a National Diploma of Design in Fine Arts at the prestigious St. Martin's School of Art and Design in London in 1964 (post-graduate in 1965). He became a full-time artist in 1966, with a career that spanned over five decades until his demise in 2018. In 2004, he was honoured with a retrospective exhibition titled Khalil: A Continued Dialogue at Galeri Petronas, Kuala Lumpur, celebrating 50 years of painting. Khalil co-founded the Malaysian Watercolour Society and participated in painting expeditions to Sweden (Simrikshawn to Uppsala) and India (New Delhi to Nainital / Joelikot). He held his first double solo of London works and Malaysian batik at Samat Art Gallery, Kuala Lumpur in 1970. That year, Khalil became the first Malaysian to have a solo exhibition in Indonesia. He participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, and his works are in the collection of 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. His legacy remains as one of the most versatile modern artists of Malaysia.

31

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Vivacity Series, 2010

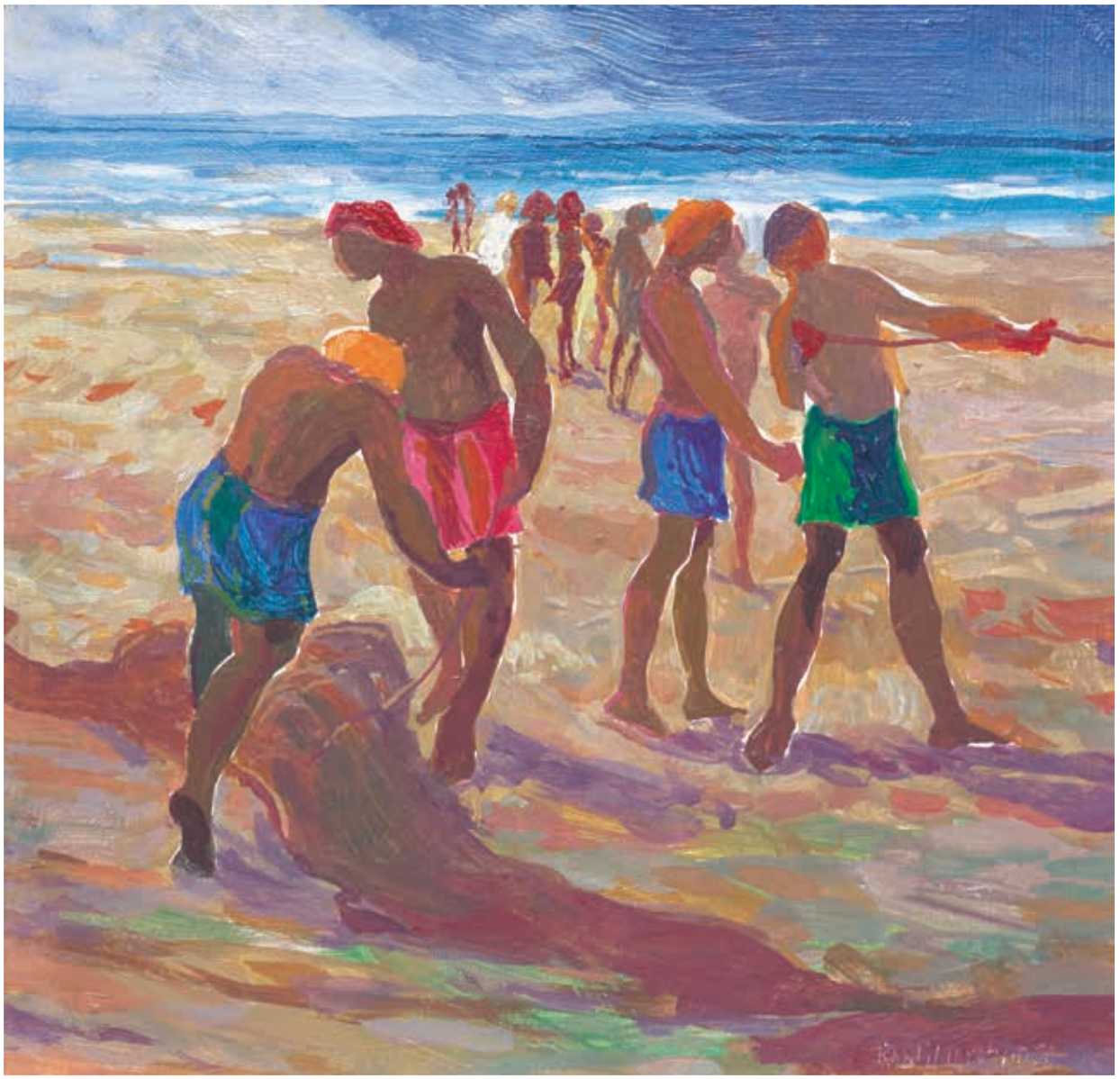
signed and dated (lower right)
acrylic on canvas
91 x 122cm

PROVENANCE
Private collection, Kuala Lumpur

RM 90,000 – 120,000

Vivacity is Khalil Ibrahim's irregular series since as early as 2003, with a 104 x 96.5cm large format, and this, in 2010. It bears some resemblance to the techniques used in his *East Coast Series* and his *Perbicaraan Series,* except here the figure forms are dark and darkened, as opposed to the use of different flat colours in the other series. Whether clothed and unclothed, the darkened figures are a camouflage, but mostly it is the congregation in public areas like market place, thus the title Vivacity. This is another way of abstraction by Khalil, apart from using geometric and organic forms in his say, Destruction works of the early 1960s. This is a rare masterpiece of absolute quality.

Khalil Ibrahim was surprisingly not bound by any government contract when he returned in September 1966 from his studies at St. Martin's School of Art and Design (National Diploma of Design, with another year post-graduate studies) despite being on a Pahang State Government scholarship. And he became a fulltime artist ever since until he suffered a stroke which rendered his working left hand weak. He became noticed when he won 2nd Prize in the Malayan Life national art competition in 1959 for his painting of a fisherman. In 1970, he had a double solo at the Samat Art Gallery and another solo in Indonesia. He had taken part in the X Sao Paulo Biennale and other exhibitions at the Fukuoka Museum of Art, Japan; The Art Gallery of New South Wales, Sydney; The Victoria Gallery, Melbourne; and the Royal National Art Gallery, Jordan.



32

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Sabak Series, 1999

signed and dated (lower right)
acrylic on board
20 x 20cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 15,000

Sabak Series depicts a captivating impression of East Coast fishing activities by the shore. A group of fishermen would be seen along the coast getting ready for work to provide food and income for the family. Khalil created an exquisite view of the sky, tranquil waters, and light effects along with picturesque figures, expressed in a rich palette of blue and warm reddish-brown colours.

One of the best southpaws in Malaysian art, Khalil Ibrahim was sent on a Pahang government scholarship to study art at the St. Martin's School of Art and Design in London in 1959-1964, for his National Diploma in Design. He was already 30 when he graduated. He spent another year for his post-graduate in 1965. After a very brief teaching stint on his return, he was released from his bond, he decided to turn full time, and had been painting fulltime since 1966. In 1970, he was given his first solo at the Samat Art Gallery, of his batiks and watercolours. He also had a solo exhibition in Indonesia that year. Khalil was a co-founder of the Malaysian Watercolour Society and rose to vice-president once. One of his main exhibitions is Khalil Ibrahim: A Continued Dialogue, held at Galeri Petronas in 2004.

33

GOH LYE HOCK

b. Kedah, 1963

Teamwork, 2014

signed and dated (lower right)
acrylic on canvas
58 x 86cm

PROVENANCE
Private collection, Kuala Lumpur

RM 8,000 – 14,000

Focusing on people at work by the sea, Goh Lye Hock presents the diligent nature of fishermen and the surrounding vistas. Painted with a realistic approach, the artist depicts the spirit of teamwork utilised to carry the large boat onto the shore. His impeccable skill is shown through the details, depth, composition, light and shadow effect.

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.

34

MOHD ZAIN IDRIS

b. Terengganu, 1939 - d. 2000

Fishing Village

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

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

The artist focused on the fishing harbour and its surrounding coast lines, highlighting the livelihood of the fishermen at sea. Dense, intricate strokes brought out the structure of the harbour, surrounded by thatched wooden houses. Fishing boats are anchored along the harbour. The wide expanse of shore conveys the breadth of the landscape.

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 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.

35

KUO JUPING

b. China, 1908 – d. Penang, 1966

Boats By The Jetty

signed (lower left)
oil on canvas laid on board
47 x 55cm

PROVENANCE
Private collection, Selangor

ILLUSTRATED
Eight Pioneers of Malaysian Art,
Dato' Dr. Tan Chee Khuan,
Penang State Museum & Art Gallery,
2013, page 97

RM 8,000 – 14,000

Kuo Juping's delicate canvases record his immediate surroundings and gives a nostalgic feel depicting a bygone era. Absorbing the viewers' attention along a wooden pathway, the artist directs our gaze into the entrance of traditional village homes built on wooden stilts. Painted finely with the artist's rustic and subdued palette, it suggests a restful and calming time of the day, where the boats are at rest.

Kuo Juping (the name was taken after a water plant) was in the pioneering batch of students at the Nanyang Academy of Fine Arts in Singapore but had to return a year before graduating to tend to his father's import-export business, Sing Guan Thye & Co. He was a founding member of Thursday Art Group and Penang Chinese Art Club in 1936. He was one of the first artists to paint 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.

36

KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

Untitled

signed (lower left)
oil on canvas
39 x 57cm

PROVENANCE
Private collection, Penang

RM 20,000 – 38,000

Tinted with the warm glow of the afternoon sun, this sunlit landscape of paddy fields and mountains is Khalil's expression and insight into the vastness and grandeur of the Malaysian countryside. Khalil's deep attachment to the local landscape is apparent in the fluent strokes that shape the foliage and topographical detail, forming a visible contrast between the sky and earth. Painted in a realist style, this uplifting scene of the natural world conveys a sense of calm and enduring peace.

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. His major exhibition included A Continued Dialogue at Galeri Petronas in 2004. Khalil was a co-founder of the Malaysian Watercolour Society (MWS). He was in both MWS painting expeditions in Sweden and India.

37

TAN PENG HOOI

b. Penang, 1942

Fishing Village, 1968

signed and dated (lower right)
oil on canvas
55 x 74cm

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 8,000

Enveloped by the glow of the soft pastel-coloured skies, this fishing village scene transports the viewer into a soothing, distant memory. The reflective waters of the fishing harbour add to the tranquil atmosphere. Painted with intricate details, this piece shows the artist's fascination with the local landscape and its customs.

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, harbours, animals, fowls and birds. His specialty is creating the atmospheric backdrop effect. 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).

This beautiful and atmospheric view of the coast is enveloped in the soft radiance of the moonlight, focusing on rows of multi-coloured houses situated along the banks. A rich colour palette of blue and brown tones suggests the tranquil and peaceful feeling of the night. Jehan Chan captures the atmosphere of a picturesque fishing village, complemented with the glimmers of light across the water.

38

JEHAN CHAN

b. Malacca, 1937 - d. 2011

Untitled, 1995

signed with one seal of the artist
and dated (lower left)
mixed media on canvas
110 x 120cm

PROVENANCE

Private collection, Kuala Lumpur

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.

Jehan Chan 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 every day 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.

39

CHENG HAW CHIEN

b. Penang, 1948

Windmills In Holland, 1999

ink and colour on rice paper
52 x 65cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

It is said there are over 1000 windmills in Holland. This image was probably taken during one of the artist's travels to the Netherlands. A gorgeous country filled with panoramic views of windmills and landscape. A scenic view captured and painted on rice paper, on December 31, 1999.

In 1981, the artist embarked on a tour around the globe — Australia, New Zealand, the Pacific Island nations, Central and Southern America, the United States, Canada, Europe, Africa, India, Nepal, Myanmar, Laos, Thailand, the Philippines and other countries. Cheng took photographs and with keen observation, he made a number of sketches from photo and memory, capturing the divergent cultures, landscapes, flora and fauna. A master of the Lingnan school in Malaysia where he was under personal tutelage of Professor Zhao Shao-ang, the renowned master of Lingnan School, China; other mentors include Reverend Chuk Mor and Taiwanese professor Liang Han Cao. Cheng pursued a degree in Diplomacy and studied calligraphy in Taiwan. His solo exhibition includes The Art World of Cheng Haw Chien, National Art Gallery Malaysia (2010), and at the prestigious Huizhou Museum, Guangzhou, China (2018).

40

FUNG YOW CHORK

b. China, 1918 - d. 2013

Batu Caves, 1993

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

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 9,000

Batu Caves shows Yow Chork's approach to capturing the changing effects of light and shadow in the local landscape. A sense of peace is reflected in this scene, as he highlights the magnificent silhouette of tall trees against the sky using dabs of colours consisting of various earthy shades. Rays of light radiate through the trees and foliage, executed with refined brush strokes that adds texture resulting in subtle tonalities. Vertical trees and horizontal vegetations on the ground create visual interest and depth in the composition, showing a fine appreciation for nature.

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

41

WONG JONG NONG

b. Singapore, 1944 - d. Selangor, 2010

Malay Kampung, 1999

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

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,500

The artist's deep sentiment towards nature is evident here, with varying techniques used to create textures of the trees, wooden houses, surrounded by dappled light. Rustic colours of greens and brown were applied to construct the landscape, capturing the mood and atmosphere of the scene. It is painted with sophistication, evoking a blissful and contemplative atmosphere.

Born in Singapore, Wong spent his early childhood in Hainan, China. After his studies in Nanyang Academy of Fine Arts, he opted to become a Malaysian and based himself in Kuala Lumpur, when Singapore split from Malaysia. He had only two solos, in Kuala Lumpur – at the LC Yat Antique and Gallery (1994) and the Yan Fine Art Gallery (2008). When he was diagnosed with colon cancer, a fund-raising exhibition was held at Han's Art Gallery at Amcorp Mall in Kuala Lumpur in April 2009, but as his cancer was already in the third stage, he succumbed to the disease in 2010.

42

PETER LIEW

b. Perak, 1955

Untitled, 1999

signed and dated (lower left)
oil on canvas
66 x 81cm

PROVENANCE
Private collection, Kuala Lumpur

RM 13,000 – 23,000

Known for working en plein-air, Peter Liew paints in gestural strokes with thick impasto layers applied with palette knife and brush across the canvas. The surrounding landscape amidst a lush forest is highlighted in variations of green and earthy colours, suggesting peace and tranquillity. The technique of oils layered in thick impasto adds a rich quality to the painting.

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

43

PETER LIEW

b. Perak, 1955

Petaling Street, 1995

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

PROVENANCE
Private collection, Selangor

RM 16,000 – 30,000

Known for working en plein-air, Peter Liew paints in gestural strokes with thick impasto layers applied by palette knife and brush which creates a sense of life and movement. Filled with activity, the painting illustrates a scene from a busy street. The choices of warm colours used enhance the charm and vibrant image of the town. In this energetic and lively scene, the technique of oils layered in thick impasto adds a rich quality to the painting.

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44

TAN PENG HOOI

b. Penang, 1942

Ayer Itam Temple

oil on canvas
53 x 72cm

PROVENANCE
Private collection, Selangor

RM 2,000 – 3,500

Calm brown and green tones were used to highlight the architecture of Ayer Itam Temple, evoking a soft and tranquil mood. Trees was suggested with dark greens applied with fluent strokes in contrast with the building complex. The scene is bathed in a warm glow, giving an atmospheric impression of the picturesque landscape.

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. 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).

45

LUI CHENG THAK

b. Negeri Sembilan, 1967

Tanjung Pagar, Place To Remember, 2012

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

PROVENANCE
Private collection, Kuala Lumpur

RM 4,500 – 8,000

Built in an Art Deco style, the Tanjung Pagar Railway Station is a national monument located at Keppel Road, Singapore. The four marble statues at the building's exterior symbolize the economic pillars, consisting of Agriculture, Industry, Commerce and Transport. It is fondly remembered as a place of arrivals and departures, with its train services connecting Singapore to Peninsular Malaysia.

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, and Festive Seasons at the same gallery in 2023. His works are held in the collection of corporations, hotels and private collectors.

46

LUI CHENG THAK

b. Negeri Sembilan, 1967

My Florence (EndLess Series),
2016

signed and dated (lower right)
oil on canvas
44 x 44cm

PROVENANCE
Private collection, Kuala Lumpur

Accompanied by a certificate of
authenticity signed by the artist

RM 8,000 – 12,000

My Florence (EndLess Series) features a breath-taking scene overlooking the city, crafted with poetic colours and supreme elegance. The city of Florence has provided inspiration for painters, writers, sculptors, and architects throughout the centuries.

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, and Festive Seasons at the same gallery in 2023. His works are held in the collection of corporations, hotels and private collectors.

47

LUI CHENG THAK

b. Negeri Sembilan, 1967

Awaken (HeArt Series), 2010

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

PROVENANCE
Private collection, Kuala Lumpur

RM 9,000 – 12,000

Within this present lot from the *HeArt Series* in 2010, Lui Cheng Thak addresses the issues of the preservation of colonial and pre-war buildings. The facade of pre-war buildings forms an integral part of his compositions. This vivid piece of a window scene is complemented by elaborate handcrafted carvings integrated on top of the window.

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, and Festive Seasons at the same gallery in 2023. His works are held in the collection of corporations, hotels and private collectors.

48

TING CHO CHIEN

b. Sarawak, 1970

Noon, 1998-1999

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

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

In this captivating work, the artist illustrates an intricate composition of sarongs amidst a serene environment. Batik is considered as one of the most important cultural heritage, and the batik fabrics in this painting are decorated with traditional patterns containing elements from nature. The depth is shown through another window opening, while the artist also emphasises on the light and shodow effect. The artist has participated in local group exhibitions, such as 3's A Crowd Art Exhibition @ The Gallery, Starhill Gallery KL in 2017.

49

CHANG FEE MING

b. Terengganu, 1959

Long Life To The Past (Langkawi), 1993

signed with artist's monogram (lower right)
watercolour on paper
76 x 56cm

PROVENANCE
Private collection, Kuala Lumpur

RM 70,000 – 120,000

The traditional timber Malay house, verandah et al and often built on stilts, is a fascinating study of climatic designs with an eye to ventilation. From pure practical convenience, it later evolved with embellishments reflecting the socio-economic and sub-ethnic status of its occupants. This house espied by the wanderlust artist Chang Fee Ming in Langkawi, had the unusual adjunct of window bars obviously due to security concerns with the kampung increasingly fringing the city. The carved parts, on top with the sun motif and on the lower panels with the punched star-shaped holes, are imbued with marks of the old Malay world-view. The artist's painting skill is impeccable.

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

50

CHIA YU CHIAN

b Johor, 1936 - d. Kuala Lumpur, 1991

Tower Bridge, London, 1960

signed (lower right)
ink and colour on paper
36 x 56cm

PROVENANCE
Private collection, Kuala Lumpur

RM 7,000 – 12,000

This is a change from Chia Yu Chian's depictions of urban life and vistas of Paris (1959-1962) that had collectors smitten. The aerial panoramic view of the Tower Bridge must have been done in 1960 when Yu Chian was given a solo in London. The view is done from a distance taking in the topography on the left bank. This, not the typical Yu-chian's trademark realism with a touch of Nanyang romanticism either or his chilli-hot Fauvist colour mix. The strokes are splotchy with the cluster of buildings including Big Ben rendered in thin linearity and dilute washes, and the wide expanse of the River Thames left in white or with smudges and with a few barges here and there, all funnelling towards the landmark Tower Bridge. The bascule suspension bridge is prominently aloft, for access to passing ships.

Chia Yu Chian's art career reads like a fairy tale. After an informal tutelage by two great Singapore artists Chen Wen Hsi and Cheong Soo Pieng, he got a French Government scholarship, the first in the Straits Settlement, to study at the Ecole Nationale des Beaux Arts in Paris, in 1959 graduating in 1962. On his return, he held a solo at the British Council in Penang where all 110 paintings were sold out. In Paris, he was accepted for exhibitions an unprecedented 15 times, a few even with honorary mentions (Salon des Independents and the Societe des Artistes Francaise). He was also commissioned for the grand mural, Life In Malaysia, at the Malaysian Embassy in Paris. Apart from solos in Paris, at the Galerie de Villiers and the Salon de Paris, he also exhibited in London (Britain), Hanover (West Germany), India and Thailand. He was honoured with a Memorial exhibition by The Art Gallery Penang (1997), the Malaysian National Art Gallery (2002), and the Nanyang Academy of Fine Arts (NAFA) in 2009 (Chia Yu Chian In Nanyang) although he was not a NAFA alumni. He was mentioned in Dolores D. Wharton's seminal Contemporary Artists of Malaysia book.

Tower Bridge, London.

51

ALEX LEONG

b. Penang, 1969

New Wembley Park I, Penang,
2008

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

PROVENANCE
Private collection, Selangor

RM 1,700 – 3,200

Memories of neighbourhood shops offering a range of essentials featuring shoes, magazines, and bread etc are deftly illustrated here. The work is painted in soft colours, evoking a relaxed atmosphere of an old street, filled with a community of people who appreciates the little things in life. It was a time where people used to travel by bicycles, before George Town became a major tourist destination, its streets later became filled with crowds on weekends.

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, The Art Gallery Penang (2022), Celebrations & Nostalgic Moments, The Art Gallery Penang (2020), 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.

52

ALEX LEONG

b. Penang, 1969

The Shades Of Life -
Ayer Itam Road Hawker Stall,
2009

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

PROVENANCE
Private collection, Selangor

RM 2,700 – 5,000

The work displays local delicacies available. A warm and sunny climate is expressed through the play of light, featuring a group of people from the community grabbing a bite. Known for his watercolour techniques, the artist magnificently captures details such as the food stalls, figures, pigeons and a motorbike.

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53

TAN WEI KHENG

b. Sarawak, 1970

Untitled, 1994

signed and dated with one seal of
the artist (lower right)
watercolour on paper
37 x 52cm

PROVENANCE
Private collection, Selangor

RM 1,500 – 3,000

This work centres upon the architectural features of a traditional home, which provide a safe dwelling for the tribal community of Sarawak. It features the rugged surface textures of wood, with carefully modulated effects of light. The artist chose to paint scenes from everyday life of the tribes, and this work depicts a young child at the entryway near the steps, executed in earthy tones which unify the painting.

Tan Wei Kheng is a self-taught artist from Marudi, Sarawak. Originally a ceramist for a commercial outlet producing touristic objects, Wei Kheng became drawn to the stories, symbolism and traditional knowledge of Sarawak's interior peoples. Wei Kheng travels regularly into the dense interior of Sarawak where he spends time with friends from the tribes of the Orang Ulu (People of the Interior) such as the Kayan, Kenyah, Penan, Kelabit and Iban. His paintings depict them, their stories, traditions, culture, concerns and plights.

54

TAN WEI KHENG

b. Sarawak, 1970

Old Lady; Penan Boy, 1992

signed and dated (lower right)
pencil on paper
32 x 24cm; 25 x 37cm (set of 2)

PROVENANCE
Private collection, Selangor

RM 2,000 – 4,000

Tan Wei Kheng brilliantly captures the beautiful portrait of an elderly woman and young penan child in this set of works. The kind expression and details of the wrinkles further enhance the soulful expression of the lady, and the boy's eyes are well captured. Through the works of Tan Wei Kheng, the world is appraised of the lot of the Penan, Kenyah, Kayan, Kelabit, Iban and other tribes, in the flesh, all eking a living in the deep Sarawak interiors. Wei Kheng found fame in 2009 in an exhibition in Zurich, Switzerland (Gallery Avanthay Contemporary), when all his portraits of the indigenous people in Sarawak were sold out. Self-taught, he held his first solo at the Miri Boat Club (1991), followed by Hilton Hotel Kuching (1992), Holiday Inn Miri (1993), Rihga Royal Hotel Miri (1994), Hornbill House Miri (2001), Art House Gallery Kuala Lumpur (2003), Panaga Club, Brunei (2009), Metro Fine Art, Kuala Lumpur (2012). His solo called Vanishing Jungle Childhood was held at RKFA in July 2020.

55

TAN GAIK HOON

b. 1970

Afternoon Tea, 2013

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

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 8,000

The vivid paintings of Tan Gaik Hoon capture local traditions and people executed with intricate details. *Afternoon Tea* suggests a calming moment of the day, featuring a Nyonya lady in red kebaya attire, painted with refined brushstrokes. 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 won the Consolation Prize winner of the 1993 Competition organised by Kontena Nasional & the Shah Alam Gallery.

56

REDZA PIYADASA

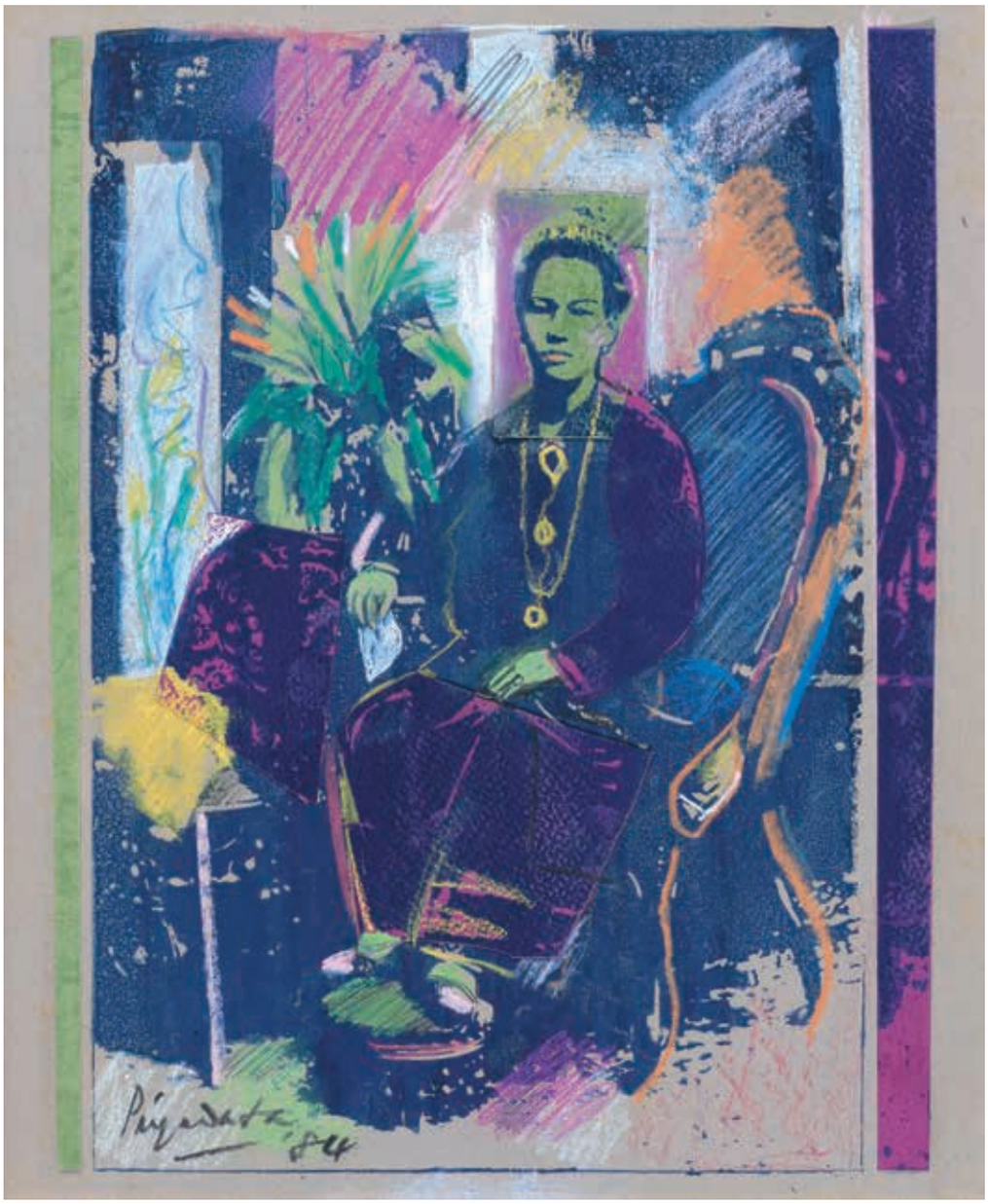
b. Pahang, 1939 – d. Kuala Lumpur, 2007

Untitled, 1984

signed and dated (lower left)
mixed media collage on paper
33 x 27cm

PROVENANCE
Private collection, Selangor

RM 12,000 – 20,000



Redza Piyadasa created *The Malaysian Series* between 1980 and 2005 as a lecturer at Universiti Sains Malaysia in Penang. He learned the photo silkscreen technique from photographer Ismail Hashim (1940-2013), who had just returned from the U.S. in 1979 and joined the university's art department. *The Malaysian Series* features ready-made vintage studio photos of Malaysians as the theme source, but its visual aesthetics is elevated with technical renderings such as screen print, collage, and vibrant Pop Art colours. This artwork, dated 1984, features a Peranakan matriarch ornately dressed in baju koon sah, typically made using silk brocade. For Piyadasa, the images from the past explain the present complex sociocultural realities. His work – whether in the form of artwork, criticism, or writings – is his answer to Malaysia's neo-nationalistic and Islamic currents.

Redza Piyadasa was a renowned artist, art critic and art educator. He was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur 2001. He won the Major Prize in the Malaysian Landscape competition in 1974 and was a joint winner of the Minor Award with Lee Kian Seng in the 1979 Salon Malaysia. Internationally, he received the Prince Claus Award in 1998 for his contributions to the critical examination of Malaysian contemporary art in the seventies and eighties. He received the Australian Cultural Award (1987) and the Japan Foundation Travel Award (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 the Arts. He received a master's in fine art from the University of Hawaii in Honolulu in 1977 after studying at Hornsey (1967) and Brinsford Lodge (1959) in the U.K.

57

REDZA PIYADASA

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

Malay Wedding Couple, 1988

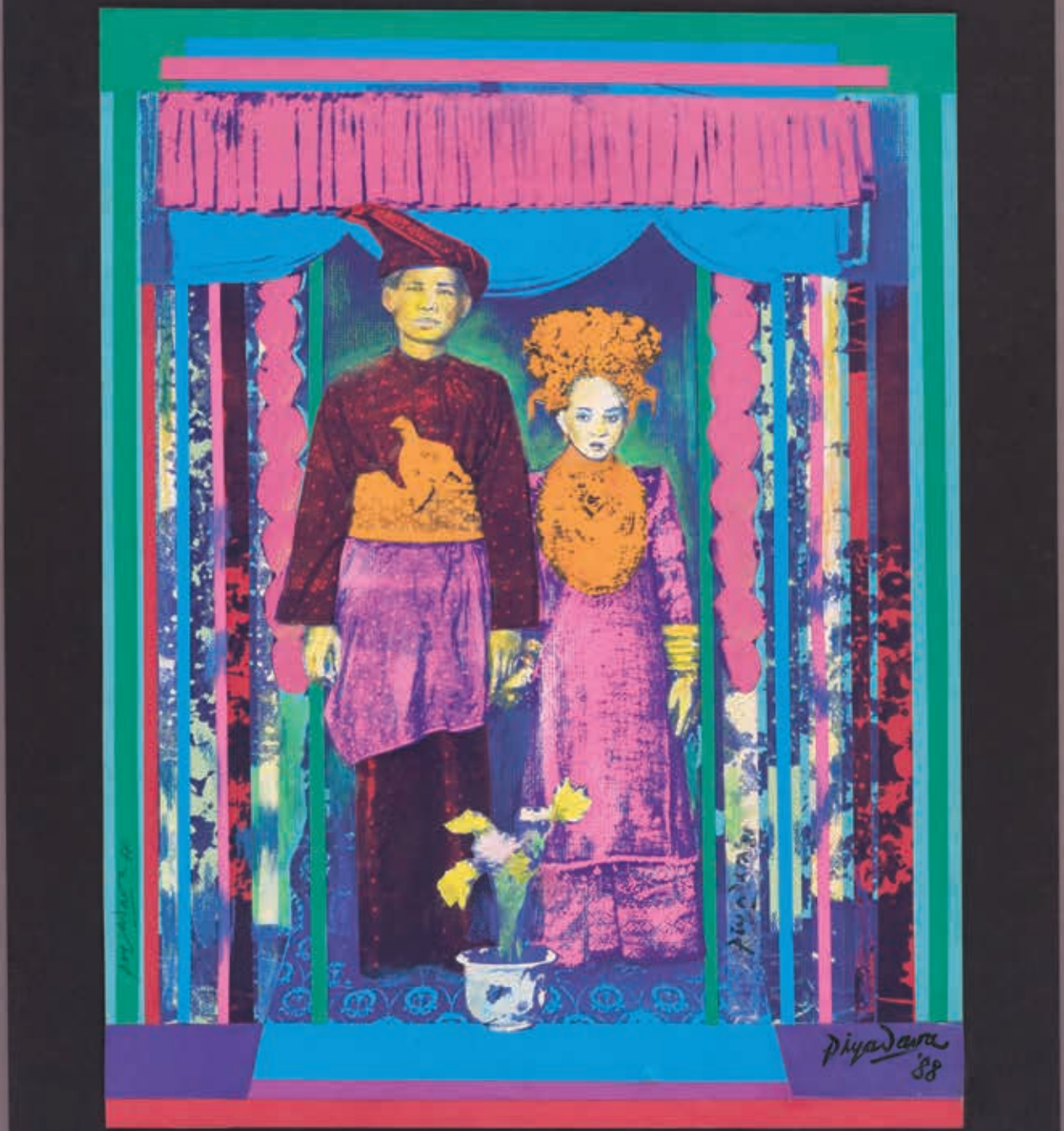
signed and dated (lower right)
mixed media & collage on board
72 x 51cm

PROVENANCE
Private collection, Selangor

RM 50,000 – 75,000

Early 20th-century wedding photographs are replete with tacky things like pseudo Anglo classical artefacts or traditional Malay regalia complete with headgear and keris, in this case even with an incongruent pot of yellow flowers. Redza Piyadasa had made several versions of this wedding potpourri like in Malay Couple Johor and Nyonya Serenade. The pictorial play of figures was a dramatic about-turn from his erstwhile denigration of figurative art espoused by the Angkatan Pelukis SeMalaysia of Dato' Hoessein Enas. Previously, Piyadasa had been noted for his Conceptual Art stances as seen in the exhibition, Towards A Mystical Reality (1974), with Sulaiman Esa. After seeing the black-and-white photographs in the Twentieth Century Impressions of British Malaya (1908) book, he realised the rich vein in photography, as historical documentation, with whiffs of nostalgia. "When I found the book had so many nostalgic photographs, I realised here is a way forward for me... I loved transferring some of these images of Malaysia multicultural realism."

In the year 2000, Redza Piyadasa was accorded an overview (1962-2000) exhibition by the National Art Gallery. The year 1974 was the coming-out year for Piyadasa with the Towards A Mystical Reality exhibition and his jointly winning 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. He was educated 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.


Piyadasa
'88

58

NIK ZAINAL ABIDIN

b. Kelantan 1933 - d. Kuala Lumpur 1993

Untitled, 1963

signed and dated (lower center)
mixed media on paper
34 x 48.5cm

PROVENANCE
Private collection, Selangor

RM 7,000 – 14,000

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

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

59

NIK ZAINAL ABIDIN

b. Kelantan 1933 - d. Kuala Lumpur 1993

Untitled, 1963

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Nik Zainal Abidin is a pioneering artist who transformed the Ramayana and Mahabharata folklores of wayang kulit onto modern painting. A traditional art form central to Javanese and Southeast Asian life for centuries, the puppet theatre narrates stories derived from philosophical teachings, lessons of history and local legends. In this work, magical shadow puppets and motifs are intricately depicted.

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

60

RADUAN MAN

b. Pahang, 1978

Meeting With The King, 2006

signed and dated (lower left)
woodcut print and oil on canvas
106 x 106cm

PROVENANCE
Private collection, Selangor

RM 5,000 – 9,000

The elaborate designs of the wayang kulit is highlighted by the artist in this work. An ancient form of storytelling which originated in Java, most wayang tales narrate stories of good and evil. Fused seamlessly into a sophisticated deep blue background, the intricate forms convey a sense of mysticism and spirituality. The work captures the mythologies and art forms of the wayang kulit.

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.

TAY HOOI KEAT, DATO'

by Ooi Kok Chuen

Dato' Tay Hooi Keat (1910-1989) straddled the incipient years of Malaysian Art as an art educationist and artist.

As educationist, first as Superintendent of Art in Penang (1954-1957) and then Federal Inspectorate of Schools (1957-1969), Tay had laid the foundations of school-art education in the country. It was by far, more structured and comprehensive than that of the erstwhile art-superintendent Peter Harris (1923-2009). The impact and his steadfastness had earned him the sobriquet, 'Lau Hor', which is Hokkien for 'Old Tiger', the 'old' denoting being wily than anything related to advancing years.

As with Peter Harris, Tay was handicapped in his work by the dearth of art infrastructure then, what more a viable ecosystem, when he returned from his art studies at the Camberwell Art School in London (1948-1952), with a National Diploma in Design. Abdullah Ariff (1904-1960) was to have gone as the first to study art in London, but he had tuberculosis, and Tay went in his place.

His work initially focused on the northern region and later encompassed the whole country, where he went around different parts of the country to ascertain the problems and needs of art-education in schools, besides scouring for potential talents. On a trip to Kuala Terengganu, he was hugely impressed with the talents of an elementary school-teacher, Chew Teng Beng, and recommended him to study at the Teachers Training Institute and then the Specialist Teachers Training Institute in Cheras. The rest is history.

Tay himself started as an art teacher in the Hill View Primary School, the first government primary school in Penang, and later taught in Penang Free School, Methodist Girls School and St Georges Girls School.

Besides the teaching curriculum and organising refresher courses for art teachers, his tenure as superintendent was also known for his zeal in promoting children's art.

The country-wide travels also saw Tay go sketching in the different locale, be it urban, rural or the seaside. His sketch buddies included fellow-pioneer notables like Yong Mun Sen, Abdullah Ariff, Kuo Juping and the Singapore pioneer artist Cheong Soo Pieng.

Tay painted in oil, watercolours, gouache, ink and also did linocuts and woodcuts besides sculptures in bronze and plaster-of-paris. His styles run the gamut of Academic Realism, Impressionism, Post-Impressionism, Cubism and Abstract Expressionism. His early forays into art when schooling saw him winning several prizes for his watercolours in the annual MAHA (Malayan Agri-Horticultural Association) art competitions in Kuala Lumpur.

His drawings and paintings are known for the interesting composition, and linearity of contours with accentuations in colours, besides the pictorial surface fragmentation. As he had intoned: "Pattern is the basis of picture-making. Pictorial significance lies in shape. Lines, shape, texture – with or without colour."

Nipah palms figured prominently in his early works which were in abundance in his hometown in Nibong Tebal, apart from boats, nets and rivers.

There are also samplings of works done during his travels in Europe, Australia and Asia like Vietnam, Japan, Hong Kong and the Philippines. Like Hyde Park in London (1950); Swiss Village (1949); Lying in State of George VI at Westminster Abbey (1951); Torquay, Devon, UK; Saigon; Two Geishas, Japan (linocut, 1952); Fishing Boat, Aberdeen, Hong Kong (1959); Mona Vale Bay, Sydney (1979), Stalactites and Stalagmites (Zonolon Caves, Sydney, 1987); Baguio, the Philippines (1978); and Detroit, USA.

Tay has seven works each in the collections of the National Art Gallery (NAG, Kuala Lumpur) and the Penang State Art Gallery (PSAG). The notables in the NAG include *Plantscape* (1961), *Fighting Bulls* (1958), *Pemandagan Pohon* (1961), and *Sembahyang* (1958), whereas for the PSAG, *Chendering* (of Payang boats, 1984), *Towards A New Day* (1986) and *Weld Quay* (1968).

His *Copra Workers* and *Beetlenut Pickers* (1958) record the early occupations, while *The Haji Ship* (1966) shows the early pilgrimage done by ships.

Much inspired by Paul Cezanne's subtle fragmentation of forms and re-ordering spatial planes, Tay excelled in several works with vertical phalanxes like *Upper Tunnel, Penang Hill* (1956), *Chingay Procession* (1979), *Houses On Stilts* (*Weld Quay*) (1968). Or more structurally complex works like *The Old Railway Pier* and *Penang Road* (both 1955).

In the Henry Butcher Art Auction, two 1973 works, *A Country Lane* and *Penang Hill*, were sold in April 2013 and May 2012 respectively, while two 1983 works, *Weld Quay* (RM34,720) and *Landscape*, were sold in the November 2022 auctions.

Apart from painting people and places, he also touched on things close to his heart, like swimming (he was a swimmer and a water-polo player) like *Penang Swimming Club*, and ecclesiastical subjects like *Jesus Washing Peter's Feet* (1951) and *Noah's Ark* (1952).

Early on, Tay also worked in sculptures with an extant bronze *Self-Portrait* (1951), and a plaster of paris bust (1958) of his wife, Tan Gek Kheam, who was an art teacher and worked in the PSAG.

Tay had his first solo at the Penang Art Club in 1947 and a 1974 solo at Universiti Sains Malaysia, and was given a retrospective Tribute at the Penang Museum and Art Gallery in 1980. He had also represented Malaysia in the first Asean Art Exhibition in Manila, together with Datuk Syed Ahmad Jamal. From Oct 14 to Nov 13, 1983, Tay was given a major Retrospective at the National Art Gallery, then in Jalan Ampang (present Matic), where 213 of his works were shown, including a 1937 mixed media on canvas, *Kingfisher (Krian River)*, his earliest extant work.

He helped found the Thursday Art Group and the Penang Teachers Art Group and then Circle, was honarary secretary of the Penang Arts Council, the Penang Chinese Art Club (later Penang Art Society), and chairman of the Penang Teachers Union Art Council and the Museum and Art Gallery from 1964 until his death from a heart attack in 1989. He was also a member of the Pardons Board of the Penang Prison.

It was most fitting that in 1986, he was conferred the Darjah Yang Mulia Pangkuan Negara, which carries the title, Dato'. ■

61

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

St. Pauls In Battle Of Britain, 1951*;*
Chinese Theatricals, 1950*;*
Mother & Child, 1950

linocut; linocut; woodcut
13 x 12.5cm; 13 x 12.5cm;
19 x 25cm;
9.5 x 7cm; 9.5 x 7cm

PROVENANCE
Private collection, Selangor

RM 3,500 – 6,500

Depicted at the top left is St. Paul's Cathedral, London covered heavily in thick smoke. The Cathedral survived The Blitz German bombing campaign in December 1940; thus, images and photographs of the building became a symbol of resilience and courage. Its survival was deemed to be the effort of then Prime Minster Winston Churchill, who had assigned a group of firewatchers to protect the Cathedral. In works such as *Chinese Theatricals* and *Mother & Child,* the artist had taken interest in exploring his roots, where he depicted Chinese Opera performances, and tender scenes from childhood. He was living in a period where transformations were taking place, and these works reflect his artistic responses of a changing world.

Dato' Tay Hooi Keat graduated from the Camberwell School of Art, London in 1952. On his return, he was made the Penang Superintendent of Art and then the Federal Inspectorate of Art in the Education Ministry when Malaya attained Independence in 1957. He was the founding treasurer of the Penang Chinese Art Club, and was chairman of the Penang Museum Art Gallery (PMAG) board of trustees from 1964 to 1989. He was the first artist to be awarded a Dato'ship in 1986. He rarely had solo exhibitions since his first at the Penang Library in 1947. In 1980, the PMAG gave him a tribute exhibition and in 1983 the National Art Gallery Malaysia honoured him with a retrospective.

62

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Drawing Class; Romance, 1950s

signed (lower right)
colour linocut; ink on paper
18 x 10cm; 23 x 19cm

PROVENANCE
Private collection, Selangor

RM 1,500 – 2,800

A charming pair of linocut and ink drawings, including a linocut rendition featuring a brilliant scene depicting a life drawing class, and a romantic rendition of an English couple enjoying private moments of tranquillity in nature.

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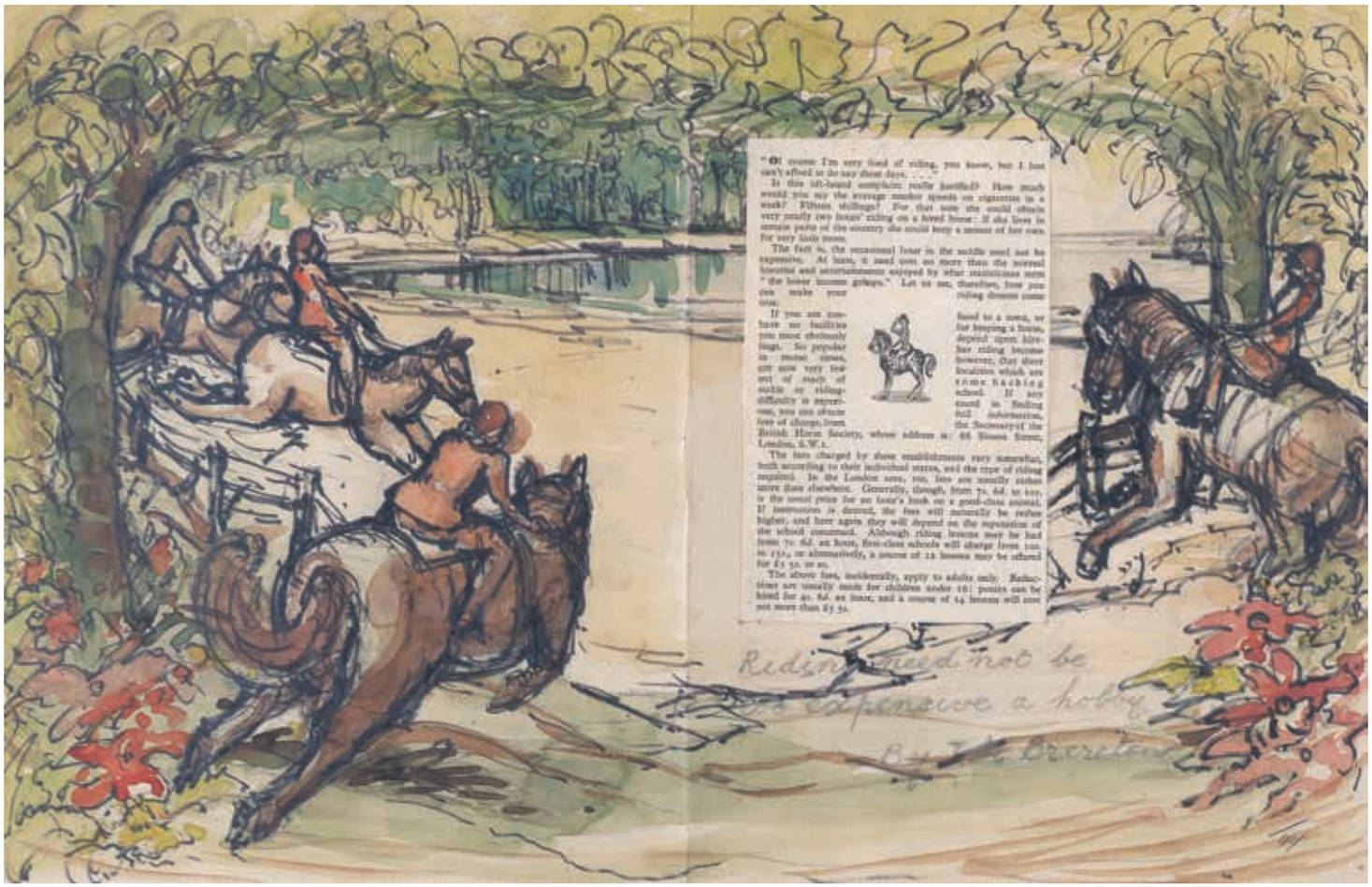

63

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Horse Riding, 1950s

signed (lower right)
mixed media on paper
26 x 40cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,000

An avid reader, this work reflects the artist's interest in horse riding based on an article titled 'Riding Need Not Be Too Expensive A Hobby'. The article records the prices of horse-riding lessons in the London area back in the day. Painted delicately with intricate details, it features handsomely dressed equestrians incorporated in a garden.

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64

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Untitled, 1950s

signed (lower right)
ink and watercolour on paper
9.5 x 16cm; 16 x 10.5cm; 17.5 x 24.5cm

PROVENANCE
Private collection, Selangor

RM 1,500 – 2,800

In delicate shades of tones, this exquisite set depicts the artist's impressions of several biblical themes, highlighting the symbolic image of Christ. Refined drawing skills were demonstrated to capture the figures and angels.

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65

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Sketching

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

PROVENANCE
Private collection, Selangor

RM 2,000 – 3,800

The studious character of a girl immersed in sketching shines through in this drawing. Beautifully captured in refined lines and textures, this serene image features a delicate portrayal of a lady enjoying her hobbies. The vibrant colour shades of red and orange hues evoke a sense of nostalgia, bringing to life memories of the past.

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66

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Kampung House

signed (lower right)
ink on paper
36 x 26cm

PROVENANCE
Private collection, Selangor

RM 1,500 – 2,800

An image of an entrance to a beautiful home that evokes a warm memory is presented here. It features a lady tending to her plants in front of her house. A scene of peaceful serenity, it displays the artist's fine drawing skills.

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67

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Street Scenes

signed (lower right)
ink on paper
19.5 x 16cm; 19.5 x 27cm

PROVENANCE
Private collection, Selangor

RM 1,000 – 1,800

In these charming drawings, we can see his technique in capturing local scenes of hawker stalls. These drawings offer a glimpse into the relaxed moments of leisure.

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68

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Untitled, 1950s

signed (lower right)
ink on paper
37 x 26cm (each), set of 2

PROVENANCE
Private collection, Selangor

RM 1,500 – 2,800

This set of two works features drawings of various subjects ranging from cartoons to figure studies. In these works, we see the artist exploring motion, gestures, postures, movement and stillness.

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69

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Nude Standing, 1950s

signed (lower right)
charcoal on paper
37 x 26cm

PROVENANCE
Private collection, Selangor

RM 1,200 – 2,200

The classical study of the human figure accentuates the sculptural beauty of the female forms. This wonderful drawing is testament to the artist's skill of portraying the human figure, achieving a refined balance of light and shadow.

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70

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

5 Minute Poses, 1950s

signed (lower right)
pencil on paper
37 x 26cm

PROVENANCE
Private collection, Selangor

RM 1,200 – 2,200

5 Minute Poses contains wonderful studies of figure drawings made by the artist. Created from a life drawing session, these individual poses were captured within the span of five minutes, resulting in lively and quick gestures using intricate lines.

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71

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Nude, 1950s

signed (lower right)
pencil on paper (recto and verso)
26 x 37cm

PROVENANCE
Private collection, Selangor

RM 1,000 – 1,800

This delicate drawing features a female figure lying down in a relaxed pose. Here, Tay Hooi Keat gently captures the volumes, feminine curves, and shadows of the forms. Behind the work is another female figure kneeling down, sketched and completed in 15 minutes.

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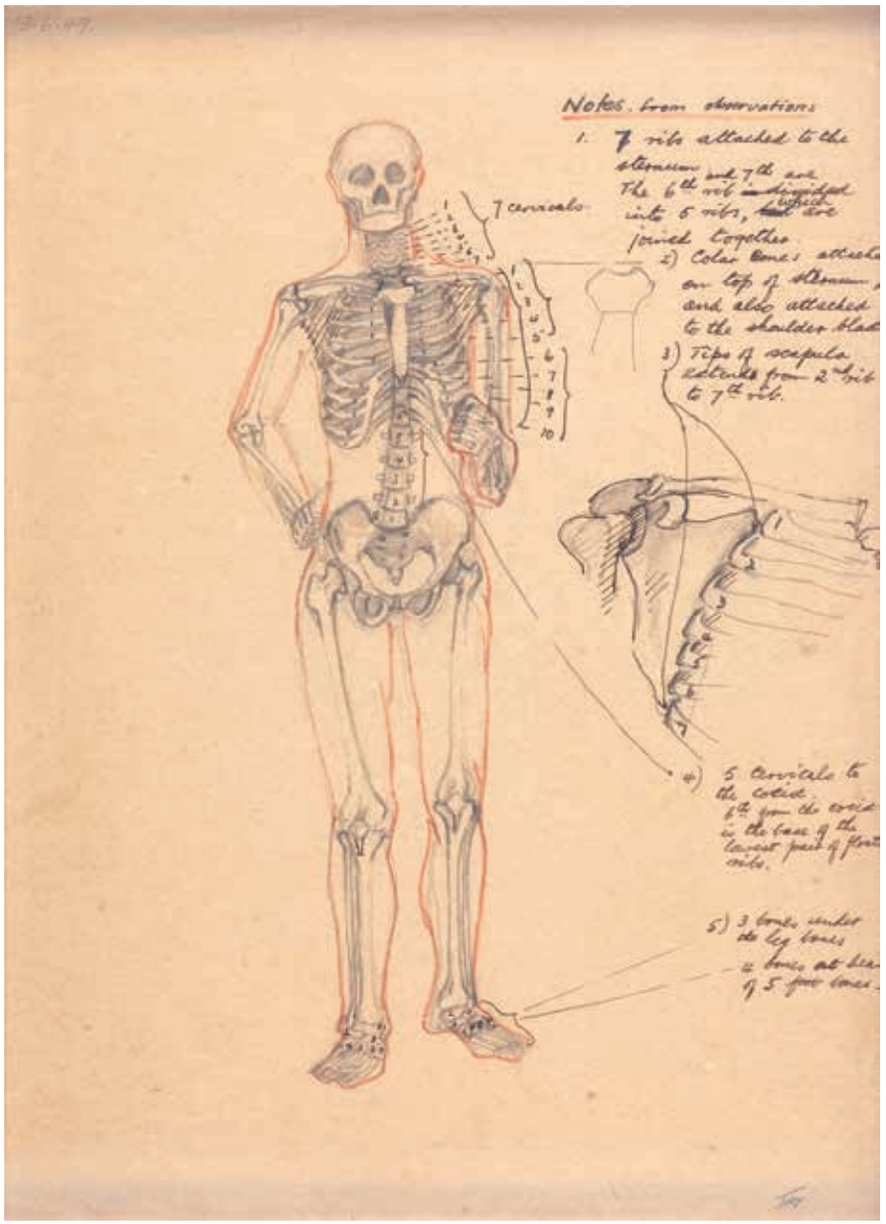

72

TAY HOOI KEAT, DATO'

b. Penang, 1910 – d. 1989

Untitled, 1950s

signed (lower right)
mixed media on paper (recto and verso)
38 x 28cm

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

The study of anatomy is crucial for the understanding of the complexity of the human form. Knowledge in understanding the muscular systems and how the body moves will enable a natural and realistic drawing of figures. Notes from the artist's observation of the human anatomy are written on the upper right of the image.

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73

AMRON OMAR

b. Kedah, 1957

Pertarungan (Drawing), 1997

signed and dated (top right)
ballpoint pen on paper
29 x 21cm

PROVENANCE
Private collection, Kuala Lumpur

RM 1,000 – 2,000

A reflection of Amron Omar's personal battle in life, *Pertarungan* stems from the Malay tradition — particularly from the world of martial arts — which shows the spirit and character of the Malay / Muslim community in the local context. The silat theme symbolises strength, determination and confidence: the key elements in overcoming challenges in life. Amron is known as one of the most proficient figurative painters due to his sharp observation in depicting his subject matter in a realistic manner.

Amron Omar attended Institut Teknologi MARA (ITM) from 1976 to 1980. He was awarded the Young Contemporary Artists Minor Award (for *Self Portrait*) in 1982 and received the Silver Award at the Sime Darby Art Asia Exhibition, Kuala Lumpur in 1985. In 2012, Amron presented a major solo exhibition entitled Pertarungan that showcased over 150 artworks at National Art Gallery, Kuala Lumpur.

74

AMRON OMAR

b. Kedah, 1957

Pertarungan (Drawing), 2007

signed and dated (top left)
charcoal on paper
83 x 60cm

PROVENANCE
Private collection, Penang

RM 5,000 – 9,000

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. 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.

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75

AMRON OMAR

b. Kedah, 1957

Pertarungan, 2002

signed and dated (top left)
mixed media on board
91 x 76cm

PROVENANCE
Private collection, Kuala Lumpur

RM 60,000 – 80,000

Life's an unending struggle, even in the best of times. One can never predict the ups and down, the thrusted blow and the lifting hand. It's life a pugilistic challenge, like in Amron Omar's eternal duel, against an imaginary shadowy foe. Amron Omar has been painting silat exponents in combat since 1980, with different poses, some dramatic, and in different media like oil on canvas, oil pastels and charcoal. 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 selected works from his *Pertarungan* series were featured in a major solo exhibition at the National Art Gallery, Kuala Lumpur, in 2012. More than fighting, it is about self-discipline, inner struggle, strategy. It is also about Nusantara heritage.

Amron Omar won the Minor Award in the Bakat Muda Sezaman (Young Contemporary Artists) competition in 1982, with a self-portrait. After graduating from the Mara Institute of Technology, he joined an advertising company briefly, before going fulltime into art, keeping busy with portrait commissions, including from the Sultan of Brunei.

29/3/2002

76

FAWWAZ SUKRI

b. Selangor, 1987

The Greatest, 2014

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

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

In *The Greatest*, Fawwaz Sukri interpreted the most anticipated sports event of all time, depicting the Muhammad Ali-Joe Frazier world heavyweight championship fight at Madison Square Garden, New York City on March 8, 1971. Colourizing it in Pop tones, with dynamic text, and adding a surreal quality, it serves as a metaphor of valour and struggles. The flamboyant Ali is shown dominant, towering over the shorter Frazier, ducking his right hook, though it was Frazier who eventually won in 15 rounds, on unanimous decision, in this match dubbed 'The Fight of the Century'. Ali, making a comeback after an exile for dodging conscription to the Vietnam War, looked in decline, but proved his critics wrong when he beat Frazier in their second and last rematch in Manila, the Philippines, apart from felling George Foreman in Zaire. In life, fighting spirit is important.

Fawwaz graduated with a degree in Fine Art, majoring in Painting, in 2008-2010, at the University Mara Institute of Technology. His diploma was at the UiTM Alor Gajah campus (2005-2008). Both times, in 2008 and 2010, he won the Vice-Chancellor's Award. He held his first solo, Saturday's Matinee, at the Pace Gallery (now Nadine Fine Art) in Petaling Jaya in 2014 and held a two-man show called Narration with Bambang Toko Witjaksono at the same gallery in 2016. In 2018, Fawwaz won the Art against AIDS Award for the Annual Professional Artist art competition hosted by ONE (Juror's Award), Malaysia, and the Young Guns Award organised by HOM Art Trans, Kuala Lumpur, Malaysia in 2017. His solo exhibition Life Is Wonderful was organised by Nadine Fine Art in 2019.

SMASH
SMAS
FERRARO
HEAVYWEIGHT
OF THE
ALCOLM
YAN
TURDAY
PIERRE
ARLES
BERLAST

77

SABIHIS MD PANDI

b. Pahang, 1988

Bold II, 2019

signed and dated (lower right)
acrylic and woodcut on board
122 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 8,000

The sumo wrestler is poised to face any challenges in front of him, an important reminder of Life. By using a sophisticated printmaking method, Sabihis expresses his concerns and feelings towards the current state of affairs around him. Sabihis has been a fulltime artist since he graduated from the Universiti ITM with a BFA, majoring in Printmaking, in 2011 (Diploma in UiTM Machang in Kelantan, 2009). He made headlines when his woodcut print, *Awang Hitam,* won him the Malaysian Emerging Artist Award competition organised by HOM Art Trans and Galeri Chandan in 2013. In 2014, he won the Bronze Award for 'Established Artists' category of the UOB Painting of the Year. He was in the Studio Pisang group with Shafiq Nordin and Hisyamuddin Abdullah. He was represented in Art Expo Malaysia since 2014. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. He won Young Guns Award in 2017. With 3 Awards under his belt, he still remains humble, being the 'Award Collector'.

78

MAT ALI MAT SOM

b. Selangor, 1975

Untitled, 2012

signed and dated (lower right)
acrylic on canvas
96 x 77cm

PROVENANCE
Private collection, Selangor

RM 1,800 – 3,000

Mat Ali Mat Som's artworks show his passion for the study of human figures, reflecting his response through 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. The multitude of characters that occupy the canvas in a circular motion portrays movement which evoke a strong and fearless spirit.

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 Gallery. 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.

79

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Pago-Pago, 1964

signed and dated (lower right)
ink on paper (recto and verso)
14 x 9cm

PROVENANCE
Private collection, Selangor

RM 45,000 – 70,000

Frank Sullivan, the pioneer shaper of Malayan art, wrote of Latiff Mohidin's solo exhibition at Balai Ampang, Kuala Lumpur, in 1966, of 40 paintings and 20 sketches, describing the oeuvre of the artist, then aged only 25, especially the architectonic thrusts of the monuments of stones and natural growth as "the shape of boats (especially the prows), agave leaves and other plant forms, birds and their wings, the rhythmic flow of buffalo horns, aspects of the lingam, the lines of eaves and arches, or the patterns and motifs in pagodas or temples…", while artist-critic-thespian John Lee Joo For wrote eloquently about the "subtle haunting colours and recondite symbols" of his "vegetative forms, figures and his fetish-forms such as Shivalinga."

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.

80

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Siri Gelombang, 1992

signed and dated (lower right)
mixed media on paper
18 x 26.5cm

PROVENANCE
Private collection, Selangor

RM 23,000 – 33,000

This piece on offer was derived from Latiff's gestural period *Gelombang* – a series that depicts powerful notions of pure expressions and explosions of movements painted in nature's palette. The manner in which this piece was executed owes to Latiff's exposure to Abstract Expressionism during his years of art education in Berlin as well as a brief stint later in New York. The *Gelombang* series was conceived after the carefully composed *Mindscape*, offering an invigorating pulse. The series greeted the Malaysian art scene by surprise with the artist's broad brushwork, swathes of earthy colour and layer upon layer of paint, which was absent in the immaculate and hard outline of the earlier series.

Tinges of earthy ochre, green and blue interweave in Latiff's instantly recognisable brushstrokes, dominate and play out against each other. The gestural frenzy combines the scrapingly dry and the lathers of wet in a forward thrust and rigorously so. These intentional gestures aim to exude a surge of excitation, and the urgent and rapid brushstrokes suggest the artist's sense of euphoria.

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81

AWANG DAMIT AHMAD

b. Sabah, 1956

Rumbia Dan Orang-Orang (Sago And People), Essence Of Culture (E.O.C.) Series, 1992

signed and dated (lower right)
mixed media on canvas
106.5 x 91cm

PROVENANCE
Private collection, Singapore

RM 90,000 – 150,000

In lesser economically sustaining rural areas and in the earlier years, rumbia (sago) was a cheaper substitute to rice, what more to think of superfood like quinoa. Sago extracted from tropical palms like Metroxylon sagu is rich in carbs and less nutritious, but it keeps the hunger pangs away especially for the farmers and fishermen though in recent years, sago is marketed as sago pearls in the trending bubble tea, while it is still popular in making all sorts of pudding desserts. The better varieties of rice are reserved for sale for better income, while sago is sometimes used as a staple daily diet. The painting shows the lesser hierarchy of sago in the food chain, although it is possibly the main food staple on the table for the family in East Malaysia where Awang Damit Ahmad originated. Thus, it was an anatomy of hardship in Awang Damit's growing-up years in the poverty-stricken village of Kuala Penyu in Sabah, although perversely it was something the farmers and fishermen were grateful to, for providing nourishment substitute. Whatever the risks and toil taken on the fields and in harvesting marine life from the sea, it is the middle-man who reaps the real profits.

It took a long time before collectors caught on to Awang Damit Ahmad's highly symbolic autobiographical works starting with his *Essence Of Culture* series (*E.O.C.* or *Intipati Budaya,* 1985-1995), on the interdependence and conflicts between Man and Nature. The key message from the *E.O.C.* series is to overcome challenges, work hard and make an honest living. How he transitioned from farmer / fisherman and a Telekom technician, to take up art at a relatively late age of 27, and then became an artist and art academician. His tutelage at the Mara Institute of Technology, where he topped his class, and his Masters at the Catholic University in Washington, and retiring as Associate Professor at ITM in May 2011. His accolades: the prestigious Major Award in Salon Malaysia III, the Minor Award in the Bakat Muda Sezaman (1984) and 2nd Prize in the Malaysian Bank Association art competition (1988), and the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. He was in the elite Malaysian delegation in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988. Today, Awang Damit is among the top 3 living artists in Malaysia.

82

AWANG DAMIT AHMAD

b. Sabah, 1956

Essence Of Culture (E.O.C.):
Nostalgia (White Series No. 2),
1994

signed and dated (lower right)
mixed media on canvas
121 x 137cm

PROVENANCE
Private collection, Singapore

RM 100,000 – 180,000

Memories of his life came flooding back in objects which he explored in intrinsic patterns like the pucuk rebung (bamboo shoots) and the spiral weaving patterns (corak anyaman), with items like the rattan mat and Iban corset thrown in. Since his 1985 *Ingatan Waktu Kecil*, Awang Damit had taken to playing on a white backdrop off-and-on.

It took a long time before collectors caught on to Awang Damit Ahmad's highly symbolic autobiographical works starting with his *Essence Of Culture* series (*E.O.C.* or *Intipati Budaya*, 1985-1995), on the interdependence and conflicts between Man and Nature. The key message from the *E.O.C.* series is to overcome challenges, work hard and make an honest living. How he transitioned from farmer / fisherman and a Telekom technician, to take up art at a relatively late age of 27, and then became an artist and art academician. His tutelage at the Mara Institute of Technology, where he topped his class, and his Masters at the Catholic University in Washington, and retiring as Associate Professor at ITM in May 2011. His accolades: the prestigious Major Award in Salon Malaysia III, the Minor Award in the Bakat Muda Sezaman (1984) and 2nd Prize in the Malaysian Bank Association art competition (1988), and the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. He was in the elite Malaysian delegation in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988. Today, Awang Damit is among the top 3 living artists in Malaysia.

83

AWANG DAMIT AHMAD

b. Sabah, 1956

Jejak Waktu 'Memori E.O.C. II', 2012

signed and dated (verso)
mixed media on canvas
107 x 107cm

PROVENANCE
Private collection, Selangor

RM 49,000 – 60,000

Created in 2012, *Jejak Waktu 'Memori E.O.C. II'* illustrates layers of warm earthy colour palettes such as red, yellow, and orange applied in abstract form with hints of cool hues like blue and green against a white background. It is a rare revisit to his earliest series *Essence Of Culture (E.O.C.)* painted during 1985 to 1995. An inspiring nostalgic feel that strikes the artist, and this is the outcome: an abstract work that has a little bit of *E.O.C.* elements and influences. Inspired by the monsoon spell, *Payarama* (Changing Season) relates to Awang Damit Ahmad's experience as a fisherman and farmer during the changing seasons. His work celebrates life's adversity while embracing the fruits of labour despite it.

Awang Damit Ahmad was born in Kuala Penyu, Sabah, in 1956 and contributed to Malaysian art for over 40 years. He is known as an abstract painter with unique characteristics and style. Among his achievements is that he has participated in more than 300 group exhibitions at home and abroad and presented ten solo exhibitions since 1994. In 2021, he received the Special Award for Sabah State Visual Artist from the Sabah Art Gallery. His first solo exhibition at Shenn's Fine Art, Singapore, was held in 1994. As a result of the show, he bought a one-acre plot of land in Sijangkang, Teluk Panglima Garang, Selangor, where he built a house and studio, Pantaulraga Art Space, used as a space for students to come and undergo practical training and an artist's studio. In May 2023, Minister of Communications and Digital YB Fahmi Fadzil officiated for Awang Damit's memoir titled Garismega: Awang Damit Ahmad Biografi and a publication of his new series titled ADAlogy Estetika Timur at Galeri Prima, Kuala Lumpur. The book launch was organised by Henry Butcher Art Auctioneers.

84

AWANG DAMIT AHMAD

b. Sabah, 1956

"Black Tapioca" In Red;
"Black Tapioca" In Green,
2020

signed and dated (verso)
mixed media on canvas
40 x 40cm (each), set of 2

PROVENANCE
Private collection, Singapore

RM 12,000 – 22,000

Tapioca is oft associated with the war years in Malaya where starch from the cassava roots formed a staple diet of those hiding from the Japanese invaders. It was a readily available (easy grown and fast maturing) source of carbohydrates, together with potatoes. Like it or not, it was an integral source of sustenance, cheaper than other foods. With a better life after the war, tapioca is largely forgotten until rebranded as 'pearls' in the Taiwanese bubble tea, and also served as a dish in some trendy restaurants in Kuala Lumpur. But away from the occupational epicentre in Kuala Lumpur, Awang Damit Ahmad gives his take on the reliance of tapioca for nourishment in Sabah, specifically his hometown in Kuala Penyu.

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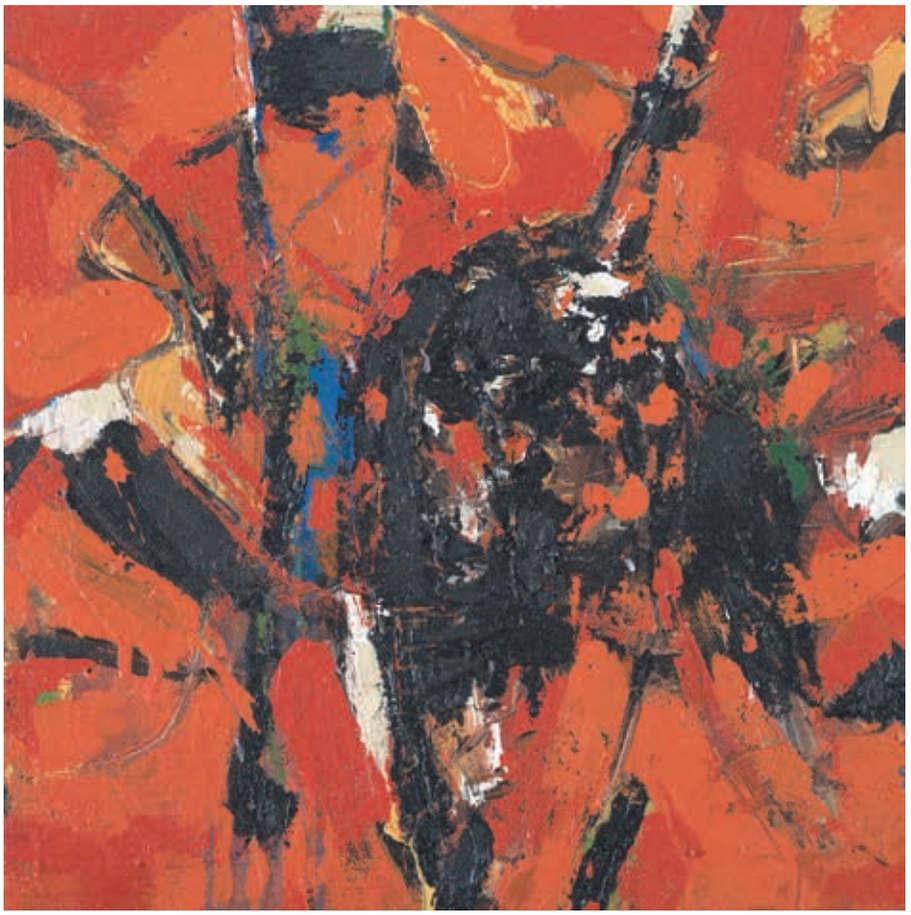


85

CHEONG LAI-TONG

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

Untitled, 1964

signed and dated (top left)
oil on board
60 x 80cm

PROVENANCE
Private collection, Kuala Lumpur

RM 20,000 – 35,000

Naïve it may be, but to Cheong Lai-tong, his impetus is to "paint a painting not seen before." One that's beautiful, of course. "Whatever I paint, I mainly want to show that I am different. I have no formula." Simple as that. Lai-tong painted mainly during the stillness of the night, with some soothing classical music for mood, and straight to the canvas. No sketches, no drawings. His inspiration was often the natural landscape, real or imagined, but with colour permutations, often primary, for the essence, and self-therapy too, after a hard day's at work. His abstract model was at its infancy: this work with a solid homogenous blob is more contained, form-wise, though the sides lapses into a panoply of 'radio-wave' graph – not his usual splintered and fragmented cut-out forms, swift calligraphic strokes or the patterning in-filling. Done in 1964, when he had his first solo – at Balai Ampang, Kuala Lumpur, Lai-tong was at his prime in art, as a wunderkind of Peter Harris's Wednesday Art Group – before what he described as his "lost years" – of working in a senior position for Rothmans of Pall Mall, and then its regional director.

Cheong Lai-tong will always be remembered for his outstanding stint at the Wednesday Art Group, together with Dzulkifli Buyong. Self-taught, he got a USIS Exchange scholarship at the Skowhegan School of Art in the United States in 1960, followed by a course at the LCC Central Art School in London (1961). His works were included in major Malaysian exhibitions abroad including the Commonwealth Art Today in London (1962-1963); Malaysian Art touring Europe (1965-1966); 1st Triennial of Contemporary World Art, New Delhi (1968); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970). His major triumph was the 1st Prize for Painting in the 1st Salon Malaysia (1969), and 2nd Prize in the 2nd Salon Malaysia (1979). He also won mural competitions like the Istana Alam Shah in Klang (1958) and Muzium Negara (1962). One notable group exhibition was the 1967 GRUP exhibition, which was reprised 30 years later, in 1997.

86

YEOH JIN LENG

b. Perak, 1929

Blue Sky Landscape, 1995

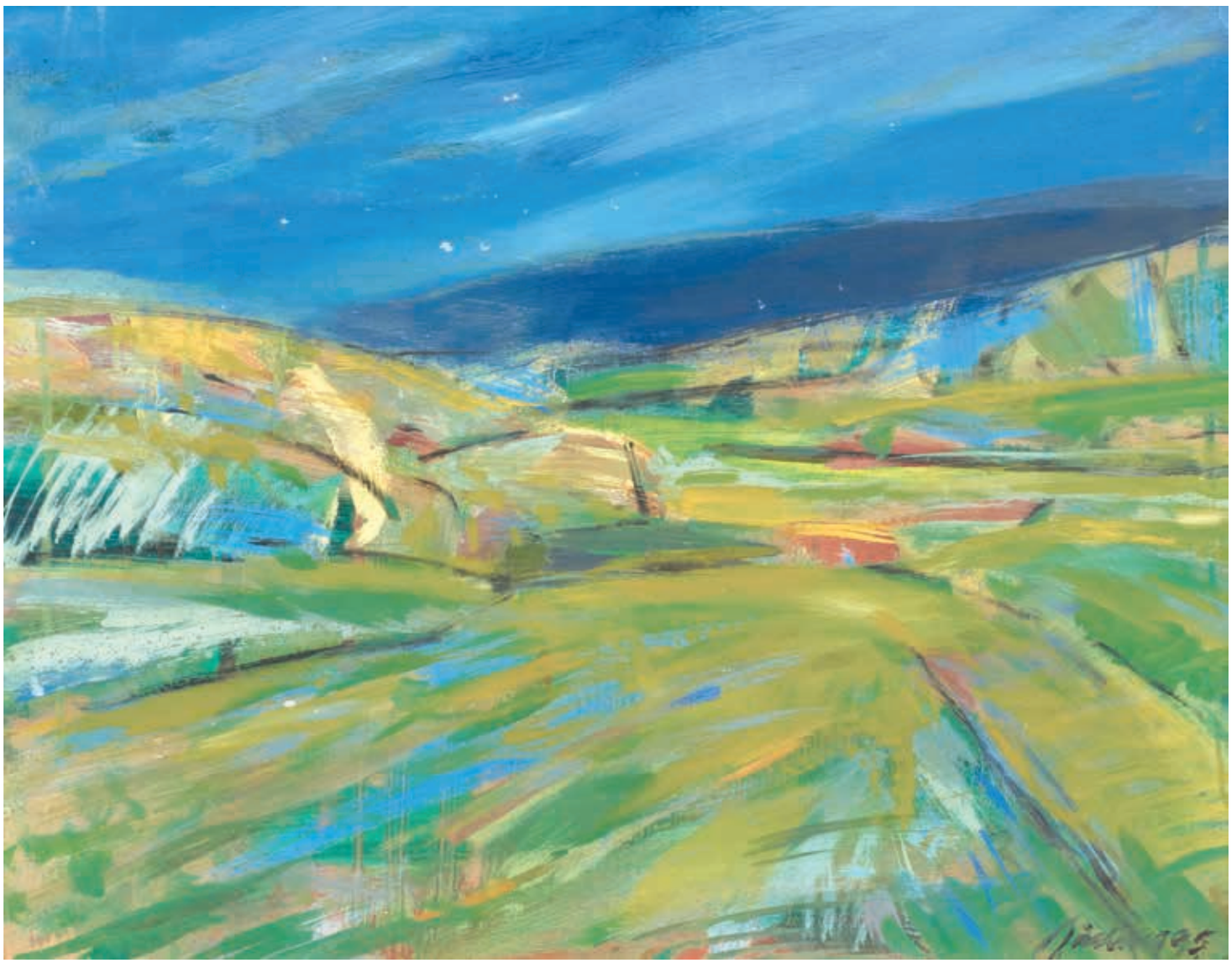
signed and dated (lower right)
acrylic on board
48.5 x 62cm

PROVENANCE
Private collection, Kuala Lumpur

RM 25,000 – 40,000

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

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



87

JOLLY KOH

b. Singapore, 1941

Wild Flowers II, 2007

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

PROVENANCE
Private collection, Kuala Lumpur

RM 42,000 – 72,000

Fancy a Terang Bulan motif, popular in Jolly Koh's oeuvre in the mid-1990s, in 2007. What more the 'shooting star' motif with a bulbous head got wider play around 2009 albeit mostly on a horizontal veneer. Here, the meteor-like object shoots straight up with a little debris in the trajectory, the line demarcating the bed of wild flowers below. Seen against a pervasive golden sheen, the upward thrust with a bevy of wild flowers in luxuriant bloom, it's a spectacle. For Jolly Koh, these are all elements in prettifying the environs in another paean to Beauty. After all, As Jolly Koh had opined in his book, Artistic Imperatives (1999), that in life, one should take the opportunity to enjoy art for its intrinsic beauty, and its celebration of human values. And as Bridget Riley put it in The Mind's Eye: "I want people to enjoy my paintings, I want to give them that elation and freedom. I want them to feel as I do, or can sometimes, to have this particular joy."

Jolly Koh is best remembered for the major survey exhibition, Jolly Koh@76 (White Box, Publika), in 2017, organised by Henry Butcher Art Auctioneers, which was accompanied with an impressive book chronicling 60 years of paintings. Artist, academician, scholar and pontificator. Education: NDD (national diploma in design) at Hornsey, London, and a teacher's certificate at London University; Fulbright scholarship at Indiana University, in the United States, for Doctor of Education and Master of Science (also a teaching associate). Teaching: Mara Institute of Technology; Sabah's Gaya College; Art in Melbourne and Adelaide; MSC College (SeGi College). In the legendary Magnificent 7 GRUP exhibition, Kuala Lumpur, in 1967.

88

JOLLY KOH

b. Singapore, 1941

Branches, 2005

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

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 10,000

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 and energy. Long brushstrokes were used to accentuate the branches, applied with force across the surface. The exuberant tones are enlivened through the artist's continuous exploration of light, colour and space.

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.

89

JOLLY KOH

b. Singapore, 1941

Flame Of The Forest III, 2007

signed and dated (lower left)
oil and acrylic on canvas
56 x 82cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 45,000

The flamboyance of the Flame of the Forest (Butea Monosperma), like the purplish jackaranda, offers not only refuge from its foliage, but a riot of bright colours when it blooms luxuriantly in orangey red in certain months. The ground will also be an ornamental carpet from the dropped beak-shaped keel petals. It's a sight to behold while it lasts. Jolly Koh captures its vivacity, simulating movements with pointillist renditions as if the flowers are floating in the air. The mimetic in Art of Nature sometimes treads a thin line. As Piet Mondrian put it (1938): "Art has to be forgotten: Beauty must be realised." The Flame of the Forest bloom is revered by the Hindus and is a sign of Myanmar's Thingyan Festival, which falls in April.

Jolly Koh is best remembered for the major survey exhibition, Jolly Koh@76 (White Box, Publika), in 2017, organised by Henry Butcher Art Auctioneers, which was accompanied with an impressive book chronicling 60 years of paintings. Artist, academician, scholar and pontificator. Education: NDD (national diploma in design) at Hornsey, London, and a teacher's certificate at London University; Fulbright scholarship at Indiana University, in the United States, for Doctor of Education and Master of Science (also a teaching associate). Teaching: Mara Institute of Technology; Sabah's Gaya College; Art in Melbourne and Adelaide; MSC College (SeGi College). In the legendary Magnificent 7 GRUP exhibition, Kuala Lumpur, in 1967.

90

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Untitled, 1990s

acrylic on canvas
121 x 121cm

PROVENANCE
Private collection, Kuala Lumpur

RM 55,000 – 75,000

In this exquisite canvas by one of Malaysia's leading female artists, Dato' Sharifah Fatimah, thick and colourful strokes were applied across the canvas in an enticing palette, revealing mesmerising golden hues beneath. The interplay of bejewelled shapes, linked and unlinked, geometric and organic, is concentrated in the central area, but is not confined to the centre. The mood it evokes is one of calm, quiet, and comforting. The whole painting 'being' has become a spiritual journey. It is couched in her *Mindscape* series, done in the early half of the 1990s.

Dato' Sharifah Fatimah has fashioned a unique brand of abstract art imbued with strong spiritual values, symbolisms and local colours. She graduated from MARA Institute of Technology in 1971 with the Best Student Award. Her first solo followed in 1972 at the Alpha Gallery in Singapore. She graduated with First Class Honours for her BFA at Reading University, England in 1976. She was awarded the JDR III Fund Fellowship to do her Masters at the Pratt Institute, New York from 1976 to 1978. Her awards include the Minor Award, Malaysian Landscapes (1972), the Major Award, Salon Malaysia (1979), and the Minor Award in the Young Contemporary Artist in 1981. She was a curator at the National Art Gallery, Kuala Lumpur from 1982 to 1989, before turning a fulltime artist in 1990.

91

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Pangkor, 2003

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

PROVENANCE
Private collection, Penang

RM 13,000 – 23,000

Observing the natural world around him, Dato' Tajuddin Ismail creates compositions that translate perception and memory. The artist explores harmony within the pictorial space through the language of mark making, light effects, and colour relations. In this abstract work, he found inspiration through the landscapes of Pangkor, focusing on the interplay of shapes, rich colours and lyrical gestures.

Dato' Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-1981. His accolades include the Major Award, National Drawing Competition in 1977; Minor Award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up TJ Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.

92

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Purple Haze No. 2, 2002

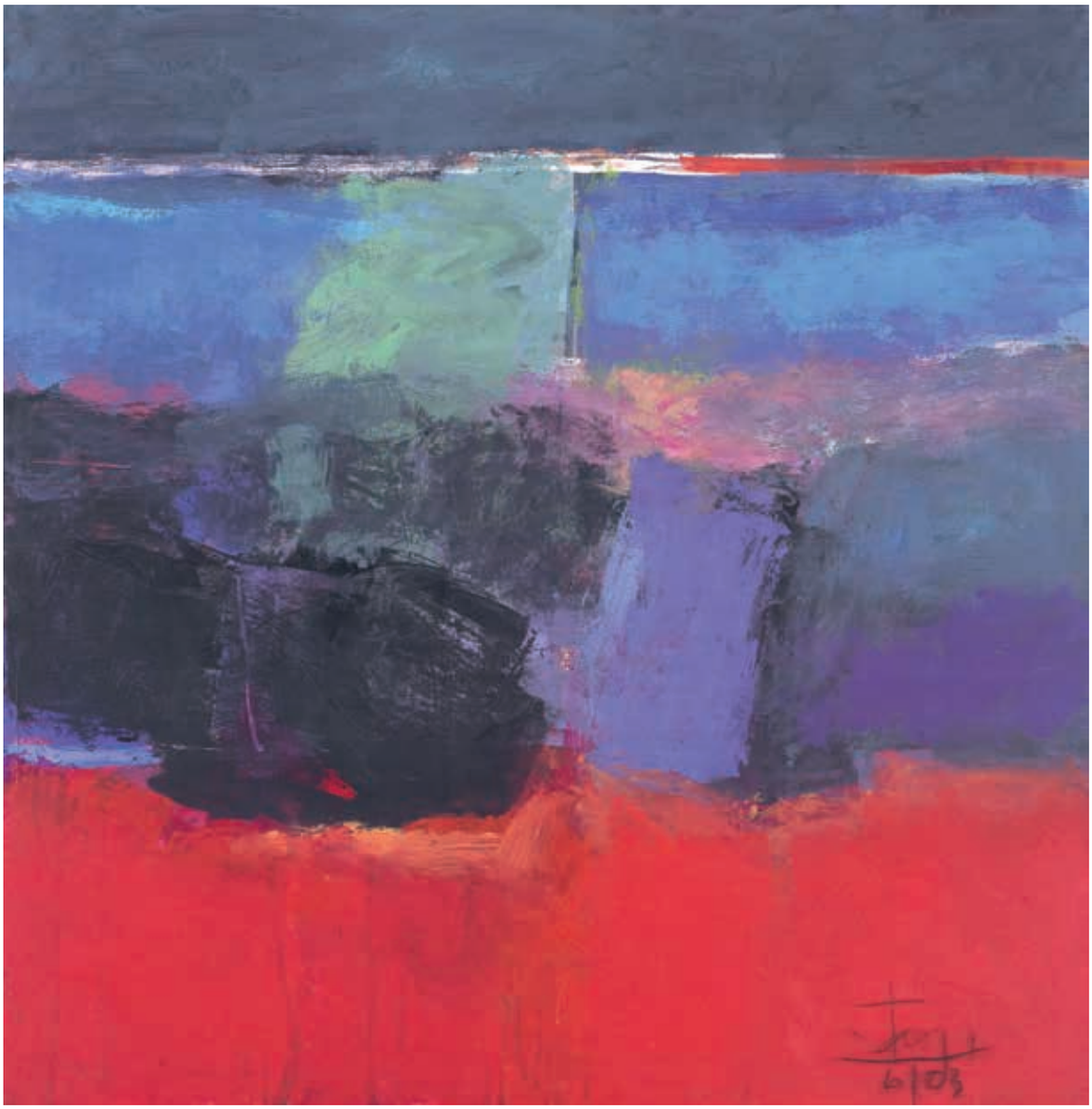
signed and dated (lower right)
acrylic on canvas
76 x 76cm

PROVENANCE
Private collection, Penang

RM 12,000 – 20,000

No matter how one sees the grid configurations of different colour fields, geometric constructs and more organic spools, or both, the entry points seen as homogenic or disparate, the resultant experience will be one of surprise, a fleeting bliss. Richly layered with forms across the surface, this work contains the artist's signature elements, including expressive gestural marks, playful organic shapes, and vivid colour across the pictorial space.

Dato' Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-1981. His accolades include the Major Award, National Drawing Competition in 1977; Minor Award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up TJ Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.



93

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Blue Oasis, 2003

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

PROVENANCE
Private collection, Penang

RM 12,000 – 20,000

For Dato' Tajuddin, the work of art is the visual manifestation of the artist's intellectual journey. In this context, his work reflects his experiences and worldview, his spiritual values, his artistic sensibility, his dreams and most importantly his self-identity. Executed in his signature style, blocks of colours and geometric shapes are united to form a vibrant composition. By using grid like shapes painted in vivid reds, blue, and black hues, a sense of tranquillity and visual order is achieved.

Dato' Tajuddin graduated in Graphic Design at the Art Centre College of Design in Los Angeles, the United States, in 1974. He did his Post-graduate Interior Architecture at the Pratt Institute in New York in 1979-1981. His accolades include the Major Award, National Drawing Competition in 1977; Minor Award, National Graphic Art, National Art Gallery, 1978; Minor Award, Salon Malaysia, 1979; and Minor Award, National Design Council, 1994. He set up TJ Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as Fine Arts Department Associate Professor and Academic Adviser.

94

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Moon Shadow II, 2002

signed and dated (lower right)
acrylic on canvas
168 x 168cm

PROVENANCE
Private collection, Selangor

RM 45,000 – 80,000

With a title like *Moon Shadow,* one would expect a semblance of spherical orb with some kind of penumbra. Not painter-printmaker Dato' Tajuddin Ismail in this work from his riveting RED solo exhibition, where the darkened top strip of ambiguous floral buds (trees) is played against a nebulous geometric gridspace with an oblong red centre of controlled, constricted vistas. It is a dichotomy of the outward physical world against the inner space. The horizontal spaces stretch the eyes, slowing things down and forcing a glacial outlook, while the mind skirts on imponderables, to the point the effects of the moon: on time, light, space and the tides.

Dato' Tajuddin Ismail won the Minor Awards in the 1979 Salon Malaysia and the National Drawing Competition (1977). He also clinched the Minor Awards in the National Graphic Art competition (1978), and the National Design Council (1994). After the Mara Institute of Technology (ITM), he studied Graphic Design at the Art Centre College of Design, and then at Pratt Institute in New York Fulbright fellowship, where he apprenticed under Massimo Vignelli, for his Masters in Interior Architecture. He taught at ITM (associate professor) and Sunway University in Selangor.

95

TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

Grey Windrift No. 3, 1995

signed and dated (lower right & verso)
oil on board
120 x 120cm

PROVENANCE
Private collection, Selangor

RM 14,000 – 32,000

It may look like a cartography of linked geometry and the odd organic shapes simulating an imaginary landscape. More a sensorial drifting of objects and thoughts, sentimental and poetic. Moving, hovering, inexorably... you can't see it, only feel it as it caresses your skin in a sense-surround idyll, in tones subdued. Dato' Tajuddin is much inspired by the Spanish Basque sculptor Eduardo Chillida and American Bayside painter Richard Diebinkorn, but devises his own matrix of iconography.

Dato' Tajuddin Ismail moves inexorably between Fine Art, Graphic Design, Interior Architecture to produce works in a Lyrically Abstract style. He won the Minor Awards in the 1979 Salon Malaysia, the 1977 National Drawing Competition, the 1978 National Graphic Art Competition, and the Malaysian Design Council (1994). He's trained in Graphic Design at the Art Centre College of Design in Los Angeles, MSc in Interior Architecture at the Pratt Institute, New York (1981), where he apprenticed under Massimo Vignelli, and the Mara Institute of Technology (1973). He was also a Fulbright research fellow (1986). He taught at the Universiti ITM, retiring as Associate Professor in 2002, after serving for 28 years. His overseas exhibitions include Madrid, Beijing, Hong Kong, Singapore, Yogyakarta, Japan, Germany and the Jenkins Johnson Gallery in San Francisco in 1996, 1997, 1999 and 2000.

96

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1981

signed and dated (lower right)
acrylic on paper
10 x 13cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

Here, the large expanse of captivating green tones is executed gracefully, what with its being symbolic of devotion and femininity. The coalescing figures are cuddled intimately together resplendent in dreamland bliss. Composed in the early 1980s, this work demonstrates Ib's sophisticated language of expression, seen in the intricate arrangement of colour and light, enriched with forms of life in living unison.

Datuk Ibrahim Hussein is Malaysia's most iconic on the international art scene, having been accoladed with the hugely prestigious Crystal Award given by the World Economic Forum. He was the first Malaysian to have taken part in the Venice Biennale (under the Smithsonian Institute Workshop programme) in 1970 and was featured in the tripartite world exhibition with Andy Warhol and Salvador Dali in Kuwait in 1977. Tutelage in Byam Shaw and the Royal Academy in London in the 1960s set him on the right track. He was accorded a Retrospective by the National Art Gallery in Kuala Lumpur in 1986, and founded the Ibrahim Hussein Museum and Cultural Foundation in Langkawi in 2000, marking it with the Langkawi International Festival of Arts. He had also organised two Asian Arts Festivals, at the Club Mediterranee in Cherating (Pahang) and Bali. Other awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993) and the Order of Bernardo Higgins of Chile (1996).

97

IBRAHIM HUSSEIN, DATUK

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

Together, 1964

signed and dated (lower right)
gouache on paper
32.5 x 24.5cm

PROVENANCE
Private collection, Australia

RM 25,000 – 45,000

This work was done when he was in London just before he swung over to the United States for a few exhibitions. Like the other 1964 gouache put up in this auction, it has good provenance being originally owned by a top-ranking British personage in Malaya, and sold by a top auction house in Hong Kong. This work is signed with just, 'Ib', and also with a brush. It's pedigree jells with other 1964 works like *Assembly Of Figures, Les Hommes, Firebird, Man and Zoo* and *Machination,* all also on gouache. London art critic Charles Spencer wrote (1965) about 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."

Datuk Ibrahim Hussein is world-class based on three major accolades. 1) He was given the global Crystal Award by the World Economic Forum in 1997; 2) He was the first Malaysian to have taken part in the Venice Biennale under the Smithsonian Institute Workshop programme in 1970; 3) He was chosen together with Andy Warhol and Salvador Dali in a best-of-the-world tripartite exhibition in Kuwait in 1977. Other international awards include the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). On the local front, he was accorded a Retrospective by the National Art Gallery in 1986, awarded the Anugerah Tokoh Melayu Terbilang (2007) and had been conferred the Datuk title three times. He organised the first, and most successful, Langkawi International Festival of Arts in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his wife, Sim, he organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting and the Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.

98

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1964

signed and dated (lower left)
gouache and collage on paper
46.5 x 34cm

PROVENANCE
Private collection, Australia

RM 35,000 – 60,000

What is most unusual is the way Datuk Ibrahim signed the work, with just 'Ib', his sobriquet and popularly identified tag, and with a brush too. The work, believed to have been originally owned by a top-ranking British personage in Malaya but back living in Britain then, was sold by a top auction house in Hong Kong. An interesting selling point of this work would be the unusual Ib signature, as he usually signed his canvas in his name in full.

Datuk Ibrahim Hussein is world-class based on three major accolades. 1) He was given the global Crystal Award by the World Economic Forum in 1997; 2) He was the first Malaysian to have taken part in the Venice Biennale under the Smithsonian Institute Workshop programme in 1970; 3) He was chosen together with Andy Warhol and Salvador Dali in a best-of-the-world tripartite exhibition in Kuwait in 1977. Other international awards include the Order of Andres Bello of Venezuela (1993), the Order of Bernardo Higgins (Chile's highest honour to a foreigner, 1996), the Japan Foundation Cultural Award (1988), and the XVIII Prix International D'Art Contemporain de Monte Carlo (1984). On the local front, he was accorded a Retrospective by the National Art Gallery in 1986, awarded the Anugerah Tokoh Melayu Terbilang (2007) and had been conferred the Datuk title three times. He organised the first, and most successful, Langkawi International Festival of Arts in 2000, after setting up his museum and foundation (2000) in Langkawi. With the help of his wife, Sim, he organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) in 1988 and Bali (Indonesia) in 1987. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting and the Royal Academy in London (1963-1966). He also received a double scholarship of Fulbright and John D. Rockefeller II Fund that saw him in the United States, with two solos in New York to boot.

just for you

99

IBRAHIM HUSSEIN, DATUK

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

Sunset Garden, 1989

signed and dated (lower left)
acrylic on canvas
101 x 101cm

PROVENANCE
Private collection, Selangor

RM 300,000 – 500,000

The period 1988-1989 for Datuk Ibrahim Hussein was one flushed with things Japanese: The Japan Foundation Cultural Award and the double solo exhibitions at Takashimaya in Tokyo and Osaka. This work awash with red-orangey hues of sunset was done after this Japan escapade. Even before his visits to Japan, Ib, as the artist is more popularly known, has a vintage 1969 work, *Kabuki* (in the Universiti Sains Malaysia collection) and *Kimono* (1996). Though intrinsically Japanese, the approach and treatment are dissimilar. Presumably static, the garden in this work brims with a life of its own, with an array of miniscule lines in parallel pursuit or criss-crossing and demarcated by colour bars. If the lines coagulate into a form, the image is undiscernible. It is ostensibly landscapist, with different lifeforms perhaps: there are no visible figures here, or is there? Ib had spoken about the emotional impetus behind his works, and professed to a predilection for movement, which translates as life, whether in time or in space.

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100

IBRAHIM HUSSEIN, DATUK

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

Mindscape, 1996

signed and dated (lower right)
acrylic on canvas
83 x 67cm

PROVENANCE
Private collection, Selangor

RM 200,000 – 300,000

Mindscape is a popular opening gambit of several senior artists. Datuk Ibrahim Hussein here, Latiff Mohidin and Dato' Sharifah Fatimah Zubir, to name a few. Ib, as Ibrahim Hussein is more popularly known, had captivated with his ribbons of lines, mostly running parallel and curvilinear for some two decades now, with a horizontal orientation and meeting in the central region, not centrifugally, but still in rhythmic flows. What is distracting is the long sepia-tone tape-like line running down slightly slanted near the right edge, like an obstacle but not affecting the composition, and a broad but truncated 'X' in grey at the bottom, which looks pivotal. It has a blue veneer throughout. Wassily Kandinsky once intoned: "Almost without exception, blue refers to the domain of abstraction and immateriality."

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101

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1973

signed and dated (lower right)
acrylic on canvas
40 x 147cm

PROVENANCE
Private collection, Kuala Lumpur

RM 200,000 – 300,000

On offer is a remarkable gem by internationally acclaimed Malaysian artist Datuk Ibrahim Hussein, or otherwise affectionately known as Ib. One central motif can be seen throughout Ib's impressive opus of work – the human figure. His early training in the British art schools had given him a firm foundation in drawing the human figure. Ib's figures had transformed from simplified and stylised shapes as seen in one of his earliest works *Reclining Women* (1957); to aerial views of semi-abstract figures entangled and rolling in fluid unending motions, suggesting scenes of struggle and tumult. Ib's pictures were inspired by events of human struggle and conflict: demonstrations at Trafalgar Square, London in 1960, the 1969 racial riot in Malaysia, and the 1982 Sabra massacre. However, he was not concerned with the depiction of specific events directly or literally, but rather to convey universal statements on humanity itself. Ib once said: "My role as an artist is to portray man's basic needs on planet Earth and humanity's universal sharing in God's little acre – the art of our time provides us ways of seeing, understanding, criticising, and appreciating the world which we live in.'

But Ib's figures are not what set him apart from the rest; it is the distinctive flowing lines that have earned him such a high level of recognition. It was not until 1975, when his wife, Datin Sim, gave him a set of graphic pens that Ib's canvases were filled with sensuous lines of varying weight, direction and character. The primary element of line has taken a whole different role on the pictorial surface, liberating the preconceived notions and fulfilling the roles of the other elements of form, shape and dimension customarily used in pictorial composition.

Dated 1973, this untitled piece contains Ib's hallmark syncopated rhythmic lines and a mass of human figures in movement or interacting, compacted in a placenta-like oblong membrane whose shape is dictated by the movements inside. The mesh of human forms is celebratory of life, the spirit of living and relentless struggles. Here, the lines are dynamic but rendered in broader, staccato strokes seemingly at random, to activate certain areas of the composition. It provides precious glimpses into Ib's distinctive fine line work that is set to become his inimitable trademark.

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102

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1985

signed and dated (lower right)
serigraph on Japanese silk,
edition 2 of 300
74 x 74cm (image)

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

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. 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).

103

IBRAHIM HUSSEIN, DATUK

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

Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper,
edition 124 of 155
76 x 56cm

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

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

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

104

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

Voyage, 1970

inscribed 'A/P' (lower left) and
dated (lower right)
colour etching with aquatint
on paper, artist's proof
30 x 21cm (image); 37 x 27cm (sheet)

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

This work came at the tail-end of Latiff Mohidin's iconic *Pago-Pago* series that synthesised Southeast Asian anthropology and architectural monuments and engendered a unique Southeast Asian Modernism. *Voyage* could be wedged under Latiff's *Neo-Pago-Pago*. *Tropika* and *Voyage* were both done at the Pratt Graphics Centre in New York when he studied printmaking there, in 1969, after the socio-political fissures of the May 13 internecine riots. Voyage here is not to be confused with the full-blown ***Voyage*** series (2005-2007) tribute to literary icons and ancient places at Galeri Petronas, Kuala Lumpur, in 2007. On *Pago-Pago*, Tengku Sabri Ibrahim, curator of the Abdul Latiff Mohidin Retrospective at the National Art Gallery, Kuala Lumpur, wrote: "The influence of the style of German Expressionism is primarily strong in the *Pago-Pago* series. The line, colours and compositional elements reveal the expressive energy of a young artist with all his wiles and guts."

Latiff Mohidin is a national treasure in painting, printmaking, sculpting, literature and letters (poet, essayist and translator), being fluent in three languages – Malay, English and German. He started as a hobo, where he created the iconic *Pago-Pago* series (1960-1969), the headlined mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018, and organised by the National Gallery Singapore and Pompidou. Latiff was awarded a major Retrospective at the National Art Gallery Malaysia in December 2012 to June 2013, his second. His art studies were at the Hochschule fur Bildende Kunst in West Berlin. He won the John D. Rockefeller III Fellowship to study at Pratt Institute in New York (1965), and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). He also won 2nd Prize (Graphics) in the 1968 Salon Malaysia. In literature, he won the SEA Write Award twice (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976, and he was also appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988.

105

ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

"Tropika" (Pago-Pago Series), 1970

signed and dated (lower right)
etching on paper, artist's proof
33 x 21.5cm (image)

PROVENANCE
Private collection, Kuala Lumpur

ILLUSTRATED
Pago-Pago To Gelombang,
Singapore Art Museum, page 178

RM 15,000 – 25,000

This work came at the tail-end of Latiff Mohidin's iconic *Pago-Pago* series that synthesised Southeast Asian anthropology and architectural monuments and engendered a unique Southeast Asian Modernism. *Tropika* and *Voyage* were both done at the Pratt Graphics Centre in New York when he studied printmaking there, in 1969, after the socio-political fissures of the May 13 internecine riots. On *Pago-Pago*, Tengku Sabri Ibrahim, curator of the Abdul Latiff Mohidin Retrospective at the National Art Gallery, Kuala Lumpur, wrote: "The influence of the style of German Expressionism is primarily strong in the *Pago-Pago* series. The line, colours and compositional elements reveal the expressive energy of a young artist with all his wiles and guts."

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106

KOK YEW PUAH

b. Selangor, 1947 – d. 1999

One Plus One = One Series Four,
1971

numbered (lower left),
signed and dated (lower right)
screenprint in colours on paper,
edition 11 of 20
117 x 91cm (sheet)

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,000

Kok Yew Puah's abstract compositions are arranged in visual harmony and balance. His recurring use of bold geometric forms in his screen-prints is evident here. High contrasts of blue and green colours reinforce spatial dimension and illusion of depth.

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

107

KOK YEW PUAH

b. Selangor, 1947 – d. 1999

Untitled, 1971

numbered (lower left),
signed and dated (lower right)
screenprint in colours on paper,
edition 11 of 20
82 x 73cm (sheet)

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,000

The screen-prints produced by Kok Yew Puah are highly distinctive, characterised by a flat pictorial surface, simplified geometrical elements and unique forms made with clearly defined edges of colour. Experimenting with opposing colours, the artist reconfigured lines and shapes in this visually dynamic composition.

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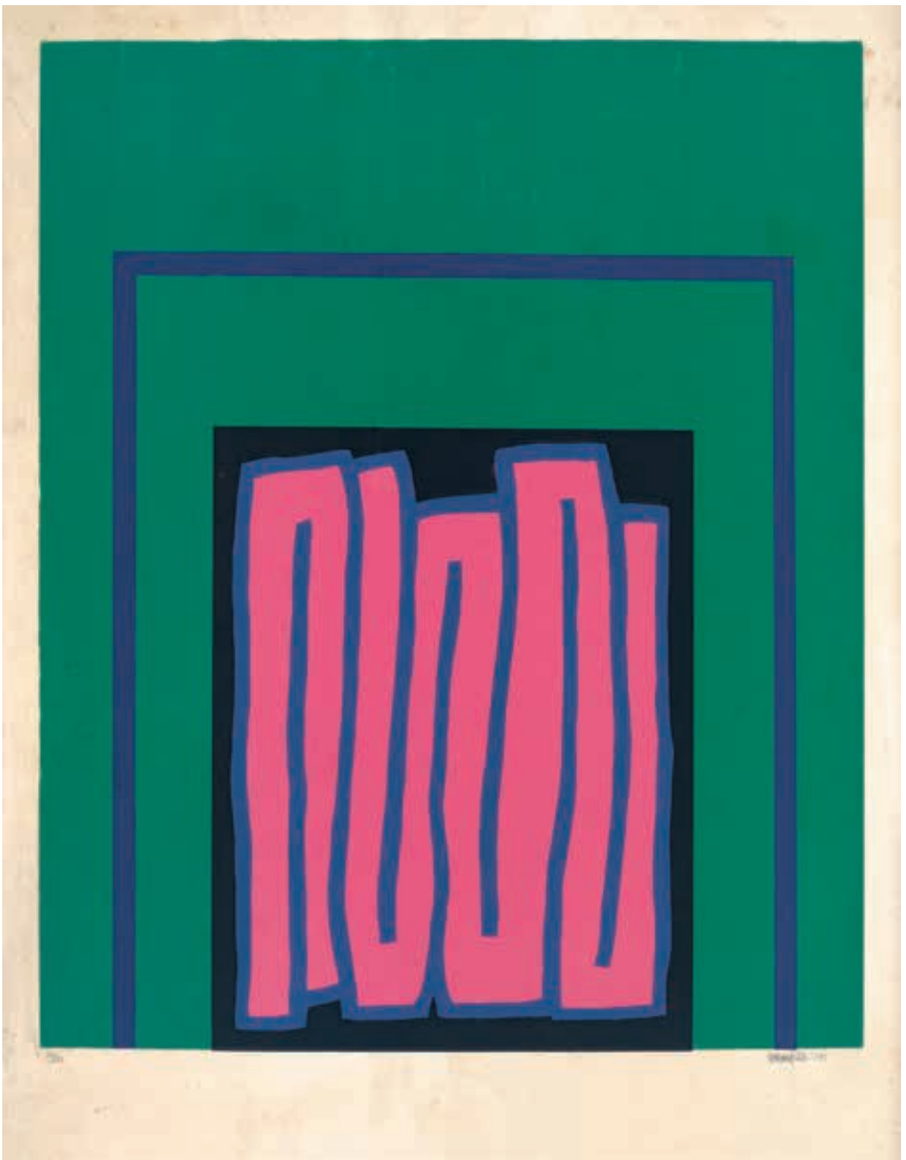


108

KOK YEW PUAH

b. Selangor, 1947 – d. 1999

Untitled, 1971

numbered (lower left),
signed and dated (lower right)
screenprint in colours on paper,
edition 12 of 20
98 x 76cm (sheet)

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,000

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

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

109

LUI CHENG THAK

b. Negeri Sembilan, 1967

Kegemilangan Melaka, 2022

signed (lower right)
UV print on paper, artist's proof
30 x 40cm (image)

PROVENANCE
Private collection, Kuala Lumpur

RM 2,500 – 3,500

This vibrant print shares the fascinating story of the rise of Malacca, a successful trading entrepot in the 15th century, at the height of the golden age of the Malay Sultanate. 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.

110

ILSE NOOR

b. Germany, 1941

Puteri Telaga Laut, 2007

signed and dated (lower right)
etching on paper
39.5 x 29.5cm (image)

PROVENANCE
Private collection, Selangor

RM 4,000 – 6,000

Combining several elements including fantastical myths and legends, Ilse's works conflates the traditions and cultures of both east and west. In this work, the surface is saturated with intricate sparkling forms, conveying the ocean's depths and spirituality. 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 and 10 solo exhibitions over the past three decades.

111

JUHARI SAID

b. Perak, 1961

Dalmatian Celebrate, 2012

signed and dated (lower right)
woodcut printed in colours on paper,
edition 4 of 20
112 x 77cm (image)

PROVENANCE
Private collection, Kuala Lumpur

RM 4,500 – 7,500

Known as the master of printmaking, Juhari Said constantly goes an extra mile in delivering strong messages which often raises concerns about political and social issues. Constantly observing world events, Juhari's ability to create visually striking black and white characters is evident in this imaginative work featuring a dalmatian with a multi coloured tongue.

Juhari Said is one of the finest printmakers in Malaysia today, having mastered the technical aspects of printmaking in Paris in 1993 under the French Government grant and traditional woodblock print under the sensei Yoshisuke Funasaka in Tokyo in 1994 under the Japan Foundation Research Grant. Juhari won the Major Prize (Printmaking) in the 1991-1992 Salon Malaysia for his piece *Tiga Cawan Kopi* and also the 1990 Permodalan Nasional Bhd Award. In his final year at the Mara Institute of Technology in Shah Alam in 1983 after a first-year foundation stint in Dungun, he chose the difficult technique of woodcut in his final year. He was a Creative Fellow at Universiti Sains Malaysia, Penang 2008. In 2009, he was awarded the Anugerah Karyawan Seni by the Unity, Culture, Arts and Heritage Ministry.

112

STEPHEN MENON

b. Pahang, 1972

The Hierophant – A Self Portrait, 2021

signed and dated (lower right)
screenprint and oil on paper,
artist's proof
45 x 35cm (image)

PROVENANCE
Private collection, Selangor

RM 2,500 – 3,500

Stephen Menon explored a myriad of themes for his works ranging from socio-political, satires, and spirituality. Iconic elements derived from Western and Asian cultures were arranged wonderfully in this adaptation, allowing the hierophant to take centre stage, hinting at the creature's authoritative status – a keeper of wisdom and knowledge. The artist boldly unites the image of a cow with mighty horns, against a vibrant backdrop featuring an eye, ancient columns, a pair of seahorses and strips of graphic text which seem to float within the image.

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 a local prestigious university (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.

113

ENG TAY

b. Kedah, 1947

Malay Girls II, 1994

signed and dated (lower right)
etching in colours on paper,
edition 63 of 175
60 x 75cm (image)

PROVENANCE
Private collection, Selangor

RM 1,500 – 2,500

Along with scenes portraying domestic family life, Eng Tay frequently depicted musical performance. This work pays tribute to the art of music executed with the technique of etching, resulting in unique textural effects. Two ladies in batik playing the harp and guitar are wonderfully depicted. 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.

114

ENG TAY

b. Kedah, 1947

At An Evening Picnic, 1982

signed and dated (lower right)
etching in colours on paper,
edition 103 of 125
44 x 59cm (image)

PROVENANCE
Private collection, Selangor

RM 2,000 – 3,500

Eng Tay made works using the printmaking technique and this work is noteworthy for the use of warm reds and rich umber tones. It depicts a pair of figures in a relaxed pose with their eyes closed, bringing to life a blissful domestic scene.

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.

115

AHMAD ZAKII ANWAR

b. Johor, 1955

Milenko; Bencab; Jim; Syed Ahmad, 2008

signed and dated (lower right)
print, edition 2 of 18
36 x 24cm (image) (each), set of 4

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,500

This set of 4 prints by Ahmad Zakii features prominent artists and curators from Southeast Asia. Ahmad Zakii Anwar's realist works depict the human figure within the spaces of Malaysia's urban environment. His works are imbued with a cinematic quality, enabling the viewer to unearth and discover the human form along with its physical and spiritual complexities. Zakii uses allegories to examine the intricacies and depth of human existence, creating psychological tension through the space surrounding the figure.

It's destiny that Ahmad Zakii Anwar gave up a lucrative illustration career in advertising to switch to fine art paintings and in a short span of years, was given a memorable mid-career survey exhibition called Disclosure at Galeri Petronas in 2008. His impressive dossier then were figuratives which started from his *Smokers Series* and continued with his Poetic Realism, sensual still-lifes, animals and traditional dancers. His tutelage was in Graphic Design, at the Mara Institute of Technology. He had several major solos abroad including two in the United States, namely Los Angeles (AndrewShire Gallery, Presence, 1999) and New York (Bones and Sinews, Barbara Greene Gallery, 2011). The other venues were in South Korea, Indonesia (Jogjakarta, Jakarta), Hong Kong, Singapore and Thailand (Bangkok).

116

AHMAD ZAKII ANWAR

b. Johor, 1955

Untitled, 1997

signed and dated (lower right)
acrylic on canvas
115 x 176cm

PROVENANCE
Private collection, Kuala Lumpur

RM 60,000 – 90,000

It's like pretty maids in a row, with some of the best porcelain in various shapes and forms paraded on a classic Chinese mantelpiece. A small vessel, a vase with open rim, a bowl with fitting lid, a pitcher with handles at the sides, a bowl with an upraised tube bottom and a plate stood on a stand. They look antique and more durable with decorative motifs, for some kind of pedigree, rather than just utility tableware. Maybe not of the class of Jingdezhen or the older dynastic wares of old Cathay, but still collectible and looking classy. These are status symbols of finer living, where exquisite taste endows the one who collects with prestige, if not a little awe.

Ahmad Zakii Ahmad made his entry into the fine-art market with fiery zeal with his *Smokers Series* in 1997, and his gradual rise culminated with his mid-career survey show, Disclosure, at Galeri Petronas, Kuala Lumpur, in 2008. A former advertising maven, he excels in painting figures, animals, sofa and still-life with suggestive narratives. Zakii graduated from the Mara Institute of Technology with a diploma in Design. He had solo exhibitions in the United States, South Korea, Indonesia, Hong Kong and Singapore, and is one of the selected global artists of Tyler Print.

117

CHIA HOY SAI

b. Selangor, 1948

Harvest Series, 1993

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

PROVENANCE
Private collection, Kuala Lumpur

RM 8,000 – 12,000

A group of mangosteens and jambu air are casually placed on a table surface, adding to a relaxed ambience. The artist uses subtle light to enhance the still life arrangement, highlighting the masses and contours of the fruits. The interplay between light and shadow is exceptionally pleasing to the eye of the viewer.

This Selangor born painter is a devoted traveller. He received his art education in Nanyang Academy of Fine Arts, Singapore. In 2000, he travelled to Sarawak whilst being impressed by the cultural diversity and Indigenous people of Sarawak. Living nomadly inspired him to do people's portraits as a subject matter. In 2009, he had a touring show titled The Differing Faces of Southeast Asia – Touring Exhibition of Chia Hoy Sai's Artworks which started its journey at SGM Culture Centres in Klang, throughout the east coast, north continents and Kuala Lumpur. The artist's exhibition titled Harvest was held at Pinkguy Gallery in March 2022.

118

KHAW SIA

b. China, 1913-1984

Lobsters And Prawns

signed with one seal of the artist
(lower right)
gouache on paper
51 x 74cm

PROVENANCE
Private collection, Singapore

RM 7,000 – 12,000

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 prawns 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 beverage and lemons, adorned with yellow daisies 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.

119

JEHAN CHAN

b. Malacca, 1937 - d. 2011

Koi, 1998

signed and dated (lower left)
mixed media on paper
99 x 76cm

PROVENANCE
Private collection, Singapore

RM 6,000 – 10,000

Jehan began painting the carps bred in his family home in 1992. This exquisite composition features a serene lotus pond bathed in natural light. Bright, green leaves are overlapped in an artistic manner, leading the eye towards graceful carps in a beautiful myriad of colours. Carps are admired for their resilient spirit as they are known to travel upstream, therefore regarded as symbols of positive energy and abundance. In this work, there are 9 carps which represent good fortune and longevity.

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.

120

LIM JOO SUN

b. Kedah, 1951

Gold Fishes, 1997

signed and dated (lower center)
acrylic on paper
34 x 49cm

PROVENANCE
Private collection, Selangor

RM 700 – 1,400

A mesmerising image of three goldfishes amongst heart shaped leaves in a pond is reflected in this work. We can almost feel the graceful movement of the fish as they swerve in the clear water. Goldfish are associated with good fortune, abundance, positivity, and wealth. Its beautiful colours and lineage are what makes it special. The artist's impeccable skill is shown.

121

SOON LAI WAI

b. Penang, 1970

Moonlight Sonata 7, 2014

signed and dated (lower left)
mixed media on canvas
90 x 90cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,500 – 8,000

The lotus is known to be a symbol of purity and strength, emerging from the depths of deep murky waters. A play of colour and light, the artist employs a harmonious color palette consisting of purple, blue and green hues, bursting with movement and expression. The flowers seem to move closer to the moonlight, enhanced with dabs of colour that evolves into a luminous composition.

The paintings of Soon Lai Wai are inspired by the tropical plants found in the Malaysian landscape. Soon Lai Wai graduated from the Saito Academy of Design. His solo exhibitions include Born Out of Mud, E&O Hotel's Art Colonnade (2020), A Joyful Moment 2, Momentous Art Gallery, Singapore (2008), A Joyful Moment, Alpha Utara Gallery, Penang (2007). His works are also in private and corporate collections in the UK, Germany, New Zealand, Taiwan, Hong Kong, USA, and Japan.

122

KENNY KH CHUA

b. Perak, 1977

Peonies In Bloom Series, 2007

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

PROVENANCE
Private collection, Selangor

RM 3,800 – 5,500

An intriguing arrangement of flowers in bloom is portrayed, focusing on the luminous shades of the pink and orange bouquet. The freely painted brushwork conveys a sense of peace. A gentle and tranquil light envelops the compact flower arrangement, forming a harmonious composition. Kenny KH Chua captures the essence and subtle elements of the nature. He let the freedom of movement take shape - with soft edges and rhythmic brushstrokes.

Kenny KH Chua has participated in various exhibitions, with the Pameran Seni Lukis dan Fotografi Promosi Pelancongan Perak at Orient Star Hotel Lumut in 1993 being his first art show participation at age 17. The most recent participation was a Group Art Exhibition at the Copper Mansion, Brilliant Night Event in January, 2023.

123

LIM AH CHENG

b. Selangor, 1968

Ancient Horses 08-08, 2008

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

PROVENANCE
Private collection, Kuala Lumpur

RM 12,000 – 20,000

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. Composed of expressive colours that move gracefully across the canvas, he injects energy and power into his horses. His 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 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.

124

JAAFAR TAIB

b. Malacca, 1952

Plumed Egret, 2000

signed and dated (lower right)
oil on canvas laid on board
37 x 50cm

PROVENANCE
Private collection, Kuala Lumpur

RM 13,000 – 20,000

A colony of plumed egrets is captured with realistic details in their natural habitat, featuring their all-white feathers and long legs. Jaafar Taib is deeply passionate about wildlife and nature. To the artist, local flora and fauna are treasures, and he hopes to highlight the importance of animal conservation. Through his intricate and realistic paintings, he aims to document these species for future generations, preserving the beauty of local animals.

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

125

SUHAIDI RAZI

b. Sarawak, 1977

Fighting Hen, 2017

signed and dated (lower right)
oil on canvas
102 x 87cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 8,000

Suhaidi's intriguing still life compositions are imbued with symbolism, a pair of hens are seen scrambling to get fruits from a porcelain bowl while a crow perched on a human skull intensifies the riveting scene. A skull of a moose / buffalo hanging from the ceiling further enhance the effects not to mention a drape of batik cloth exudes a dramatic aura to the atmosphere. Suhaidi's work often revolve around the complexity of human life. It might suggest the beauty and challenges surviving in a competitive environment.

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

126

RADUAN MAN

b. Pahang, 1978

Mr. Rhino , 2010

signed and dated (lower right)
mixed media on aluminium
122 x 183cm

PROVENANCE
Private collection, Selangor

RM 14,000 – 22,000

Found in the grasslands and tropical forests in Africa and Asia, the Rhinoceros is one the largest mammals on land. Using an earthy palette, Raduan portrays the thick silver-grey texture of the rhino skin formed by dense layers of collagen. Their highly sought after horns are made from compressed keratin fibres and are used for defending territory and protecting their calves.

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.

127

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Great Migration Series, 2013

signed and dated (verso)
mixed media on canvas
120 x 183cm

PROVENANCE
Private collection, Selangor

RM 9,000 – 14,000

Najib Bamadhaj narrates the tale of animals that have lost their natural dwelling as a result of man's intervention, in the name of development, and the bottomline is money. By contrasting magnificent golden hues with skilled techniques, the composition has allowed the animal icons to stand out and become the main focus, expressing concerns about the species seen through the eyes of the artist.

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

128

NAJIB AHMAD BAMADHAJ

b. Johor, 1987

Polo, 2014

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

PROVENANCE
Private collection, Selangor

RM 5,000 – 8,000

Played on horseback, the game of polo is beautifully captured by the artist in this intriguing composition. An ancient game dating back to the 6th century BC, it is known as the sports of kings, and is one of the world's oldest team sports.

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).

129

SHAFIQ NORDIN

b. Negeri Sembilan, 1989

Keyboard Warrior, 2014

signed and dated (lower right)
acrylic and linocut on canvas
183 x 153cm

PROVENANCE
Private collection, Selangor

RM 9,000 – 14,000

Playing with the dynamics of dark, fleshy, and satirical forms, Shafiq Nordin's works engages with political issues, painted in the style of German expressionist woodcut prints. The dramatic scene depicts a formidable beast set in a pop landscape, alluding to materialistic forces at play. Shafiq's imaginative works reflect his observations of contemporary society, revealing a captivating story and socio-political message using strong imagery.

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (he did his diploma at the Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the HOM Art Trans in 2016. In 2020, he won the Highly Commended, Established Artist Category at the 2020 UOB Painting of the Year (Malaysia). He was a finalist of Bakat Muda Sezaman (BMS), National Art Gallery Malaysia in 2019. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His second solo exhibition Aletheia was held at G13 gallery in 2018. Recent international art shows include Brain Invasion, Two Man Showcase with Shafiq Nordin, Block 17 Bacolod City, Philippines (2020) and Asia Art Connection with Eugene Gallery, Korea (2019). His group exhibitions include XIX Nineteen with Segaris Art Center (2019), and Bintang 5 Volume III with Segaris Art Center (2018). His solo titled It's A Beautiful Life was held at Secret Fresh Gallery, Manilla in 2022.

130

ISMAIL AWI

b. Terengganu, 1987

Indulgence, 2015

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

PROVENANCE
Private collection, Selangor

RM 5,000 – 9,000

Ismail Awi presents a mysterious, psychedelic world filled with fantastical creatures from the artist's creation; this one is set against a backdrop filled with delicate spiraling vines. Filled with outstanding and imaginative details, the work contains an expressive, animated creature emerging from a skeletal form. A treasure trove of objects can be observed inside the hollow body of the creature. It probably shows the yearning desire to covet and possess materials.

Ismail Awi is a rising star who was among 12 artists featured in the Tanah Air Ku showcase at the Malaysian Embassy in Phnom Penh, Cambodia. It was organised by Galeri Chandan and all the works belong to the Embassy. Group exhibitions include The Collective Young: From South East Asia, presented by Mizuma gallery, Singapore in 2015 and Aftermath, Segaris Art Center, Art Expo Malaysia 2019. In July-August 2016, his work made it to the Curate Henry Butcher exhibition called A Raya Celebration Of Generations In Art, and in January 2018, The Young Contempo Showcase II (organised by Curate Henry Butcher) held at Galeri Prima. His first debut in Sotheby's Hong Kong auction sale in April 2018 saw his pricing skyrocketed, and in the October 2018 edition, soared almost five times higher!

131

HASANUL ISYRAF IDRIS

b. Perak, 1978

DIY Empire Happiness, 2014

signed (lower right)
mixed media on paper
139 x 81cm

PROVENANCE
Private collection, Selangor

RM 5,000 – 9,000

Hasanul Isyraf Idris was trained at Mara University of Technology (UiTM), in Perak. He has received a number of awards, including the Young Contemporary Arts Award in 2007 at the National Art Gallery Malaysia, the Incentive Award at the Open Show held at the Shah Alam Gallery and the Consolation Prize for the Young Talent Art Exhibition at the Penang Art Gallery. Hasanul produces works in a variety of media, from paintings and meticulously crafted drawings to painted oven-baked clay sculptures. Gathering inspiration from within and well as local folklore and regional myths, he articulates his personal struggles as an artist by personifying them as strange characters that inhabit his invented universes. Influenced by the graphics of underground comic books, 1960s science fiction, fast food, street art and fashion, he juggles pop-culture references with a personal viewpoint. Recurring topics in his practice are the meaning of life and death, memories and fantasies, sin and reward.

132

AZRUL AZRAI MOHYI

b. Kuala Lumpur, 1990

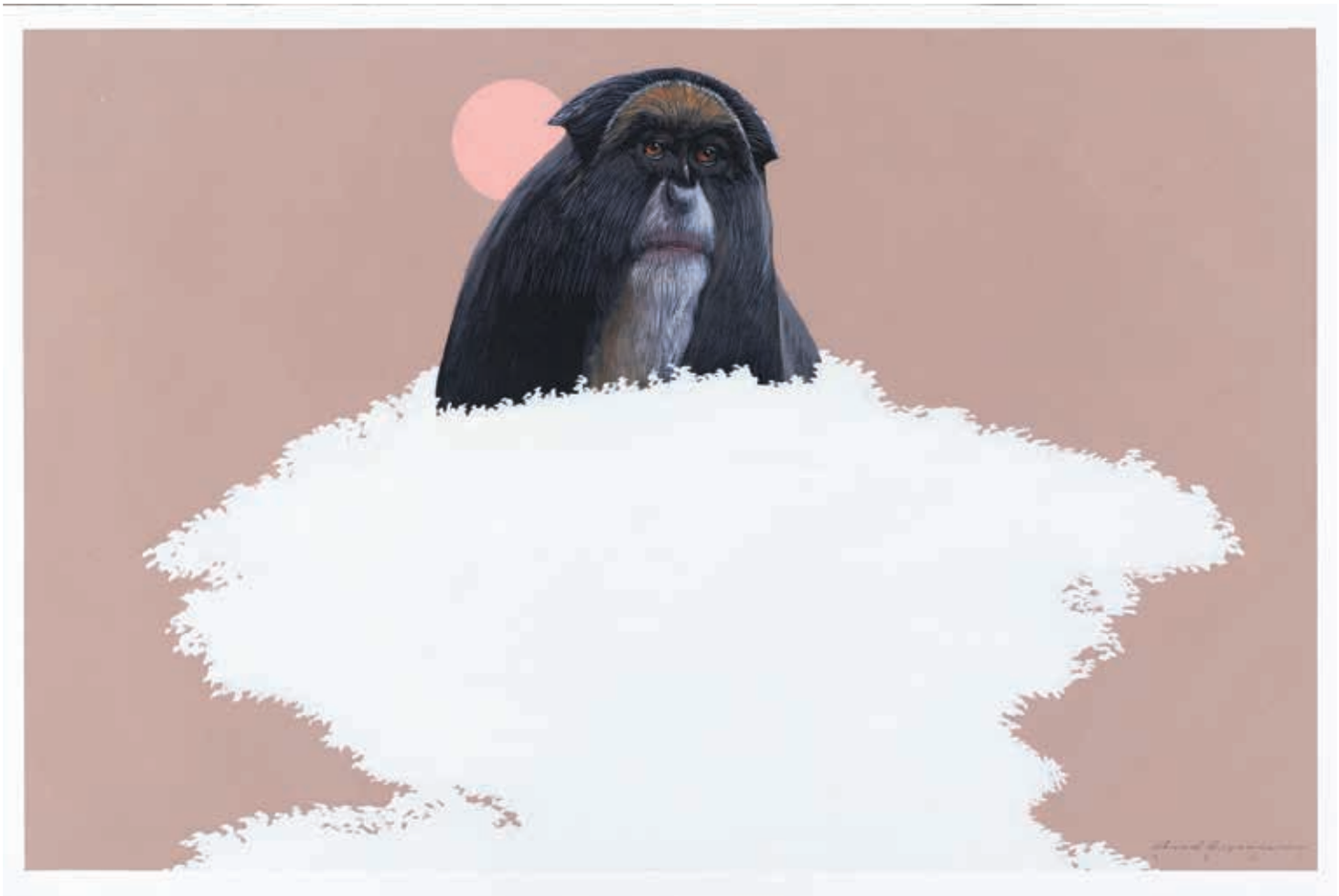
In Between (After Yayoi Kusama),
2015

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

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

Rendered with attention to detail in vibrant colours, this work by Azrul Azrai Mohyi is an arresting visual presentation of a clawed lobster rendered with psychedelic patterns, a nod to Yayoi Kusama's infamous polka dot motif. Azrul Azrai Mohyi graduated with a Degree in Fine Arts from Universiti Sains Malaysia in 2013. He has exhibited in art museums and galleries across the country. His work conveys contemporary issues through a pop style, consisting of charcoal drawings and fibreglass works. In 2021, he won the Silver Award in the Established Artist Category at the esteemed 2021 UOB Painting of the Year competition Malaysia. His works were exhibited in Art Expo Malaysia, and at National Art Gallery Malaysia.



133

HISYAMUDDIN ABDULLAH

b. Terengganu, 1989

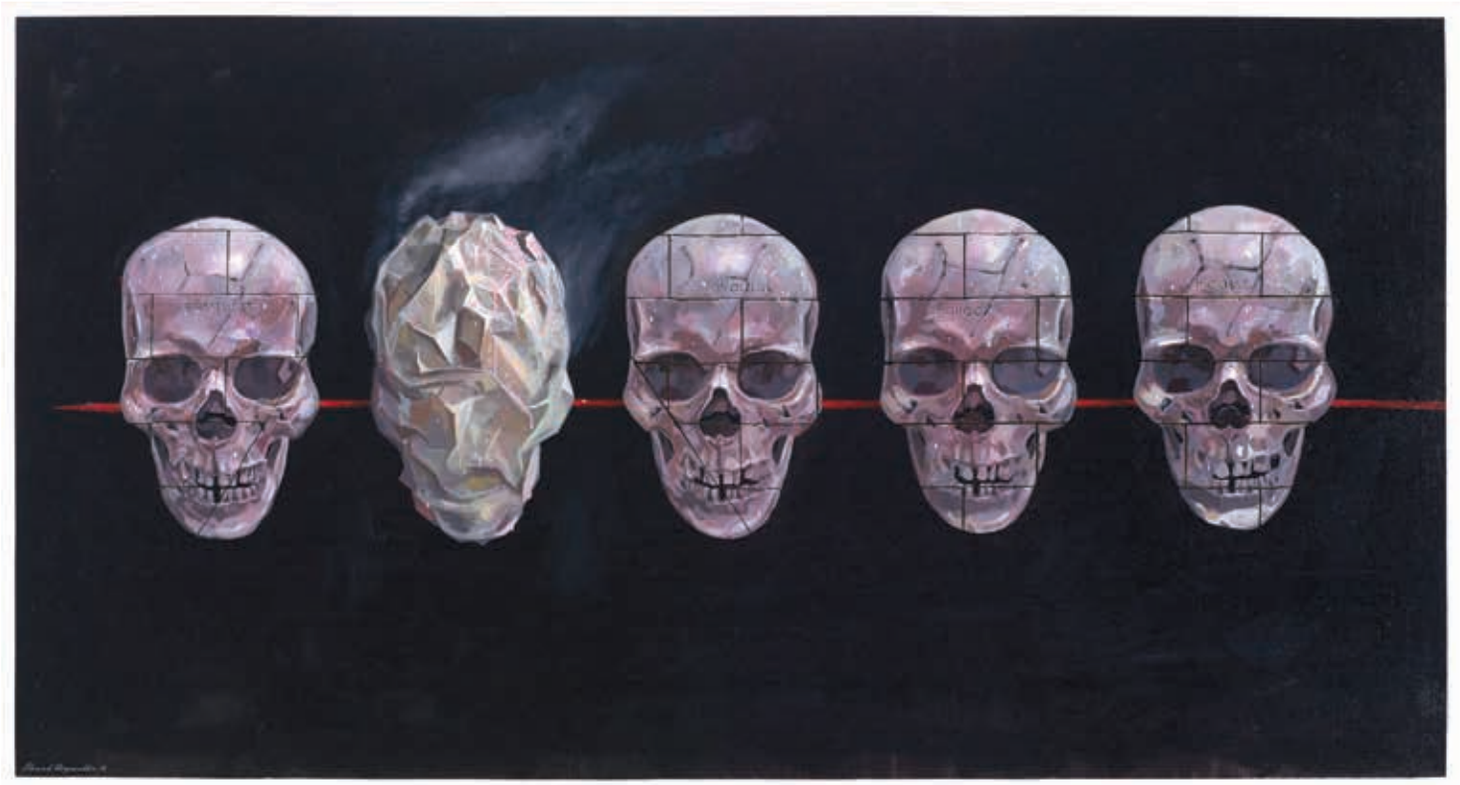
Pohon Perlindungan, 2021

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

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,000

Hisyamuddin Abdullah's works often contain narratives about his observations on life and society. This work features a monkey illustrated in clean lines with his signature contemporary pop elements. 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.



134

HISYAMUDDIN ABDULLAH

b. Terengganu, 1989

The Next Secret, 2014

signed and dated (lower left)
acrylic on canvas
107 x 198cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

Figurative painter Hisyamuddin Abdullah's works often contain narratives about his observations on life and society. *The Next Secret* illustrates a sequence of five human skulls pierced through a long rod like a skewer. One of the skulls is shielded akin to being wrapped in paper, its texture creased.

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.

135

RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

Untitled, 1989

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

PROVENANCE
Private collection, Kuala Lumpur

RM 4,500 – 7,500

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

Raja Shahriman's works cover the spectrum of Nature, Religion and Culture, and are all rooted in Malayness, first captured the imagination with his *Killing Tools* (1994) in the Killing Tools, Lalang and Warbox exhibition. He used metal scraps for linear anatomical constructs. He had his first solo, Gerak Tempur, in 1996. He enrolled as a Painting major at the Mara Institute of Technology but switched to Sculpture in the fifth semester, graduating in 1990. In 1994, after three years of teaching at the Malaysian Institute of Art (MIA), he returned to his hometown Kuala Kangsar. He was honoured with a solo show at Galeri Petronas in 2009, titled Rhythm Of The 21st Century - Monologues Of Raja Shahriman. His solo Lok was held at National Art Gallery Malaysia from December 2019 to March 2020.

136

HAMIR SOIB

b. Johor, 1969

Untitled, 2012

signed and dated (verso)
mixed media on canvas
25.5 x 20cm (each), set of 5

PROVENANCE
Private collection, Selangor

RM 6,500 – 10,000

Teeth record our past experiences and serve as a biological archive of our lives, through the study of cementum in the teeth roots. They record the challenging and stressful periods experienced by an individual. 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 solo called the self-explanatory 'Small Works' at the Segaris Art Centre in Kuala Lumpur.

137

HAMIR SOIB

b. Johor, 1969

Breathing Hole, 2008

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

PROVENANCE
Private collection, Singapore

RM 20,000 – 40,000

Some 37,000 tonnes of crude oil were spilled into the sea when the Exxon Valdez supertanker struck the Prince William Sound's Bligh Reef on March 24, 1989, endangering seals, sea otters, salmon and sea birds like the penguin. It was an environmental disaster with lasting effects even after a decade, with actual ecological recovery taking another two decades. Hamir Soib uses the Humboldt penguin, shown desperately gasping for life, as the victim symbol of threatened marine life in the area. This work was shown at the 'Art For Nature' fund-raiser for the World Wildlife Fund for Nature, with the theme 'Shifting Boundaries'. (Note: Another disastrous oil spill happened in 2010 in the Deepwater Horizon).

Hamir Soib was a founding member of the Matahati group who was initially involved in stage and filming before going full-throttle into art when he set up The Gudang warehouse art-space in 2002. His earlier pursuits saw him clinch the Best Art Director award with Zuraini Anuar for Perempuan Melayu Terakhir in the 14th Malaysia Film Festival. He held his first solo in 2005 and won the Shah Alam Art Gallery's Incentive Prize. In 2007, he was a finalist in the Sovereign Art Award in Hong Kong. When still in school (Mara Institute of Technlogy) in 1990, he won a Consolation Prize in the Dokumentasi Kemiskinan competition.

138

AHMAD FUAD OSMAN

b. Kedah, 1969

Nol, 2008

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

PROVENANCE
Private collection, Selangor

ILLUSTRATED
MEA CULPA, RA Fine Arts, April 2008

RM 10,000 – 16,000

Nietzsche, the great German philosopher, cultural critic, composer, poet, philologist, scholar of Latin and Greek whose work has exerted a profound influence on modern intellectual history, is portrayed here in this artwork. The artist imagines Nietzsche this character as an intellectual who traps himself on his own ideology that prioritises on status, position, power, titles of the world, neglecting the spirituality matters. He is too proud of his intelligence and intellectual stimulation that influences the mass public with his theories.

Ahmad Fuad Osman's mid-career survey exhibition, At The End Of The Day Even Art Is Not Important, at the National Art Gallery Malaysia was a great success, positioning him as the leading contemporary artist in Malaysia. He was artist-in-residence at Rimbun Dahan (2007-2008), Goyang Art Studio, South Korea (2005-2006) and the Vermont Studio Centre, United States (2004). He won the Juror's Choice award (one of three) at the APB Signature Art Prize in Singapore (2008) and the Malaysian awards in the Philip Morris Asean Art Awards in 2000 and again 2003. Fuad was educated at the Mara Institute of Technology (1991). His auction record was set at the Henry Butcher November 2019 auction, for RM 123,200.

139

BAYU UTOMO RADJIKIN

b. Sabah, 1969

Aku, 2016

signed and dated (lower center)
acrylic on canvas
60 x 42cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

This work features a portrait of a Malay figure (self portrait?), composed with a mesh of calligraphic strokes that contain expressive forms, creating a dialogue between painting and text. The artist's work centres on the human figure and reflect spiritual wisdom through his figurative compositions. Bayu virtually stormed into mainstream art when he captured the Major Award in the Young Contemporary Artists competition with his *Bujang Berani* sculpture bust in 1991, which bucked the trend of Islamic Art brought about by the Ayatollah Khomeiny fundamental messianic strictures of the mid-1980s. That year he also won a Special Award in the One World – No War competition organised by the Kuala Lumpur City Hall. In 1992, he again made a big impact with his Minor Award win in the prestigious Salon Malaysia 1991-1992. In the Malaysian level of the Philip Morris Asean Art Awards, Bayu won Honourable Mention twice, in 1994 and 1995. What is most dynamic about the artist is that he went on to establish the Malaysian Emerging Artist Award as a collaboration between his gallery, HOM Art Trans and Galeri Chandan, apart from regional art initiatives in art residencies and the Art Triangle bringing together outstanding young artists from Malaysia, Indonesia and the Philippines. Bayu graduated with a BFA in Universiti ITM in 1991.

140

AHMAD ZAKII ANWAR

b. Johor, 1955

Rendezvous, 1999

signed and dated (lower right of the right panel)
acrylic on linen
69 x 69cm (each); 69 x 207cm overall

PROVENANCE
Private collection, Selangor

RM 50,000 – 80,000

Executed on canvas, *Rendezvous* displays Zakii's strong command of representing the human form. Zakii's portraits are reflections of the human condition as much as they are extensive explorations of the artist's spiritual and cosmological inquiries of the mind and body. His dreamlike, meditative compositions evoke a strong response.

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. 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 yellowbrick road of international solos followed: the United States, Indonesia, Hong Kong, South Korea and Singapore.

141

CHONG SIEW YING

b. Kuala Lumpur, 1969

Untitled, 2007

signed and dated (lower left)
oil on canvas
172 x 144cm

PROVENANCE
Private collection, Selangor

RM 50,000 – 70,000

With an androgynous look on the face fully flushed to picture frame, it is difficult to tell the gender, even with a decided feminine aura. The bald pate serves to enhance the features of the face, if not the expression, and the rendition in grey seems to simulate the veracity of photographs. In her multiple faces-and-figures composition like this one in the Many Splendoured Thing exhibition, Chong Siew Ying explores the entity of faces as landscape with elements of mystery and beauty, and with an ornamental plum blossom or two. She had intoned: "I like the idea of telling a story that has no beginning or end." The face skirts the line between the Classical and the Contemporary, a fusion as well as a contradiction. On beauty, she added: "This beauty is somewhat forced, as it seems to be that beauty in contemporary art has almost become taboo," As Oscar Wilde put it: "Every portrait that is painted with feeling is a portrait of the artist, not of the sitter." The sentiment still holds, even if the 'sitter' is not real-life.

The world belongs to the bold and the brave, that's Chong Siew Ying who headed for France for further art studies, at the L'Ecole des Beaux-Arts (Versailles, 1991-1994) and L'Atelier 63 (1994-1996), supporting herself by working as an au pair part-time. Proof of faith was when she was given solos at the Maison Tch'A, Atelier d'Maravel and Gallery Café Panique, while also keeping busy with the 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). Accolades included the Special Award in the Young Contemporary Artists (BMS) competition (2002), a finalist in the Hong Kong Sovereign Art Prize (2009). She was featured in the 2015 Art Stage Singapore. Her work was featured in the Malaysian Shadows and Images travelling exhibition in Malmo (Sweden), Barcelona and Madrid (Spain). She first graduated with a Diploma in Graphic Design at the Petaling Jaya College of Art and Design.

142

CHONG SIEW YING

b. Kuala Lumpur, 1969

Untitled, 2000

signed and dated (lower center)
oil on canvas
70 x 190cm

PROVENANCE
Private collection, Selangor

RM 38,000 – 60,000

Chong Siew Ying's bold figures have opened new vistas into the exploration of painting. Her portraits often depict enigmatic smiling faces which form an essential part of her artistic language. Rich in expression, this panoramic image presents figures merged seamlessly against a backdrop of a pristine beach landscape. What animates the self is humanism, thoughts and emotions, inhibitions and dare, hopes and fears.

Chong Siew Ying's art-career path is one of grit, determination and serendipity. Many would have stayed put after a Graphic Design diploma at the Petaling Jaya College of Art and Design. Instead Chong hightailed to Paris, where she worked as an au pair, to support her art studies at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and L'Atelier 63 (1994-1996), and with solos at the Maison Tch'A, Atelier d'Maravel and Gallery Café Panique, to boot. On her return, she won an artist's residency at Rimbun Dahan, and later the Fremont Fellowship at Vermont Studio Centre, United States. In 2002, she won the Special Award in the Young Contemporary Artists (BMS) competition and in 2009, was a finalist in the Hong Kong Sovereign Art Prize.

143

KOW LEONG KIANG

b. Selangor, 1970

To The Sea 19, 2016

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

PROVENANCE
Private collection, Kuala Lumpur

RM 25,000 – 32,000

Known for depicting romantic portrayal of figures immersed in local landscapes, this work contains the hallmark features of the artist, replete with a subtle yet elegant colour palette. Situated against an inspiring backdrop surrounded with gentle waves from the sea, the artist creates atmosphere effortlessly and captures the innocence of youth.

Kow Leong Kiang stamped his class when he won the highly coveted Grand Prize in the Philip Morris Asean Art Award, the only Malaysian to have done so, in the finals in Vietnam in 1998, with his work called *Mr. Foreign Speculator, Stop Damaging Our Country,* which established him as a major figurative artist. He graduated from the Kuala Lumpur College of Art in 1991 and showed early promise when he won the Minor Award in the Young Contemporary Artists competition in 1992 and the National Day Art Competition in Kuala Lumpur. He was awarded the Freeman Foundation Asian Artist fellowship for a two-month artist's residency at the Vermont Studio Centre in the United States in 2004. He held his solo exhibition To The Sea at Ernst and Young Gallery in Singapore in August 2012 under the Asia Outreach Programme. A member of the F Klub, Kow Leong Kiang continues to create sensuous figurative images alongside his peers Bayu Utomo Radjikin, Shia Yih Yiing, Marvin Chan, Chong Ai Lei, Gan Chin Lee and Chin Kong Yee with an exhibition titled Scent of Bali upon returning from an inspirational trip to Bali in 2013. He also participated in the group show Art@Whiteaways, a special project exhibition in conjunction with the Georgetown Festival in Penang the same year.

Kok Yew Puah, as he is more popularly known with his surname pushed behind, plays on the ironic juxtapose and contrast of Tradition and Change, and the inroads of development on ordinary life. In this, Klang Pop, if you like, a man tilts his neck backwards as a jet plane flies past. The bottom's-up angling is dizzying. One, making the plane looks as if it is flying exceptionally low and the other of the man, looking up with the front neck rendered exaggeratingly large as if he suffered from thyroid, probably to add a touch humour. All the background is cerulean blue, and the picture, which brings to mind the 1966 folk song by John Denver, Leaving On A Jet Plane, is framed in an air-mail envelope. The man, probably a country lad, looks up in awe and with a little trepidation, and probably has never travelled in a plane before, as budget travel like AirAsia started only in November 1996. This is also a subtle contrast between Man and Machine, with the plane stealthily creeping in from the top left and seen as a behemoth.

Kok Yew Puah studied Painting and Printmaking at the Victorian College of the Arts in Melbourne, Australia (1966-1972). His career with a solo at the Samat Art Gallery in 1973, looked promising with abstract Pop graphics using silkscreen, but he had to put his art in the back-burner to concentrate on developing the family chilli-sauce business. A decade and a half later, he made a comeback painting figures with environmental issues and notions of identity, in an exhibition simply entitled, Kok Yew Puah: 1985-1993. He had bad news and good news in 1994. His business failed, but his entry for the Philip Morris Asean Art Awards was adjudged 2nd in the national final, with the Asean finals being held in Singapore. He was one of the five Malaysian winners again the next year, with the Asean final held in Jakarta, Indonesia. He was again one of the five Malaysian winners of the contest the next year. In 1997, he held his second and last solo, Klang And Beyond. Ilham Gallery organised Kok Yew Puah: Portrait Of A Malaysian Artist from October 2021 to April 2022.

144

KOK YEW PUAH

b. Selangor, 1947 – d. 1999

Untitled (Self Portrait With Aeroplane), 1980s

signed and dated (lower right)
acrylic on canvas
115 x 163cm

PROVENANCE
Private collection, Selangor

RM 20,000 – 38,000

145

CHONG SIEW YING

b. Kuala Lumpur, 1969

Journey, 2010

signed and dated (lower right)
charcoal and acrylic on paper mounted canvas
137 x 180cm

PROVENANCE
Private collection, Singapore

Accompanied by a certificate of authenticity

RM 38,000 – 68,000

The road is lonely, dark and deep, and fraught with perils and imponderable. Several may take the self-same road of sharply etched edges at the sides, but with different experiences, even endings. In Journey from Chong Siew Ying's 2011 Infinity oeuvre, the deserted road (pebbled?) funnels far, far ahead to a plethora of mists, hills and mountain tops, and a regiment of stratus clouds. Eyes are deceiving. Many things we see are not what they are. Many things we don't see are the substance of shadows. The stark black-and-white realism offers a hint of mystery and danger. The journey of life is often filled with ups and downs, but no matter what, we have to move on with faith, hope, and love.

Chong Siew Ying's art-career path is one of grit, determination and serendipity. Many would have stayed put after a Graphic Design diploma at the Petaling Jaya College of Art and Design. Instead Chong hightailed to Paris, where she worked as an au pair, to support her art studies at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and L'Atelier 63 (1994-1996), and with solos at the Maison Tch'A, Atelier d'Maravel and Gallery Café Panique, to boot. On her return, she won an artist's residency at Rimbun Dahan, and later the Fremont Fellowship at Vermont Studio Centre, United States. In 2002, she won the Special Award in the Young Contemporary Artists (BMS) competition and in 2009, was a finalist in the Hong Kong Sovereign Art Prize. She also had her solo at Valentine Willie Fine Art, and at The Edge Galerie a few years back.

146

ZULKIFLI YUSOFF

b. Kedah, 1962

Untitled, 1998

signed and dated (lower right)
mixed media on canvas
144 x 142cm

PROVENANCE
Private collection, Kuala Lumpur

RM 26,000 – 46,000

Zulkifli Yusoff's caricature in-your-eye works of the 1990s made him somewhat into a pahlawan 'Daumier', with the *Power Series* and *Reformasi Series* taking rein. While his characters are like the individual chessboard play stands, they have all taken own features of their own, some with suave dressings and some with subhuman looks and demeanour. Starting with digs against the pedantic academic Professor Kangkong and the lecherous Ahmad, the jabs become harder in the wake of Reformasi over the sacking and later jailing of Datuk Seri Anwar Ibrahim (then deputy prime minister). While the artist does not necessarily make a stand on the 'issues' he projects in his works, the statement can cut in strong.

Zulkifli won the Major Award in the Young Contemporary Artists (BMS) competition in 1988 and 1989. In 1992, he landed Malaysia's biggest art award when won the Grand Minister's Prize in Salon Malaysia in 1992, apart from the 1st and 3rd Prizes in Sculpture. There was a time when he concentrated on his educator's role at the Universiti Pendidikan Sultan Idris in Tanjung Malim, and his educational credentials and his artist's accomplishments won him the National Academy Award (Visual Art) in 2007. He did his Diploma in Art and Design (Fine Art) at the Mara Institute of Technology, Shah Alam (1989), and then studied at the Manchester Polytechnic in England for his Masters (1991). It is his selection for prestigious international events that raises his profile. 1) The 1997 Venice Biennale under the fringe 'Modernities and Memories: Recent Works from the Islamic World'; 2) 1st Asia-Pacific Triennial of Art in Brisbane in 1993; 3) Singapore Biennale 2013; 4) Rukunegara 2: VOICE, Theo Art Projects, Art Stage Singapore, 2013; 5) Seychelles Biennale 1992; apart from solos: 6) Writing Power, National University of Singapore, 2011. As a team, he won the 2nd Prize in the Sand Sculpture competition in 1988. At home, eye-catching solos – The Power, NN Gallery, Kuala Lumpur, 1996; Brave New Art, The Art Gallery, Penang, 1996; Powerful Dialogue, The Art Gallery Penang, 2000; Icons, Wei-Ling Gallery, Kuala Lumpur, 2008; and Negara Ku, National Art Gallery Malaysia, 2010, advance his cause further.

147

ZULKIFLI YUSOFF

b. Kedah, 1962

Reformasi Series, 1999

signed and dated (lower left)
oil on canvas
146 x 111cm

PROVENANCE
Private collection, Kuala Lumpur

RM 26,000 – 46,000

Reformasi Series features eclectic figures rendered with intermingling lines and vibrant tones. The artwork is depicted in an expressive individual style with varying textures that conveys energy and movement. This early work explores the questions of power and socio-political issues, incorporating history, myths and folklore.

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

148

YUSOF GHANI

b. Johor, 1950

Gandungan - Wayang Series, 1997

signed and dated (verso)
mixed media on canvas
61 x 172cm

PROVENANCE
Private collection, Selangor

RM 75,000 – 100,000

Inspired by Yusof Ghani's passion for theatre, *Wayang* is an abstract expression that includes the traditional wayang kulit element. This painting features Yusof Ghani's signature colour palette of yellow, red, and green with bold outlines in charcoal to form abstract figures. It is composed in a landscape orientation and parallel to the cinema. Perceived as *'Topeng* with movement', *Wayang* ponders upon life challenges and deceitfulness among members of the society.

Wayang was first displayed at Galeri Citra in Kuala Lumpur in 1997, after a transitional show called Topeng-Wayang at the Jenkins Johnson Gallery in San Francisco in 1997. Subsequently, Wayang II was exhibited at Artfolio Gallery in Singapore in 1998.

Yusof Ghani received his B.A. (Graphic Art) from George Mason University in Virginia, USA (1981) and a Master of Fine Art (Painting) at the Catholic University, Washington USA (1983). He unveiled his *Tari* series in 1983 in an exhibition at his university before following it up at Galeri Citra in Kuala Lumpur in 1989.

149

YUSOF GHANI

b. Johor, 1950

Senggarang – Hijau Series, 1999

signed and dated (lower right)
mixed media on canvas
163 x 203cm

PROVENANCE
Private collection, Kuala Lumpur

ILLUSTRATED
Yusof Ghani, Hijau 1998-2002,
Petronas, 2002, page 28-29

RM 120,000 – 180,000

Executed in 1999, *Senggarang* reveals Yusof Ghani's perception of the natural world, exemplified through the harmony of colours. Powerful swaths of exuberant brushwork were applied with force across the canvas in sweeping motions, ardently capturing the spiritual ambience of land, water, and luxuriant vegetation. Details such as the intense, diagonal strokes in the foreground in rich shades of red were integrated with delicate hilly terrains to create a profound sense of depth and grandeur. The artist's paintings in the *Hijau Series* are distinguished by lyrical gestures, nuances of light and dark, and intricate structures accented by hints of green – a colour of hope, peace, and regeneration. The *Hijau Series* conceived in 1998 marked a captivating shift from the figurative towards addressing the importance of nature and man's duty to preserve it, leading to the fervent exploration of new forms revealing the interconnectedness of our world and exudes the poetic sentiment of belonging to a larger entity.

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 include *Tari, Topeng, Wayang, Hijau, Biring, Wajah, Ombak, Segerak,* and *Kuda*. Yusof organised the Shah Alam Biennale in 2016.

150

YUSOF GHANI

b. Johor, 1950

Hijau Series – Serkat, 1998

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

PROVENANCE
Private collection, Selangor

RM 48,000 – 68,000

Embodied with life force, the artist focused on a tall and sturdy tree with vertical extending branches that fills the composition. The work reflects Yusof's deep interest in nature and is an exquisite piece contemplating trees expressed through distinctive colours, rhythmic lines, and swift brushstrokes, enveloped with a golden glow. His landscapes reflect the poetic experience of nature, imbued with a peaceful aura.

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.

151

YUSOF GHANI

b. Johor, 1950

Segerak

signed (lower right)
mixed media on canvas
122 x 91cm

PROVENANCE
Private collection, Selangor

RM 35,000 – 50,000

Expressive movement of figures in earthy gleaming tones and refined contoured lines representing movement are central in this composition. The forms are less defined as in his incipient *Tari,* defined with subtle shades of light and shade, while shimmers of activity in the backdrop are allowed to filter through. *Segerak* revels in the antithesis of life, of celebration and aggression, triumph and conflicts, all embodied in the human figure. After crashing into the art scene with his *Tari* series, he followed up with *Topeng, Wayang, Hijau, Segerak, Biring, Wajah, Ombak* and *Kuda*. Curate Henry Butcher with partners Galeri Prima and Pinkguy Gallery organised Segerak VIII: Utopia, the final edition of *Segerak* series, in August 2019. The exhibition received good responses.

152

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1968

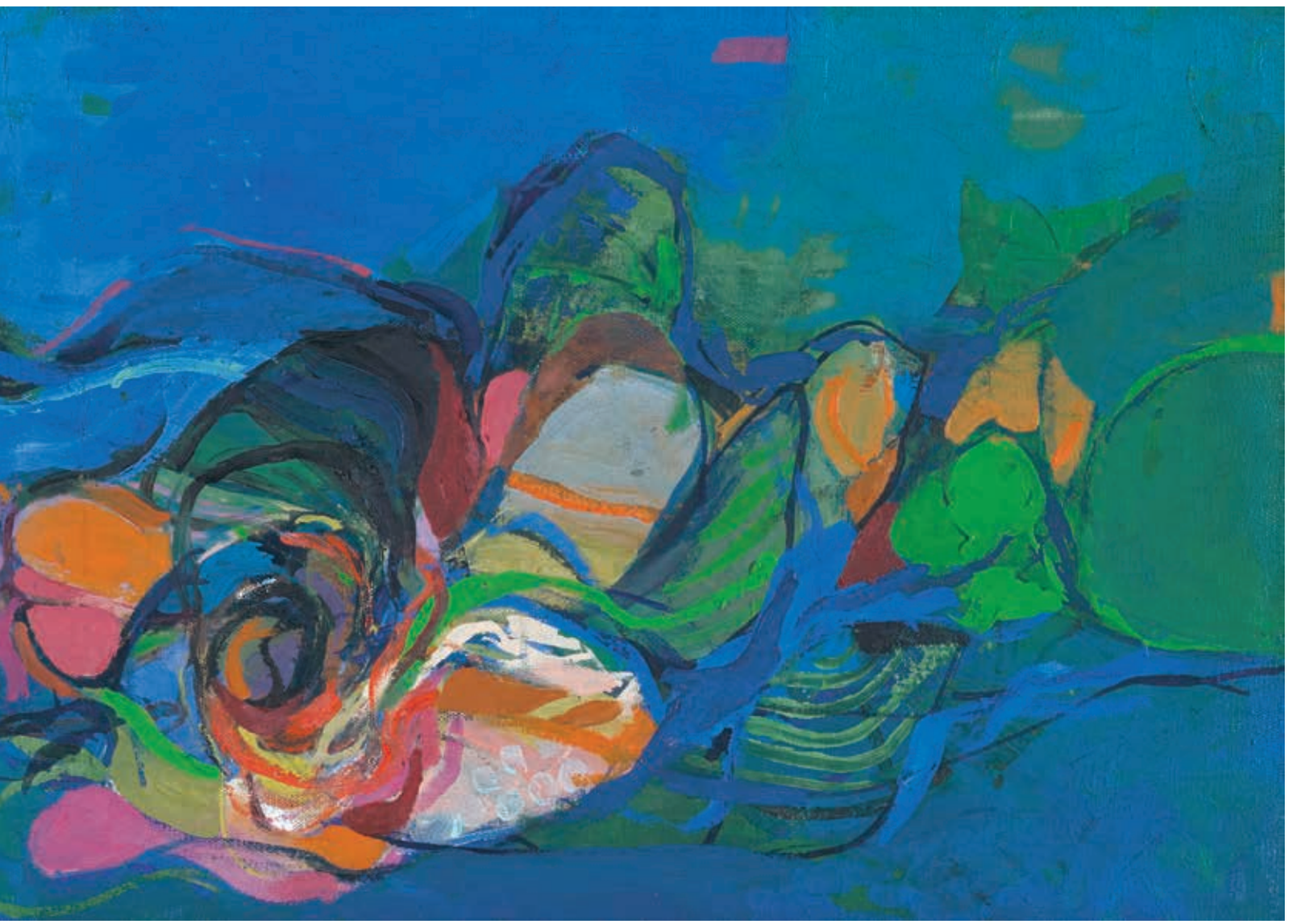
signed and dated (lower left)
acrylic on canvas
30 x 61cm

PROVENANCE
Private collection, Kuala Lumpur

RM 80,000 – 120,000

Produced in 1968, this petite but filled abstract work by the late Datuk Ibrahim Hussein exemplifies the Post-war British Abstraction from his education at the Byam Shaw School of Art (1959 to 1963) and the Royal Academy of Arts in London (1963 to 1966) in the United Kingdom. Organic outlines that form the swirling structure with layers of pure colour sensation illustrate cool blue and green hues in the background with bursts of orange and pink shades in the centre.

During his illustrious lifetime, Datuk Ibrahim Hussein received many high-profile international awards, namely, The Japan Foundation Cultural Award (1981), Venezuela's Order of Andres Bello (1993), Chile's Order of Bernardo O. Higgins (1996) and the highly prestigious World Economic Forum's Crystal Award (1997). He founded the Ibrahim Hussein Museum in Langkawi, launched in 2000, but it closed because of mounting high maintenance. As popularly known, Ib captured celebrity status when he was selected to exhibit with Andy Warhol and Salvador Dali at the Dhalat Abdulla Al-Salam Gallery in Kuwait in 1977. He was accorded a Retrospective by the National Art Gallery Malaysia in 1986. He was educated at the Byam Shaw School of Drawing and Painting in London (1963) and the Royal Academy (1966) in London. He visited the United States on a Fulbright scholarship (1967) and the John D. Rockefeller III Fund fellowship (1967-1968).



153

IBRAHIM HUSSEIN, DATUK

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

Untitled, 1980

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

PROVENANCE
Private collection, Selangor

RM 60,000 – 100,000

This miniature and mighty abstract work by Datuk Ibrahim Hussein, created in 1980, features an explosion of confetti colours like blue, red, yellow, and white against a lilac background - the burst of colours contained within a darker purple shade framed by an orange outline.

During his illustrious lifetime, Datuk Ibrahim Hussein exhibited his artworks globally, namely his first solo exhibition at John Whibley Gallery, London (1963), the second exhibition at Gallerie Internationale, New York (1965), an exhibition at Takashima Art Gallery, Tokyo (1989), an exhibition at Takashima Art Gallery, Osaka (1989), an exhibition at Museo National de Bellas Artes, Santiago, Chile (1991) and an exhibition at the World Economic Forum in Switzerland (1994). He was a resident artist at the University of Malaya between 1971 and 1978, when the late Royal Prof Ungku Abdul Aziz was the vice-chancellor. He was also the recipient of many high-profile international awards, namely The Japan Foundation Cultural Award (1981), Venezuela's Order of Andres Bello (1993), Chile's Order of Bernardo O. Higgins (1996) and the highly prestigious World Economic Forum's Crystal Award (1997).

ibrahim hussein 80

154

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

Nightdance, 2019

acrylic on paper
41 x 29cm

PROVENANCE
Private collection, Selangor

RM 5,000 – 6,500

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

Dato' Sharifah Fatimah is a great woman artist in Malaysia, with a body of astonishing unequalled works. She is from the pioneering batch of fine art students from the Mara Institute of Techbology (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.

155

SUZLEE IBRAHIM

b. Terengganu, 1967

Siri Cenang I & III, 2013

signed and dated (lower right)
acrylic on paper
34 x 23cm (each), set of 2

PROVENANCE
Private collection, Kuala Lumpur

RM 2,000 – 3,800

Swift and energetic brushstrokes were used to express the beauty of landscape. Overlapping horizontal and vertical strokes were created in a spontaneous manner with a colourful palette. Lyrical gestures were formed resulting in a rich surface.

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

156

SUZLEE IBRAHIM

b. Terengganu, 1967

Untitled, 2013

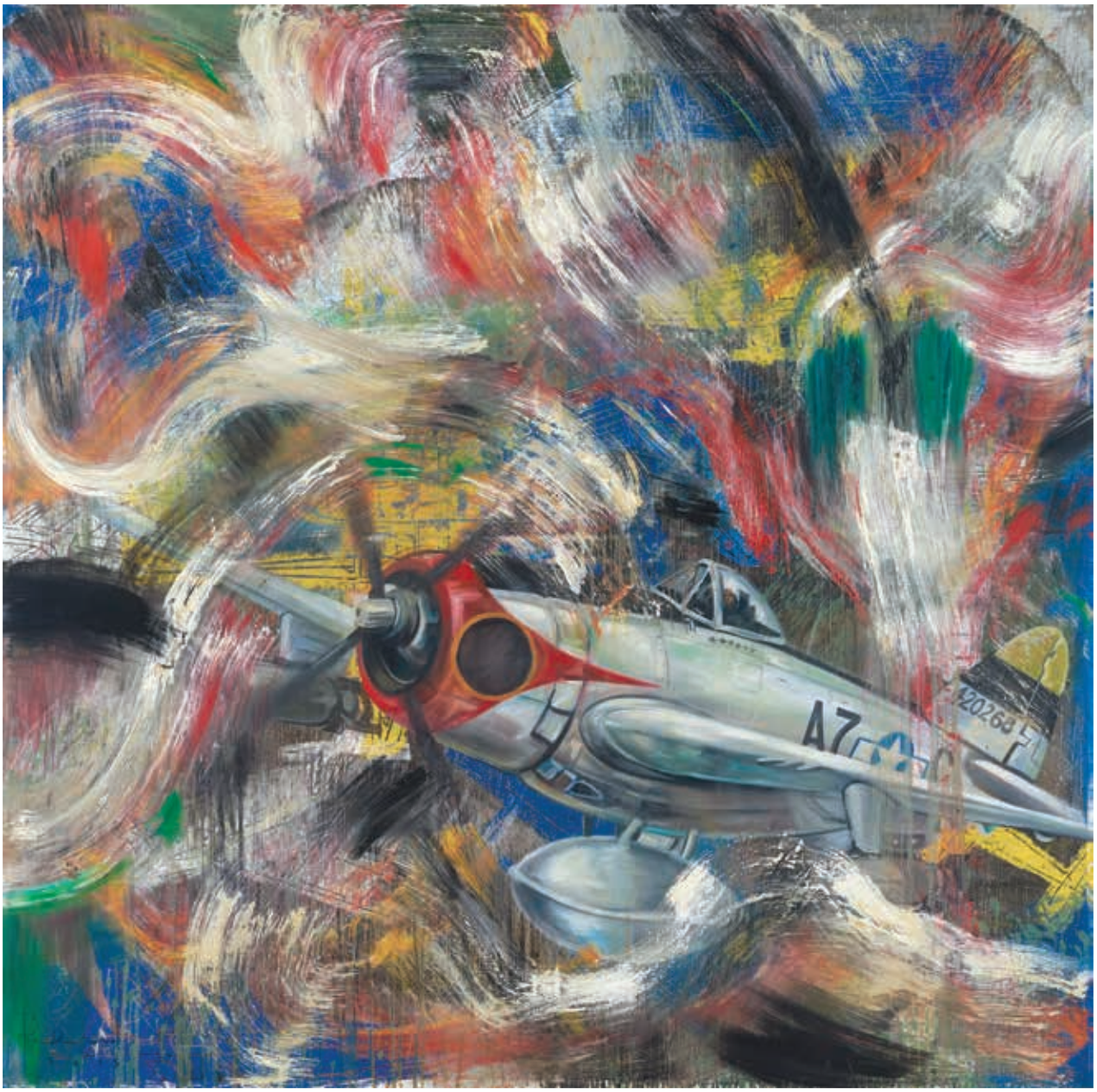
signed and dated (lower left)
mixed media on paper
54 x 37cm

PROVENANCE
Private collection, Kuala Lumpur

RM 1,800 – 3,200

Suzlee used a harmonious palette of blue and black hues to express his memories and feelings. Dynamic motion was produced through the exploration of mark making using spontaneous lines, gestures, and shapes. The relationship between textures and swift overlapping lines enhances the spatial depth of the image.

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



157

RADUAN MAN

b. Pahang, 1978

Sky Fighters II, 2015

signed and dated (lower left)
oil on canvas
203 x 203cm

PROVENANCE
Private collection, Selangor

RM 22,000 – 35,000

Raduan's boldly coloured canvases depict the story of flight and transportation, conveyed through energetic textures and lines. His distinctive style is derived from western painting concepts and experimental techniques. The vibrant swirling patterns surrounding the aircraft create a lively atmosphere influenced by modern technology that has shaped our world.

Raduan Man has 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.

158

RADUAN MAN

b. Pahang, 1978

Austin 18, 2013

signed and dated (lower right)
mixed media on canvas
81 x 140cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 10,000

The classic and innovative design of the Mini Cooper led to its popularity in the 1960s, as it was associated with a spirit of independence, efficiency, and freedom. The artist has always been fascinated by the mechanics of vehicles and has translated that obsession into his artworks. His works are a statement of his dreams, memories, strength and self-belief, and he projects an imaginative approach in making art.

Raduan Man has 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.

159

JALAINI ABU HASSAN

b. Selangor, 1963

The Wealth Sharing Way, 1997

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

PROVENANCE
Private collection, Selangor

RM 9,000 – 15,000

Jai constantly breaks the formal and technical boundaries of both traditional and experimental media. This work illustrates a still life composition, weaving together motifs from everyday life and personal memories such as local floral and traditional patterns in rich colours. The spatial depth is heightened by placing objects seen from multiple angles, drawn using dark coloured charcoal against a brightly hued background.

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.

160

JALAINI ABU HASSAN

b. Selangor, 1963

Ikan Kekek, Kampong Pondok,
2005

signed and dated (top right)
mixed media on paper
111 x 76cm

PROVENANCE
Private collection, Kuala Lumpur

RM 11,000 – 15,000

Here, intricate visual elements are unified through colour ranges of blue, yellow, and brown shades, forming an intriguing composition. Engaging with the still life genre, Jai challenges traditional conventions, playfully weaving together motifs from everyday life and personal memories in bold hues with an interplay of shadows. The spatial depth is heightened by placing objects seen from multiple angles, drawn using dark coloured charcoal against a brightly hued background.

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.

161

JALAINI ABU HASSAN

b. Selangor, 1963

Alam Benda, 1983

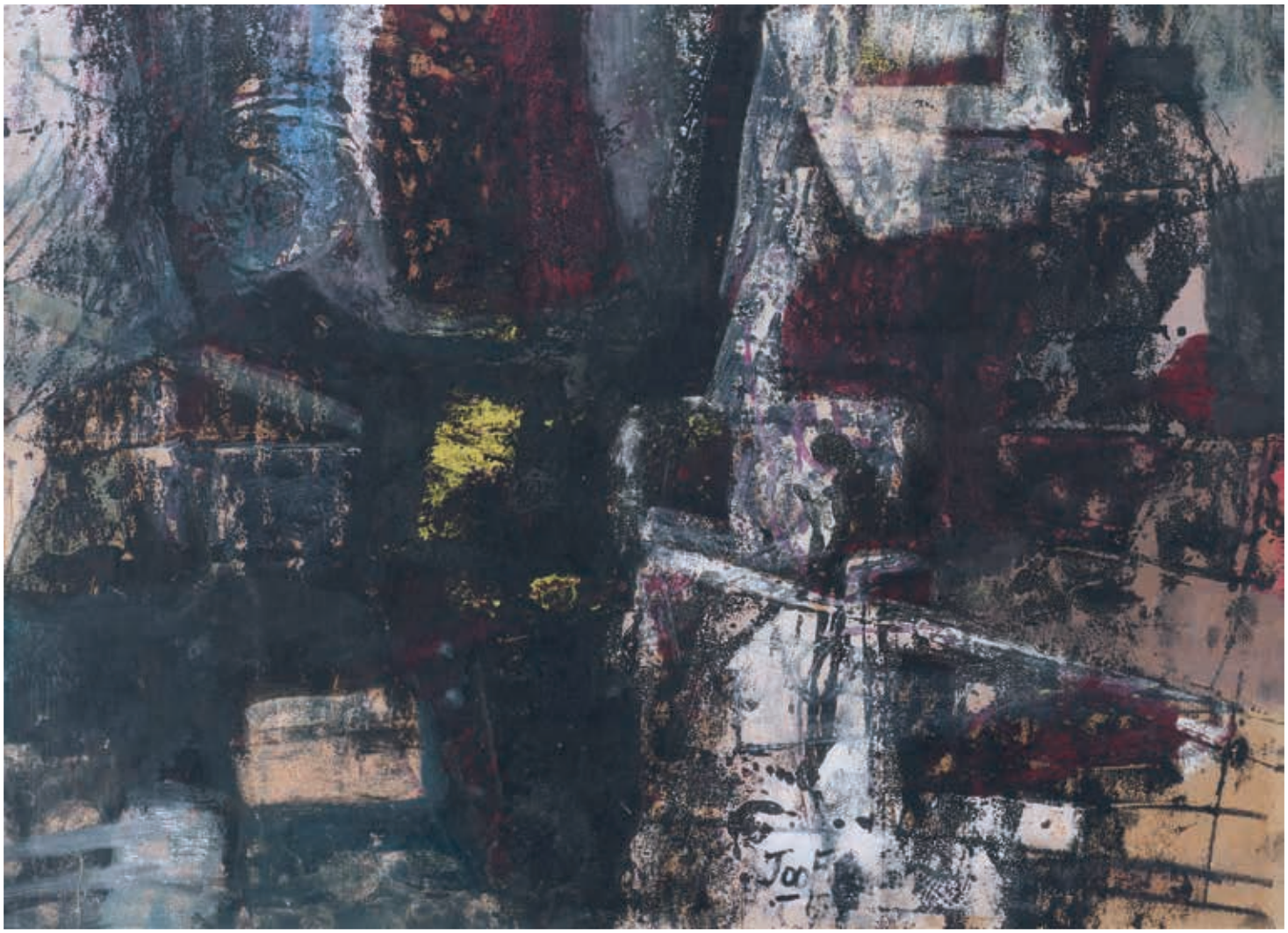
signed and dated (lower right)
watercolour on paper
50 x 35cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 10,000

Executed in earthy colours, this work is testament to the artist's impeccable technical skills at the young age of twenty. Subtle nuance of light and shadow on the objects from daily life is masterfully depicted with realistic expression. From the texture of the rattan to the wooden ladder leaned against the exterior walls, this work is an intricate study of the changes in lighting conditions.

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.



162

LEE JOO FOR, JOHN

b. Penang, 1929 - d. 2017

Abstract, 1965

signed (lower center)
mixed media on paper
37 x 52cm

PROVENANCE
Private collection, Selangor

RM 1,700 – 3,400

With a combination of rustic shades, the vigorous lines and expressive use of colours give this work a brilliant sense of energy. 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.

163

FAUZUL YUSRI

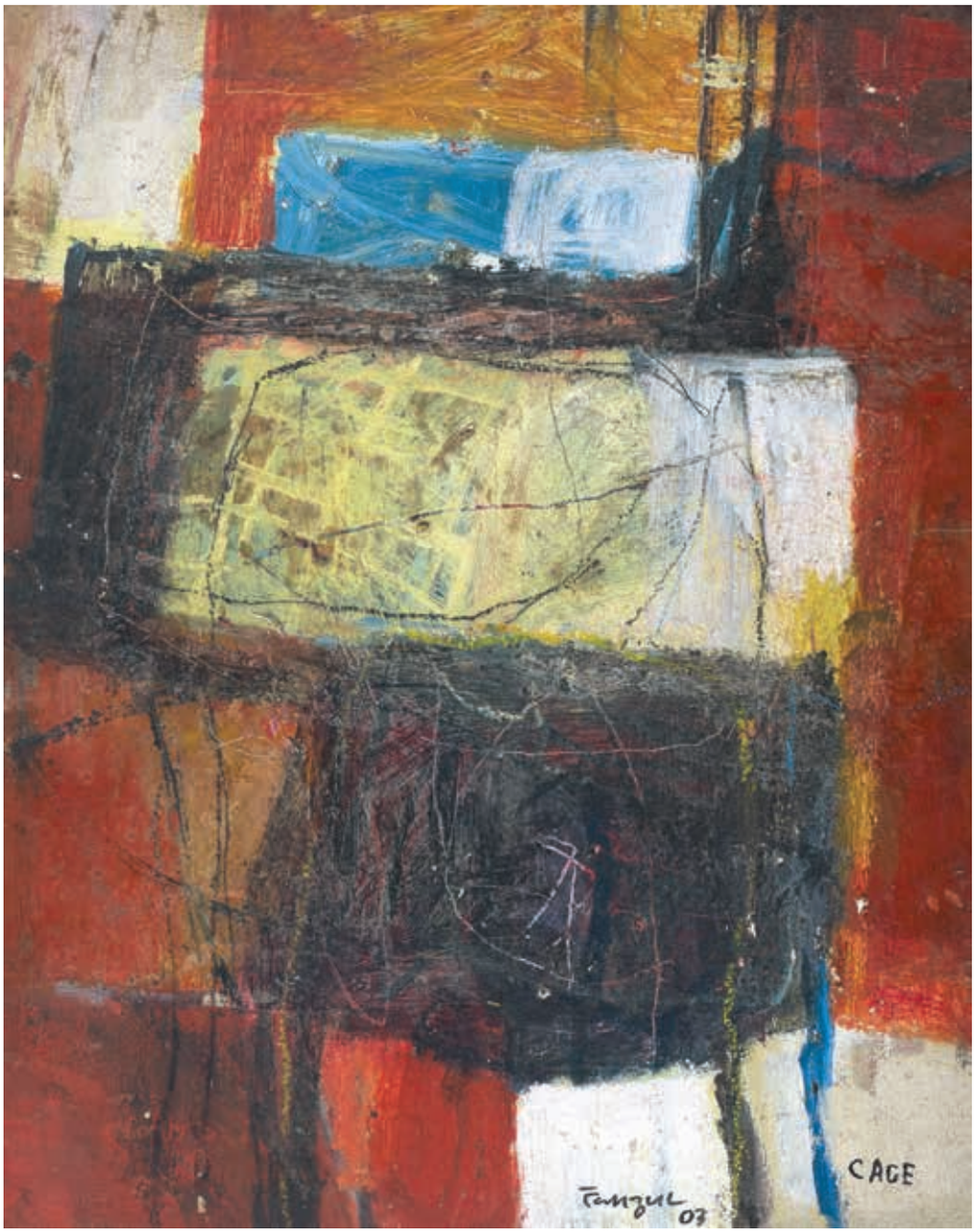
b. Kedah, 1974

Cage Series, 2003

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

PROVENANCE
Private collection, Kuala Lumpur

RM 1,500 – 3,000



Known for his distinctively intuitive manner of drawing, Fauzul Yusri captures his audience with the sophistication of his mark-makings. A combination of balanced forms of colour, shapes, and texture, the entire composition is filled with layers and memories coming together like a patchwork. His intuitive gestures of brushworks, juxtaposition of colours and scrawls of lines create a construction of harmony.

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.

164

FAUZUL YUSRI

b. Kedah, 1974

Sangkar Maya, 2008

signed and dated (lower left)
oil on canvas
117 x 143cm

PROVENANCE
Private collection, Selangor

RM 6,500 – 11,000

Sangkar Maya is oriented with signature effects and gestures, evoking the atmosphere and colours of a neolithic cave. It demonstrates the artist's experimentation with the medium, incorporating objects into the scene. One of the oldest man-made structures, the trap is a device that is universal, used by early neolithic hunters.

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.

165

FAUZUL YUSRI

b. Kedah, 1974

Menyusur, 2014

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

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

In *Menyusur,* organic forms and colours are carefully layered evoking varied moods. Fauzul Yusri produces lyrical abstract compositions consisting of gestures, and vivid colours, emphasising with vigour the composition of elements and surface effects. 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.

166

FAUZUL YUSRI

b. Kedah, 1974

Around, 2004

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

PROVENANCE
Private collection, Selangor

RM 7,000 – 12,000

Fauzul Yusri takes elements from different sources such as marine life, text, and mark makings to create an engaging composition. Reconfiguring various elements into a harmonious interplay of forms, this vibrant composition demonstrates the artist's keen eye for colour and shapes. Silhouetted against a strong orange palette, Fauzul depicted an image of a whale gliding effortlessly across the canvas.

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.

167

SYED FAKARUDDIN

b. Terengganu, 1989

Ufuk, 2018

oil on canvas
152 x 152cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 13,000

This abstract painting by highly talented Syed Fakaruddin features his rendition of an imaginary landscape. Paint marks in many techniques and manners of colour application fill the square canvas. The orange sunset background forms the basis of many more layers: slabs of thick impasto in the sky to suggest clouds and short brushstrokes and impasto on the lower section depict the land.

As part of "Malaysia: Rebirth", a group exhibition in Publika, Kuala Lumpur 2018, the show featured 80 artists displaying "their interpretation of the nation's journey, lessons, and aspirations and pays tribute to the resolve and fortitude of Malaysians and offers an enduring message of hope and optimism for the future".

Syed Fakaruddin graduated with a bachelor's degree in fine art from Universiti Teknologi MARA (UiTM) in Shah Alam, Selangor, in 2012. He won the Malaysia Emerging Artist Award in 2019. He has been actively participating in group shows since 2009, but the "A.D.A. (Ara Damansara Artists) Show", an exhibition at Segaris Art Center, Kuala Lumpur, in 2015, became the stepping stone for his popularity in the art scene. A highly experimental and multidisciplinary artist, Syed also produces sculptures, installations, and video work. In 2021, he presented "BRU-KON-01- Nurseri" at Studio Sarang Batu in Ara Damansara as part of the Bakat Muda Sezaman 2021 "art on-site" entry. His second solo exhibition, Tindih, was held after his six-month residency at Rimbun Dahan in 2021.

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 pink 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.

168

FAUZAN OMAR

b. Kelantan, 1951

Untitled (Layer Series), 1990s

mixed media on canvas
51 x 61cm

PROVENANCE
Private collection, Selangor

RM 18,000 – 25,000

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, United States of America. 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, mentoring 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, India (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).

169

RAFIEE GHANI

b. Kedah, 1962

East Coast Poem, 1998

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

PROVENANCE
Private collection, Selangor

RM 12,000 – 20,000

East Coast Poem features domestic still life objects which include furniture, flowers, and rugs. It presents Rafiee's ability to re-interpret spaces through stylised forms and dynamic shapes, which enhances the intimate qualities of the objects. The artist's dominant use of deep blue in the painting enriches the dynamic contrast between the bright colours of the sunflower, and beautiful furniture.

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 to 1993. In January 2022, he held a solo exhibition, Overland, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.

170

RAFIEE GHANI

b. Kedah, 1962

Fruits All Over, 1999

signed (lower right)
oil on canvas
149 x 119cm

PROVENANCE
Private collection, Selangor

RM 25,000 – 35,000

Filled with warmth and expression, the artist created a uniquely delightful still life arrangement enlivened with local fruits, ceramic pottery, glassware, integrated with elaborate patterns. It presents Rafiee's ability to re-interpret spaces through stylised forms and dynamic shapes, which enhances the intimate qualities of the objects. An enchanting rendition of an interior space from the artist's mind, this work captures the living spaces of a home 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 to 1993. In January 2022, he held a solo exhibition, Overland, jointly organised by Henry Butcher Art Auctioneers, at Galeri Prima, Kuala Lumpur.

171

SANIP LASMAN

b. Johor, 1937

Endau Rompin, 2004

signed and dated (lower left)
acrylic on canvas
79 x 89cm

PROVENANCE
Private collection, Selangor

RM 1,800 – 3,200

Majestic green and blue colours of the ancient rainforest in Endau Ropin are delicately applied with extravagant brushstrokes, resulting in a vibrant effect. Spanning the Johor Pahang state border, the national park is a crucial forest habitat for animals such as the Malayan Tiger, Malayan Tapir and Asian Elephant. It contains an estimated 1,593 species of flora. The artist focused on the sensations of the lush tropical landscape.

It is a hallmark of the veteran artist painting for 60 years that 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 a past president of the Johor Artists Society and the Johor Historical Society.

172

SANIP LASMAN

b. Johor, 1937

Angin Di Rimba, 2004

signed and dated (lower left)
acrylic on canvas
76 x 56cm

PROVENANCE
Private collection, Kuala Lumpur

RM 2,000 – 3,800

Composed in varying energetic strokes of rich hues of blue, green, and red, the artist expresses the effect of wind in the glimmering forest. It is a hallmark of the veteran artist painting for 60 years that 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 a past president of the Johor Artists Society and the Johor Historical Society.

173

SANIP LASMAN

b. Johor, 1937

Nusantara, 1989

signed and dated (lower right)
acrylic on canvas
100 x 132cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 10,000

Nusantara is a term referring to the Malay Archipelago. Originally a term referring to the outer islands surrounding Java, it now stands for areas of Malay influence including Indonesia, Singapore, Malaysia, south Thailand, Philippines, Brunei, and East Timor. In this work, Sanip displays his understanding of light and colour to symbolize the region. Rich deep red pigments contrast with blue angular shapes and gestural marks reflecting the tropical climate of the Nusantara.

It is a hallmark of the veteran artist painting for 60 years that 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 a past president of the Johor Artists Society and the Johor Historical Society.

174

SANIP LASMAN

b. Johor, 1937

Symphony Ledang, 2002

signed and dated (lower left)
acrylic on canvas
76 x 84cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000

Achieving a perfect balance of forms and colours, *Symphony Ledang* was created with intersecting shapes. An image of eternity, the representation of symbolic mountain peaks reflects the artist's deep interest in nature. It is hallmark of the veteran artist painting for 60 years that 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 a past president of the Johor Artists Society and the Johor Historical Society.

175

AHMAD KHALID YUSOF

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

Untitled

mixed media on paper
75 x 54cm

PROVENANCE
Private collection, Selangor

RM 28,000 – 35,000

Ahmad Khalid's visual language is strongly influenced by Islamic calligraphy, whereby he internalised his thoughts onto the work. Deeply spiritual, this refined composition incorporates tranquil and subtle colours with minimal gestures, harmonised with calligraphic forms. 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.

176

AHMAD KHALID YUSOF

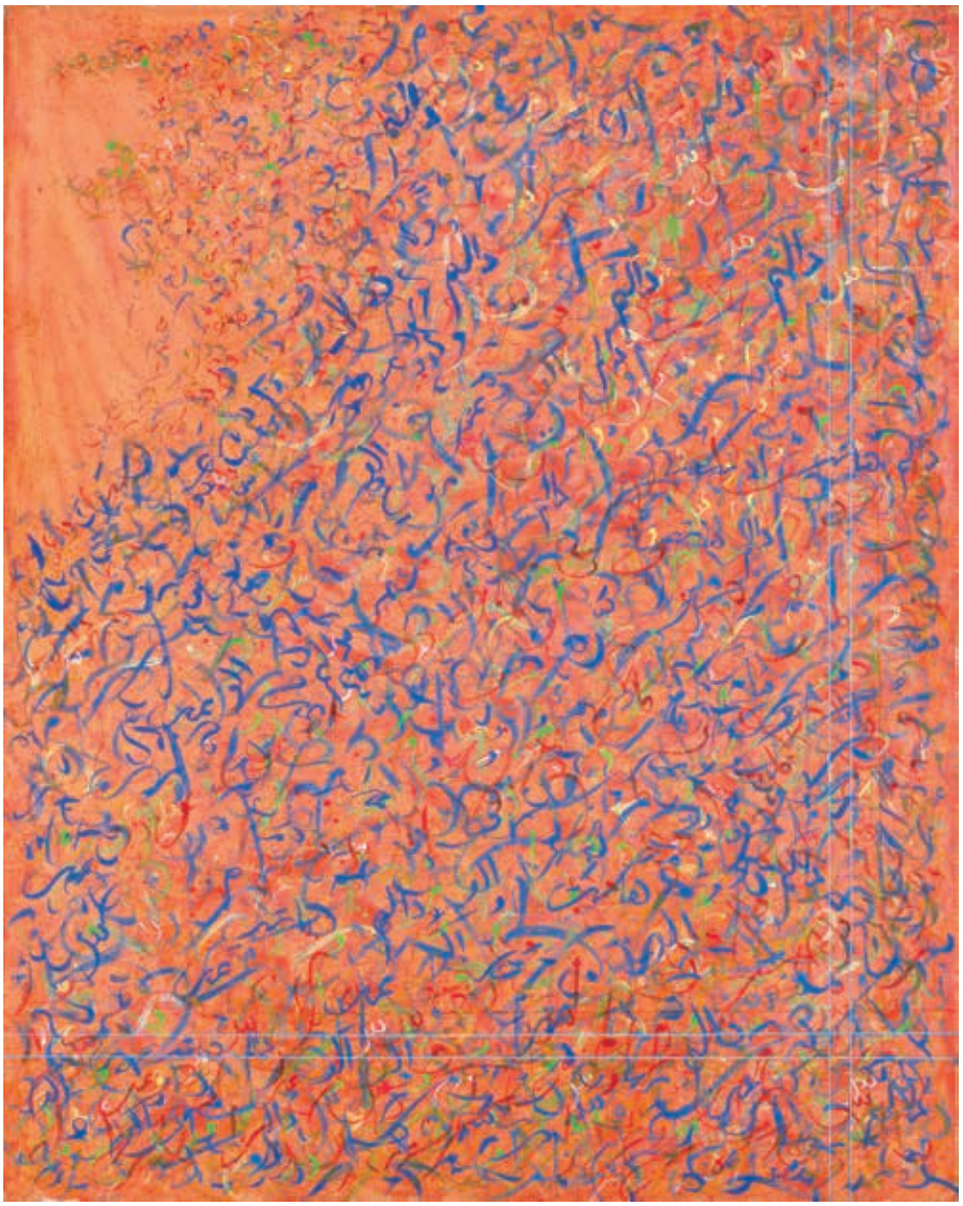
b. Kuala Lumpur, 1934 - d. Selangor, 1997

Surat Cinta, 1982

signed and dated (verso)
acrylic on canvas
89 x 71cm

PROVENANCE
Private collection, Selangor

RM 22,000 – 38,000



Ahmad Khalid Yusof reconfigures traditional calligraphy forms that evokes emotion, applied through fluent movements of the hand. His signature works are characterised by script-like calligraphic forms influenced by Islamic art, imbued with spirituality and contemplation. *Surat Cinta* consists of intricate calligraphic expressions of rhythm and motion thoughtfully painted across the surface, creating a strong and lively effect.

Ahmad Khalid Yusof is one of the very few Malay artists who somehow eluded the 'mandatory' Mara Institute of Technology (ITM) treadmill, having been educated at the Malayan Teachers College in Kirby, Liverpool, before continuing at the Specialist Teachers Training Institute in Kuala Lumpur. He was fortified by further studies at the High Wycome and Wincester Art School (1965-1969) in the United States, before doing his Masters at the Ohio University in 1976. On his first return, he taught at ITM, from 1970 and was there until 1989, when he retired as deputy dean of Academic Affairs. He had served as director of the Shah Alam Art Gallery between 1991-1997, and was founder-president of the Malaysian Artists Association, which when under his helm organised painting trips to Vietnam and Tasik Cini.

177

AHMAD KHALID YUSOF

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

Untitled, 1994

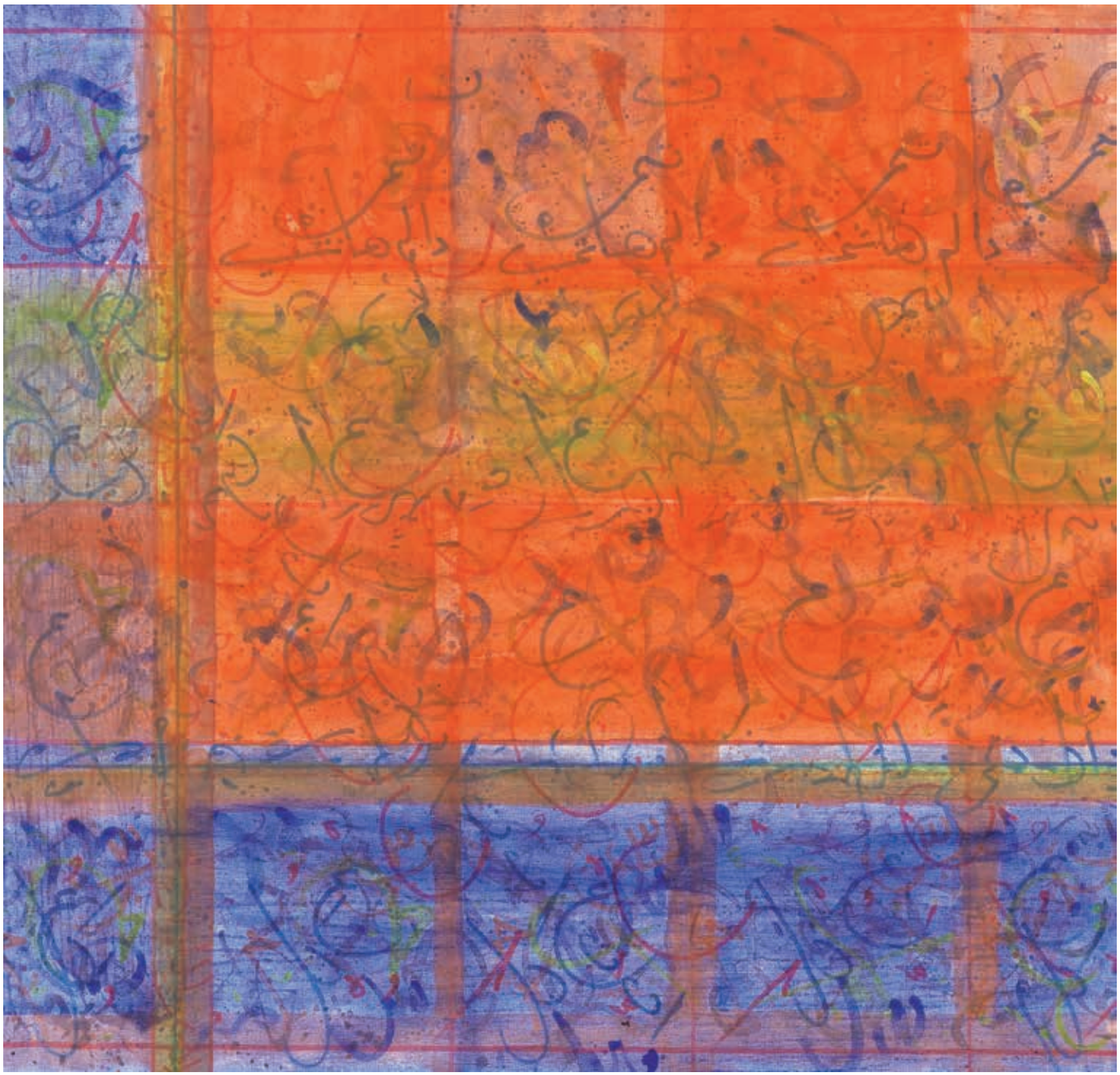
signed and dated (verso)
acrylic on canvas
70 x 74cm

PROVENANCE
Private collection, Kuala Lumpur

RM 25,000 – 45,000

It was a time of composure and stability for Ahmad Khalid Yusof: He was appointed guest-writer of Dewan Bahasa dan Pustaka in 1994; he had settled back into a teaching routine at the Mara Institute of Technology in Shah Alam while continuing to paint at night and during holidays. He was also director of the Shah Alam Gallery, and president of the Malaysian Art Association (MAA). One can find the soothing monochromatic veneer in this *Untitled* work, the colours are so light and subdued, just like a whisper. An L-shaped lattice of truncated grids make for columns of blue and green and a rust-brown (sepia over blue) patch, with a frontispiece of orange suffusion, with a band of sepia in the middle rung and in two oblong grids on top. It's an ode of praise to one's love, someone close to the heart. The unifying element is the squiggles of cacing-like (worm-like) Jawi calligraphic script from his Alif-Ba-Ta iconography of 1971, the letterings running all over, breaking barriers of space like prayer call of the azan.

Ahmad Khalid Yusof is one of the very few Malay artists who somehow eluded the 'mandatory' Mara Institute of Technology (ITM) treadmill, having been educated at the Malayan Teachers College in Kirby, Liverpool, before continuing at the Specialist Teachers Training Institute in Kuala Lumpur. He was fortified by further studies at the High Wycome and Wincester Art School (1965-1969) in the United States, before doing his Masters at the Ohio University in 1976. On his first return, he taught at ITM, from 1970 and was there until 1989, when he retired as deputy dean of Academic Affairs. He had served as director of the Shah Alam Art Gallery between 1991-1997, and was founder-president of the Malaysian Artists Association, which when under his helm organised painting trips to Vietnam and Tasik Cini.



178

SYED THAJUDEEN

b. India, 1943

Kaabah, 2011

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

PROVENANCE
Private collection, Selangor

RM 28,000 – 48,000

The Kaaba is represented through the artist's unique visual language. The Kaaba is a stone building at the center of Islam's most important mosque and holiest site, the Masjid al-Haram in Mecca, Saudi Arabia.

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

179

SUZLEE IBRAHIM

b. Terengganu, 1967

White Sakura III, 2008

acrylic and oil on canvas
77 x 76cm

PROVENANCE
Private collection, Selangor

RM 7,000 – 14,000

Suzlee Ibrahim has done several memorable series but his *Sakura Series* seems to capture the imagination most. It was done in his studio on his return from Japan, where he watched the Sakura Festival at Ueno Park in Tokyo where there are often more than 1,000 cherry trees. There were many people with great expectations, some even picnicking. It was a mesmerising spring, the sakura blooms, but Suzlee interprets it as a great beauty of Nature – a hanami (viewing and smelling flowers) ritual, and a sign of life and vivacity. And the impermanence, how everything will evanesce, until next spring. The cherry blossoms spectacle are different all over Japan – January in Okinawa and peaking in late March or April in Honshu.

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

180

SUZLEE IBRAHIM

b. Terengganu, 1967

Lotus Blooming In The Fire, 2006

signed and dated (verso)
acrylic and oil on canvas
90 x 90cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 16,000

Suzlee's works explore nuanced expressions and emotions through colours, composition, and technique. Suzlee overlays different textures across the surface, featuring bold and rugged strokes, resulting in a painterly effect that has become the defining characteristic of his artworks. A sumptuous palette containing red, yellow, brown and white, with minimal hints of blue were used throughout the canvas in perfect harmony.

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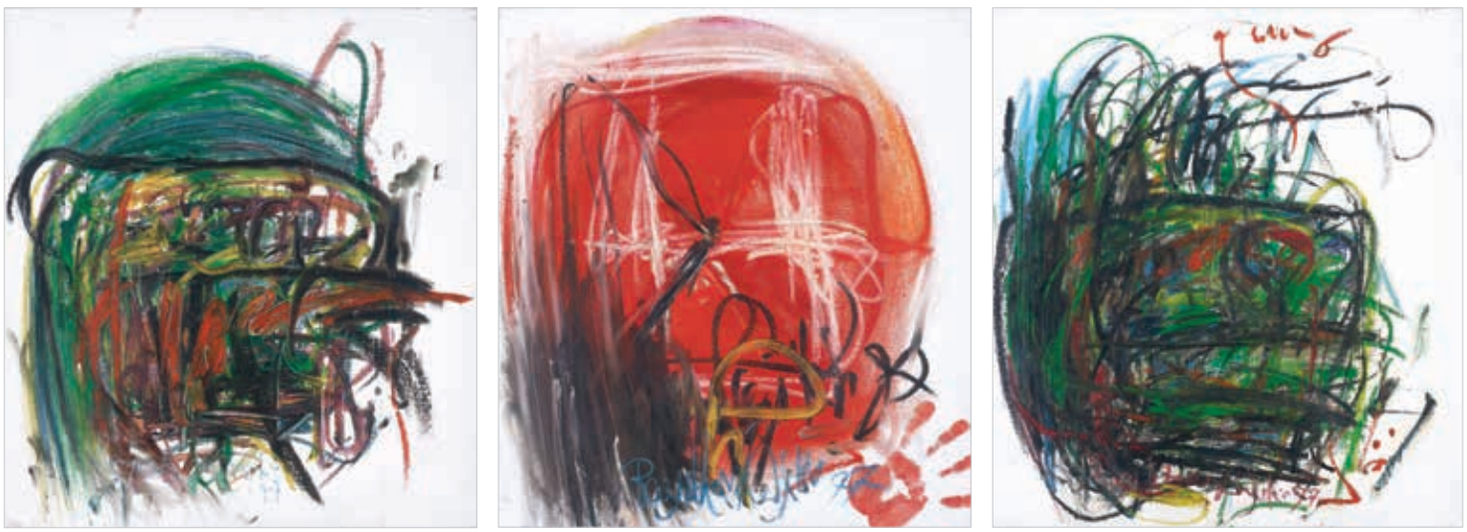


181

BAYU UTOMO RADJIKIN

b. Sabah, 1969

Abstract No: 37 II;
Abstract No: 37 I;
Abstract No: 37 IV
1997

signed and dated (lower center)
oil on canvas
70 x 64cm (each), set of 3

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

A spontaneous and unrestrained colour palette was devised to recreate the world of nature through expressive abstract forms. Colours, mark making, and lines were used to express the artist's inner reality and experience. Vibrant colours inclusive of red, and green form the underlying structure, creating a sense of rhythm.

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

182

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

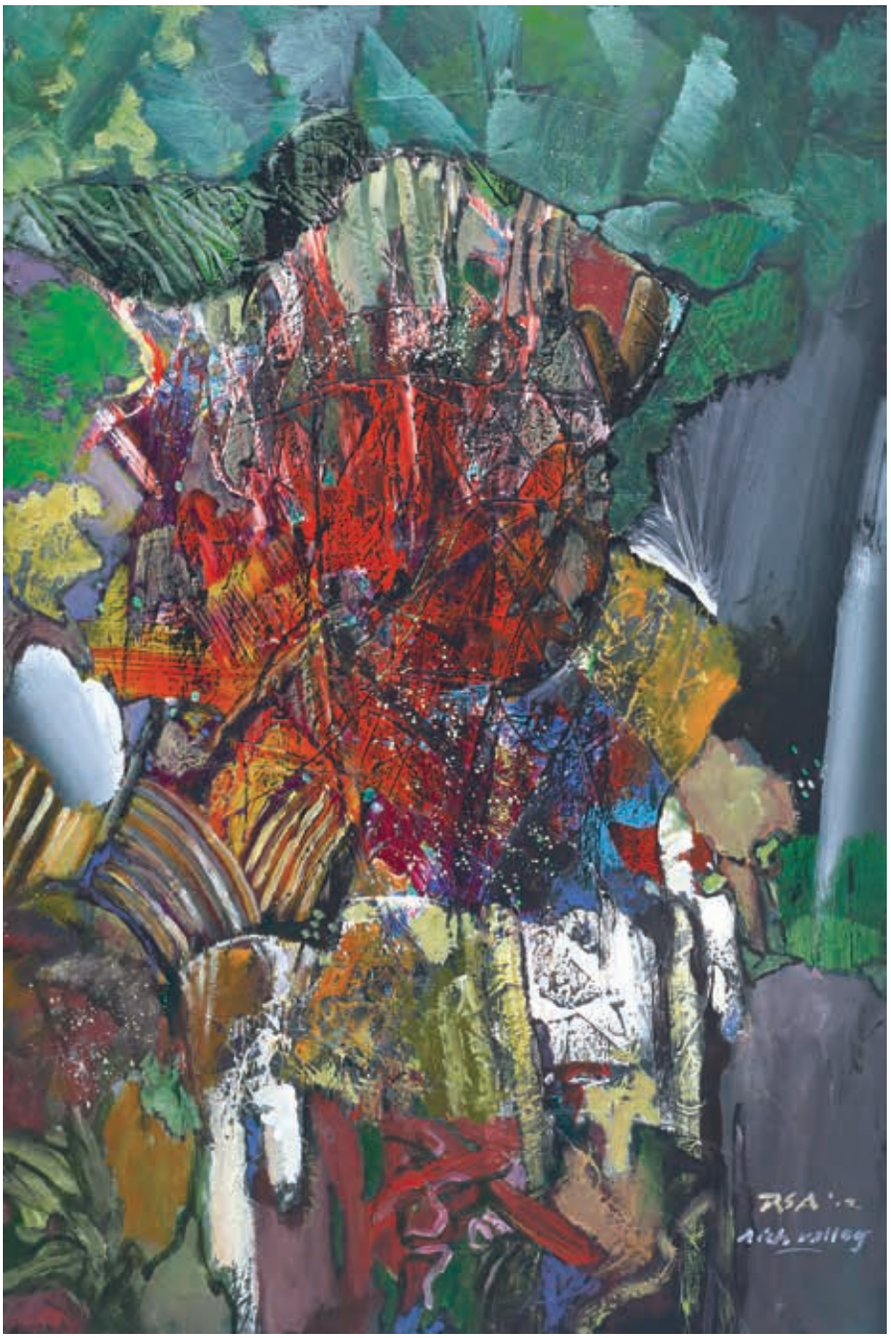
Rich Valley, 2012

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

PROVENANCE
Private collection, Selangor

Accompanied by a certificate of authenticity signed by the artist

RM 6,000 – 10,000



Filled with an interplay of light and intersecting motifs, Raphael depicts a vivid landscape merged with abundant flora at the frontier of the undulating landscape. The valleys are boldly painted with a variety of brushstrokes, seamlessly fused with broad patches of striking colour across the surface. One of Sarawak's most celebrated landscape painters, Raphael was known for his distinct representation of nature. This is a magnificent example of nature at its best.

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, he 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.

183

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Fishers' Cove, 2005

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

PROVENANCE
Private collection, Selangor

RM 5,000 – 9,000

Fisher's Cove demonstrates the artist's ability to depict an atmospheric landscape created using a variety of different textures. The natural forms of the hilly mountains surrounded by water were slowly built, highlighted by bright colours and motifs in the centre of the canvas. The shimmering light of the cove is reflected across the waters.

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184

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Coming Home, 1991

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

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,000

Coming Home features, a truly majestic scene of a local village situated high in the mountains, framed by billowing clouds. The large area of foreground terrain is skilfully composed with a myriad of organic shapes. Raphael, the master of the Sarawak natural landscapes, was known for his distinct brushwork and beautiful colour harmonies.

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, he 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.

185

RAPHAEL SCOTT AHBENG

b. Sarawak, 1939 – d. 2019

Manscape, 2013

signed and dated (lower right)
acrylic and collage on plywood
112 x 121cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

Though known for his semi abstract landscape paintings, *Manscape* features three figures (self portrait?) carefully embedded into the natural landscape. Painted in a variety of brushstrokes, fused with broad patches of colour, it depicts three figures dressed in western attire, which explore the ideals and fragments of the modern world. His compositions express his response to the environment and often feature a variation of overlapping shapes and lines, which adds texture and interest to the surface.

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, he 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.

186

ENG TAY

b. Kedah, 1947

Untitled, 2006

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

PROVENANCE
Private collection, Selangor

RM 32,000 – 48,000

The woolly brown textures enhance the creature comfort of the two adults embracing on the plush sofa, with palpable coldness in the air. The child is seen clasping his hands together. Perhaps, the baby fat of the plumb body will suffice. Indoors, all wrapped up and cuddled up from the chilly winds outside, and with the heater on, the occupants appear contented as can be gleaned from their faces. It's one of the drawbacks, if at all, in staying in places which have autumn and winter.

Eng Tay, nee Tay Eng Chye, made a beeline for the Big Apple, studying at the Art Students League (1968-1972) and the School of Visual Arts (1972-1978), both in New York. He first made his mark in printmaking, before embarking on paintings, large canvases, and monumental sculptures in bronze. With nearly 100 solos in the United States and Europe and Asia, he travelled extensively. In 2009, he was accorded a Retrospective by Galeri Petronas called simply, Eng Tay: The Exhibition. His monumental sculptures in Kuala Lumpur adorn the Kiaraville SENI condominiums in Mont Kiara, the Zehn condominium in Pantai Hills and Marc condominium near KLCC. His works are in the collection of the Taipei Fine Arts Museum; the Fukuyama Museum of Art, Hiroshima in Japan; the Frankie Valli Estate (United States); the Merv Griffin Estate (United States); and the New York University.

187

KHOO SUI HOE

b. Kedah, 1939

The Lone Bather, 1979

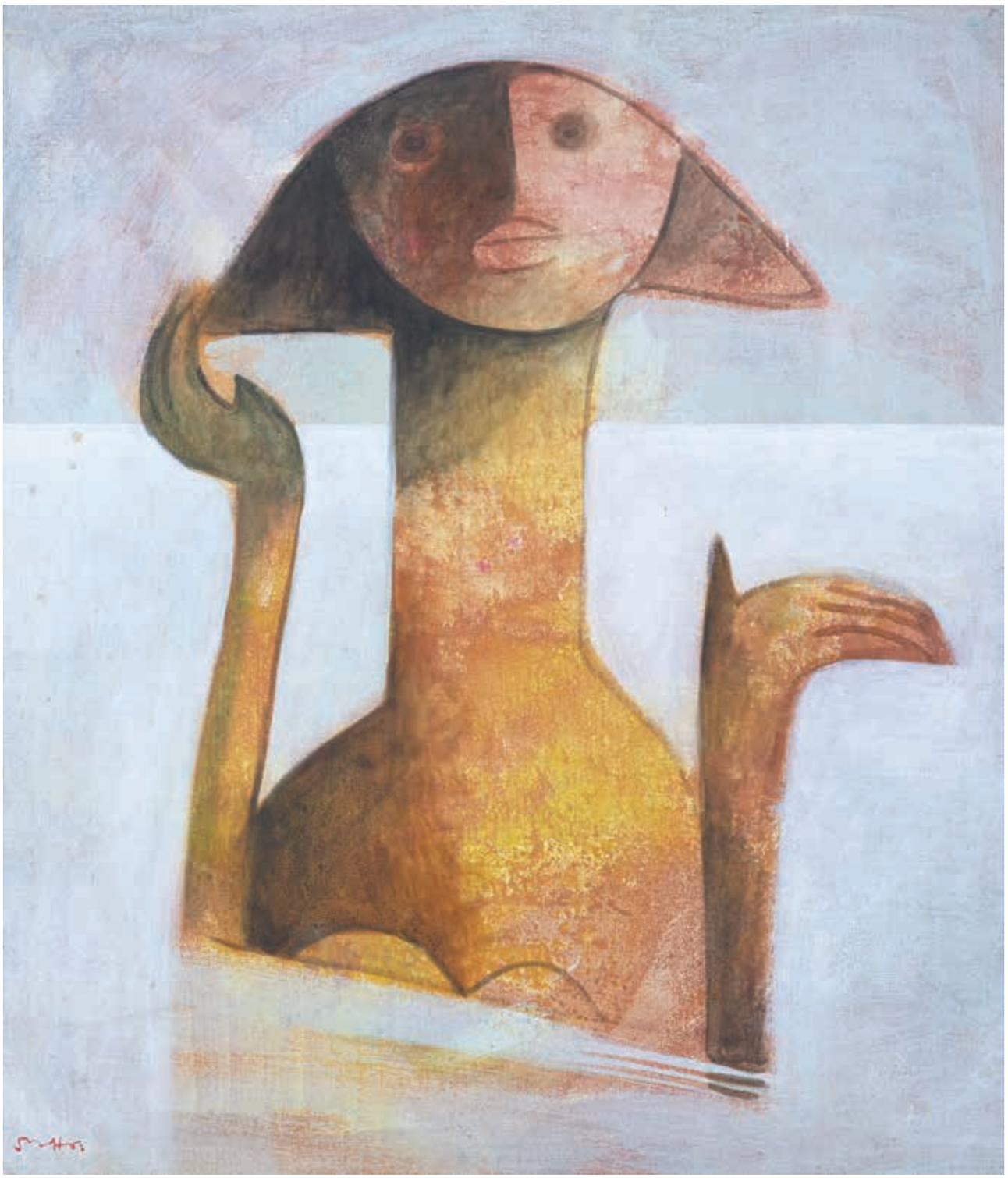
signed (lower left)
oil on canvas
76 x 66cm

PROVENANCE
Private collection, Kuala Lumpur

RM 30,000 – 50,000

There is something liberating about taking a dip alone in the sea, or river, in the buff, apart from being foolhardy as it is not safe for girls. The girl is probably a tom-boy, with short close-cropped hair, although the angular exaggeration of her hair makes it look like some kind of Egyptian headgear, and thus a bit of exotica. Everything about her is calm, including the water's surface, while the sky backdrop is clear though darkened, probably in the early evening. With her eyes and luscious lips, the girl looks innocent and nubile. Despite being outdoor alone, the girl is wrapped in her own 'safe space'.

Khoo Sui Hoe's high point in his art career when he was honoured with a Retrospective, The Painted World of Khoo Sui Hoe, by the Penang State Art Gallery in 2007. He had another Retrospective accorded by Soka Gakkai, Kuala Lumpur. He was also given a mini-retrospective (1963-2013) by The Art Gallery in 2013. Khoo studied at the Nanyang Academy of Fine Arts in Singapore, graduating in 1961. In 1974, he studied at the Pratt Graphic Centre, on a John D Rockefeller III Fund award. Khoo was also the spiritual leader of the Utara Group, formed in 1977. He had run the Alpha Gallery in Singapore and the Alpha Utara Gallery in Penang.



188

ANTHONIE CHONG

b. Perak, 1971

Untitled, 1993

signed and dated (top right)
oil on canvas
70.5 x 45.5cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,500 – 8,000

This early composition reveals Anthonie Chong as a major figurative artist revered for his expressionistic works filled with emotional content. The theme of mother and child is achieved through a dynamic interplay of brushstrokes, evoking a sense of intimacy and affection.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1990. He won the Philip Morris Asean Art Award – Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, and which was represented in three series – *Community, Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang.

189

CHUAH THEAN TENG, DATO'

b. China, 1912 - d. Penang, 2008

Mother And Child

inscribed with signature (lower left)
sculpture
43 x 26cm

PROVENANCE
Private collection, Selangor

RM 12,000 – 20,000

This lot presents a sculptural image of a nurturing mother holding her child in her arms. Meticulously crafted in a realist manner, the artist captures the close relationship between the figures, evoking a sense of intimacy, love and affection. The intricate details of the face, rhythmic contours of the figures and superb handling of material makes this a fine piece.

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).

190

ZULKIFLI YUSOFF

b. Kedah, 1962

Untitled, 1990s

metal
55 x 21 x 25cm

PROVENANCE
Private collection, Selangor

RM 7,000 – 12,000

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

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

191

RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

Nafas - M23, 2004

metal
38 x 35 x 18cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

Raja Shahriman's contemporary sculptures are influenced by issues pertaining to Malay culture. The work is a distinctive example of the artist's exploration of the symbolic representation of warriors. His sculptures have a commanding presence, constructed by a highly technical and laborious process of cutting, forging and shaping metal pieces, followed by the meticulous attachment, and soldering of the individual forms, resulting in a mesmerising representation of the noble, courageous, and attentive spirit of warriors.

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 (MIA), he returned to his hometown Kuala Kangsar. He was honoured with a solo show at Galeri Petronas.

192

RAJA SHAHRIMAN RAJA AZIDDIN

b. Perak, 1967

Khalifah, 2009

forged and fabricated metal
117 x 62 x 39cm

PROVENANCE
Private collection, Selangor

RM 28,000 – 45,000

Khalifah is symbolic of the leader who despite his own destruction still battles on to free mankind from war and destruction. He symbolises the savior, the one who brings about freedom and peace. Raja Shahriman is among the few Malaysian artists who have risen to attain high-level mastery in the field of contemporary sculpture. Working primarily in metal, his practice involves a similar technique developed by traditional blacksmiths. Rich in expression, 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 Galeri Petronas.

193

ZAINUDDIN ABINDINHAZIR

b. Kedah, 1967

Penghulu & Wang Yang Banyak, 2015

metal
70 x 55 x 27cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,500 – 7,000

The sculptures of Zainuddin focus on shapes and forms to express the world around him, infused with personality and narrative. Zainuddin was born in Kuala Nerang, Kedah. He studied art formally while attending a Diploma in Art and Design (Fine Metal) course at Institut Teknologi MARA, Shah Alam from 1987 to 1991. He has succeeded in obtaining a Bachelor of Education (Art) in 2002 and a Master of Education (Art) in 2005 at Universiti Pendidikan Sultan Idris, Tanjong Malim. Afterwards, in 2018, he completed his Ph.D in Art and Design (Art History) at the Faculty of Art and Design, Universiti Teknologi MARA, Shah Alam. In the early 1990s, he worked in the field of metal craftsmanship and landscape design. The higher tendency toward gold craftsmanship field led him to deepen the techniques of designing and producing jewellery. Through his experience and design skills, manufacturing, marketing, and management, he assumed the position of general manager at Warnies Jewel Sdn. Bhd. He has been in the field of goldsmith for over 10 years. In the education sector, he has served more than 20 years at Universiti Pendidikan Sultan Idris, Tanjong Malim, Perak. At the same time, he was also a part-time lecturer at the Institut Kraftangan Negara (IKN) for over 10 years in the field of metal craft, jewellery design and making. His teaching disciplines include liberal study and studio practice based (fine art and metal craft). He is also involved in research, creative design, studio practice and art exhibition. He actively explores sculpture, silk screen printing and painting. He participated in recent exhibitions which include 'KALIMA' – Balai Seni Lukis Melaka (2023), BSLN - Arca Dasar Laut, Langkawi, Kedah (2022). His works are in the collection of National Art Gallery Malaysia, local and foreign art collectors.

194

SUHAIDI RAZI

b. Sarawak, 1977

Mutant II, 2012

metal & fiber glass
31 x 31 x 31cm

PROVENANCE
Private collection, Kuala Lumpur

RM 2,500 – 4,500

Mutant II is Suhaidi Razi's imaginative sculpture made from a reconstruction of a hen resting upon a nest rebuilt with bolts, nuts, and found objects. It is an exploration of unexpected ideas, materialised through sculpture. With an exquisite variety of textures and forms, the work opens room for interpretation which invites the viewer to formulate their own interpretation and experience of the three dimensional sculpture.

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

195

I MADE SANTIKA PUTRA

b. Indonesia, 1993

Perang Satha (Satha War),
2017

used inner tires, edition 1 of 1
105 x 62 x 53cm

PROVENANCE
Private collection, Selangor

RM 7,000 – 13,000

The works of I Made Santika Putra reveal his observation of cockfights, Bali's traditional pastime. The artist has selected the medium of used tires for his work as a reflection of the environmental problems in Bali. Using a combination of curved lines to sculpt the form, Perang Satha depicts two roosters, face to face, engaged in a fierce battle. The aggressive duel is displayed remarkably through the postures of the birds leaping and flapping of wings.

I Made Santika Putra graduated from the Ganesha University in Singaraja, studying at the Faculty of Languages and the Arts, majoring in Art Education. His awards include "Nalar Sensasi Seni" Indonesian Students Art – Finalist Works Exhibition at the National Gallery, Jakarta (2015) and "Lomba Cipta Cinderamata" General Category – 2nd National level at Kemdikbud, Bandung. His recent exhibitions include Art Jakarta, Art Xchange Gallery, JCC Senayan, Jakarta (2019), "Fish Out Of Water" Exhibition, Art Xchange Gallery, Jakarta (2019) and Art Expo Malaysia, Art Xchange Gallery, Matrade Exhibition & Convention Centre, Kuala Lumpur (2018).

196

PUTU SUTAWIJAYA

b. Indonesia, 1971

Pemenang, 2002

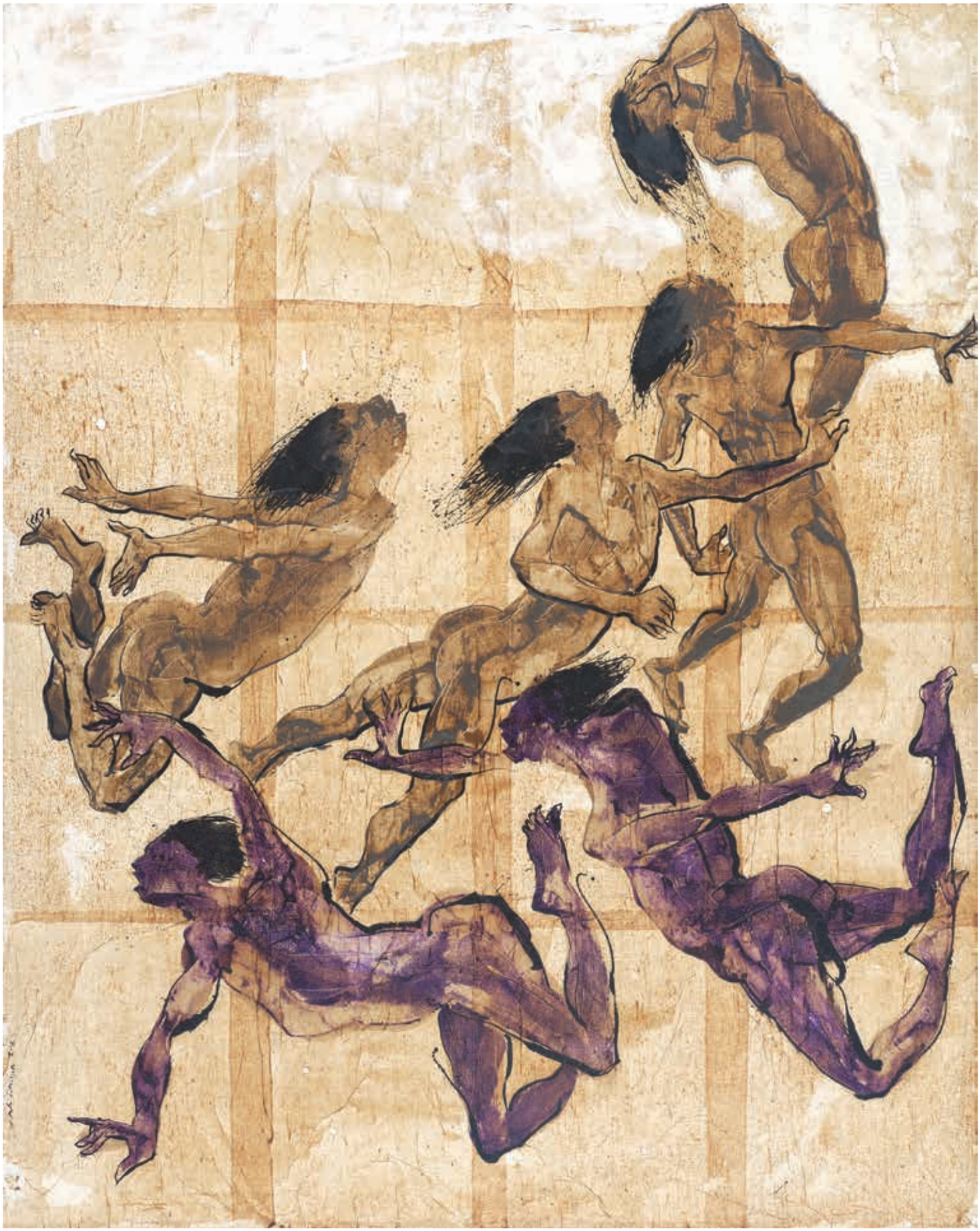
signed and dated (lower left)
mixed media on canvas
225 x 179cm

PROVENANCE
Private collection, Kuala Lumpur

RM 90,000 – 130,000

Think The Chariots of Fire, the 1981 British film about grit and honour in the 1924 Olympics. Though by no means so grand and dramatic, Putu Sutawijaya's painting is a paean to athletic triumph symbolising the eternal Olympic motto of Citius, Altius, Fortius (Faster (Swifter), Higher, Stronger). The athletes originally competed naked as a tribute to the god Zeus in ancient Greece as early as 776BC, but the nudity in Putu's work is about the freedom, a quest of immortality and one shorn of inhibitions with the display of the body physique of a veritable Adonis. The exhilaration of triumph is built on hours of self-sacrifices, practice and training, while honing flexibility and strength. Putu's athletic figures with unkempt long hair are arrayed in a clockwork circular motion, more like a Matisse-an dance. As Putu himself had intoned: "The body is the medium of suffering, pain, laughter and fear." The larger context is about LIFE itself, of course – the agony and the ecstasy.

Bali-born Putu Sutawijaya is no stranger to Malaysia, his wife, Jenny, being from Malaysia. Putu himself had solos at the Valentine Willie Fine Art (VWFA) in 2006 (Body O) and 2007 (Poems of Nature), besides residency-workshop at VWFA / Patisatu Studio (2006) and VWFA / Gudang (2007). In 2000, he was awarded the coveted Lempad Prize by Sanggar Dewata Indonesia, 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. He had some 30 solos since his first, Energy, at Bendara Budaya Yogyakarta, in 1998. Apart from Indonesia, he has held solos in Singapore, Hong Kong, the United States (Chicago) and Beijing. He had also shown with Bayu Utomo Radjikin at the October Gallery in Yogyakarta (Teroris, 2001) and with Ahmad Zakii Anwar besides Ben Cabrera (Humanities) at Andrer Shire Gallery, Los Angeles, in 2009. He had also taken part in the Art Fair Turin, the Melbourne Art Festival, Art Paris, Art Stage Singapore and the Yogya Biennale. His exalted status in Indonesian art can be gleaned from the (Un)Real exhibition which also featured Affandi, Entang Wiharso and Nasirun at the National Gallery Jakarta in 2006. Putu graduated from the Indonesia Institute of Fine Art (ISI) in Yogyakarta in 1998.



197

YUNIZAR

b. Indonesia, 1971

Untitled, 2016

signed (lower left)
dated (lower right)
mixed media on canvas
60 x 50cm

PROVENANCE
Private collection, Kuala Lumpur

RM 12,000 – 20,000

One of Indonesia's most exciting artists, Yunizar creates images which are influenced by the realm of the subconscious. Yunizar's works evoke memories of dreams, myths and includes motifs from his cultural heritage. The simplicity of visual elements within his works, according to the artist, is the result of a personal aesthetic judgment. He seeks beauty in everyday life and aims to capture universal experiences through intuition. Featured in this lot is a representation of figures enhanced with text and shapes created across the canvas.

Born in Talawi, West Sumatra in 1971, Yunizar graduated from Indonesia's Institute of Arts Yogyakarta in 1993. He co-founded Jendela Art Group with his Minang peers Handiwirman, Jumaldi Alfi, Yusra Martunus and Rudi Mantofani. He had solo exhibitions in Indonesia, Singapore, Hong Kong. Among his selected solo shows are held in NUS Singapore (2007), Gajah Gallery, Singapore (2022 and 2006), Sin Sin Fine Art Hong Kong (2005 & 2006). He has participated in numerous group exhibitions in Indonesia, Brunei, Singapore, Malaysia, Beijing and Hong Kong. In 1995 he won the Best Painting Award at Pekisminas III, Jakarta, and he was one of the ten finalists in the Indonesian Art Awards competition in 1998. His works were showcased by Gajah Gallery at Art Jakarta in 2019.

198

ERICA HESTU WAHYUNI

b. Indonesia, 1971

Untitled, 2001

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

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

One of Erica's most intimate compositions, a charming lady in a relaxed posed is situated in a private space. Featuring ornate interiors richly decorated with objects and furniture, the bathroom is presented as a place of purification of the mind and soul. The work also displays Erica's admiration of legendary west java born artist Popo Iskandar, as she highlights an intricate painting hung on top of the water well illustrating his signature dotted leopard with green eyes and sun. On the lower left of the canvas, a black cat rests snugly on top of a rug.

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.

199

ERICA HESTU WAHYUNI

b. Indonesia, 1971

Untitled, 2002

signed and dated (lower left)
acrylic on canvas
147 x 98cm

PROVENANCE
Private collection, Kuala Lumpur

RM 18,000 – 25,000

Erica is best known for her playful and expressive paintings, with a distinctive colour palette, incorporating elements from various cultures. In this scene, Erica brings out the contrast of golden colours of bountiful rice fields (indicating good harvest, symbolising prosperity), incorporating people, children, doves, dogs and cats etc. Full of joy and zest for life, her paintings are observations of the intricate relations of man, local traditions, and surrounding environment.

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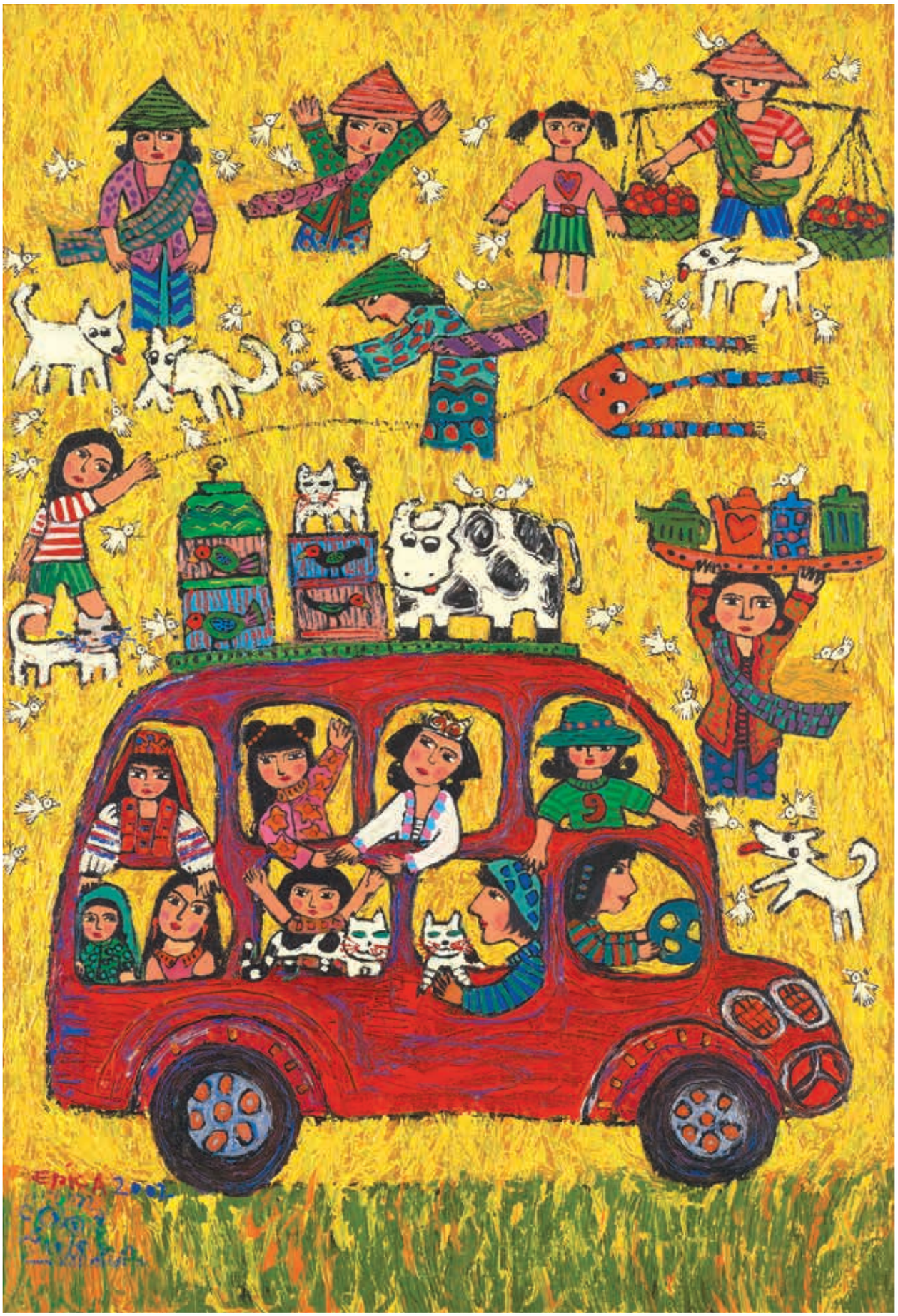

200

JEIHAN SUKMANTORO

b. Indonesia, 1938 - d. 2019

Parti, 2011

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

PROVENANCE
Private collection, Selangor

Accompanied by a certificate of authenticity signed by the artist

RM 5,000 – 9,000

Jeihan Sukmantoro is dubbed "soul-catcher" by art-writer Ooi Kok Chuen (interview in Bandung, published in The Sunday Star, Oct 23, 2011) for his prescience in capturing the intrinsic qualities and enigmatic aura of the portraited, just by using black blobs or slits for the eyes. The black eyes device was first used in his 1965 work, *Gadis*, and was described by Ooi as a "black hole of emotional DNA". In the interview, he told Ooi: "We are all walking and working in darkness and mystery. We don't know where we are going, what will happen tomorrow." Eyes are deemed the windows to one's soul. As Johann Wolfgang von Goethe, in his Theory Of Colour, wrote: "The eye has to thank light for its existence." Here, Jeihan highlights the ivory skin of a lady, dressed in a bright, lemon coloured dress. Her dark, almond shaped eyes were accentuated with the colour black, which adds to the mystery of the sitter with a strong persona.

The multidisciplinary Jeihan Sukmantoro was a sculptor, ceramist, printmaker (woodcuts) and painter (acrylic, watercolours, pastels) and a published poet. A rebel, he studied at the Bandung Institute of Technology (1960-1966) but did not complete. His best known book of poetry is MATA MBeling Jeihan (2000). Besides in all over Indonesia, he had solo exhibitions in Rome (Italy), Rotterdam (Netherlands), New Jersey (United States), Paris (France), Zurich (Switzerland) and Kuala Lumpur (Malaysia).

201

NYOMAN GUNARSA

b. Indonesia, 1944 - d. 2017

Balinese Dancer, 2012

signed and dated (lower right)
oil on canvas
95 x 95cm; 133 x 133cm (with frame)

PROVENANCE
Private collection, Selangor

RM 12,000 – 20,000

The expressionistic works of Indonesian maestro Nyoman Gunarsa are inspired by folk tales from Balinese culture and Hindu legends. He is recognised as one of the pioneers of modern Indonesian art whose creations reflect his interest in understanding the philosophy and beliefs of Indonesian society. The artist's formal explorations in composition are based dominantly on the rich artistic heritage of Bali, with themes centred on local dances, gamelan music and wayang puppets combined with western academic art principles. Nyoman Gunarsa excelled at depicting the charm of Balinese dancers in motion. His signature aesthetic highlights technical mastery in portraying lines and includes a great variety of detail including the dancer's elaborate costumes and ornate headdress.

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

202

HASIM

b. Indonesia, 1921 – 1982

Dancer, 1950s

signed (lower left)
oil on canvas
64 x 89cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,500

Indonesian artist Hasim is renowned for sophisticated representational works consisting of figures and landscapes. This harmonious scene is composed of a lady in traditional garments immersed in the art of dance. The dramatic interplay of light and shadows enhances the overall grandiose quality of the painting. As being one of Indonesia's celebrated artists his works have been offered at auction multiple times locally and internationally.

203

U LUN GYWE

b. Myanmar, 1930

Trees, 2006

signed and dated (lower right)
oil on canvas
36 x 46cm

PROVENANCE
Private collection, Kuala Lumpur

RM 11,000 – 19,000

An enchanting landscape view captures an eternal moment, depicting variations of changing light effects in nature. Working in the tradition of Impressionism, U Lun Gywe created a peaceful composition by contrasting vertical trees and the diagonal shadow patterns formed on the earthy ground. This wonderfully orchestrated painting is executed in a subtle palette, allowing the structure of trees to stand out.

U Lun Gywe, is without doubt the most revered and accomplished artist in Myanmar today. He fuses Western Impressionist fervour with Myanmar spirituality and Buddhist concepts. He was initially trained at home by the greats such as U Ngwe Gaing, U Thet Win, U Chit Maung and U Thein Han. In 1964, he studied Chinese brush techniques and oil painting at the Beijing Central Academy Of Fine Arts, and in 1971, he spent a year in East Germany studying European art and art restoration under Prof. Indo Tim.

204

U LUN GYWE

b. Myanmar, 1930

At The Beach, 2009

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

PROVENANCE
Private collection, Kuala Lumpur

RM 16,000 – 26,000

U Lun Gywe's paintings are characterised by his dynamic brush strokes and refined blend of colours. Regarding water as a vital force, this work depicts a sense of wonder and magnitude reflected through the wonderful orchestration of colours and texture. Influenced by nature, his canvases often depict the beauty of his homeland.

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205

ONG KIM SENG

b. Singapore, 1945

Singapore River, 1979

signed and dated (lower left)
watercolour on paper
38 x 56cm

PROVENANCE
Private collection, Kuala Lumpur

RM 8,000 – 14,000

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

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

206

CHEN WEN HSI

b. China, 1906 - d. Singapore, 1991

Two Ducks

signed in Chinese with one seal
of the artist (top left)
ink and colour on paper
34 x 43.5cm

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 45,000

Animals and insects are popular in Chinese brush paintings in metaphors in poetic empathy with the traits of man. So much so that certain artists are identified with the creatures they depict: like Tan Changrong for roosters, Huang Zhou for roosters, and Chen Wen Hsi for gibbons, but here Wen Hsi opts for the romantic sentiment: a pair of ducks. To the Chinese, to be auspicious, everything must be paired, for harmony and happiness. So, two ducks waddling amidst scattered reeds in the water, though Wen Hsi had done ducks amidst lotuses, and at least one using his fingers to paint, after his finger-painting tutor Pan Tian-shou. His feathered friends include cranes, pigeons, peacocks, rails, storks and sparrows. In Chinese art, many artists have tackled these amphibious creatures: From Bada Shanren's (Zhu Da) (1626-1705) angry ducks to a more recent Xie Ziling (1910-1997).

Comparisons between the two great Singaporean artists Chen Wen Hsi and Cheong Soo Pieng abound, with Soo Pieng known for his versatility in style, while Wen Hsi's forte is his theoretical grounding in the history of Chinese brush painting from old Cathay. No wonder that Wen Hsi had been given a retrospective by the National Art Museum in Beijing, apart from Singapore giving him a retrospective (1982) and a Centennial celebration (2006). His laurels include the Singapore Meritorious Service Star Award (1964) and posthumously, the Gold Award (1992), besides the Asean Cultural and Communications Award (1987). His art tutelage was in the Shanghai College of Art and then the Xinhua College of Art. He had taught at the Nanyang Academy of Fine Arts in Singapore from 1951 to 1959. He was among the four pioneers in the historic painting trip in Bali in 1952. His works are in various institutions including the Ashmolean Museum of Oxford, the Cologne Museum, and the National Gallery of Singapore.

207

HA TRI HIEU

b. Vietnam, 1959

Feeding Our Cow, 2000

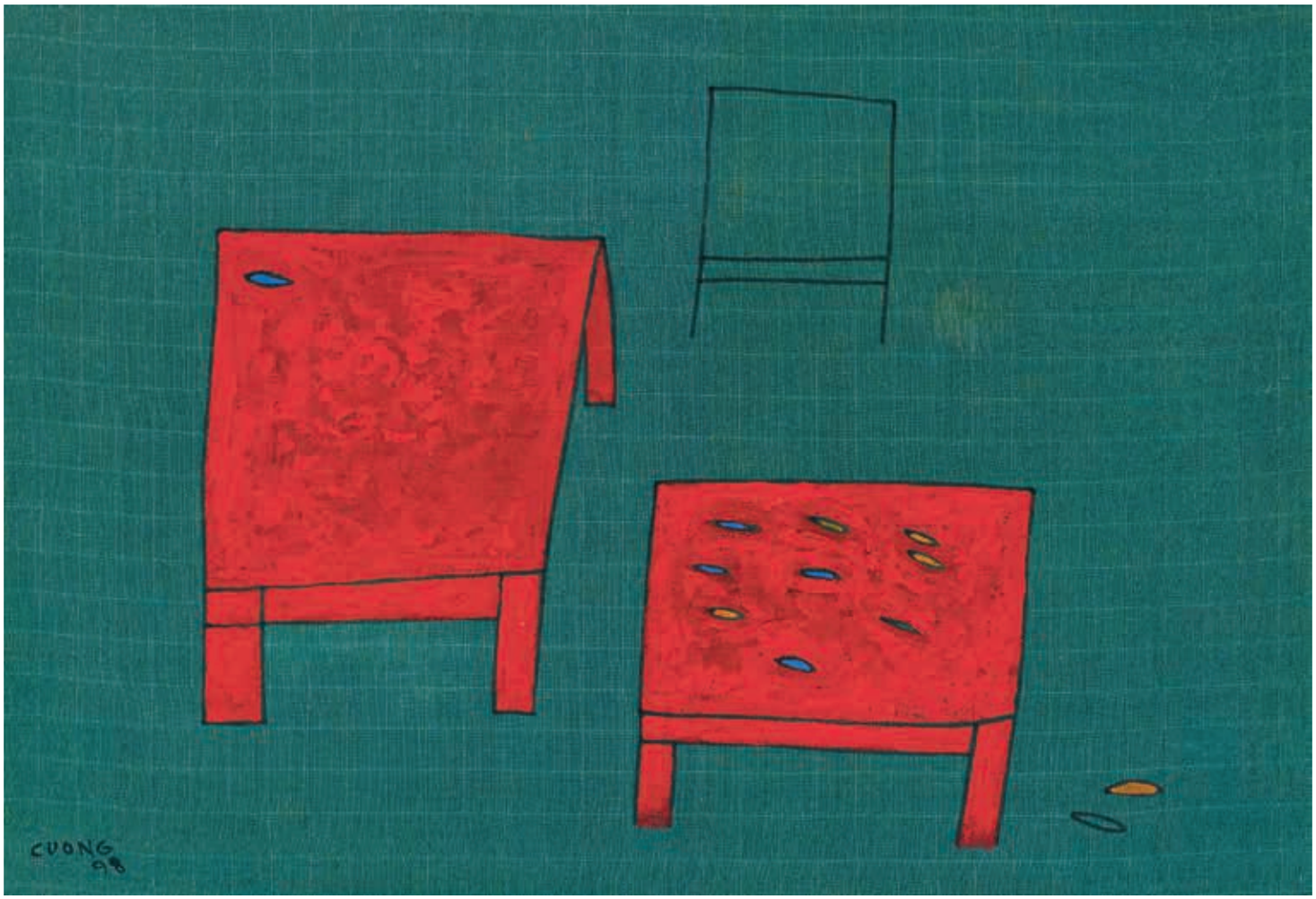
signed and dated (upper right)
oil on canvas
38 x 38cm

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

Ha Tri Hieu, a member of the Doi Moi 'Gang of 5' artist's group, celebrates the beauty and simplicity of rural life in his works, using simplified representational forms against a flattened pictorial space. The Gang of 5 also lists Tran Luong, Viet Dung, Dang Xuan Hoa and Pham Quang Vinh.

He graduated from the Hanoi Industrial Fine Arts College in 1983 and staged his first three solos in Hanoi – Red River Gallery (1996), Mai Gallery (1998) and Art Vietnam Gallery (2008) before the 2012 solo titled Flower at the Eight Gallery in Ho Chi Minh City in 2012. His major international group exhibitions include Vietnam Express (Norway, 1998), Vietnamese Identity (Melbourne, Australia, 2000 and 2001), and in National Gallery Singapore.



208

LE THIET CUONG

b. Vietnam, 1962

Everyday Things Still-Life – Red Tables, 1998

signed and dated (lower left)
gouache on cheesecloth
49 x 72cm

PROVENANCE
Private collection, Singapore

RM 10,000 – 18,000

One bead on a low red table, and nine others in another. Oops, two have fallen on the greenish floor, with the beads differently coloured. Is there some form of cryptic code to all these, a pseudo I-Ching formula of balancing, or some games children play? Le Thiet Cuong likes to play with the geometric contradictions of squares, circles and triangles. The odd placements of the legs of the tables skews the perspective, upending the way to view. And is there another table behind, unlacquered in red? Is this a conundrum that is never meant as one? Everything is Reductivism, consistent with the self-taught Le Thiet Cuong's oeuvre of awkward reality? Artist-sculptor-photographer cum curator, Le Thiet Cuong makes child-like works of everyday life and ordinary utensils, sometimes with odd simplistic figures.

Though schooled in set design and animation at the Vietnam State Film College in Hanoi, Le Thiet Cuong opts for visual art in practice, with an esoteric bent. His father is filmmaker-playwright-poet Le Nguyen and mother cinematographer Do Phuong Thao. He was in the army from 1980-1984, working as a cartographer, sometimes a farmer. He first made his mark when he illustrated the poet Nguyen Du's epic poem The Tale of Kieu (Truyen Kieu), and had his first one-man show, The Pastoral, in 1991. He has since also exhibited outside Vietnam – Hong Kong, Singapore, Bangkok and Zurich. He has also done sculptures, mainly of animals.

209

ABDUL MULTHALIB MUSA

b. Penang, 1976

Furl 1, 2000s

laser-cut mild steel with 2k clear coat
41 x 21 x 19cm

PROVENANCE
Private collection, Selangor

RM 5,000 – 8,000

The sculptures of Abdul Multhalib Musa are informed by natural surroundings and the built environment. His works seek to highlight the interlinked relationship between art and architecture. Geometry embedded within nature is constructed into three dimensional shapes.

Abdul Multhalib Musa graduated with a Bachelor of Architecture (Hons) from MARA University of Technology, Shah Alam, Selangor. His sculptures have earned him several awards, residencies and commissions, notable among them the Rimbun Dahan Residency in 2001 and the Australian High Commission Residency in 2004. In 2002, Multhalib won the Award of Excellence at the 6th Oita Asian Sculpture Open Competition in Japan, the Juror's Choice Award at the National Art Gallery Malaysia in 2002 before going on to be selected for the Ordos 11th Asia Arts Festival, Inner Mongolia Autonomous Region, China, as well as the Urumqi International Urban Sculpture Symposium in Xinjiang, China in 2009. Multhalib won a competition to design a major outdoor sculpture for the 2008 Beijing Olympics in China.

210

ANWAR RAHMAN

b. Penang, 1957

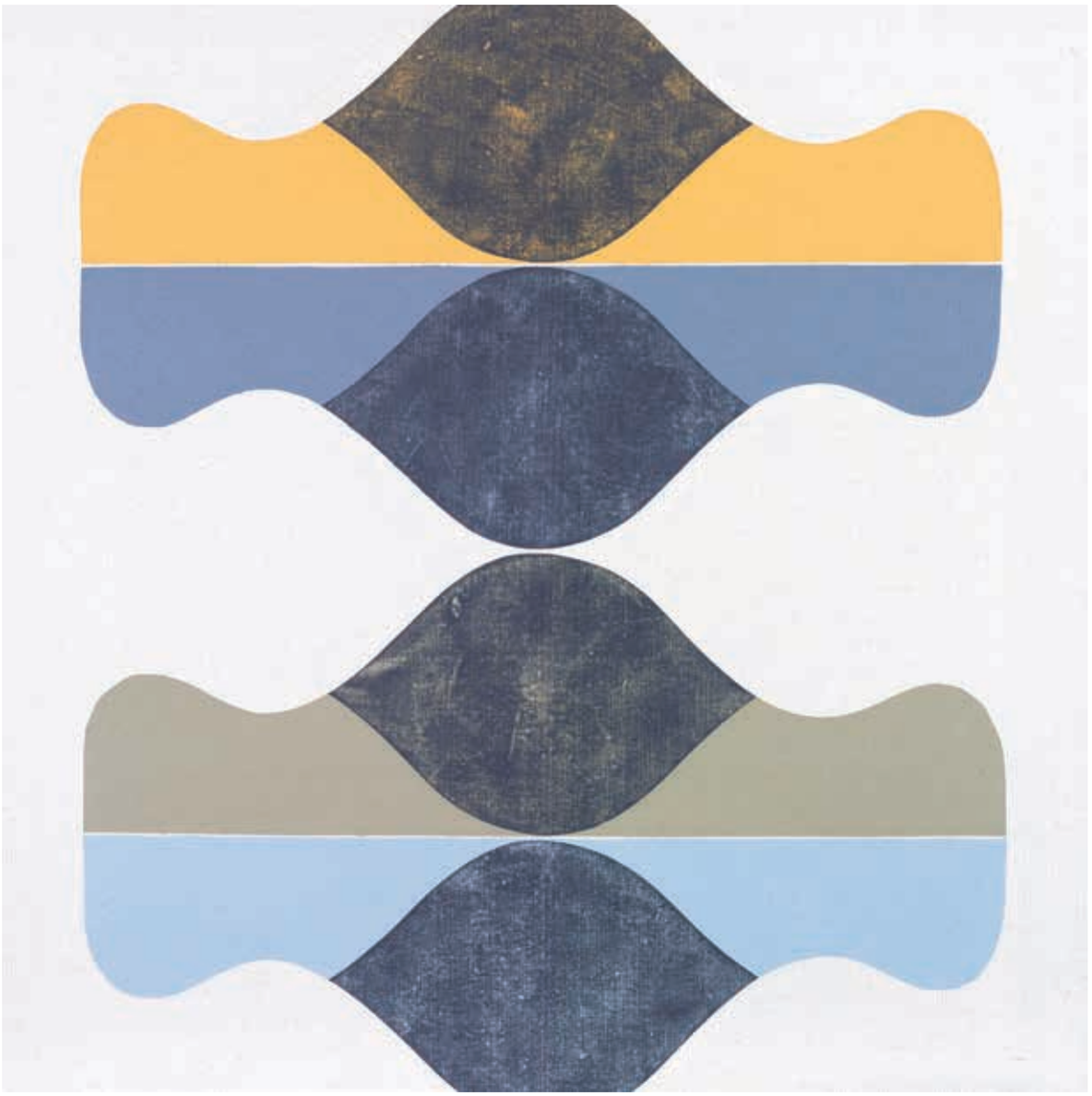
#01. Rupture Of The Corona,
2018-2021

signed and dated (lower left)
acrylic on canvas
91 x 91.5cm

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 9,000

Anwar Rahman's art practice explores geometric patterns, abstraction, minimalism, and optical illusion. His brightly coloured works contain a narrative where delicate spherical orbital forms are prominently featured. A symbolism of hope, *Rupture Of The Corona* forecasts the day when the virus is conquered, in delineated geometric shapes. Upon his graduating from university, Anwar Rahman worked at private companies and ventured into business. He became a fulltime visual artist in 2016. Selected group exhibition include RHB Bank Art with Heart, Bangsar Shopping Centre, Kuala Lumpur 2019.



211

FENDY ZAKRI

b. Perak, 1982

Pagi, 2019

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

PROVENANCE
Private collection, Selangor

RM 5,000 – 9,000

Fendy Zakri's works follow a minimalist artistic path. Exploring geometric and organic forms, the artist is settled in creating art that contains more self-searching and deep reflection. Presented here is a symmetrical minimalist piece, with harmonies arising from the configuration of clean shapes. The combination of blue, yellowish orange and grey complimented each other giving it a modern twist.

Fendy Zakri, a self-taught artist who's an engineer by training, won the Incentives Award in the Mekar Citra Gallery in Shah Alam in 2013 and was a resident artist at the Beranda Art Colony in Langkawi. He was given two solo exhibitions by Richard Koh Fine Art (Kuala Lumpur) namely Seeing The Unseen and Hyphen Jocund in 2014 and 2016 respectively. He is a finalist in the Malaysia Emerging Artists Award in 2011. He graduated with a Diploma in Civil Engineering at the Engku Omar Polytechnic in Ipoh, in 2003. He believes that "the thought behind an artwork is more important than the skills in creating it." His solo Moonlight Fragment was held at Taksu KL in 2019. In 2021, his works were exhibited in Seoul, South Korea. In 2022, his artworks are in ELSE Hotel & Retreat in Kuala Lumpur, Malaysia.

212

HARON MOKHTAR

b. Selangor, 1963

Untitled, 2014

signed and dated (lower right)
acrylic on canvas
122 x 106cm

PROVENANCE
Private collection, Selangor

RM 5,500 – 9,000

Painted in the artist's unique style, this charming rendition of a traditional house is filled with bright colours evoking a peaceful atmosphere. Imbued with a sense of vibrant energy, the artist frames his works concentrating on the architectural elements on the upper half on the canvas. Inspired by traditional Malay architecture, this work explores narratives of our heritage, community, 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.

213

HARON MOKHTAR

b. Selangor, 1963

Untitled, 2013

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

PROVENANCE
Private collection, Selangor

RM 4,500 – 7,500

Known for his distinctive visual expression of space, this composition of a traditional house is juxtaposed with three female figures. Imbued with a sense of peace, the artist frames his works concentrating on the architectural elements on the upper half on the canvas. Inspired by traditional Malay architecture, this work explores narratives of our heritage, community, 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.

214

ESTON TAN

b. Penang, 1972

Thoughts On Life, 2010-2011

signed and dated (lower left)
oil on jute
95 x 126cm

PROVENANCE
Private collection, Selangor

RM 6,000 – 12,000

Thoughts On Life captures the energetic feeling of movement within the city in a dreamlike atmosphere, expressed with the flickering of urban lights, along with the infinite possibilities. Composed in swift gestural brushstrokes, this lovely composition brings to life the simple yet blissful moments in our daily experiences.

Eston Tan obtained his Diploma from the Malaysian Institute of Art, Kuala Lumpur, in 1991, and the One Academy, Petaling Jaya (1992-1993). He showed his promise when he won the Minor Award in the Penang Young Talent competition in 1999, and clinched the Major Award the next year. The artist has held numerous solo and group exhibitions both locally and internationally, including Hong Kong and Taiwan. His recent solo exhibitions include Memoirs Of Life, Qing Gallery, Kuala Lumpur (2022), The Conversation, Helios Gallery, Taipei (2018), Passing Through, Shanghai Guoman Hotel, China (2017).

215

ILHAM FADHLI SHAIMY

b. Kelantan, 1980

Tales Of Sweet Neglect, 2009

signed and dated (lower right)
acrylic and collage on canvas
153 x 153cm

PROVENANCE
Private collection, Selangor

RM 7,000 – 14,000

Described by his wife, installation artist Azliza Ayob, as "fascinating, promising and uncertain", Ilham Fadhli's characters aptly define his work too. Also known as Kojek, he is a multi-dimensional artist with an inexorable imagination, taking his viewers on an edgy yet arresting adventure to an unfamiliar land beyond earth with his dark and surreal landscapes. On offer here is a mysterious landscape with figures depicted in Kojek's signature palette containing intricate collaged elements. His trademark miniature human going about their activities enhance the dreamlike composition.

Ilham Fadhli graduated with a Degree in Fine Arts from Universiti Institut Teknologi MARA, Shah Alam in 2003. Subsequently, he has frequently exhibited in galleries across Kuala Lumpur and had spent a term as the 16th Artist-in-Residence at Rimbun Dahan from 2010 to 2011. Ilham's work addresses contemporary issues through an absurdist or surrealist narrative. He has held a two-man show with fellow artist Haslin Ismail titled Friction in Kuala Lumpur (2008) and a solo exhibition titled To Lie In Ruins held at Pace Gallery (2010). His collages often incorporate delicate figures, dramatic colours and the use of scale to create these narratives and invite the viewer to discuss the issues raised. Ilham's works have been featured at the Rimbun Dahan Artist-in-Residence Show (2011), Spice! at Pace Gallery, Petaling Jaya (2010) and the MATAHATI Art Triangle held at National Art Gallery, Kuala Lumpur (2010). He has participated in a group exhibition in Singapore (2011), curated by the artist and curatorial collective called Flying Karpet Company founded by contemporary artists Aswad Ameir, Saiful Razman and Shahrul Jamili. His work was also featured in a group exhibition titled Kembara Jiwa Fukuoka: Expanded Passion organised by Galeri Chandan that was presented in Fukuoka, Japan in 2013.

216

YUSOF MAJID

b. England, 1970

It's Lonely At The Top

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

PROVENANCE
Private collection, Kuala Lumpur

RM 9,000 – 13,000

Literature, topography, and history influenced Yusof Majid's iconography. *It's Lonely At The Top* features a suited man (left hand holding an umbrella, right hand holding a cigar) looking at the sky, surrounded by empty space. His emotive works contains fragments of modern life, alluding to the urban environment.

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 Phillip 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.

217

WAN AMY NAZIRA

b. Selangor, 1989

Gadis Kampung, 2016

signed (lower left)
dated (lower right)
mixed media on canvas
91 x 91cm

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

Inspired by the art of cartoons, Wan Amy Nazira is well known for her distinctive style of portraying figures. *Gadis Kampung* features a pretty, demure lady dressed in traditional attire, imbued with the elements from everyday life. Her serene expression is enhanced with the kain selendang shawl draped over her head. The artist's paintings are associated with contemplations of the modern world, interpreted through a child-like playfulness and humour.

Wan Amy Nazira received her Bachelor (Hons) Fine Art Majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has been participated in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park, Melaka (2012), Muda Mudi at Segaris Art Centre, KL (2016), Art Expo Malaysia 2017, Enthrall exhibition at TAPG (The Art People Gallery), Klang. Her recent group exhibitions include Women Unbounded, HOM Art Trans, KL (2021), Sensation, Segaris Art Centre, KL (2017), and the Locals Only exhibition at Taksu, KL (2017). The artist won the Bronze Award, Emerging Artist Category in UOB Painting of The Year (2016).

218

ZULKIFLI YUSOFF

b. Kedah, 1962

Untitled, 1994

signed and dated (lower right)
mixed media on paper
54 x 74cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 12,000

Illustrated here is a group of abstract figures that resemble totemic forms – marked in fluid black outlines – filled with a bold arrangement of colours with hints of red, orange against a blue background. Zulkifli's distinctive compositions often feature beautiful characters resplendent with intricate lines that stimulates the viewer's imagination.

Zulkifli Yusoff was an Associate Professor at the Faculty of Art in Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak. He was conferred the National Academic Award (Visual Arts) in 2007. He pursued his Masters at Manchester Polytechnic, England in 1991, after his Diploma at the Mara Institute of Technology in 1989. He became a local art superstar when he won the coveted Grand Minister's Prize and the Major Award for Sculpture at the Third Salon Malaysia in 1992. In 1988 and 1989, he won the Major Award in the Young Contemporary Artists competition. He was selected for the First Asia Pacific Triennial of Contemporary Art exhibition in Brisbane, Australia in 1993 and exhibited at the Venice Biennale fringe in 1997. He also took part in the Seychelles Biennale in 1992 and was in the Malaysian team that won Second Prize in the Sand Sculpture Hong Kong competition in 1988. He has exhibited at Art Stage Singapore 2013 with his compelling installation pieces *Rukunegara 2 "The Voice 1"* and *Rukunegara 2 "The Voice 4"*. Another installation piece entitled *Pendita* was displayed at the Singapore Art Museum's The Collectors Show – Weight of History in 2013. He has also participated in Singapore Biennale 2013 themed If The World Changed with a suite of six-piece installation titled *Rukunegara 1 Belief In God* occupying a space on the ground floor of the Singapore Art Museum.

219

YUSOF GHANI

b. Johor, 1950

Tari, 1990s

signed (lower right)
mixed media on paper
25 x 33cm

PROVENANCE
Private collection, Selangor

RM 6,500 – 10,000

Yusof Ghani's *Tari* series were first exhibited in 1989, in an exhibition at Galeri Citra, and is the artist's most popular series to date. Executed in fluid lines, the artwork consists of human figures depicted in several dance postures and features a strong presentation of gestural movements and figure ground relationship.

Yusof Ghani worked as an artist-illustrator at the Agriculture Ministry (1967), instructor in the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before he got a scholarship to obtain his BFA at the George Mason University in the United States (1981), and MFA at the Catholic University in Washington, USA (1983). On his return, he lectured at the Universiti ITM with the rank of Associate Professor. But he is better known for his series of paintings – *Tari, Topeng, Wayang, Hijau, Segerak, Biring, Wajah, Ombak* and *Kuda*. He organised the Shah Alam Biennale involving artists from 15 countries in 2016. In April 2017, Yusof Ghani made his London debut with an exhibition, Segerak VI – Transcendent Figures, at the Asia House. His hugely successful Segerak VIII: Utopia exhibition was jointly organised by Henry Butcher Art Auctioneers, Pinkguy Gallery, and Galeri Prima in 2019.

220

SABIHIS MD PANDI

b. Pahang, 1988

Hoarding, 2015

signed and dated (lower right)
woodcut print on canvas
183 x 122cm

PROVENANCE
Private collection, Selangor

RM 5,000 – 9,000

The finely chiselled woodblock cuts within the figures, whether he be Nature Man or the antithesis Skull Man, has become Sabihis Pandi's early trademark. A reticulated network of parallel vein-like lines flows through the figure within an anatomical framework. There is a sense of destiny about Sabihis' works, where the characters are all placed within a pack of cards, after his own set of Tarot cards, and whose cards are used to determine the fate of a person.

Sabihis Pandi broke into the art scene in 2013 when he won the Malaysian Emerging Artists Award in the competition co-organised by HOM Art Trans and Galeri Chandan. In 2014, he won the Bronze Award in the Established Artists category of the prestigious UOB Painting of the Year. He was identified with the three-man group Studio Pisang, the others being Shafiq Nordin and Hisyamuddin Abdullah. His other notable group exhibitions were Block by Block (Galeri Chandan), Young Guns (HOM Art Trans, 2017). He had taken part in the Art Expo Malaysia in 2014, 2016 and 2017. He took part in the 2015 Art Bazaar Jakarta, and was selected for the exhibition called The Collective Young From Southeast Asia at Mizuma Gallery, Gillman Barracks, Singapore in 2015. Sabihis graduated with a BFA, majoring in Printmaking from the Universiti ITM in 2011, after receiving his diploma at UiTM Machang, Kelantan, in 2009.

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AELY MANAF

b. Perak, 1975

Figure #Red, 2016

signed and dated (lower right)
mixed media on canvas
153 x 91cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 6,000

Faces and figures play a big role in Aely Manaf's art – thick impastoes, splotchy, blurry and fuzzy, so as to dissemble forms, causing visual obstruction. In this piece comprised of rich and expressive tones of browns and red, the seated lady has her face and torso obscured.

Aely Manaf is noted for his disfigured human faces. His colour play could be linked to his being a purveyor of painting colour products. He became noticed in 2013 when his work, *Exclaimation Points*, won the US$1,000 Bronze Medal in the UOB Painting of the Year under the 'Emerging Artist' category. Prior to that, he has taken part in group exhibitions like the Young And New Part III (2011) and IV (2012) at HOM Art Trans, and in other exhibitions in contemporary art spaces like Core Design Gallery (2012), and Curate Henry Butcher (2016).

222

GAN TEE SHENG

b. Johor, 1984

Red Cupboard, 2012

signed (lower left)
oil on canvas
155 x 147cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

A cabinet of curiosities along with secrets is set to unravel. Figures, plants, and still life objects are positioned in a surreal, dream-like state. The large wood cabinet adds grandeur, painted in a rich brown hue. Bright geometric patterns on the floor give contrast and capture viewers' attention.

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

223

NIK RAFIN

b. Selangor, 1974

Ballet Dancers, 2016

signed and dated (lower right)
acrylic on canvas
121 x 182cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

An artistic dance form accompanied with orchestral music, Ballet originated in the courts of Renaissance Italy, and the dance form was adopted in France, Denmark and Russia. Executed in a palette of blue hues, Nik Rafin used flowing curved lines to exemplify the softness of the female ballet dancers. The light and graceful movements of the dancing figures are heightened through the interplay of clean shapes and lines.

An artist, photographer and entrepreneur, Nik Rafin runs his own gallery, Rafin Art Gallery. His paintings are reinterpretations of the scenes and subjects that he captures with his camera lens with added emotions. Among the subjects of his works include wildlife and sceneries executed in various media such as watercolour and ink. His abstract paintings from the *Escape* series are a personal rendition of escaping negative emotions. He held his first solo exhibition at Golden Palette Art Gallery, Subang Jaya, Selangor in 2001. Among the group exhibitions that he has participated in included the Annual Malaysian Watercolour Organisation group exhibition at NN Gallery, Kuala Lumpur (2006); All In The Family Art Exhibition at Balai Seni Lukis Negara, Kuala Lumpur (2005); Milwaukee Institute of Art and Design Students Art Exhibition in Milwaukee, Wisconsin, USA (1997), and more.

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.

1. GENERAL

1.1. 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.

1.2. 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 indem nify HBAA and its employees in full on demand against all claims, costs or expenses incurred by HBAA in relation to the lot as well as any loss or damage resulting from the same.

3.4.4. Non-payment by the buyer

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

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

3.4.5. Post-auction sales

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

3.4.6. Unsold lots

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

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

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

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

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

4.2. Jurisdiction

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

4.3. Service of process

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

4.4. Photographs and illustrations

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

4.5. Copyright

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

4.6. Export/Import and embargoes

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

4.7. Notices

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

Any notice sent to HBAA shall be sent to:
Wisma Henry Butcher, No. 25 Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Wilayah Persekutuan.
Any notice which HBAA delivers to the buyer or seller may be sent to the last address known to HBAA.

4.8. Severability

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

4.9. Personal details

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

4.10. Introductory fees

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

4.11. Miscellaneous

(a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.
(b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights hereunder.
(c) The singular includes the plural and vice versa where the context requires.
(d) These Conditions of Business shall not be assignable by the buyer or the seller without the prior written agreement of HBAA. However, these Conditions of Business shall be binding on any of your successors, assigns, trustees, executors, administrators and representatives.
(e) Where terms have special meanings ascribed to them, a glossary may appear before the first lot in the relevant catalogue.

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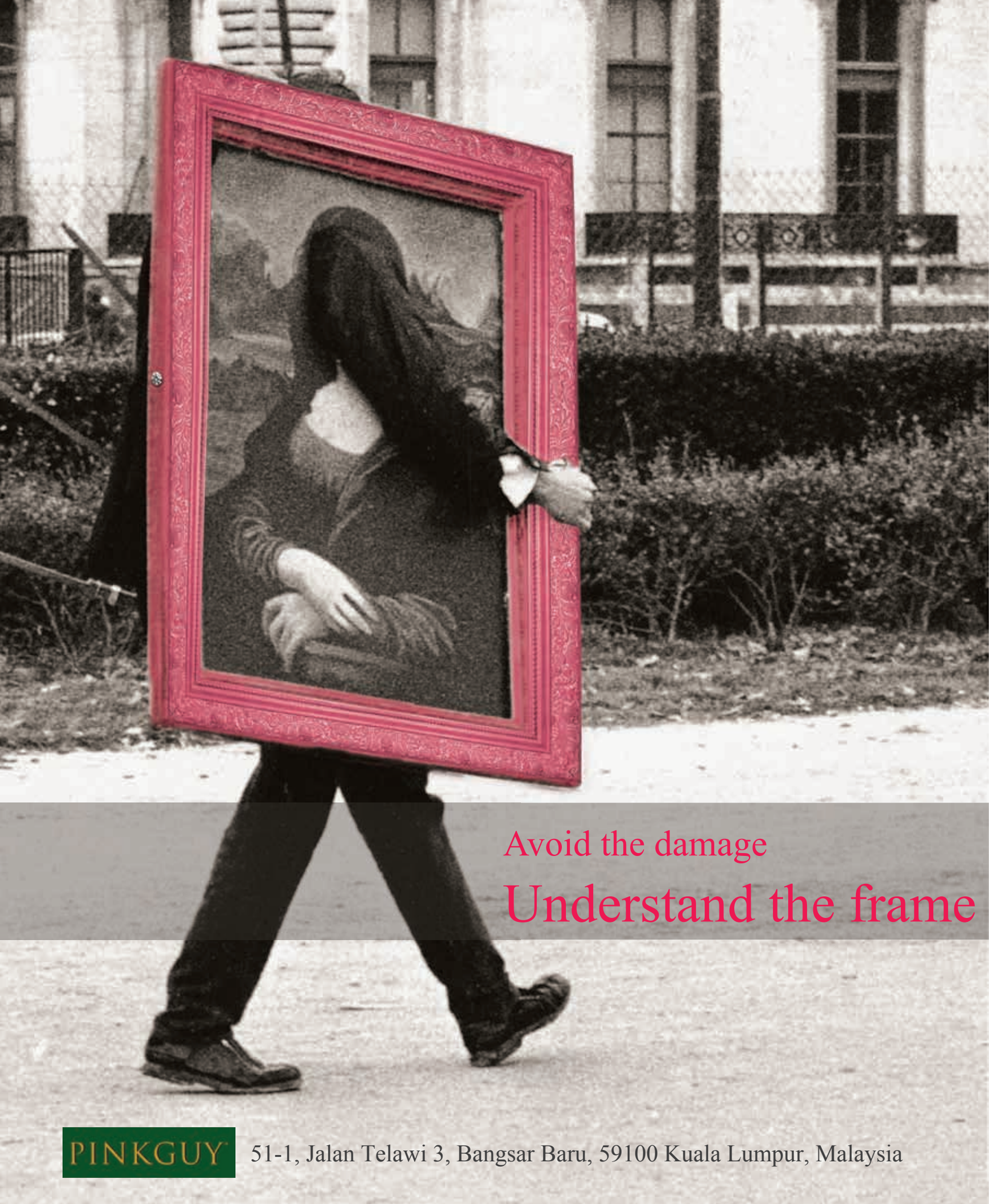

PINKGUY

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pinkguymalaysia@gmail.com

+603 21662166

+6018 2888 868

HENRY BUTCHER
ART AUCTIONEERS

Bidder No. (for office use)

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 25 JUNE 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 RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

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

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

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

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

HENRY BUTCHER
ART AUCTIONEERS

Bidder No. (for office use)

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 25 JUNE 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).

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LOT 30 **KHALIL IBRAHIM**, *Abstract*, 1991

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