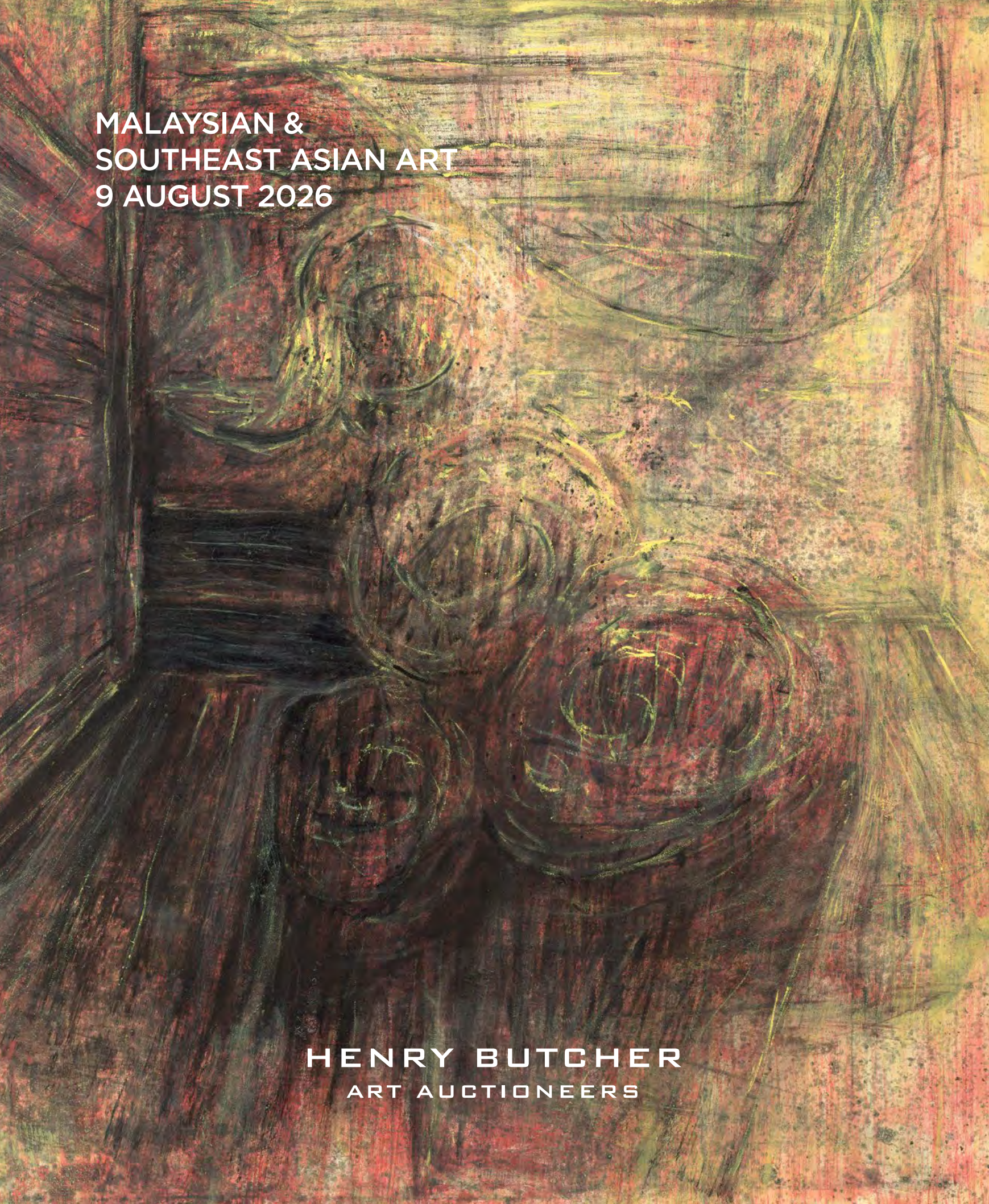




MALAYSIAN &
SOUTHEAST ASIAN ART
9 AUGUST 2026

HENRY BUTCHER
ART AUCTIONEERS

LOT 55 ABDUL LATIFF MOHIDIN Landscape 97 (Siri Gelombang), 1997





LOT 54 ABDUL LATIFF MOHIDIN "Rumbia" (Pago-Pago Series), 1965

Rumbia

IMPORTANT NOTICE

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

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

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

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

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

CONTACT INFORMATION

Polenn Sim
+6016 273 3628

polenn@hbart.com.my

Elizabeth Wong
+6013 355 6578

elizabeth@hbart.com.my

Sion Chang
+6017 777 0035

sion@hbart.com.my

General
info@hbart.com.my

MALAYSIAN & SOUTHEAST ASIAN ART

AUCTION DAY

Sunday, 9 August 2026, 1pm

VIEWING

1 – 8 August 2026

10am – 6pm daily

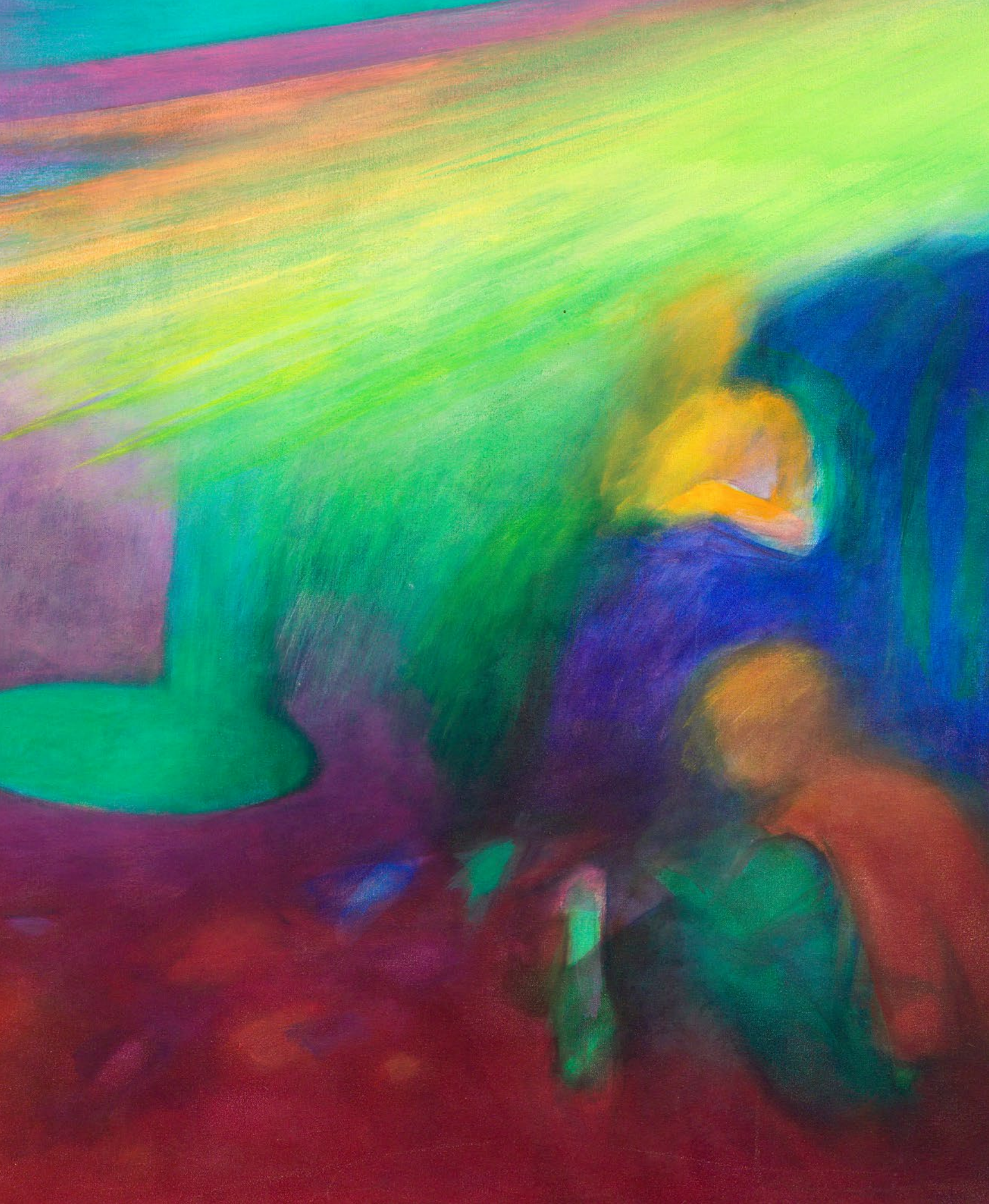
Menara KEN TTDI, Level M, Hall 1-3

37, Jalan Burhanuddin Helmi, Taman Tun Dr Ismail,
60000 Kuala Lumpur, Malaysia

www.hbart.com.my



LOT 70 SYED AHMAD JAMAL, *DATUK Weekend Party*, 2006



LOT 32 YUSOF GHANI, DATO' *Siri Tari II*, 1984-1985







LOT 1 KHOO SUI HOE *Sunset Couple Reflections*, 1976





LOT 30 AWANG DAMIT AHMAD *Essence Of Culture (E.O.C.) "Hari Kelabu"*, 1993





LOT 75 SHARIFAH FATIMAH SYED ZUBIR, DATO' *Oscillation*, 1992

LOT 73 CHEONG LAITONG *Untitled*, 1971





LOT 43 RAFIEE GHANI *A Small Park And Many Layers Of Dreams*, 2020

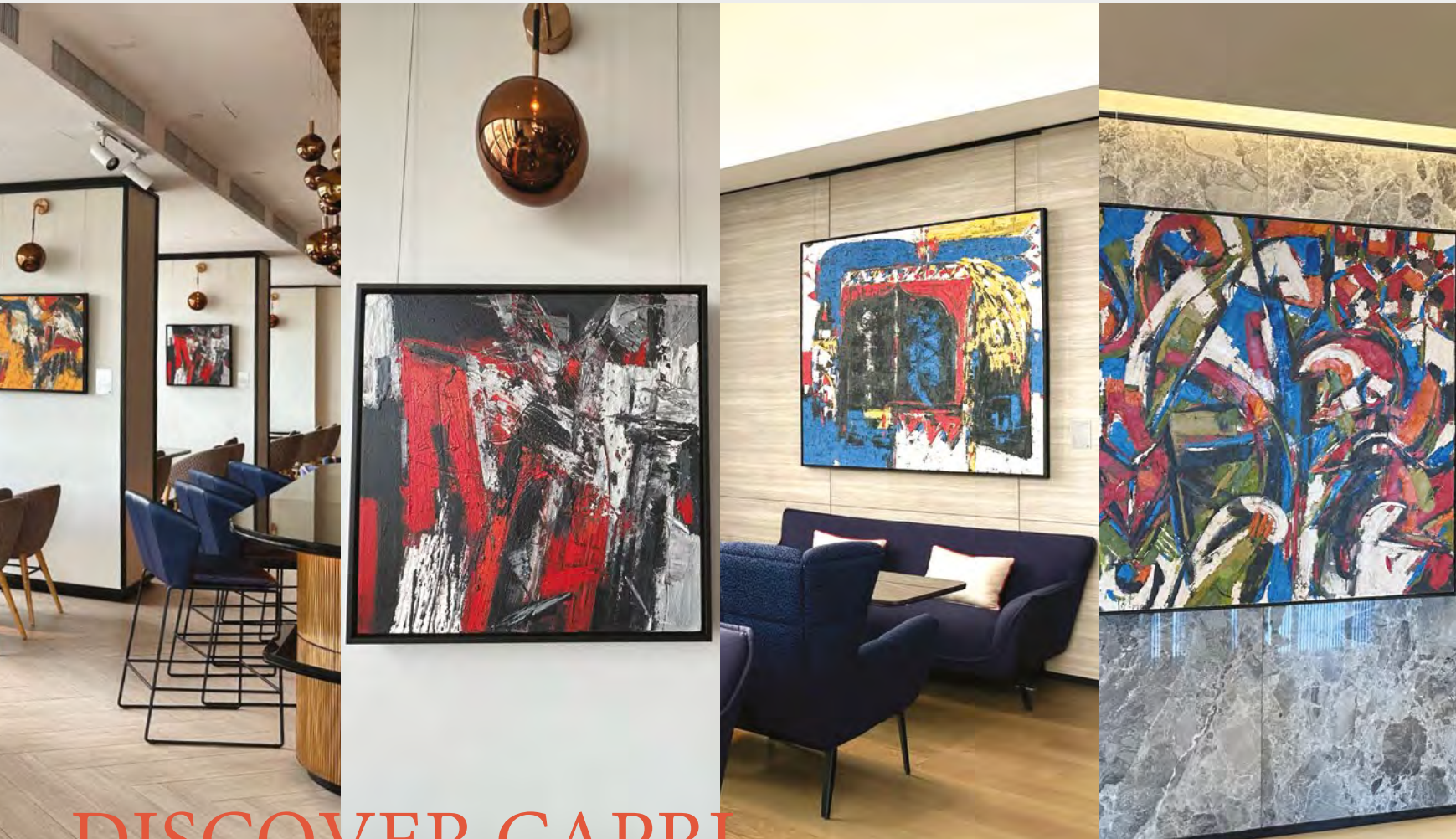




LOT 18 CHUAH THEAN TENG, DATO' *Lady Model*, 1966



HOESSEIN ENAS 63



DISCOVER CAPRI. DISCOVER ART.

Experience Capri by Fraser, Bukit Bintang in a new light through an exclusive art collaboration with Henry Butcher Art Auctioneers, featuring the acclaimed works of Awang Damit Ahmad, one of Malaysia's most celebrated artists. On display across Level 39, 40, 40M and 43, each space is elevated by powerful abstract expressions, inviting moments of reflection, inspiration and discovery.

Wander, discover and be inspired by Malaysian Art at every turn.



About The Project

CONTENTS

002

CONTACT INFORMATION & IMPORTANT NOTICE

003

AUCTION INFORMATION

022 - 029

LOT DIRECTORY

030 - 265

LOT 1 - LOT 192

267 - 275

BUYING AT HBAA & CONDITIONS OF BUSINESS

278

BIDDER REGISTRATION FORM

279

TELEPHONE / ABSENTEE BID FORM

280

INDEX OF ARTISTS

LOT DIRECTORY



1
KHOO SUI HOE
Sunset Couple Reflections
1976



2
TEW NAI TONG
Untitled
1995



3
TEW NAI TONG
Young Girl, 2006;
Fruit Sellers, 1995



4
CHANG FEE MING
House Goat
1997



5
CHANG FEE MING
Batu Rakit, Terengganu, 1997;
Untitled, 1996



6
AWIAZIZ
Seaside
2003



7
TAN CHOON GHEE
Hong Kong
1966



8
JEHAN CHAN
Ipoh Quarry
1996



9
FUNG YOW CHORK
石山下放牧, 2004;
湖滨公园写生, 1997



10
YIP SEK QUAI
Landscape, 1990;
Kampung, 1994;
Kampung, 1995



11
PETER LIEW
Untitled
1999



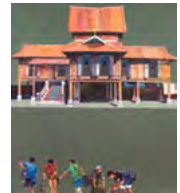
12
LUI CHENG THAK
Selamat Hari Raya Aidilfitri
2025



13
LUI CHENG THAK
Untitled
2002



14
LEE WENG FATT
Beach Street, Penang;
Klang, Selangor;
Lebuh Pudu, Kuala Lumpur
2021



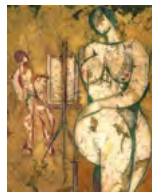
15
HARON MOKHTAR
Wawasan Minang II
2013



16
LEE CHENG YONG
From A Balcony
1950s



17
CHUAH THEAN TENG, DATO'
Harvesting
1950s



18
CHUAH THEAN TENG, DATO'
Lady Model
1966



19
CHUAH THEAN TENG, DATO'
Abstract
1980s



20
CHUAH SEOW KENG
Rural Life
2019



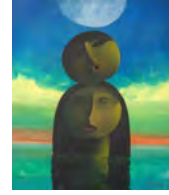
21
KHALIL IBRAHIM
Fishermen Series
1970s



22
ISMAIL MAT HUSSIN
Mother's Love
2011



23
KHOOSUI HOE
Bathers Changing
1966-1999



24
KHOOSUI HOE
Coo-Coo On Top
1977



25
KHOOSUI HOE
Night Crossing
1999



26
KHOOSUI HOE
Actress
2018



27
KHOOSUI HOE
Villager
1995



28
KHOOSUI HOE
Untitled



29
KHOOSUI HOE
Untitled



30
AWANG DAMIT AHMAD
*Essence Of Culture (E.O.C.)
"Hari Kelabu"*
1993



31
AWANG DAMIT AHMAD
Essence Of Culture (E.O.C.)
1993



32
YUSOF GHANI, DATO'
Siri Tari II
1984-1985



33
YUSOF GHANI, DATO'
Siri Tari
1990



34
YUSOF GHANI, DATO'
Siri Tari
1990



35
YUSOF GHANI, DATO'
Siri Tari
1992



36
YUSOF GHANI, DATO'
Segerak VII - Harvest
2017



37
YUSOF GHANI, DATO'
Topeng Perawan
1993



38
YUSOF GHANI, DATO'
Topeng Series
1993



39
YUSOF GHANI, DATO'
Topeng
1990s



40
YUSOF GHANI, DATO'
Hijau Series 'Pokok Beringin'
2000



41
YUSOF GHANI, DATO'
Untitled
2011



42
YUSOF GHANI, DATO'
Untitled
2011



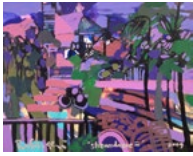
43
RAFIEE GHANI
*A Small Park And Many
Layers Of Dreams*
2020



44
RAFIEE GHANI
*The Party On
The Diamond River*
2020



45
RAFIEE GHANI
Four Bananas
1990s



46

RAFIEE GHANI
Stream Dance III
2009



47

SUZLEE IBRAHIM
*Movement Series:
Playing The Flame*
2000



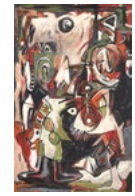
48

WONG PERNG FEY
Luminous Silver #4
2013



49

WONG PERNG FEY
Untitled No. 24
2013



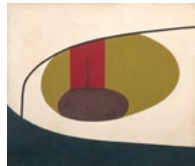
50

AHMAD FUAD OSMAN
Lost Series #1
1993



51

LIEW KWAI FEI
The Art Of Painting
2017



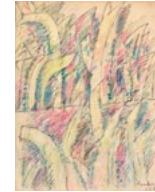
52

TANG TUCK KAN
Untitled
1964



53

TANG TUCK KAN
Untitled
1977



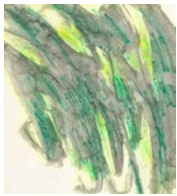
54

ABDUL LATIFF MOHIDIN
"Rumbia" (Pago-Pago Series)
1965



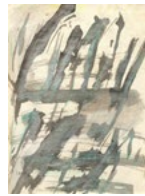
55

ABDUL LATIFF MOHIDIN
*Landscape 97
(Siri Gelombang)*
1997



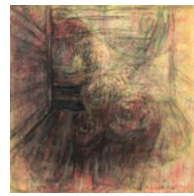
56

ABDUL LATIFF MOHIDIN
Untitled
1994



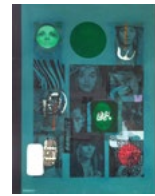
57

ABDUL LATIFF MOHIDIN
Untitled
1992



58

ABDUL LATIFF MOHIDIN
*"Teluk Kumbar XX"
Voyage Series*
2007



59

IBRAHIM HUSSEIN, DATUK
Green Love (Cinta Menghijau)
1969



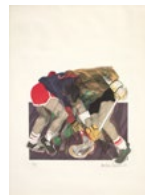
60

IBRAHIM HUSSEIN, DATUK
Dance Of Joy
1985



61

IBRAHIM HUSSEIN, DATUK
Sport Series
1986



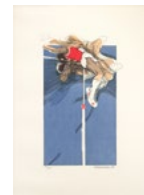
62

IBRAHIM HUSSEIN, DATUK
Sport Series
1986



63

IBRAHIM HUSSEIN, DATUK
Sport Series
1986



64

IBRAHIM HUSSEIN, DATUK
Sport Series
1986



65

IBRAHIM HUSSEIN, DATUK
Sport Series
1986



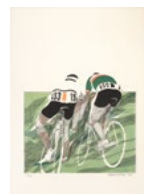
66

IBRAHIM HUSSEIN, DATUK
Sport Series
1986



67

IBRAHIM HUSSEIN, DATUK
Sport Series
1986



68

IBRAHIM HUSSEIN, DATUK
Sport Series
1986



69

SYED AHMAD JAMAL, DATUK
Figure
1965



70

SYED AHMAD JAMAL, DATUK
Weekend Party
2006



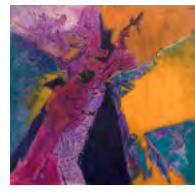
71
YEOH JIN LENG
Untitled
1990



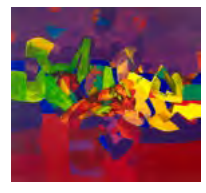
72
CHEONG LAITONG
Untitled
1968



73
CHEONG LAITONG
Untitled
1971



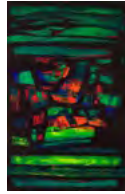
74
CHEONG LAITONG
Untitled
1981



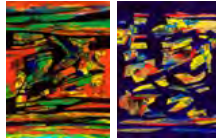
75
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Oscillation
1992



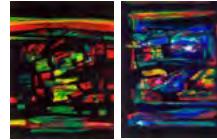
76
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Untitled
2010s



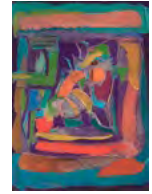
77
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Solitude
2003



78
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Image 12-3; Untitled
2012



79
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Untitled
2010s



80
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Untitled
1990s



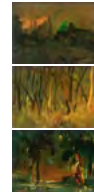
81
SHARIFAH FATIMAH
SYED ZUBIR, DATO'
Red II
1992



82
TAJUDDIN ISMAIL, DATO'
Imagine I
2014



83
RAPHAEL SCOTT AHBENG
Lot 127
2008



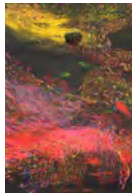
84
RAPHAEL SCOTT AHBENG
*Morning At Salak;
Wooded Valley; Barau*
2012



85
RAPHAEL SCOTT AHBENG
Going Home
2007



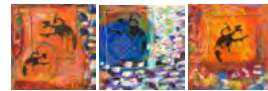
86
RAPHAEL SCOTT AHBENG
Serene Afternoon
2007



87
ISMAIL LATIFF
Color Of My Magical Sky
2022



88
ISMAIL LATIFF
*Magical Landscape...
Floating On Dreams*
2015



89
JAMIL MAT ISA
Study For Yang Hitam Manis
1999



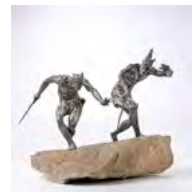
90
AZMAN HILMI
Lyrical Emotion Series 1
2006



91
ERIC QUAH
Untitled



92
MAT ALI MAT SOM
Untitled
2011



93
MAT ALI MAT SOM
Silat Warriors
2000s



94
ZULKIFLI YUSOFF
Miang II



95
SAMSUDIN WAHAB
Enjit-Enjit Semut
2024



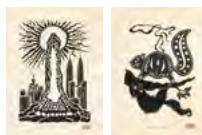
96

SAMSUDIN WAHAB
The Editor
2000s



97

SAMSUDIN WAHAB
The Cameraman
2000s



98

SHARON CHIN
Monument Termite; Lantern Squirrel
2016



99

ILSE NOOR
An Invitation, 1997/1999
Time Past, Time Present, 1999



100

ILSE NOOR
Seronok; Kukuh; Juara
1999



101

CHONG SIEW YING
La Nostalgie I
1996



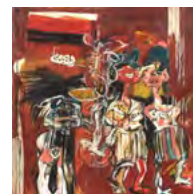
102

CHONG SIEW YING
Eclipse II
1997



103

ZULKIFLI YUSOFF
Untitled
1995



104

ZULKIFLI YUSOFF
Nona Zaman Sekarang
1997



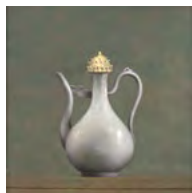
105

ZULKIFLI YUSOFF
Untitled



106

ZULKIFLI YUSOFF
Breathing Series
2002



107

AHMAD ZAKII ANWAR
Untitled
1999



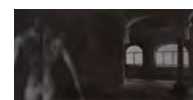
108

AHMAD ZAKII ANWAR
Study For Red Legong 3 & 4
2021



109

AHMAD ZAKII ANWAR
Untitled
2000s



110

AHMAD ZAKII ANWAR
Kota Sunyi
2007



111

NADIAH BAMADHAJ
The Kindling Siege
2014



112

AHMAD SHUKRI MOHAMED
Selamat Harijadi 57 / Happy Birthday 57
2014



113

RADUAN MAN
VW Beetle
2013



114

JALAINI ABU HASSAN
Untitled
1997



115

JALAINI ABU HASSAN
Marking The Moon
2012



116

KOW LEONG KIANG
Untitled
1999



117

MARVIN CHAN
Untitled
2009



118

RAIMI SANI
Sublime
2016



119

ONG HIENG FUONG
At Pasar Malam
2020



120

KIDE BAHARUDIN
Kecoh PRU 15
2022



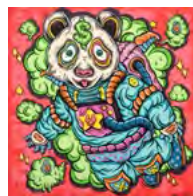
I21
KIDE BAHARUDIN
Lemang Den
2021



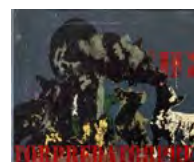
I22
FAWWAZ SUKRI
Di Belakang Tabir (1970)
2013



I23
NIK MOHD SHAHFIZ
Yellow Black - Reflection Of Broken Infinity Glass
2022



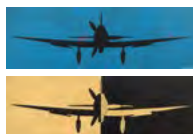
I24
SHAFIQ NORDIN
Space Panda
2012



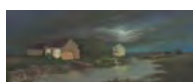
I25
NAJIB AHMAD BAMADHAJ
The Predator
2012



I26
HISYAMUDDIN ABDULLAH
Udang Sebalik Kotak II
2021



I27
HIRZaq HARRIS
1942-5; 1942-1
2013



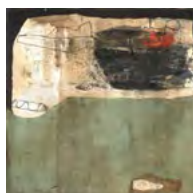
I28
FAIZ MAHDON (FAFA)
PM.8:00
2021



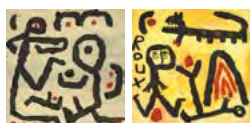
I29
SHAHNAZ AZLIN
Faded
2020



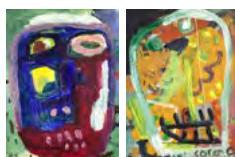
I30
LOQMAN ZAINAL
Saujana Hijau
2021



I31
FAUZUL YUSRI
Cast
2010



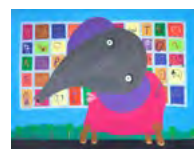
I32
FAUZUL YUSRI
Kaki Bukit; Rough
2022



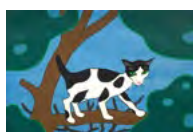
I33
FAUZUL YUSRI
Corengan
2020



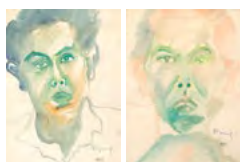
I34
YUSOF GAJAH
Untitled
2004



I35
YUSOF GAJAH
Smile
2014



I36
DZULKIFLI BUYONG
Untitled
1989



I37
DZULKIFLI BUYONG
Self Portrait; Self-Portrait 1
1971



I38
MOHD HOESSEIN ENAS, DATO'
Oil Driller
1963



I39
MOHD HOESSEIN ENAS, DATO'
Kelabit
1963



I40
AHMAD HASSAN
Seruling Anak Gembala
2008



I41
JACK TING
Untitled
1990



I42
RAZALLI LESUT
Ngajat (Iban War Dance); Kuda Kepang
2000



I43
NIK RAFIN
Polo
2015



I44
LIM AH CHENG
Golden Horses 21-09
2009



I45
LIM AH CHENG
Galloping Horses
2002



146
ZAC LEE
Two Tigers
2011



147
JAAFAR TAIB
Tiger (3) (Panthera Tigris)
2011



148
AJIS MOHAMAD
Untitled
1998



149
LATIF MAULAN
Fruit Series
1998



150
CHIN KON YIT
Containers
1969



151
YAP CHIN HOE
The Oriental Passage Series
2001



152
YAP CHIN HOE
Exploration
2024



153
YEONG SEAK LING
Untitled
2005



154
YEONG SEAK LING
Kampung Life Series (Baby Cot) - Study Work
2001



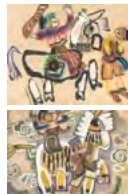
155
AUNG HEIN
Untitled
2019



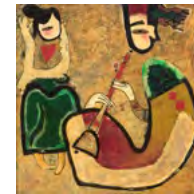
156
NGUYEN DUC TOAN
Ho Guom (Hoan Kiem Lake)
1987-1988



157
BUI XUAN PHAI
Untitled
1969



158
BUI NGOC TU
Untitled



159
BUI NGOC TU
Untitled



160
HA TRI HIEU
Village Singers, Vietnam
1997



161
DANG XUAN HOA
Untitled (Self Portrait)
1999



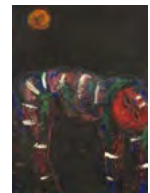
162
HOANG DINH TAI
Thieu Nu, 1990s; Trang Diem, 1990; Mi Hon, 1990



163
ARIFIEN NEIF
Di Stasiun Madiun (At Madiun Station)
1993



164
SUDJANA KERTON
Village
1958



165
POPO ISKANDAR
Cat & Sun
1989



166
DULLAH
Untitled



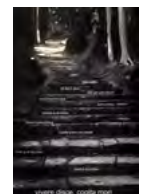
167
HASIM
Panen



168
MARIA TJUI
Pantai Madura Pagi Hari
1979



169
PUTU SUTAWIJAYA
Waiting In Empty Space
2006



170
M. IRFAN
Vivere Disce, Cogita Mori (Learn To Live; Remember Death)
2011



171
SURYADI SUYAMTINA
Ekspedisi
2016



172
BOB "SICK"
YUDHITA AGUNG
Kesabaran Tanpa Batas
2016



173
SUGENG RUDIANTO
Pleiboi
2015



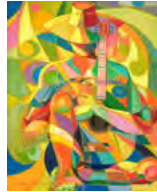
174
ERICA HESTU WAHYUNI
*The Supper With
The Best Friends*
2014



175
ERICA HESTU WAHYUNI
King Of Rooster
2024



176
ERICA HESTU WAHYUNI
Peaceful Village In Harvesting
2023



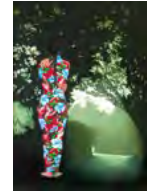
177
JESSE RONA
Guitarist
2007



178
REYNOLD DELA CRUZ
Siksikan (Crowded) Series
2010



179
JULIA VOLCHKOVA
The Brown Horizon
2021



180
LEE WOOLIM
Dream
2005



181
LEE WOOLIM
Dream
2003



182
PHILIP COLBERT
The Lobster Red Suit (Matte)
2021



183
ZHANG HUI
Beijing WaWa - Whistle (Red)
2006



184
JIAO XINGTAO
Yellow Arrow
2005



185
NAN QI
Lee Kuan Yew: Thinker C
2014



186
DING YANYONG
風塵三俠
1974



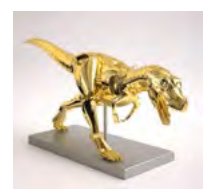
187
ZHU QIZHAN
Taro
1982



188
ZHAO SHAO'ANG
Flowers And Birds
1978



189
ZHOU CHUNYA
Green Dog 3
2006



190
HAJIME SORAYAMA
T-REX (Gold)
2025



191
HAJIME SORAYAMA
Sexy Robot Space Traveler
1/6 Scale
2023



192
HAJIME SORAYAMA
Untitled_Sexy Robot_Floating_
Type II 1/4 Scale (Silver)
2024

1

KHOO SUI HOE

b. 1939 - 2026

Sunset Couple Reflections, 1976

signed and dated (lower right)

oil on canvas

79 x 93cm

PROVENANCE

Private collection, Selangor

RM 30,000 – 55,000

Educated at the Nanyang Academy of Fine Arts, Khoo Sui Hoe was among the earliest established art practitioners in Malaysia. His works are very poetic, transporting the viewer into a dream state. Notable and commanding are his choice of bold, emotive colours that are melodious and rich in hues. Influenced by the post impressionists, symbolists, and surrealists, his stylized figures are imbued with a sense of mystery and enchantment. He bridges the real and imaginary in this composition through the depiction of a couple floating above a lake surrounded by a red enigmatic landscape. One of the faces is depicted in profile, a hallmark of the artist's unique style. The reflections in the water enhance the atmosphere of the scene to create a tranquil effect. Love is in the air, romance at its peak, such is true love, where the two become one!

For more than six decades, Khoo Sui Hoe has been a practicing professional artist, ever since he graduated from the Nanyang Academy of Fine Arts (NAFA) in Singapore in 1961. His career is topped by a Retrospective, *The Painted World of Khoo Sui Hoe*, given by the Penang State Art Gallery in 2007. Wisma Kebudayaan Soka Gakkai Malaysia, honoured him with another retrospective. His two-part Overview exhibition, was held in Singapore in 2015. After NAFA, he furthered his art studies at the Pratt Graphic Centre in New York in 1974, under the John Rockeller III Fund. Sui Hoe, the spiritual leader of the now defunct Utara Group, had won Honourable Mention in the Salon Malaysia in 1969 and 1st Prize (Oil) in the Malaysian Art and Craft competition in 1965. It is a great loss to the art scene when Khoo Sui Hoe passed away on 31 May, 2026.



2

TEW NAI TONG

b. 1936 - 2013

Untitled

signed (lower left)

oil on canvas

30 x 30cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 4,000

Whether it be admiring the beauty of nature, a bird, or flowers, Tew Nai Tong's compositions evoke a reflective dialogue with the natural world. Moments like these, where one is fully present and attuned to their surroundings are precious. Though the composition is small and refined, it reflects a perfect balance of natural elements such as tree branches and figures. Companionship is appreciated, quality time well spent!

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



3

TEW NAI TONG

b. 1936 - 2013

Young Girl, 2006;

Fruit Sellers, 1995

signed (recto)

oil on jute; oil on canvas

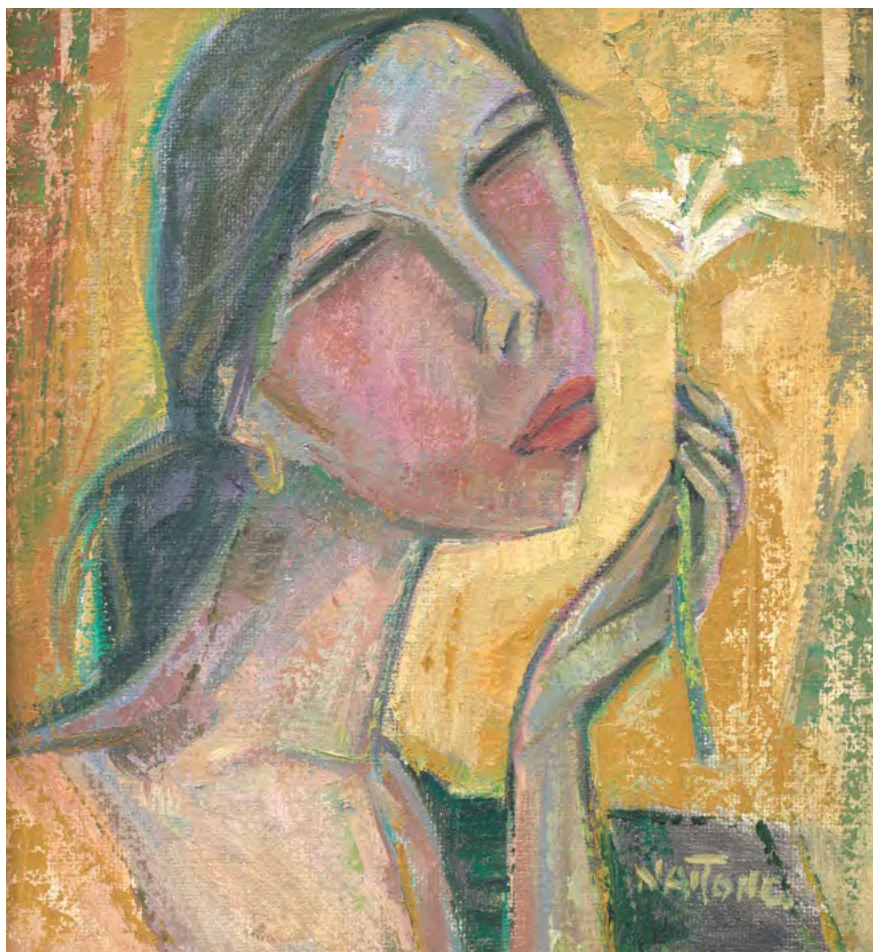
39 x 36cm; 28 x 28cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

In this pair of works, Tew Nai Tong presents his iconic themes, a girl with a flower and a group of fruit sellers at the market, delicately rendered in oil. Nai Tong returned to Malaysia and had his first solo at the British Council in Kuala Lumpur in 1964, the year he won 2nd Prize in the Chartered Bank mural design competition. He furthered his studies at the Ecole Nationale Supérieure des Beaux Arts (1967-1968). The 1980s saw him winning several awards including the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983). He taught at various art academies namely the Malaysian Institute of Art (1969-1980), Central Academy of Art (1982-1985) and the Saito Academy of Art (1986-1988) before he decided to go full time in 1992. In 2007, he had a major survey exhibition at the National Art Gallery Malaysia, called Odyssey. In 2009, he won the Asia Art Award in Seoul, South Korea.



4

CHANG FEE MING

b. 1959

House Goat, 1997

signed, with artist's monogram
(lower left)
watercolour on paper
12 x 20cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Chang Fee Ming is renowned for his intricate watercolour paintings. As a teenager, he worked at his brother-in-law's signboard shop in Kuala Terengganu, and learned to paint by tagging along with members of Singapore's Equator Art Society, a social-realist group, on their outdoor painting trips in the early 1980s. He has stayed with one subject for forty years: the ordinary people of the Terengganu coast and the wider region, painted in watercolour, a medium most artists treat as preparatory rather than serious. He is now regarded as one of Asia's leading watercolourists.

This is an early work, painted in 1997 at miniature scale: a fisherman's household resting under an awning on a raised bamboo platform. Chang has said it was the batik his subjects wore, reflected in the seawater as they hauled their boats, that first taught him how colour works. *House Goat* belongs to the world he knows from the inside rather than from travel, which is why the attention falls on the unremarkable: the slack hour between tides, the people who rarely sit for a national portrait.



5

CHANG FEE MING

b. 1959

Batu Rakit, Terengganu, 1997;

Untitled, 1996

signed, with artist's monogram (upper left);
signed, with artist's monogram (lower right)
watercolour on paper
14 x 10cm; 14 x 9cm (set of 2)

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

A master of watercolour, Chang Fee Ming is celebrated for his vivid and intricate depictions of Southeast Asian life. Through his travels across Asia, he has documented the region's diverse communities, traditions, and rituals, capturing them with remarkable sensitivity, vibrant colours, and refined detail.

In five decades of a chequered career as a dedicated watercolorist, Chang Fee Ming has achieved accolades as a trail-blazer in the region. His prized bounty include: Gold Asean Award in the Sime Darby Art Asia (1985); Minor Awards in Bakat Muda Sezaman (1986, 1987); 1st Prize PNB (1985); the Dom Perignon Portrait of A Perfectionist Award, Malaysia (1999); the Winsor & Newton World Millennium (1999); two Awards of Distinction, Rockport Publishers USA (1997), and the Malaysian Watercolour Society Award (1984 and 1985). Though he first etched international fame in Bali, he is best known for his epic anthropological painting odyssey of the Mekong. In April 2013, a watercolour painting by Chang Fee Ming was sold for RM 198,000 at Henry Butcher Art Auction.



6

AWI AZIZ

b. 1955

Seaside, 2003

signed and dated (lower right)

oil on canvas

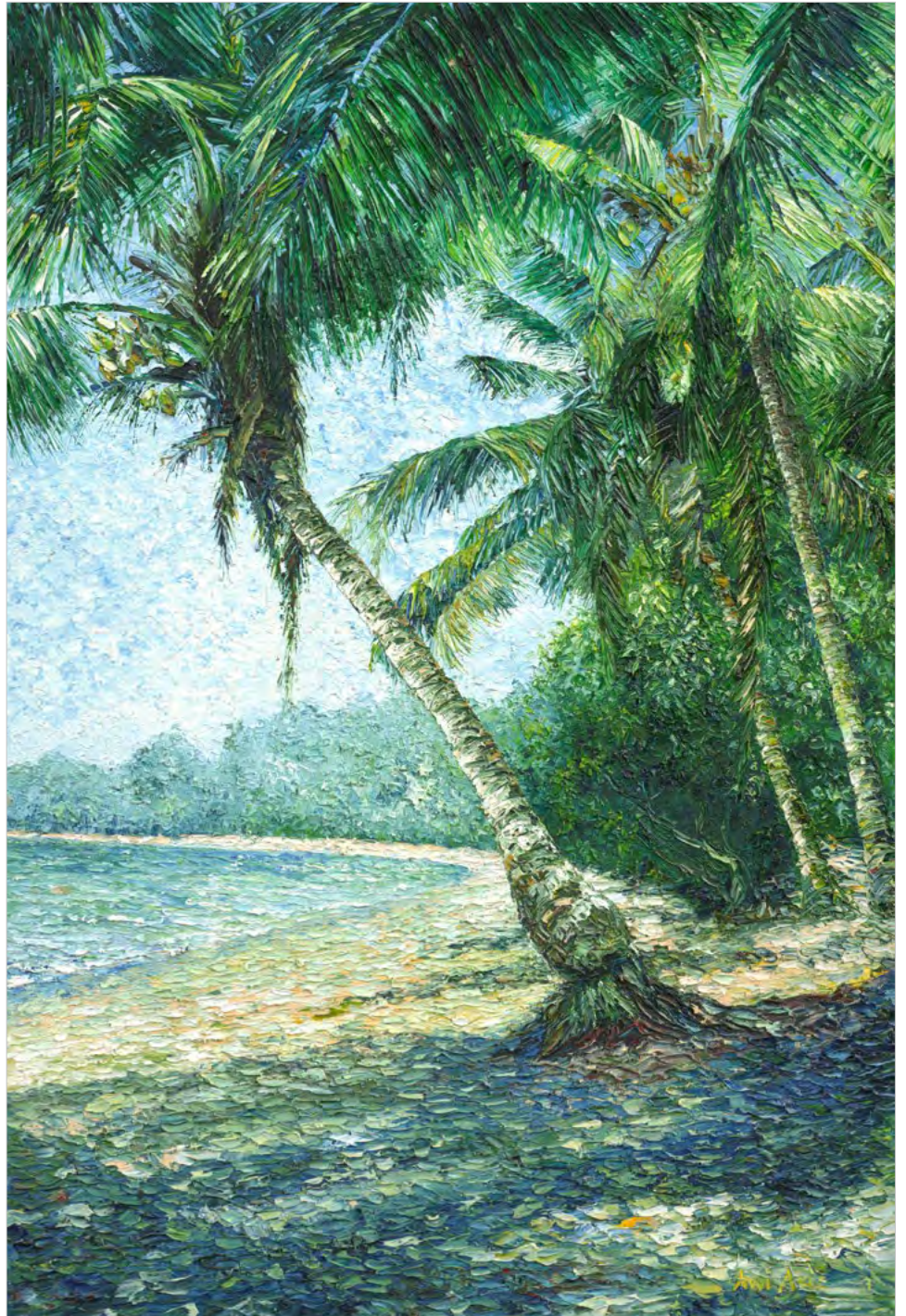
87 x 58cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Awi Aziz is a local artist whose paintings depict Malaysian scenery, buildings, and the natural landscape. In *Seaside*, one is immediately transported to a tropical shoreline of sandy beaches, swaying palms, and blue waters. He participated in many group exhibitions in Penang and Johor.



7

TAN CHOON GHEE

b. 1930 - 2010

Hong Kong, 1966

signed and dated (lower right)

ink on paper

53 x 29cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 10,000

Rendered in legendary artist Tan Choon Ghee's distinctive ink brushwork, the elegant composition captures the expansive breadth of the fishing port, where traditional boats lie moored along the harbour. It is presented in a long vertical format, inspired by the Chinese ink painting tradition. The captivating scene is filled with interesting details, texture and depth, evoking a sense of discovery and adventure.

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



8

JEHAN CHAN

b. 1937 – 2011

Ipoh Quarry, 1996

signed and dated (lower left)
mixed media on canvas
110 x 119cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Jehan Chan expresses his deep affinity for the natural landscape through evocative compositions that highlight the beauty of the local environment. In this work, he recreates the limestone quarry with remarkable sensitivity, employing distinctive textural effects that convey the rugged surfaces and geological character of the terrain. 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.



9

FUNG YOW CHORK

b. 1918 – 2013

石山下放牧, 2004;
湖滨公园写生, 1997

signed and dated (verso);
signed and dated (lower right)
oil on canvas
51 x 61cm; 41 x 51cm (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 2,800 – 6,800



A significant pioneer landscape artist, Fung Yow Chork depicts a harmonious and poetic impression of distant mountains and its magnificent peaks. The rocky surface of the mountain is complemented with tall vertical trees. In the distance, a herd of cattle could be seen beneath the mountains freely roaming. In the other painting, Yow Chork presents his observations of the Perdana Botanical Lake Garden in KL captured with a sense of immediacy, serenity and tranquillity.

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).

10

YIP SEK QUAI

b. 1949

Landscape, 1990;
Kampung, 1994;
Kampung, 1995

signed and dated (recto)

oil on canvas

31 x 42cm; 43 x 56cm; 41 x 51cm (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 6,000

Inspired by the natural scenery in the rural village, the paintings of Yip Sek Quai reveal his affinity for the local landscape. The immersive views of the countryside are direct observations, finely modelled with robust brushstrokes. He carved his own identity in the landscape genre, combining several pictorial elements such as the warmth of the tropical sunshine, traditional abodes enveloped by trees, mountains, and fishing villages to evoke the concept of homeland, and poetic atmosphere of the past. Finding inspiration in nature, he captured the village surroundings and people with intricate renderings of vegetation. Yip Sek Quai completed his education at the Kuala Lumpur College of Art in 1970. His solo exhibition was held at Xin Art Space in 2019.



PETER LIEW

b. 1955

Untitled, 1999

signed and dated (lower left)

oil on canvas

66 x 82cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 22,000

Depicted here is a local street scene, created with warm, earthy colours. The artist draws the viewer into the sunny entrance of an open market, identified through the distinctive colourful umbrellas shading the stalls. Through confident palette knife strokes, the artist conveys both the character of the architecture and the vibrant atmosphere with expressive vitality and immediacy.

Peter Liew graduated with a Diploma from the Malaysian Institute of Art (MIA) in 1979. He lectured there from 1981 to 1993 before deciding to go full-time into art. His highly tactile technique of thick impastos has seen him travelling all over the world to paint mainly the natural landscapes, often in panorama. He set up his own art ateliers in Kuala Lumpur and Penang. Having been to the Art Colony in Debrca, Belchista, Macedonia in 2000 and 2002, he plans to set up an artist's camp in Balik Pulau in Penang. In recent years, Peter Liew has continued to exhibit actively through retrospectives, solo exhibitions, and selected group shows. His major solo exhibitions include Peter Liew Retrospective at Soka Gakkai Malaysia, Kuala Lumpur (2018), which surveyed four decades of his artistic practice, and The Face at the National Art Gallery, Kuala Lumpur (2018), featuring his expressive portrait series. In addition to his solo practice, Liew has participated in numerous group exhibitions and art fairs in Malaysia and internationally, with works exhibited in China, Taiwan, Europe, and other overseas venues through cultural exchange programmes and invited exhibitions.



12

LUI CHENG THAK

b. 1967

Selamat Hari Raya Aidilfitri, 2025

signed and dated (lower left)

oil on canvas

37 x 49cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 15,000

The artist presents a joyous scene celebrating the festive occasion of Hari Raya, capturing the warm atmosphere of the celebration. Family members and friends gather in a traditional home, exchanging visits and enjoying each other's company. Rich in traditional architectural details, the harmonious setting evokes a sense of cultural tradition and nostalgia.

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, *Jalan-Jalan 2*, 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.



13

LUI CHENG THAK

b. 1967

Untitled, 2002

signed and dated (lower right)

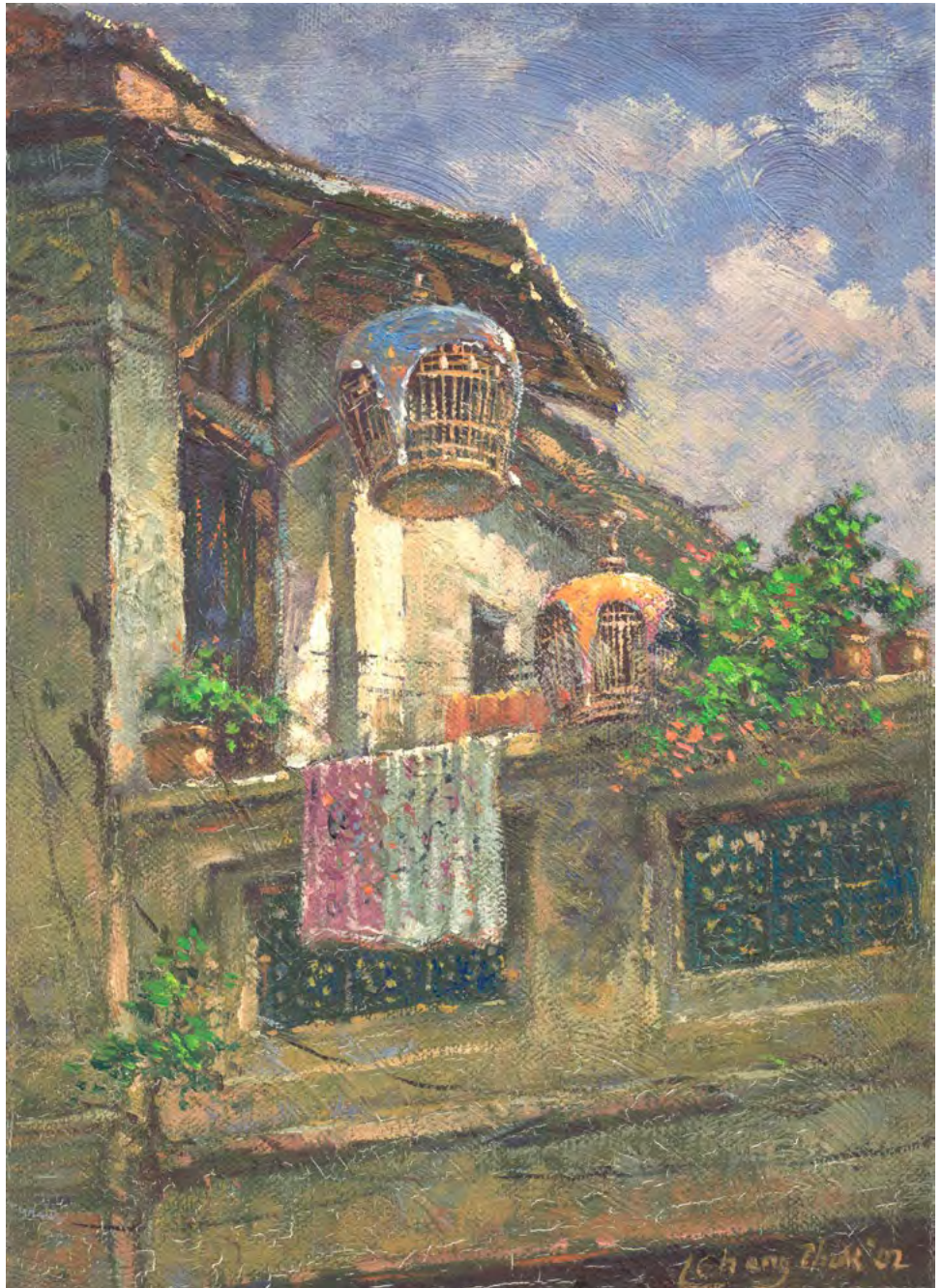
oil on canvas

27 x 20cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500



Traditional buildings reflect the refined craftsmanship of the past, preserving the stories and memories of daily life. In a quiet balcony corner of an old building, everyday objects such as a hanging birdcage, sarongs, and potted plants subtly evoke the presence of human life, infusing the scene with warmth and nostalgia.

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, Jalan-Jalan 2, 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.

14

LEE WENG FATT

b. 1967

*Beach Street, Penang;
Klang, Selangor;
Lebuh Pudu, Kuala Lumpur*
2021

signed and dated (lower left)
mixed media on canvas
30.5 x 30.5cm each (set of 3)

PROVENANCE

Private collection, Selangor

RM 3,600 – 6,000



This trio of paintings by Lee Weng Fatt showcases the distinctive pre-war shop houses of Penang, Selangor, and Kuala Lumpur. Depicting the architectural beauty of historic buildings of these cities, the artworks evoke a sense of nostalgia and serve as reminders of the past.

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

15

HARON MOKHTAR

b. 1963

Wawasan Minang II, 2013

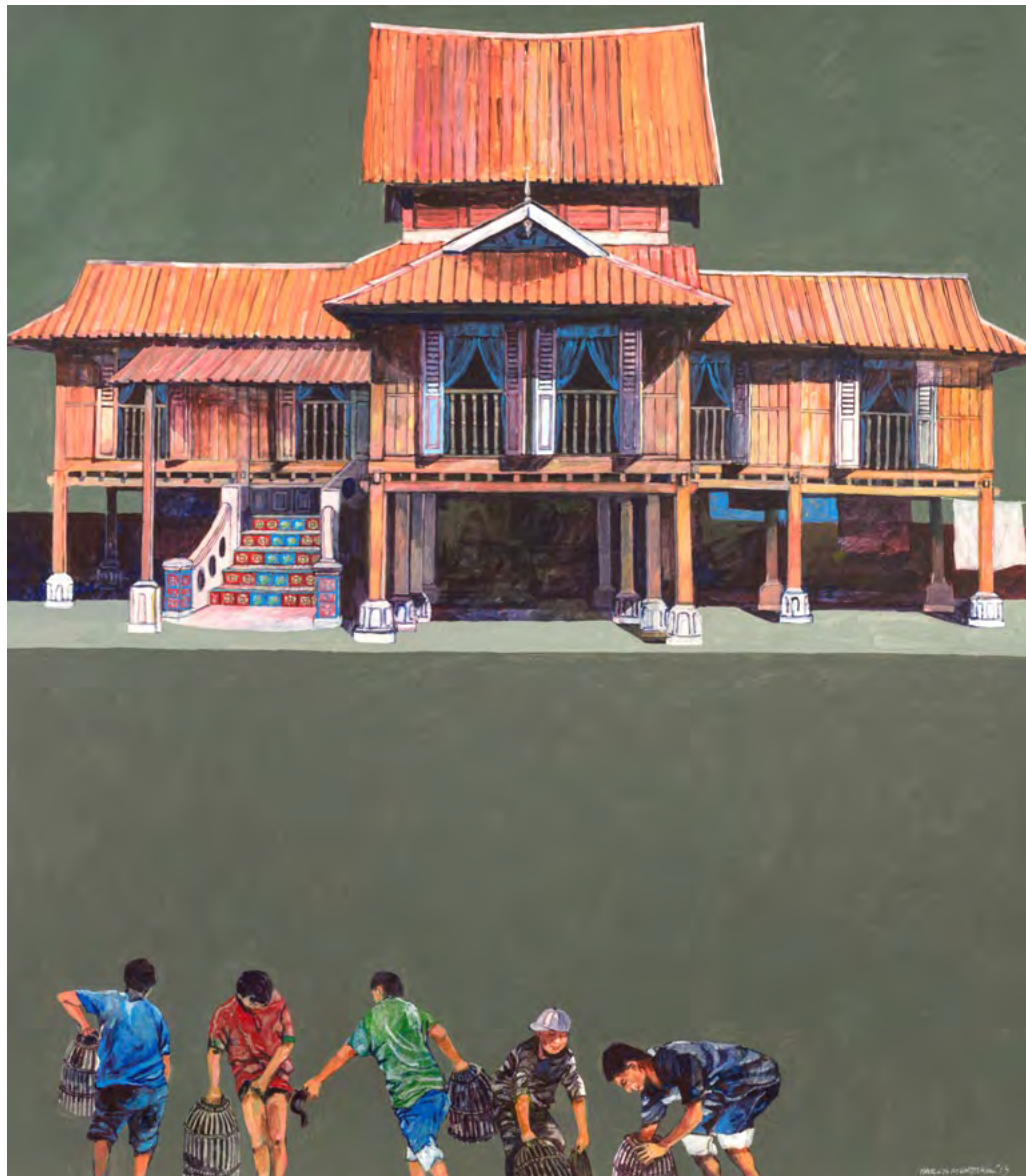
signed and dated (lower right)
acrylic on canvas
122 x 106cm

PROVENANCE

Private collection, Selangor

RM 7,000 – 12,000

Haron Mokhtar celebrates the beauty and heritage of traditional Malaysian architecture through his bold and dynamic compositions. 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, KL in 2011 and Yesteryears, Interpr8 Art Space, KL in 2015. His 8th solo exhibition titled Kapsul Masa 1988-2018 (Siri Perakam Waktu) was held at Galeri Shah Alam in 2018.



16

LEE CHENG YONG

b. 1913 – 1974

From A Balcony

signed (lower right)
oil on canvas laid on board
42 x 42cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



This poetic composition by versatile artist Lee Cheng Yong is rendered with technical sophistication, capturing a kampong neighbourhood scene from the veranda overlooking the hills. The juxtaposition between modern home and kampong dwelling – typified by the clay roof tiles and nipah roof – indicate the socioeconomic status of the residents, presumably in Penang, where the artist lived and worked. His palette is rich and dense, emphasising on light and contrast.

Lee Cheng Yong studied at Xin Hua Art Academy (later known as the Shanghai Academy of Fine Art) in 1927 and held his first solo exhibition at the Philomatic Union in Acheen Street, Penang in 1932 while his next was in 1960 at the Chin Kang Association in Macalister Road in Penang. He formed the Penang Chinese Art Club in 1935 and was elected its first president. The Penang State Art Gallery posthumously honoured him with the Lee Cheng Yong memorial exhibition in 1996. Although Lee Cheng Yong produced numerous works on various subjects in various media, indicating his versatility, he was also known as a dedicated art teacher at Chung Ling High School in Penang. He fostered generations of students who would become renowned artists, such as Chong Hon Fatt and Chai Chuan Jin. He was masterful mostly in oils, with works in the Post-Impressionist mould. Besides paintings, he also produced sculptures and murals. His works are collected in among others, the Fukuoka Art Museum and the Singapore Art Museum.

17

CHUAH THEAN TENG, DATO'

b. 1912 – 2008

Harvesting, 1950s

signed (lower left)

batik dye on cloth

87 x 66cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 38,000

Dato' Chuah Thean Teng began exploring the batik medium in 1953, pioneering a distinctive style that integrated figures into the local landscape. Created with warm, earthy colours, this tranquil scene depicts a group of villagers gathered beneath a tree, sharing the fruits of their labour. The artist's innovative use of motifs could be admired here, as elements such as the foliage from the tree, wooden house, and patterned ground unite to create a harmonious visual rhythm. The painting's calm and inviting atmosphere is further enhanced by the artist's thoughtful use of space at its centre, which naturally draws the viewer's eye to the figures, imbuing the composition with a remarkable sense of openness and serenity.

Dato' Chuah Thean Teng is a rare founder of a world art genre, Batik Painting (Chinese Art In The 20th Century (1959), Professor Michael Sullivan). He was the first Malaysian accorded a Retrospective by the National Art Gallery (1965), followed by another retrospective by his Penang home State in 1994 (Penang State Art Gallery). As a pioneer, he invented several styles and techniques to augment his batik-art repertoire. Teng, as he is better known, was conferred the Dato' award in 1988 and in 2005, he was dubbed Penang's "Living Heritage". When he died in 2008, the National Art Gallery accorded him a rare Memorial Tribute. Among his notable international exhibitions was the Commonwealth Artists of Fame in London, to mark the Silver Jubilee of Queen Elizabeth II. Two of his most iconic works are *Two Of A Kind* and *Tell You A Secret*. At the Henry Butcher Art Auction October 2012, Dato' Chuah Thean Teng's batik painting achieved a realised price of RM 176,000.



18

CHUAH THEAN TENG, DATO'

b. 1912 – 2008

Lady Model, 1966

signed (lower left)

batik dye on cloth

80 x 65cm

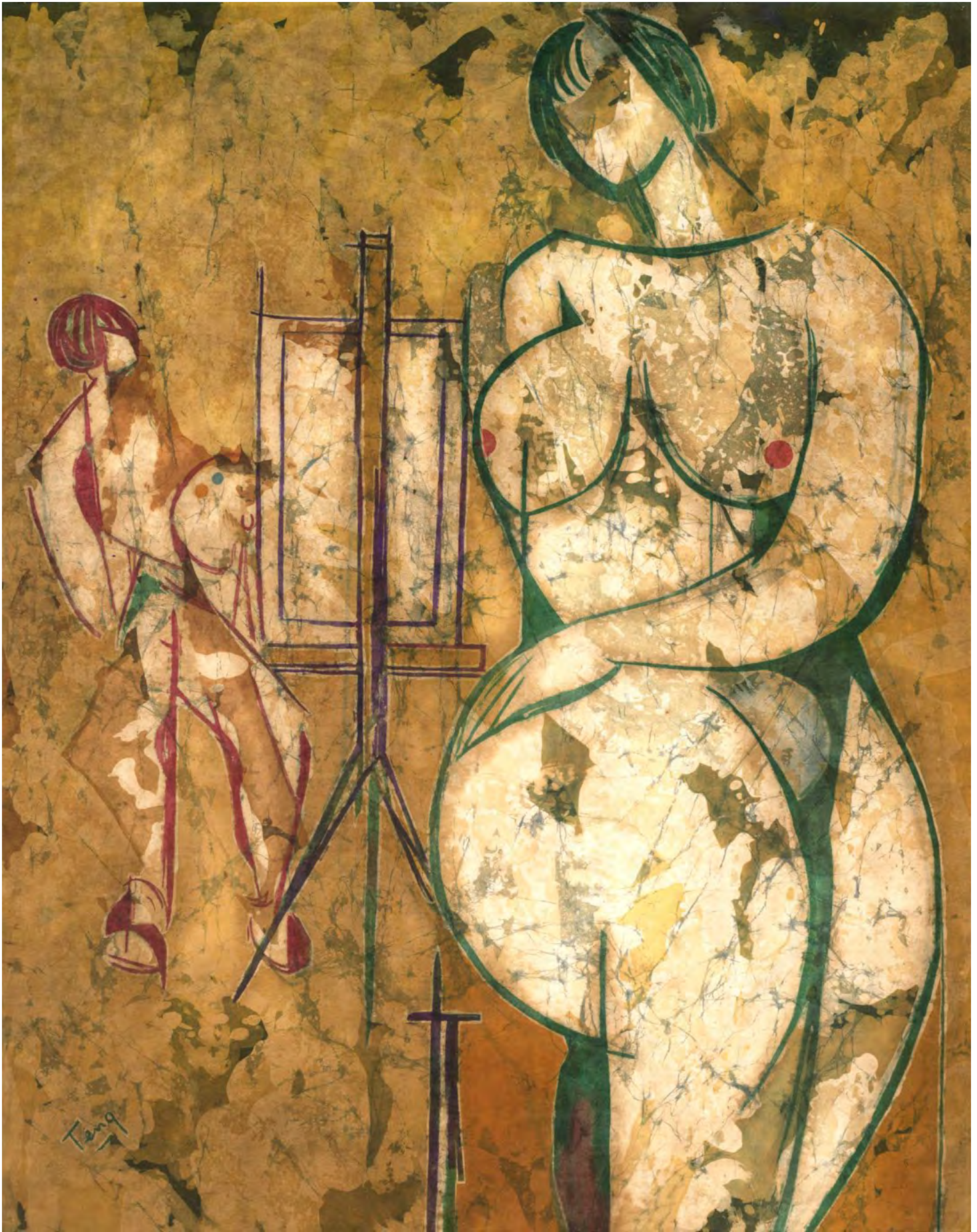
PROVENANCE

Private collection, Singapore

RM 33,000 – 60,000

The artist's model(s) in the studio is a perennial theme and here, Dato' Chuah Thean Teng places the (seated) female nude model in the forefront, dominating one entire half (right) of the picture, with the artist facing viewer in reduced scale and with stood easel and colour palette in hand in the left background. Brilliant composition, a rare masterpiece of absolute quality!

Dato' Chuah Thean Teng was credited by Dr Michael Sullivan (who featured him in his 1959 book, *Chinese Art in 20th Century*, as the Father of Batik Painting, having transformed a 2,000-year crafts tradition into a modern art form, and expanding the parameters of techniques and style in subsequent years. Developed in 1953, he staged the first solo of his batik art the Arts Council in Penang in 1955, and was arguably the first Malaysian to have his solo abroad when he had his in London in 1959. He was also the only Malaysian to be invited to the Commonwealth Artists of Fame exhibition in England, to mark the Silver Jubilee of Queen Elizabeth II's coronation in 1977.



19

CHUAH THEAN TENG, DATO'

b. 1912 – 2008

Abstract, 1980s

signed (lower left)

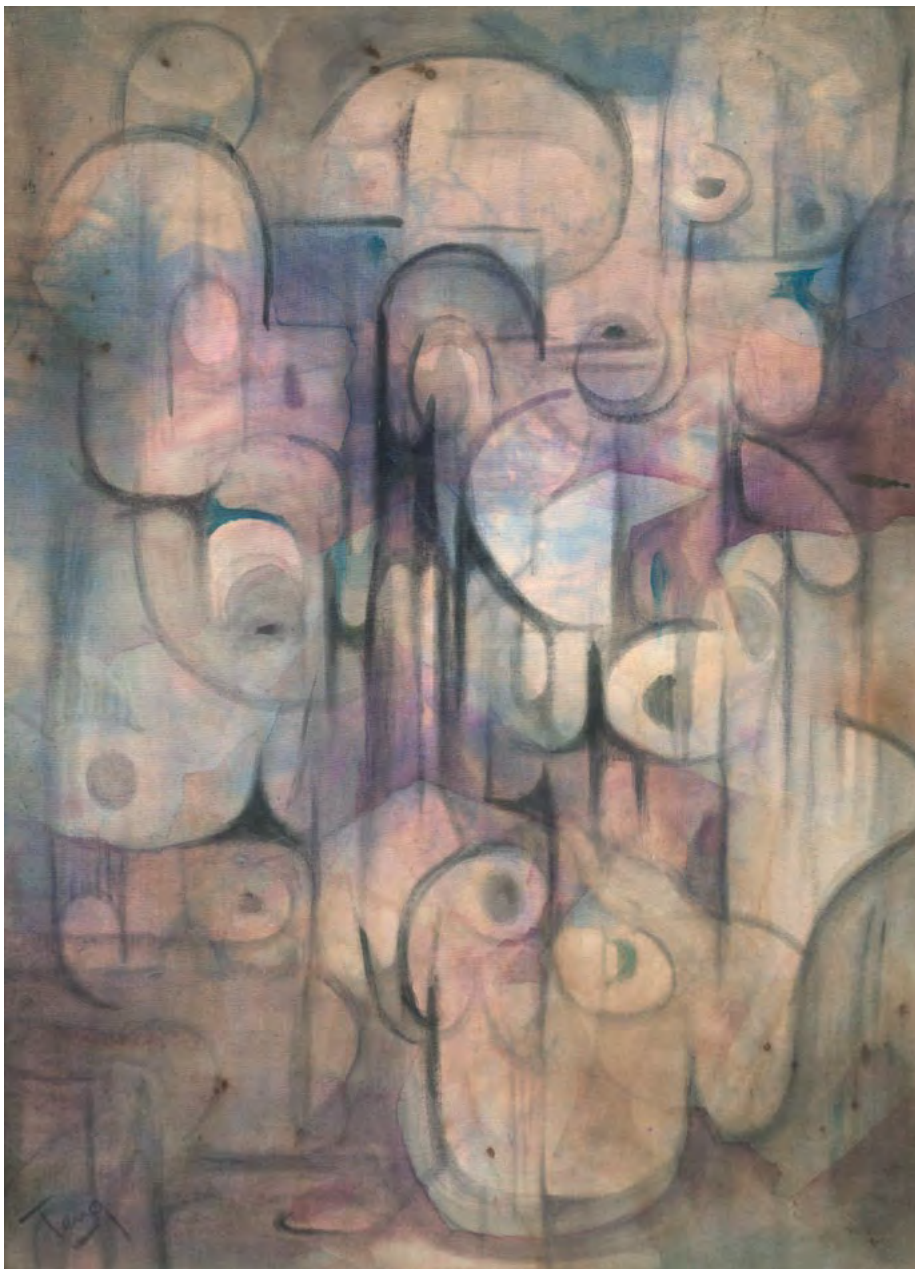
batik dye on cloth

62 x 44cm

PROVENANCE

Private collection, Selangor

RM 13,000 – 23,000



Created in the 1980s, this abstract composition reflects Dato' Chuah Thean Teng's enduring interest in the stylistic innovations of modern art. Biomorphically, curving forms are syncretized and concentrated, with fragmented cylindrical shapes that suggest depth and volume. Furthermore, the overlapping forms create a sense of foreground and background, enhancing the illusion of spatial depth within the composition. Within the abstraction, he focuses on the dynamic relationship of overlapping forms, designed in subdued, light hues.

Dato' Chuah Thean Teng is a rare founder of a world art genre, Batik Painting (Chinese Art In The 20th Century (1959), Professor Michael Sullivan). He was the first Malaysian accorded a Retrospective by the National Art Gallery (1965), followed by another retrospective by his Penang home State in 1994 (Penang State Art Gallery). As a pioneer, he invented several styles and techniques to augment his batik-art repertoire. Teng, as he is better known, was conferred the Dato' award in 1988 and in 2005, he was dubbed Penang's "Living Heritage". When he died in 2008, the National Art Gallery accorded him a rare Memorial Tribute. Among his notable international exhibitions was the Commonwealth Artists of Fame in London, to mark the Silver Jubilee of Queen Elizabeth II. Two of his most iconic works are *Two Of A Kind* and *Tell You A Secret*. At the Henry Butcher Art Auction October 2012, Dato' Chuah Thean Teng's batik painting achieved a realised price of RM 176,000.

CHUAH SEOW KENG

b. 1945

Rural Life, 2019

signed and dated (lower right)

batik dye on cloth

43 x 61cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 15,000

A multidisciplinary artist, Chuah Seow Keng is celebrated for his mastery of diverse media, including batik, watercolour, and fibreglass. Executed in soothing lavender and green hues, this batik work presents a personal interpretation of a village landscape, as though offering a glimpse into the artist's cherished memories. The house is constructed from a dynamic interplay of geometric forms, intersecting planes, and rhythmic lines, while shafts of light brightens the scene. On the left, a woman dressed in traditional attire carrying her earthen urns, makes her way towards her beloved home where her belongings and memories reside. Moreover, the lady and her urns are the only elements rendered in orange colour, marking their significance. The stillness of the scene evokes memories of life in the village, imbued with longing and serenity.

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 fibreglass sculpture. Between 1970 and 1972, he presented three fibreglass sculptures commissioned by Malaysia Singapore Airlines 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.



KHALIL IBRAHIM

b. 1934 - 2018

Fishermen Series, 1970s

signed and dated (lower center)

batik dye on cloth

88 x 71cm

PROVENANCE

Private collection, Canada

RM 30,000 – 50,000

Khalil Ibrahim made heads turned on his return from studies in England in September 1966. He held his first two solo exhibitions at Samat Gallery, Kuala Lumpur, in batik painting and watercolours, and he started with his trademark *Fishermen Series* first in batik. He headed to Kelantan to research the medium, and produced batik works from 1968 until the 1970s. He gave demonstrations all over the world including in Australia, Germany (Cologne), Singapore and Paris (Maisons et Jardins). His batik incorporated the cracked and crinkled effects and he later dabbled with cut newspapers collage technique developed separately and independently by fellow East Coastian Seah Kim Joo, now a Singaporean. This batik work is a tangle of brown limbs of half-naked fishermen mending and sorting nets, interspersed with bobbing headaddress and sarong. What is unusual is the comical grimace of the man at the top, probably accidentally knocked on the face by a zealous fellow worker. Khalil's batiks are doing exceptionally well in auctions with the works going for six-digits apiece.

Khalil Ibrahim is known to be one of the best southpaw artists in the world like Pablo Picasso, Henri de Toulouse-Lautrec, Paul Klee and M.C. Escher. His tutelage at St. Martins School of Art in London gave him a strong foundations in figure, abstract and landscapes-urban scenes. In 2004, he celebrated 50 years of painting in the A Continued Dialogue exhibition at Galeri Petronas, Kuala Lumpur. He was a co-founder of the Malaysian Watercolour Society, and featured in its painting expeditions in Sweden and India. He was the first Malaysian to have a solo in Indonesia in 1970.



ISMAIL MAT HUSSIN

b. 1938 - 2015

Mother's Love, 2011

signed and dated (lower right)

batik dye on cloth

96 x 100cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000

Ismail Mat Hussin is celebrated for his tranquil expressions of motherhood and family life. In this scene, a mother and her young children are interlocked in each other's arms, forming an inseparable bond. The mother's unwavering love, affection, patience, and kindness is well captured. Glimmering shades evoke the natural light peering through the interior of a traditional home. The use of ornamental patterns from the batik sarong to the fabrics of the curtains unite the composition. A truly serene atmosphere is suggested with the balcony which extends out to overlook the neighbourhood and garden.

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



KHOO SUI HOE

b. 1939 - 2026

Bathers Changing, 1966-1999

signed (lower left)
oil and fabric collage on board
60 x 81cm

PROVENANCE

Private collection, Kuala Lumpur

RM 30,000 – 55,000

Khoo Sui Hoe occasionally painted bathers, somewhat symbolic of the once-popular mandi safar ritual performed on a certain Wednesday, but usually as a private affair, and a bonding between a couple, as in this composition. The male is draped in a chequered sarong, for decorum, and the female is swathed in an ambiguous veneer. The subject also evokes Rembrandt's iconic *A Woman Bathing In A Stream*, while locally, there is Dato' Hoessein Enas' *Morning Mist*, five in number, of nubile maidens in figure-hugging wet sarong by the waterfall. Sui Hoe's bathers is about intimacy and trust and the old kampung habit of washing oneself by a stream, rarely waterfall, before the luxury of modern bathrooms. It's also about nostalgia about once upon a time Malaya where coconut palms swayed and buffaloes roamed. "I painted human figures with backdrops of Nature. I invite sun, moon, star, cloud and horizon to enter my painted world. Such backdrops also evolve to become specific landscape pieces," Sui Hoe had intoned. Khoo Sui Hoe died in Arkansas, the United States, on May 31, 2026, a great loss to the art scene!

Khoo Sui Hoe, arguably one of the first fulltime artists in Malaysia, was the spiritual leader of the northern artist's group called Utara formed in 1977. He was accorded a Retrospective by the Penang State Art Gallery called *The Painted World of Khoo Sui Hoe* in 2007. He had two mini retrospectives, given by Soka Gakkai Malaysia in August 2017, and The Art Gallery Penang in 2013. Khoo graduated from the Nanyang Academy of Fine Arts in Singapore in 1961, and had his first solo, at the British Council in 1965. He studied at the Pratt Graphic Centre in New York under the John D Rockefeller Fund in 1974. He held a two-part Overview exhibition at the Private Museum in Singapore in 2015. He had a stint as a gallerist at the Alpha Gallery Singapore in the early 1970s, and the Alpha Utara Gallery in Penang in 2004. His early career was capped by his selection for exhibitions like the Commonwealth Art Today in London (1962-1963); Malaysian Art touring Europe (1965-1966); 1st and 4th Triennial of Contemporary World Art, New Delhi (1968 and 1978); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970); and the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena, California, in 1988. Few of his masterpieces are currently on display at the prestigious National Gallery Singapore, at prominent positions.



KHOO SUI HOE

b. 1939 - 2026

Coo-Coo On Top, 1977

signed (lower right)

oil on canvas

76 x 66cm

PROVENANCE

Private collection, Selangor

RM 45,000 – 80,000

Two heads are better than one, but this head (baby face) stacked above another head called *Coo-Coo On Top* (1977) is just Khoo Sui Hoe's playful lark amidst Nature, with glimpses of a land far far away and the changing light of the sky. A segment of an otherwise perfect spherical moon sits on the top edge of the canvas like a hung chandelier. This head-on-top-of-head, sometimes overlapping, is one of the favourite imageries of Sui Hoe since the 1960s. The bottom head is shown partly submerged in water or with the water's edge at neck or half-body level. Isolated by itself, it suggests a nocturnal play-time of a mother and her young offspring. A 1978 work from the same series, there is a self-explanatory *Flying Coo-Coo* (1973), so it's not able head stackings. *Coo-Coo Riverside*, sold for HK\$125,000 (RM 59,374) at Christie's Hong Kong in May 2015. Sui Hoe's record was set at the Henry Butcher January 2026 auction, with a premium of RM 95,200, with the artwork *Lakeside Posture*, 1977, a rare masterpiece of absolute quality.

Khoo Sui Hoe won many admirers when he boldly and immediately went full time into art in 1961 after completing his studies at the Nanyang Academy of Fine Arts in Singapore. In 1974, he was awarded the John D. Rockefeller III Fund grant to study at the Pratt Graphic Centre in New York. Khoo is a rare artist with a Retrospective and two mini-Retrospectives. The Penang State Art Gallery honoured him with a Retrospective, *The Painted World Of Khoo Sui Hoe*, in 2007. His minis are at The Art Gallery Penang, in 2013, of works from 1967-2013; and at Wisma Kebudayaan Soka Gakkai, in August 2017, apart from two other major exhibitions at Help Institute in 1992 and Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963-1973. He was also given a two-part An Overview exhibition, the second at the Private Museum, Singapore. Sui Hoe won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1st Prize (Oil) in the Malaysian Art & Craft competition in 1965. Khoo is the spiritual leader of the Utara Group, formed in 1977. He was also a gallerist, handling the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery.



25

KHOO SUI HOE

b. 1939 - 2026

Night Crossing, 1999

signed (lower right)

oil on canvas

61 x 82cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

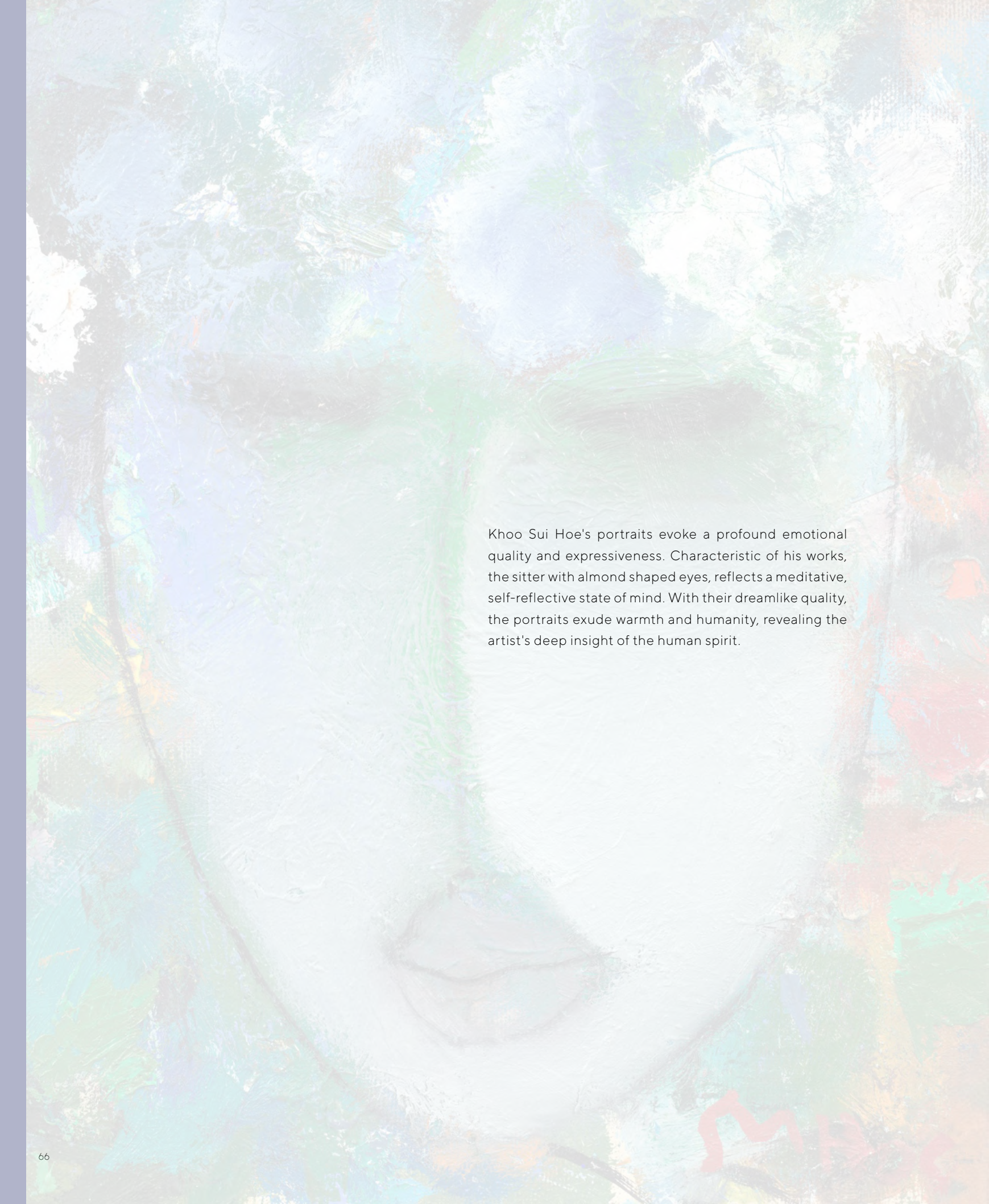
The Painted World Of Khoo Sui Hoe,
Penang State Museum and Art Gallery,
2007, p. 256

RM 30,000 – 55,000

The play of the three cherubic faces with mop hair is cute and brilliant with the double pair of eyes, as a water's reflection, and the children studded with saucer-shaped ears, maybe for steady grip. Behind them are two female figures with elongated necks and a nondescript expression – is it a mirror image or actually again, a reflection? Are they, is it, a symbol of Mother Earth? Whatever, both have crimson lips that emit no sound. The silence and placidity are hallmarks of the work. A phalanx of erect leaf stems acts like a protective barricade. The headline, *Night Crossing*, offers mystery. Why make a crossing at night? They seem poised to streak across the sky towards something bright and marvellous when daylight comes. In 1999, the artist Khoo Sui Hoe had visited Mexico City and climbed the Teotihuacan Pyramid. Could his already developed figure types be refined by the pre-Columbian artefacts he saw there? Khoo Sui Hoe died in Arkansas, the United States on May 31, 2026, a great loss to the art scene!

Khoo Sui Hoe, arguably one of the first fulltime artists in Malaysia, was the spiritual leader of the northern artist's group called Utara formed in 1977. He was accorded a Retrospective by the Penang State Art Gallery called The Painted World of Khoo Sui Hoe in 2007. He had two mini retrospectives, given by Soka Gakkai Malaysia in August 2017, and The Art Gallery Penang in 2013. Khoo graduated from the Nanyang Academy of Fine Arts in Singapore in 1961, and had his first solo, at the British Council in 1965. He studied at the Pratt Graphic Centre in New York under the John D Rockefeller Fund in 1974. He held a two-part Overview exhibition at the Private Museum in Singapore in 2015. He had a stint as a gallerist at the Alpha Gallery Singapore in the early 1970s, and the Alpha Utara Gallery in Penang in 2004. His early career was capped by his selection for exhibitions like the Commonwealth Art Today in London (1962-1963); Malaysian Art touring Europe (1965-1966); 1st and 4th Triennial of Contemporary World Art, New Delhi (1968 and 1978); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970); and the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena, California, in 1988. Few of his masterpieces are currently on display at the prestigious National Gallery Singapore, at prominent positions.





Khoo Sui Hoe's portraits evoke a profound emotional quality and expressiveness. Characteristic of his works, the sitter with almond shaped eyes, reflects a meditative, self-reflective state of mind. With their dreamlike quality, the portraits exude warmth and humanity, revealing the artist's deep insight of the human spirit.

26

KHOO SUI HOE

b. 1939 - 2026

Actress, 2018

signed (lower right)

oil on canvas

30 x 22cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000



27

KHOO SUI HOE

b. 1939 - 2026

Villager, 1995

signed (lower left)

oil on canvas

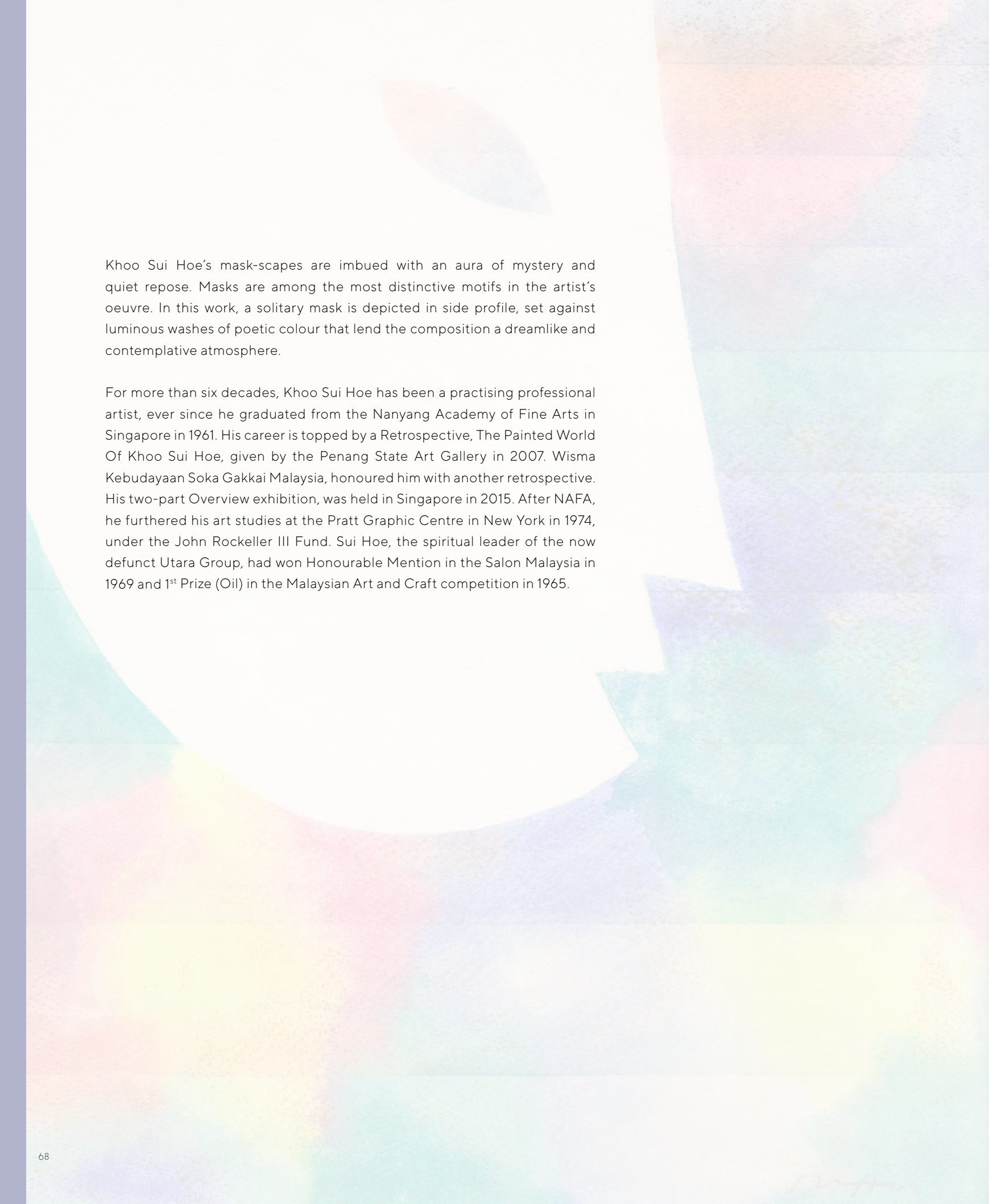
31 x 23cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 10,000





Khoo Sui Hoe's mask-scapes are imbued with an aura of mystery and quiet repose. Masks are among the most distinctive motifs in the artist's oeuvre. In this work, a solitary mask is depicted in side profile, set against luminous washes of poetic colour that lend the composition a dreamlike and contemplative atmosphere.

For more than six decades, Khoo Sui Hoe has been a practising professional artist, ever since he graduated from the Nanyang Academy of Fine Arts in Singapore in 1961. His career is topped by a Retrospective, *The Painted World Of Khoo Sui Hoe*, given by the Penang State Art Gallery in 2007. Wisma Kebudayaan Soka Gakkai Malaysia, honoured him with another retrospective. His two-part Overview exhibition, was held in Singapore in 2015. After NAFA, he furthered his art studies at the Pratt Graphic Centre in New York in 1974, under the John Rockeller III Fund. Sui Hoe, the spiritual leader of the now defunct Utara Group, had won Honourable Mention in the Salon Malaysia in 1969 and 1st Prize (Oil) in the Malaysian Art and Craft competition in 1965.

28

KHOO SUI HOE

b. 1939 - 2026

Untitled

signed (lower right)
watercolour on paper
53 x 53cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 16,000



29

KHOO SUI HOE

b. 1939 - 2026

Untitled

signed (lower right)
watercolour on paper
53 x 53cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



AWANG DAMIT AHMAD

b. 1956

Essence Of Culture (E.O.C.)

"Hari Kelabu", 1993

signed and dated (verso)

mixed media on canvas

95 x 82cm

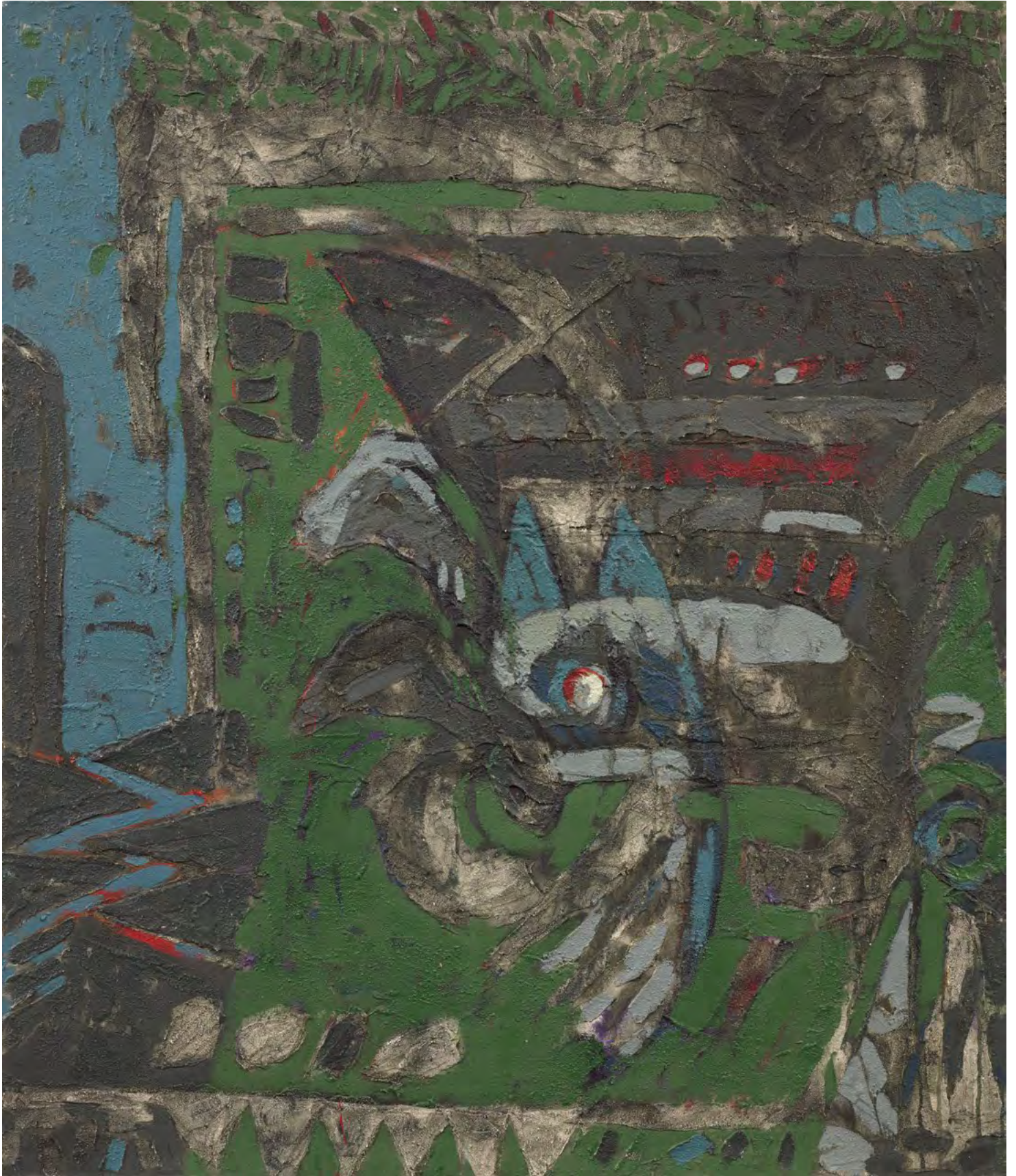
PROVENANCE

Private collection, Kuala Lumpur

RM 75,000 – 130,000

There is nothing like the optimism of ordinary hardworking people making a living. Never mind money in short supply, never mind the vagaries of inclement weather. And who would have thought that a grey day could be so, so beautiful, and elegiac, as in Awang Damit Ahmad's canvas, *Essence Of Culture (E.O.C.)* no less. A glimmer of red in faint short lines and little daubs off centre does add a spot of brightness, but it gets subsumed by the panoply of dominant darker hues of green, blue and more earthy concerns. If it looks structured, it is man's intervention with the land, not to change its character or course, but to enhance its bountiful potential in providing human sustenance. Nothing more satisfying than a day's work done. Tomorrow is just another day... a better day!

The transition of Awang Damit Ahmad from fisherman-farmer to an artist-academician at the late age of 27 is one of the most phenomenal in Malaysian Art. After his studies at the Mara Institute of Technology, now a university, he received his Masters at the Catholic University in Washington. He taught at UiTM, and retired as Associate Professor at ITM in May 2011. His accolades include the Major Award in Salon Malaysia III, the Minor Award in the Bakat Muda Sezaman and 2nd Prize in the Malaysian Bank Association art competition. On the international scene, he won the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. He catapulted into the elite when he was chosen to exhibit in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988. In the July 2022 Henry Butcher Art Auction, Awang Damit's painting from the *E.O.C.* series realised RM 218,400. His works were on display at the Art Seasons booth (in collaboration with Henry Butcher Art Auctioneers) in the prestigious Art SG 2026, and received good feedback from visitors.



AWANG DAMIT AHMAD

b. 1956

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

signed and dated (lower left)

mixed media on paper

77 x 57cm

PROVENANCE

Private collection, Singapore

RM 42,000 – 65,000

Without doubt, one of the oddest *Essence Of Culture (E.O.C.)* works, sans the dreary dark hues of the 1980s (from 1985), with an understated beauty even, and with a much more structured veneer, this one stands out. It is as if a swathe of divine light, couched in silver and gold, has given Awang Damit Ahmad's encrusted skein a precious quality. What inspires this ecstasy, to stray from his usual duller palette of red, blue, yellow, brown and black? What makes this piece more precious: there is a scarecrow in this *E.O.C.* An extremely rare and good work. It shows that scarecrow subject / concept has been creeping in Awang Damit's mind subconsciously, until he releases it freely in his *Garismega* series.

His *E.O.C.* tells about Man's struggles against, and affinity for, Nature, and the imperative of striking a balance, and in doing so, experiencing a new spiritual understanding about life. The *E.O.C.* alludes to the plants, fishes, implements and the fertile black soil of Kuala Penyu, an impoverished community of farmers and fishermen where Awang Damit hailed from. Clearly, more sophisticated, it stems from the new knowledge and exposures gained from his Masters studies at the Catholic University in Washington in 1990.

The transition of Awang Damit Ahmad from fisherman-farmer to an artist-academician at the late age of 27 is one of the most phenomenal in Malaysian Art. After his studies at the Mara Institute of Technology, now a university, he received his Masters at the Catholic University in Washington. He taught at UiTM, and retired as Associate Professor at ITM in May 2011. His accolades include the Major Award in Salon Malaysia III, the Minor Award in the Bakat Muda Sezaman and 2nd Prize in the Malaysian Bank Association art competition. On the international scene, he won the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. He catapulted into the elite when he was chosen to exhibit in the Contemporary Paintings of Malaysia exhibition at the Asia-Pacific Museum in Pasadena in 1988. In the July 2022 Henry Butcher Art Auction, Awang Damit's painting from the *E.O.C.* series realised RM 218,400. His works were on display at the Art Seasons booth (in collaboration with Henry Butcher Art Auctioneers) in the prestigious Art SG 2026, and received good feedback from visitors.



YUSOF GHANI, DATO'

b. 1950

Siri Tari II, 1984-1985

signed and dated (verso)

oil on canvas

162 x 213cm

PROVENANCE

Private collection, Kuala Lumpur

RM 220,000 – 360,000

A most delightful fugue, from just a monochrome animation of purported figures in a whirligig, the rhythm of life of movement, choreographed and spontaneous, in a celebration with music playing in the air. The whole movement is about rigor and strife, a struggle with a team spirit perhaps, a communal exertion in the name of humanity. So much energy, so much tension, so much progression with concealed obstruction. At times, robust, it is not as aggressive or even violent as his later *Biring* series, while his multiple *Segerak* series opts for more fabricated measured steps. *Siri Tari*, in two iconic tranches, stems from Yusof Ghani's time at the Catholic University in Washington around 1983 and first appearing as bandaged figures in 1985. He first unveiled his *Tari* series at GaleriCitra, Kuala Lumpur, in 1989. This is a rare masterpiece of absolute quality!

Dato' 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*, *Kuda* and *Cenderawasih*. He 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. In December 2021, a painting from the *Tari* series painted by Dato' Yusof Ghani realised RM 403,200 at Henry Butcher Art Auction.



YUSOF GHANI, DATO'

b. 1950

Siri Tari, 1990

signed and dated (verso)

oil on canvas

36 x 48cm

PROVENANCE

Private collection, Selangor

RM 10,000 – 18,000

Dato' Yusof Ghani's incipient *Tari* series began in 1983 while he was studying at the Catholic University Washington, eventually culminating in a solo exhibition at Galeri Citra, Kuala Lumpur, in 1989. The series draws inspiration from dance, and portrays figures composed of graceful calligraphic lines skilfully incorporated onto captivating colours that enhance the rhythm. Transcending language, dance is a unique traditional art form passed down through generations, preserving stories, expressing emotions, and marking rituals and celebrations.

Dato' 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*, *Kuda* and *Cenderawasih*. He 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. In December 2021, a painting from the *Tari* series painted by Dato' Yusof Ghani realised RM 403,200 at Henry Butcher Art Auction.



34

YUSOF GHANI, DATO'

b. 1950

Siri Tari, 1990

signed and dated (recto)
mixed media on paper
27 x 37cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 12,000



35

YUSOF GHANI, DATO'

b. 1950

Siri Tari, 1992

signed and dated (recto)
mixed media on paper
26 x 37cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 12,000



First exhibited at Galeri Citra in 1989, Dato' Yusof Ghani's *Siri Tari* has become one of the most acclaimed and iconic bodies of work in his oeuvre. Inspired by dance, an ancient form of artistic expression, the series explores movement, emotion, and narrative through expressive forms. In this composition, fluid and rhythmic lines animate the figures in motion. The interplay of gestural lines and mark making lends the figures a sense of volume and spatial depth, reinforcing the dynamism of their movement within the composition.

YUSOF GHANI, DATO'

b. 1950

Segerak VII - Harvest, 2017

signed and dated (lower right)

mixed media on canvas

106 x 76cm

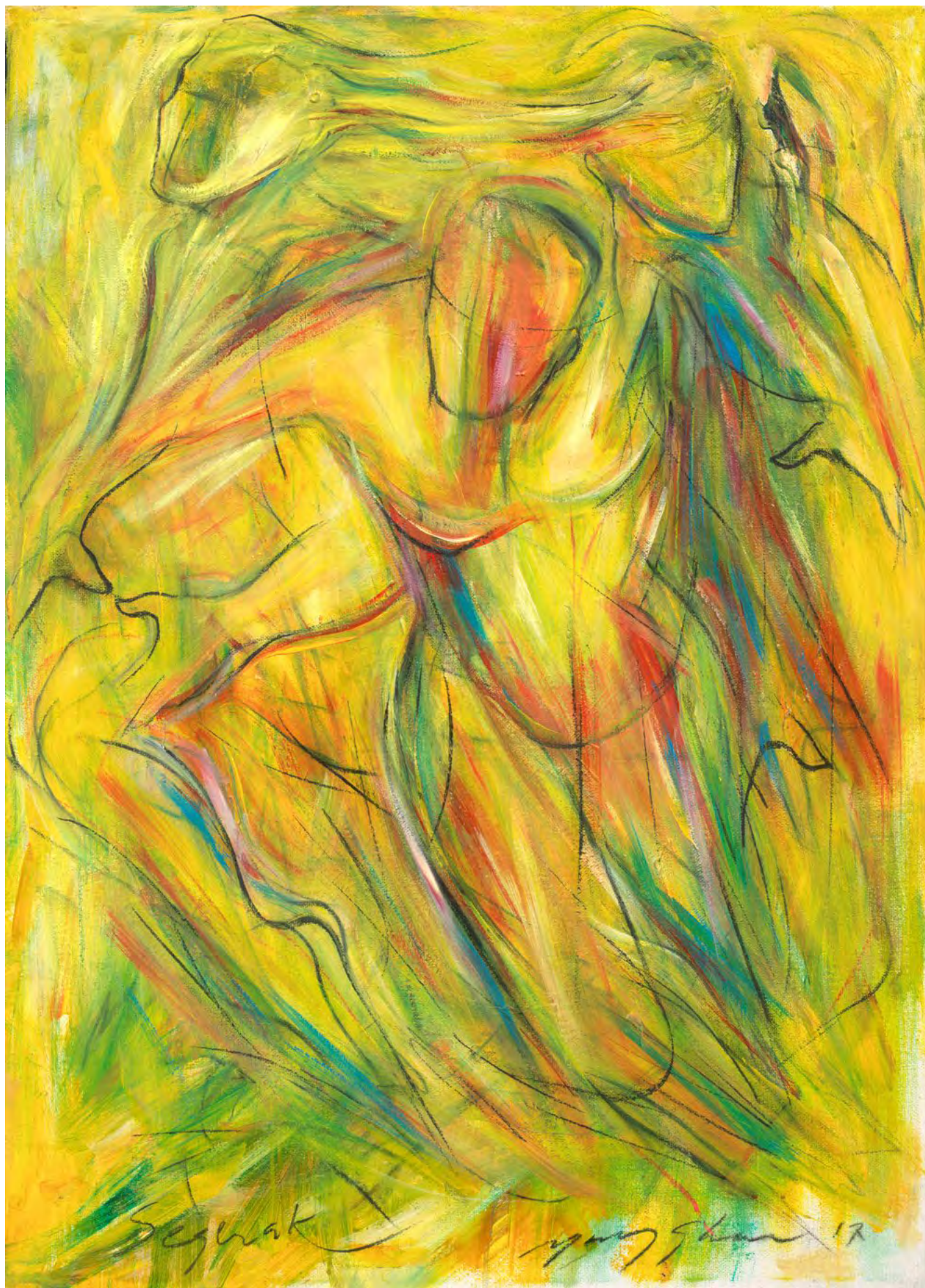
PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 55,000

In *Segerak*, the artist captures the exploration of human movement enthralled in the motion and experience of daily life. The use of form and light to depict positive movements and energy are characteristic of *Segerak*. He delves into progress, enlightenment, and focuses on what should always be the anchor of future developments – tradition and culture.

Dato' 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*, *Kuda* and *Cenderawasih*. He 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. In December 2021, a painting from the *Tari* series painted by Dato' Yusof Ghani realised RM 403,200 at Henry Butcher Art Auction.



37

YUSOF GHANI, DATO'

b. 1950

Topeng Perawan, 1993

signed and dated (verso)

mixed media on canvas

61 x 40cm

PROVENANCE

Private collection, Selangor

ILLUSTRATED

Yusof Ghani, *Siri Topeng*,

Rusli Hashim Fine Art, 1996, p. 86

RM 8,000 – 14,000



The mask embodies the preservation of ethnic traditions while also serving as a metaphor for the human condition. Much like a mask, an individual's outward appearance is carefully presented to the world. *Topeng (Mask)* series by Dato' Yusof Ghani was conceived after an inspirational trip to Sarawak in 1988 and 1991 where he was captivated by the mask rituals of the Kenyah and Kayan groups. It reflects the artist's exploration of local themes and visual forms, expressed through emotive lines and textures. Lyrical curves and swirling brushstrokes in earthy tones imbue the composition with a palpable sense of movement.

38

YUSOF GHANI, DATO'

b. 1950

Topeng Series, 1993

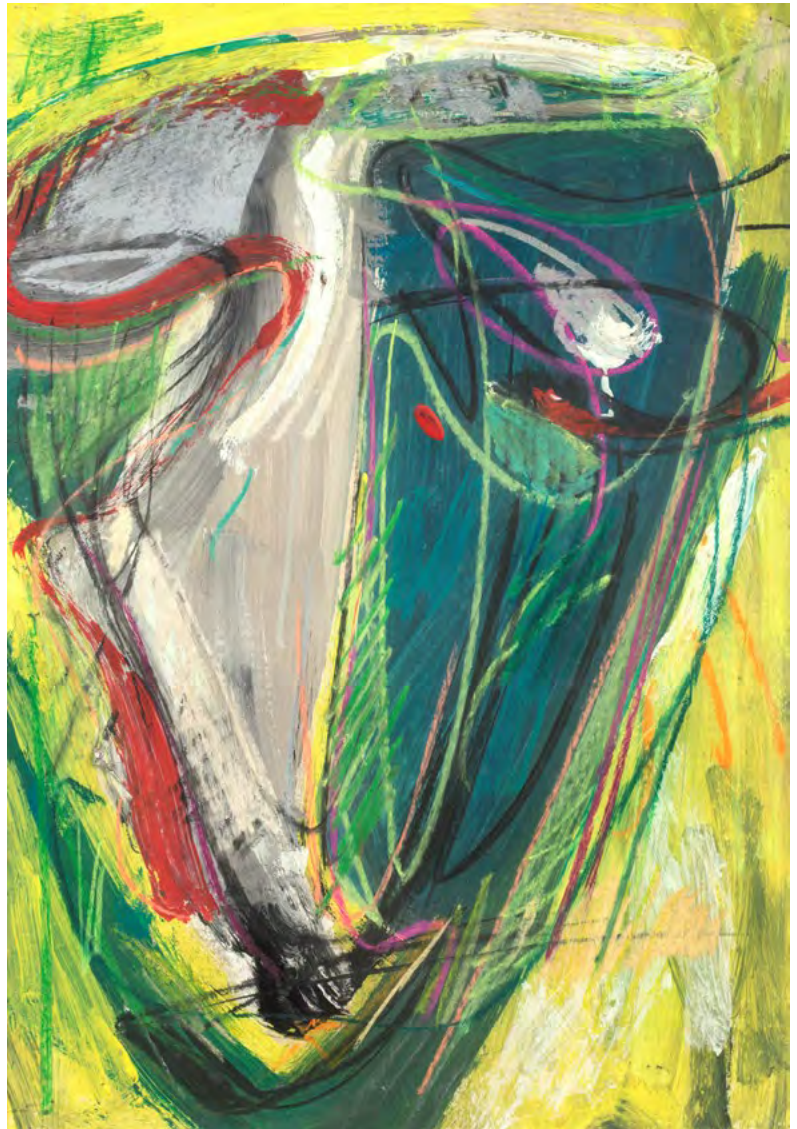
mixed media on paper

52 x 37cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 12,000



It's virtually heart-wrenching for Yusof Ghani to get out from his hugely popular *Tari* series to launch into *Topeng* (Masks), which conventionally suggests an object and something static. This piece is built on a sharp dualism which dramatically cuts the face or shield-like shape right down the centre, with one side heavy with envious darkened green. It's naïve, however, to read a face as a face in art, and so the variables could be frontal, aerial or just mark-makings within a circumscribed form. While some may look at Balinese masks, Yusof Ghani's source is closer home, the Kenyah and Kayan masks (hudoq), with talismanic and curative properties. This was triggered by a visit to Sarawak in 1988 and 1991. There is another aspect or phase to his *Topeng*, and that started after his South African visit in 1994.

Dato' 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*, *Kuda* and *Cenderawasih*. He 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. In December 2021, a painting from the *Tari* series painted by Dato' Yusof Ghani realised RM 403,200 at Henry Butcher Art Auction.

39

YUSOF GHANI, DATO'

b. 1950

Topeng, 1990s

signed (lower right)
mixed media on paper
75 x 55cm

PROVENANCE

Private collection, Singapore

RM 15,000 – 25,000

Composed in brilliant shades of green, this work from the *Topeng (Mask)* series reflects the artist's interest in the ceremonial traditions and rituals of the Kenyah and Kayan communities of Sarawak. The composition is rendered through vibrant expressive colour, and energetic brushwork that conveys an emotional power. The artist's fascination with the enigmatic world of masks was first sparked during his frequent visits to the National Museum.

Dato' 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*, *Kuda* and *Cenderawasih*. He 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. In December 2021, a painting from the *Tari* series painted by Dato' Yusof Ghani realised RM 403,200 at Henry Butcher Art Auction.



YUSOF GHANI, DATO'

b. 1950

Hijau Series 'Pokok Beringin', 2000

signed (lower right)
mixed media on canvas
152 x 121cm

PROVENANCE

Private collection, Selangor

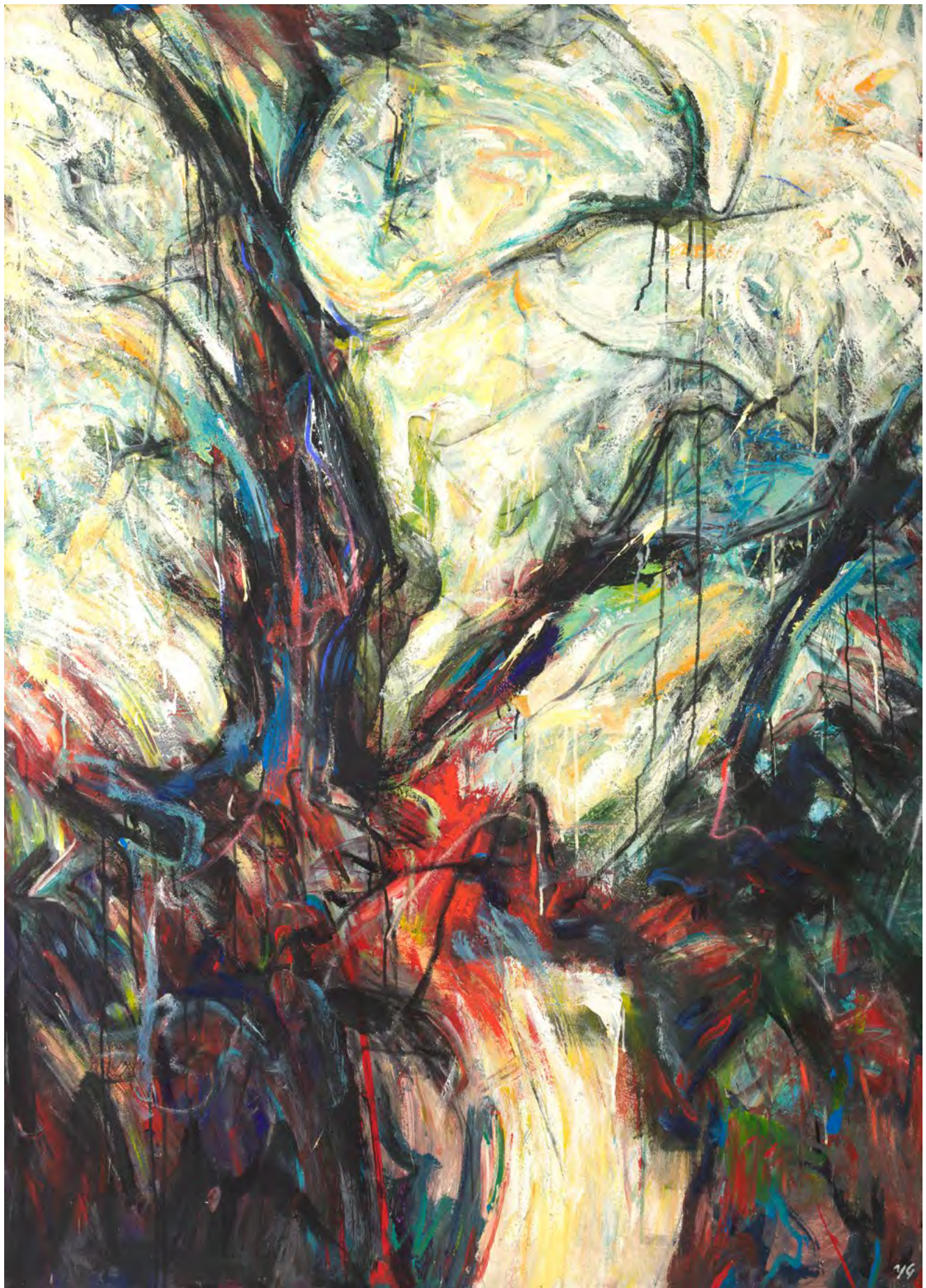
ILLUSTRATED

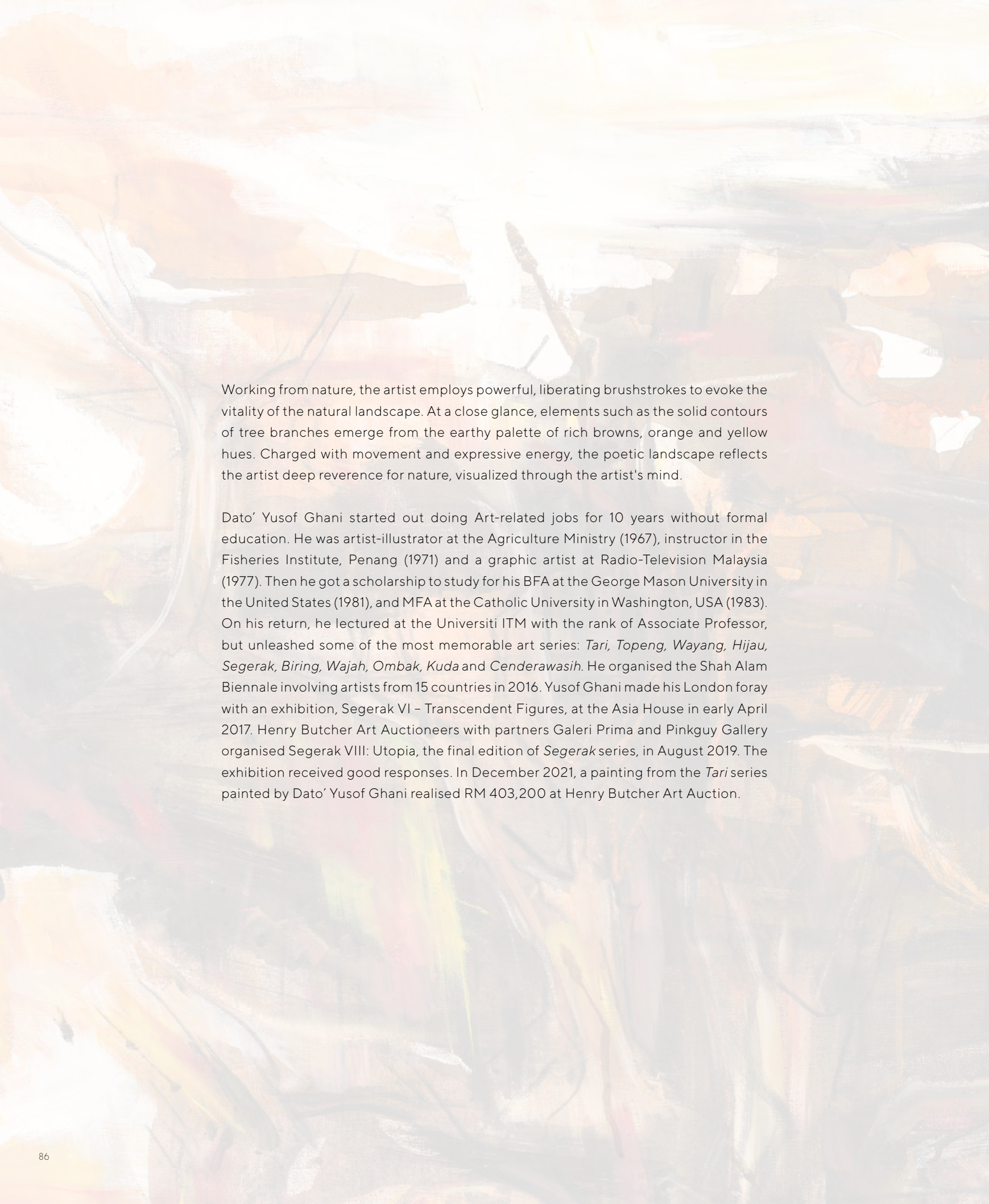
Yusof Ghani, *Hijau* 1998-2002,
Petronas, 2002, p. 65

RM 50,000 – 90,000

Following the completion of the acclaimed *Tari*, *Topeng* and *Wayang* series, Dato' Yusof Ghani initiated the *Hijau* series, marking a significant transition towards subject matter drawn from the natural world. The series embodies the artist's reflections on the beauty of flora and fauna while expressing concern over the gradual encroachment of development upon the environment. These works were later presented in a solo exhibition at Galeri Petronas in 2002. *Hijau Series 'Pokok Beringin'* is rendered in the language of Abstract Expressionism, characterised by energetic brushstrokes in vibrant hues of yellow, red, green, blue, and black. Through vibrant chromatic harmonies that convey the ephemeral qualities of light and air, Dato' Yusof reimagines the landscape as an emotionally charged and expressive realm.

Dato' 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*, *Kuda* and *Cenderawasih*. He 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. In December 2021, a painting from the *Tari* series painted by Dato' Yusof Ghani realised RM 403,200 at Henry Butcher Art Auction.



An abstract painting with a warm, earthy color palette of browns, oranges, and yellows. The brushstrokes are thick and expressive, creating a sense of movement and texture. The composition is layered, with some areas appearing more defined than others, suggesting a landscape or a complex, organic form.

Working from nature, the artist employs powerful, liberating brushstrokes to evoke the vitality of the natural landscape. At a close glance, elements such as the solid contours of tree branches emerge from the earthy palette of rich browns, orange and yellow hues. Charged with movement and expressive energy, the poetic landscape reflects the artist's deep reverence for nature, visualized through the artist's mind.

Dato' 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*, *Kuda* and *Cenderawasih*. He 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. In December 2021, a painting from the *Tari* series painted by Dato' Yusof Ghani realised RM 403,200 at Henry Butcher Art Auction.

41

YUSOF GHANI, DATO'

b. 1950

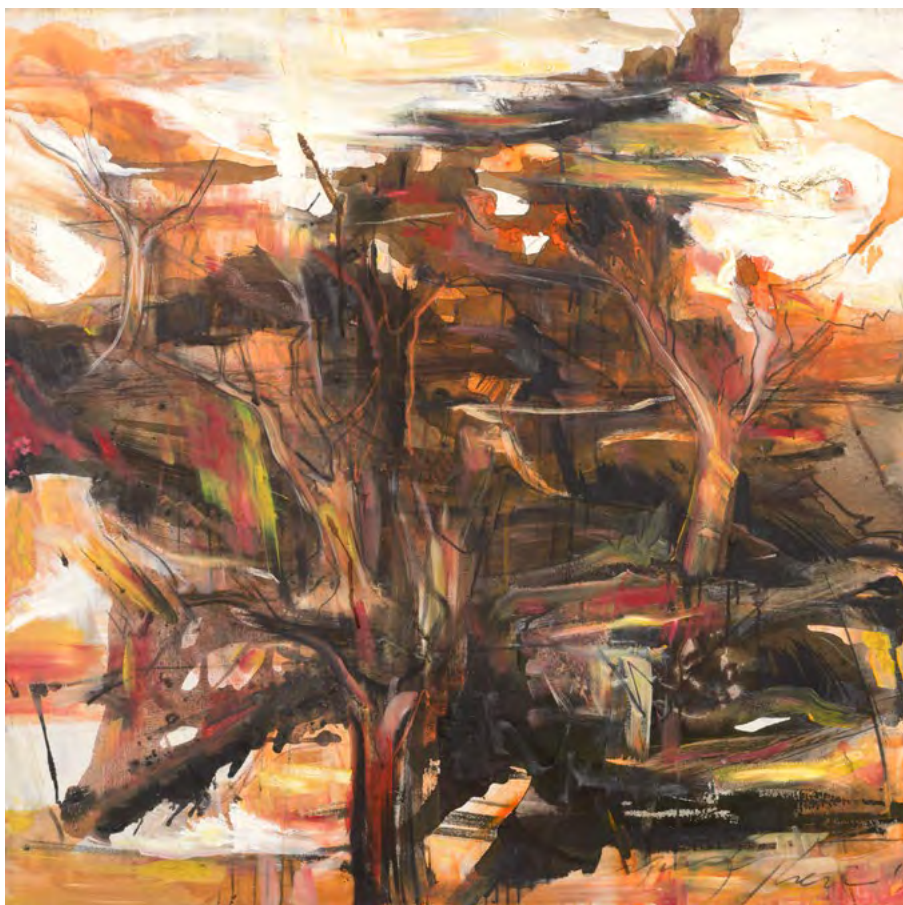
Untitled, 2011

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

PROVENANCE

Private collection, Selangor

RM 20,000 – 40,000



42

YUSOF GHANI, DATO'

b. 1950

Untitled, 2011

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

PROVENANCE

Private collection, Selangor

RM 20,000 – 40,000



RAFIEE GHANI

b. 1962

A Small Park And Many Layers Of Dreams,
2020signed and dated (recto)
oil on canvas
183 x 152cm**PROVENANCE**

Private collection, Selangor

RM 38,000 – 60,000

Rafiee Ghani translates his travel experiences into visual form through a rich interplay of vibrant colors, dynamic shapes, and intricate mark-making. His brushwork, which ranges from delicate, lyrical lines to bold, organic gestures, animates each canvas with a sense of movement and rhythm. This artwork is testament to the artist's instinctive talent for composing dynamic images through confident strokes. Intriguing botanical elements and floral motifs are incorporated into the scene where dreams and thoughts collide. The overall image gives a sense of clarity, consisting of overlapping forms made of captivating lines that evokes the connection between diverse ideas and culture. Serenity, tranquility, soothing calmness and peaceful atmosphere is well captured.

He first pursued his studies at the De Vrije Academie, Voor Beeldende Kunst, The Hague (1980), before completing a Diploma in Printmaking at the Mara Institute of Technology in 1985. He later attained his MA in Fine Prints at Manchester Polytechnic, England, in 1987. Over the course of his career, he has received numerous accolades, including the Minor Award at Salon Malaysia (1991), recognition in the Young Contemporary Artists competition (1984 and 1985), a Juror's Award at the Malaysian chapter of the Philip Morris Asean Art Award (1994), and 2nd Prize in the Malaysian Art Open (1994). Dedicated in the field of education as well as art practice, he taught at ITM and in the Seychelles between 1991 and 1993. In January 2022, he presented a solo exhibition, *Overland*, jointly organised by Henry Butcher Art Auctioneers and Galeri Prima, Kuala Lumpur. His solo exhibition titled *Rafiee Ghani In Morocco* was held in 2025.



RAFIEE GHANI

b. 1962

The Party On The Diamond River,
2020

signed and dated (recto)
oil on canvas
214 x 183cm

PROVENANCE

Private collection, Selangor

RM 52,000 – 82,000

Deserts or arid regions could transform overnight into bustling townships with the discovery of precious metals, diamond or gold. Cherish how Kimberley or other South African mining towns flourish from what was dubbed De Beers Big Hole into, albeit this Diamond City is noted for 'blood diamond', the title of the 2004 Hollywood film starring Leonardo de Caprio. As all civilisations stem from rivers, Rafiee Ghani, the travelling pilgrim of an artist, imagined a river, and a diamond one at that, where a party goes on until the depletion of whatever is exploited. Ah well, the past is buried as new conurbations flourish, a melange of many, many cell-like beautiful pictorial schisms in Rafiee's inimitable kaleidoscopic crowded lines and symbols. What a blissful party, how blessed!

Rafiee Ghani is the Indiana Jones of art on a global scale, often travelling alone across inhospitable terrain imbibing an adventurous spirit that is unmatched. Two Minor Awards in the Bakat Muda Sezaman competitions, in 1984 and 1985, and a Minor Award in Salon Malaysia 1991, besides 2nd Prize in the Malaysian Art Open 1994 attest to his stature. A Malaysian winner at the Philip Morris Asean Art Award in 1994. Art tutelage at the Manchester Metropolitan University (Manchester Polytechnic) in UK, and an uncompleted study stint at the De Vrije Academie Voor Bildeende Kunst in the Hague, after his diploma at the Mara Institute of Technology, where he taught from 1986-1988. He also had a teaching stint in Mahe, the Seychelles, in 1991-1993.



RAFIEE GHANI

b. 1962

Four Bananas, 1990s

signed (lower left)

oil on canvas

51 x 76cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Rafiee Ghani's vibrant still life paintings are celebrated for their expressive energy and rich, brilliant colour. In *Four Bananas*, vivid reds, greens, blues, and yellows, create a striking visual harmony. Characterised by confident, expressive brushwork and a captivating palette, the work exemplifies the artist's distinctive approach to domestic scenes portraying the warm atmosphere of home.

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



46

RAFIEE GHANI

b. 1962

Stream Dance III, 2009

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

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

This is a captivating piece in which the landscape is composed of bold, assured strokes. The colour palette is equally striking, with cool pink and lavender hues blended seamlessly to evoke a serene atmosphere. With minimal strokes of colour, the artist was able to portray distance and spatial depth, reflecting his ability to portray a sense of space.



SUZLEE IBRAHIM

b. 1967

Movement Series:

Playing The Flame, 2000

signed and dated (lower right)

acrylic on canvas

80 x 100cm

PROVENANCE

Private collection, Selangor

RM 6,000 – 10,000

Abstract painter Suzlee Ibrahim gains inspiration from travelling the globe. His gestural paintings focus on the relationships between dynamic brushstrokes and colour, conveying the impressions of his thoughts. In *Movement Series: Playing The Flame*, Suzlee creates a dynamic palette bestowed with richly layered primary colours of blue, red and yellow which move elegantly across the canvas. Suzlee imbues the canvas with lyrical movement through his emotive brushwork.

Suzlee Ibrahim completed his studies at the Mara Institute of Technology in 1987 and later returned to teach there between 1993 and 2009 (part-time from 1993 to 1996), following his career in advertising. His works have been showcased 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); Gold Medal of Zervas Art, the 5th Paris Art Symposium, Novotel Paris Est Hotel, France (2020); and the Lifetime Outstanding Achievement Award, Persatuan Pelukis Malaysia, Muzium Seni Asia, Universiti Malaya, Kuala Lumpur (2024). Sotheby's Hong Kong April 2018 auction sale saw his work sold for HKD 237,500. His recent solo exhibitions include *Road To Haimalaya* (2025), and *Borders Series: A Journey Between Movement And Serenity* (2025). He currently serves as the Dean of the Faculty of Fine Art, Aswara.



48

WONG PERNG FEY

b. 1974

Luminous Silver #4, 2013

oil and enamel on linen
155 x 130cm

PROVENANCE

Private collection, Singapore

RM 20,000 – 28,000

Luminous Silver marks Wong Perng Fey's decisive shift from semi-abstract landscapes into austere abstraction. Built from successive layers of oil and enamel, the surface alternates between reflective gloss and rough impasto, bearing the scars of scraping, peeling and repainting. Silver dominates the field, but vestiges of earlier hues glimmer beneath, evoking both concealment and persistence; an image of memory as sediment and erasure.

Trained in Malaysia but shaped by his years in Beijing, Wong's painting is at once visceral and analytical: each mark records gesture and mental state, yet the pared-down palette conveys restraint. Where his earlier village and forest scenes balanced figuration with gesture, here the landscape dissolves into atmosphere, the horizon reduced to metallic haze, nature recalled only as a trace. The result is a canvas that resists fixed meaning, poised between decay and renewal, asking viewers to experience painting less as representation than as the material record of time, gesture and memory.



49

WONG PERNG FEY

b. 1974

Untitled No. 24, 2013

signed (verso)

oil and enamel on linen

126 x 96cm

PROVENANCE

Private collection, Singapore

RM 18,000 – 25,000

Wong Perng Fey trained at the Malaysian Institute of Art and, early on, painted landscapes nobody else wanted to: not scenic kampung and hills but degraded, marginal land and abandoned squatter shelters. In 2010 he moved to Beijing, working in the 798 art district and the since-demolished Heiqiao area, and his painting shed the landscape and went fully abstract.

Untitled No. 24 is from that Beijing period. He builds the surface in layers of oil and enamel, then scrapes it back and repaints, so older colours keep surfacing through the breaks. Wong describes each layer as holding a trace of what he felt at the time, and each new stroke as a decision about what to cover and what to leave showing.



50

AHMAD FUAD OSMAN

b. 1969

Lost Series #1, 1993

oil on canvas
123 x 76cm

PROVENANCE

Private collection, Kuala Lumpur

RM 65,000 – 85,000



It was relative early years still for Ahmad Fuad Osman, a staple of the cult Matahati art collective, as the Baling kampong-boy grappled with studies in a big-city and all its attendant distractions and temptations. The initial abstractions with hints of caricatures afforded him a shot at a personal visual language incorporating musical sensibilities ala Kandinsky, to express himself, though later he was to plunge into figurative. This first work of his abstract phase, a tabula rasa as it were, around the time of Matahati's first group show, LIFE, at Galeri Maybank in 1993. He described the self-predicament as putting himself in "an unknown place, an unfamiliar situation, uncharted territories, like a deep jungle you don't know of, and instinctively trying to find the way out." The art critic Carmen Nge wrote: "Fuad's *Lost Series* is potent indices of an angst of an urban lifestyle – moral confusion, personal and romantic relationships that waxed and waned, erosion of essentialist assumptions about religious and ethnic identities." His tenor of works often subvert history with ironic interventions of mediated Reality like the *Recollections Of Long Lost Memory* (2007) which won the Juror's Prize in the APBF Signature Prize in Singapore in 2008. Fuad had art residencies in Rimbun Dahan in Malaysia, South Korea and Vermont, USA. He is a founding member of Matahati art collective, together with Bayu Utomo Radjikin, Hamir Soib, Ahmad Shukri, and Masnoor Ramli, the batch of '91 from the Mara Institute of Technology.

51

LIEW KWAI FEI

b. 1979

The Art Of Painting, 2017

signed and dated (verso)

acrylic on canvas

70 x 70cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 10,000

Contemporary painter Liew Kwai Fei has worked across various themes, including abstractions, focusing and experimenting with different shapes, layout and vivid colours. This piece from *The Art Of Painting* series showcases Liew Kwai Fei's arrangement of clean, geometric forms and distinctive colour palette. The abstraction is rooted in a visual language derived from the artist's stream of consciousness and personal memories.

Liew Kwai Fei has presented 13 solo exhibitions to date, including *Side by Side* (2024), *Pencil Exercises* (2023), *Nothing Personal* (2022), *In Order To Play* (2021), *Fish In Pure Water* (2020), and *From M To M* (2019). He has also participated in numerous group shows in Malaysia and Singapore, including the *Ilham Contemporary Forum*, *Ilham Gallery*, Kuala Lumpur (2017) and *Art Stage Singapore 2016*. His work has been collected by institutions such as the *National Art Gallery Malaysia* and the *Singapore Art Museum*.



TANG TUCK KAN

b. 1934 - 2012

Untitled, 1964

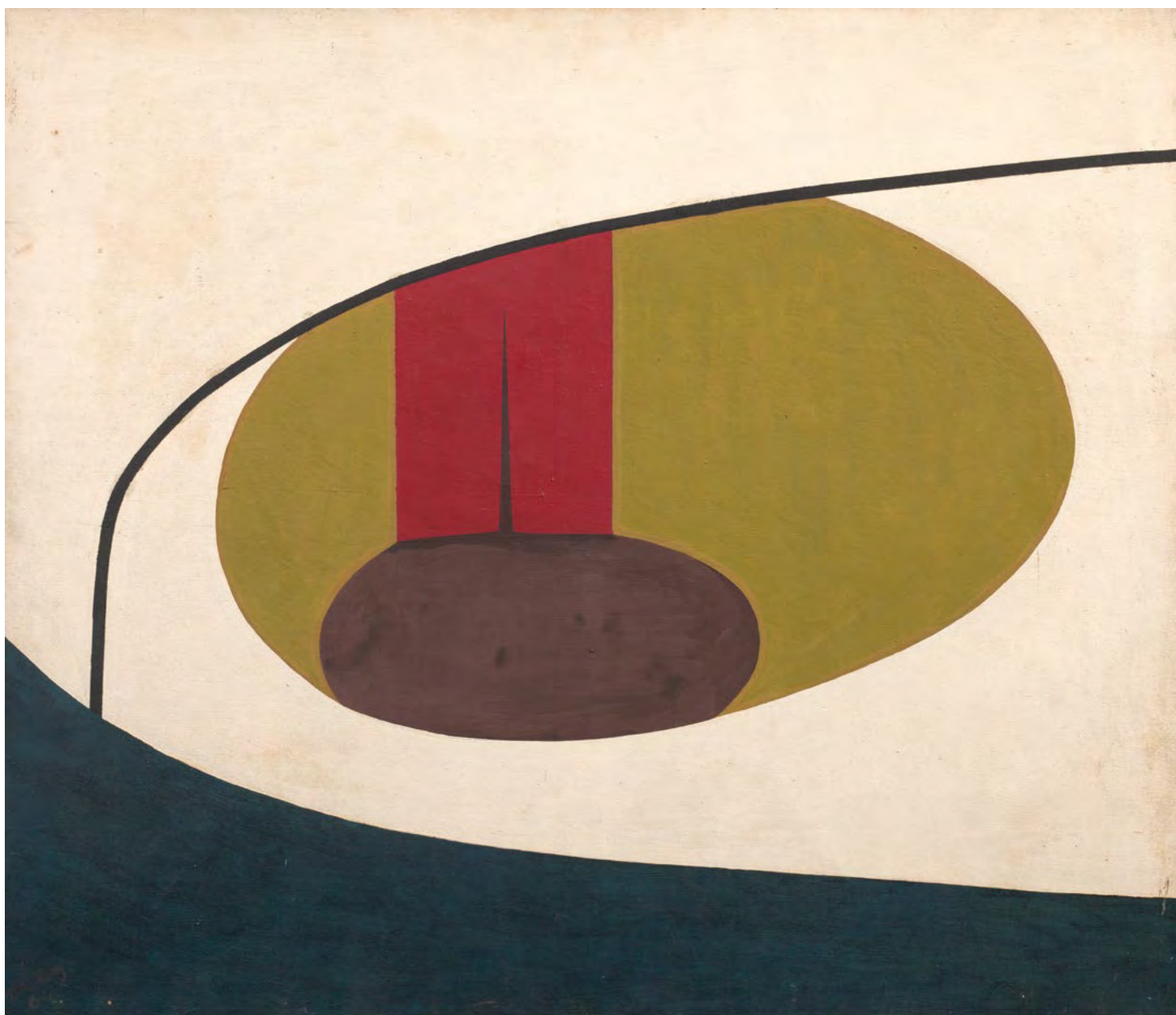
signed and dated (lower left)
oil on canvas
92 x 106cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Tang Tuck Kan's paintings were influenced by the Hard-Edge movement, which gained prominence in the United States during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesized into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious Saint Martin's School of Art in London, UK.



TANG TUCK KAN

b. 1934 - 2012

Untitled, 1977

signed and dated (verso)
acrylic on canvas
152 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 10,000

A striking optical illusion was created with the placement of well-defined squares in an assortment of colours and sizes, emphasizing the play of geometric shapes. Tang Tuck Kan's paintings were influenced by the Hard-Edge movement that had become popular in the US during the 1960s. The movement was characterised by geometric sections of flat solid colour and clean separation between edges of the forms. Tang Tuck Kan displays his appreciation of form and its spatial relations synthesized into a dynamic expression. Tang Tuck Kan had studied Fine Art in the UK after he was awarded the British Commonwealth Fulbright Scholarship. In 1966, Tang graduated from the prestigious Saint Martin's School of Art in London, UK.



ABDUL LATIFF MOHIDIN

b. 1941

"Rumbia" (Pago-Pago Series), 1965

signed and dated (lower right)

ink and watercolour on paper

20.5 x 14.5cm

PROVENANCE

Private collection, Selangor

RM 50,000 – 90,000

A sturdy phalanx of hardwood sago palms called rumbia in double tier parallels the architectonic flourish of Indo-Chinese (Angkor Wat in Cambodia) and Thai stupas and pagodas. It is also reminiscent of the architecture of Latiff Mohidin's Minangkabau roots. Sago is a starchy staple in poorer communities, while its leaves and branches are used for roofing and interiors. The rumbia is reminiscent of Latiff's childhood in Lenggeng in Negeri Sembilan. This drawing is from Latiff's brilliant *Pago-Pago* natural and man-made synthesis and phenomenon (1960-1969) that the National Gallery Singapore selflessly promoted on the world stage of the prestigious Centre Pompidou in Paris in 2018. Though a drawing, Latiff sees it as a bona-fide painting: "A sketch is not really to catch the floating moment, but the atmosphere. Not only what is there but also what isn't there," he had written in his book, *Journey To Wetlands, And Beyond* (Singapore Art Museum, May 2009).

Painter, printmaker, philosopher, poet, sculptor, writer par excellence in Bahasa Malaysia, English and German, Latiff Mohidin is a colossus in Southeast Asian arts. Most celebrated for his *Pago-Pago* series, a regional synthesis of history, natural landscape and man-made architectural totems. Latiff had a major Retrospective at the National Art Gallery in December 2012 to June 2013, his second. He became a regional prince of artists when his landmark *Pago-Pago* (1960-1969) series was chosen for the inaugural exhibition at the Centre Pompidou in Paris in 2018. He 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. Studies at the Hochschule fur Bildende Kunst in West Berlin, the Pratt Institute in New York, and Atelier Lacouriere-Frelaut in Paris made him what he is today.



ABDUL LATIFF MOHIDIN

b. 1941

Landscape 97 (Siri Gelombang), 1997

signed and dated (lower left & on the reverse)

oil on canvas

90 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 400,000 – 600,000

This 1997 work is a very, very late off-current *Gelombang* overlapping Latiff Mohidin's *Rimba* phase which debut as an exhibition in September 1998. You can glean from the vigorous broad strokes that they are very Gelombang-ish, though the name cannot be taken literally as a water wave but of a wider spectrum of Nature, or surges and excitations of artistic impulses. The 'gelora' emotional trigger translates into the raffish brushes. Latiff's *Gelombang* series spans from 1985 to 1993, culminating in the exhibition, *Pago-Pago To Gelombang: 40 Years Of Latiff Mohidin* at the Singapore Art Museum (April 15 - May 8, 1994). Some may puzzle how this 1997 *Gelombang* fit into the time (series) bracket in this tumble of promiscuous overlaps, but as the artist himself had stated: "The series of my works are not like railway lines stopping at certain (point) and never returns. My series are like rivers which overruns the time lines. There are things like moments of transits. A long transits. Sometimes I go backwards to go forward." "The water flows calling for water... the light flows over, calling for light... the wind blows calling for wind... Each seems to be calling for the other – each according to its rhythmic phase... flowing, interlinking, uniting and dispersing..." Latiff wrote. "Sheer exuberance and vortex, the parched strokes, the raw even primeval chromatic colours..." In sum, the great bilingual essayist and poet Salleh Ben Joned penned (second stanza) in his second *Gelombang* solo at the Penang State Art Gallery (Nov 15-30, 1990). His first *Gelombang* was held at the Balai Seni Maybank in January 1988.

Amidst the dull labyrinth of this desert,
He creates his own oasis of the sacred,
Holding on to the clew, gift of Ariadne,
He paints his way towards epiphanies.

Latiff Mohidin is a national art treasure, excelling in paint, pen (poetry and translation), print (printmaking), and sculpture. He is adept at three languages – Malay, German and English. His wanderings around Southeast Asia led to his iconic *Pago-Pago* series (1960-1969), which headlined the mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018 (helmed by the National Gallery Singapore). Latiff was awarded a major Retrospective at the National Art Gallery Malaysia from 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, and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris. 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.



56

ABDUL LATIFF MOHIDIN

b. 1941

Untitled, 1994

signed and dated (lower left)
mixed media on paper
27 x 24cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 25,000



A diagonal top-left to bottom-right approach breaks the static horizontal and vertical and marks a rebellious alignment. There's more depth, certainly movement, and energy. There's growth, harmony and vitality though filled with hidden tensions, even chaos. The slouching slant exudes a laidback quality of mood, like a breathtaking mountain edge with its precarious ridges. With a greenish flourish, it's Nature at its omnipotent life, growth and renewal, what more a certain freshness and sustainability. Even a healing calm. There's the poetic cadences of the peace. The artist, Latiff Mohidin, himself intoned in his book, *LINE: From Point to Point*, Dewan Bahasa dan Pustaka, 1993: "Questions about the wonders of Nature were usually answered by Nature itself. At times dramatically, often in the normal course of its unfolding."

Painter, printmaker, philosopher, poet, sculptor, writer par excellence in Bahasa Malaysia, English and German, Latiff Mohidin is a colossus in Southeast Asian arts. Most celebrated for his *Pago-Pago* series, a regional synthesis of history, natural landscape and man-made architectural totems. Latiff had a major Retrospective at the National Art Gallery in December 2012 to June 2013, his second. He became a regional prince of artists when his landmark *Pago-Pago* (1960-1969) series was chosen for the inaugural exhibition at the Centre Pompidou in Paris in 2018. He 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. Studies at the Hochschule fur Bildende Kunst in West Berlin, the Pratt Institute in New York, and Atelier Lacouriere-Frelaut in Paris made him what he is today.

57

ABDUL LATIFF MOHIDIN

b. 1941

Untitled, 1992

signed and dated (lower left)
mixed media on paper
22 x 16cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000



It's literal to assign the year, 1992, to Latiff Mohidin's Gelombang Series, yet given Latiff's peripatetic physical placements, and being a regionally acclaimed poet, the composition, and spirit, can be related more to the meanderings of the mind, of memories, impressions and imagination, of the creative moment. Here, what looks like a sheet music, slanted slightly right in a conventional left-to-right reading of the Latin alphabet, all with its own resonant melody, rhythm and harmony, whatever the artist's habit. Is that a distraction, a detour even? Is it a shred of musicology or literally, an unsteady contraption that is bleak, fragile and lyrical. One can never know, and one suspects too, the artist, left with his own happy conundrum.

Latiff Mohidin is a national art treasure, excelling in paint, pen (poetry and translation), print (printmaking), and sculpture. He is adept at three languages – Malay, German and English. His wanderings around Southeast Asia led to his iconic *Pago-Pago* series (1960-1969), which headlined the mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018 (helmed by the National Gallery Singapore). Latiff was awarded a major Retrospective at the National Art Gallery Malaysia from 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, and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris. 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.

ABDUL LATIFF MOHIDIN

b. 1941

"Teluk Kumbar XX" Voyage Series, 2007

signed and dated (lower left)

oil on canvas

122 x 122cm

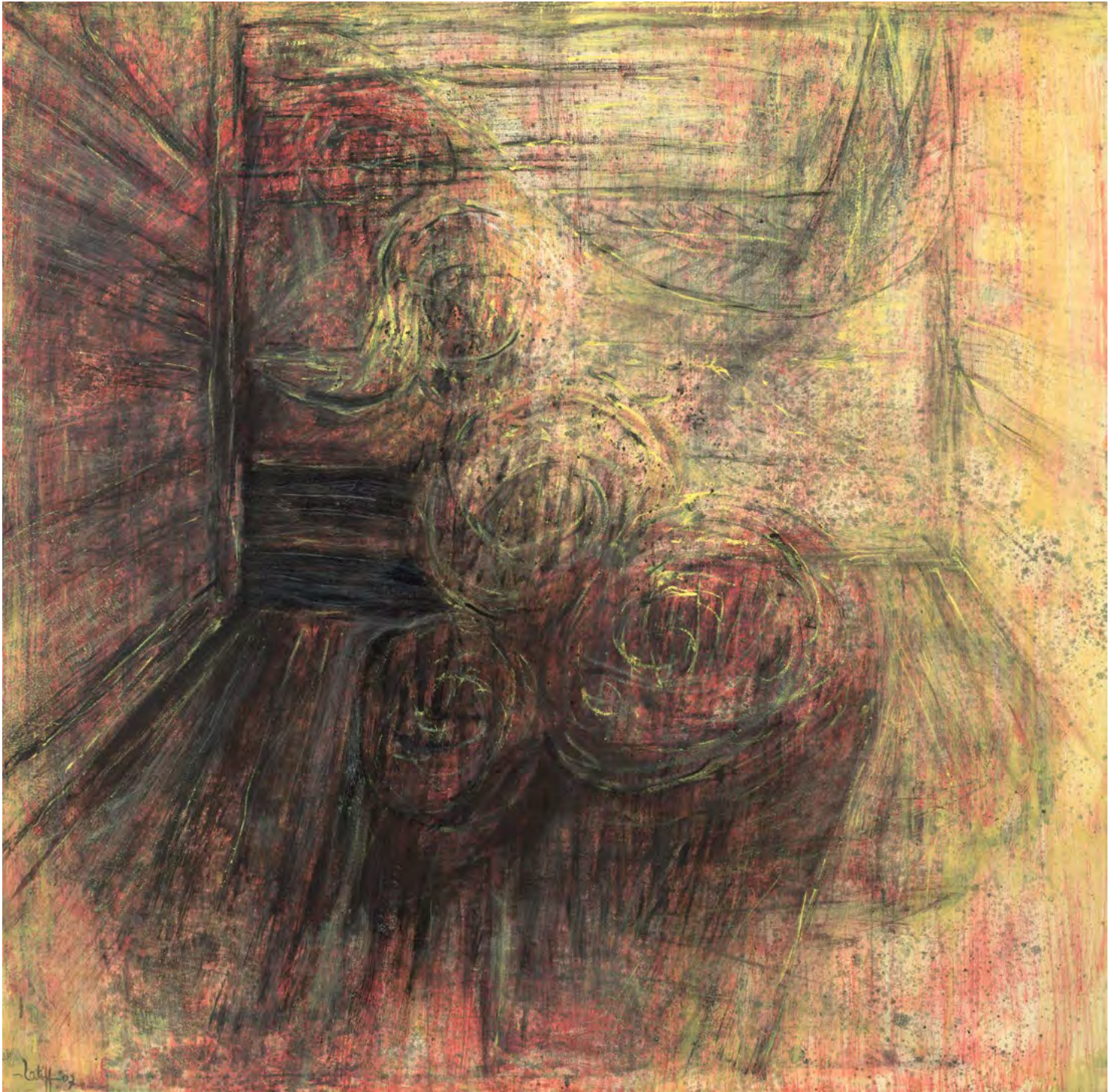
PROVENANCE

Private collection, Selangor

RM 350,000 – 600,000

By its name, Voyage, it spells a travel adventure to somewhere, across time and space, or a stylised boat or dirigible. All these while, we get accustomed to the idea of exotic places like Loyang, Huainan, or Samarkand and Bukhara in Uzbekistan, or somewhere in the intersections of the Silk Route. This is the conventional vistas we get from Abdul Latiff Mohidin's series from 2001 to 2008. Surprise, this 2007 *Voyage*, the year he staged the eponymous solo at Galeri Petronas, Kuala Lumpur, will have you stumped. There are the large dream-like round or oval basketry contraptions, floating if you like, but all seem encased within an enclosed space, an undisguised interior effused with warm khaki-beige colour. The shapes within are like time vapour made visible for the scented once-upon-a-time presence, a shadow of being. Places real or imagined welded into some nebulous oasis in the mind. Voyage sometimes portends a literary personage like Rimbaud or Baudelaire. Still a voyage, to be sure, in different forms, different manifestations, different spirit. Compare this Voyage to the one at the April 2026 Henry Butcher Art Auction, slightly smaller at 91 x 111cm, which fetched a premium of RM 358,400, and you get the drift. In the January 2026 edition, another Voyage (2003) of size 131 x 165cm sold for RM 672,000.

Painter, printmaker, philosopher, poet, sculptor, writer par excellence in Bahasa Malaysia, English and German, Latiff Mohidin is a colossus in Southeast Asian arts. Most celebrated for his *Pago-Pago* series, a regional synthesis of history, natural landscape and man-made architectural totems. Latiff had a major Retrospective at the National Art Gallery in December 2012 to June 2013, his second. He became a regional prince of artists when his landmark *Pago-Pago* (1960-1969) series was chosen for the inaugural exhibition at the Centre Pompidou in Paris in 2018. He 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. Studies at the Hochschule fur Bildende Kunst in West Berlin, the Pratt Institute in New York, and Atelier Lacouriere-Frelaut in Paris made him what he is today.



IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Green Love (Cinta Menghijau), 1969

signed and dated (lower left)

mixed media on canvas

127 x 102cm

PROVENANCE

Private collection, Selangor

RM 200,000 – 300,000

This work comes from Datuk Ibrahim Hussein's vintage period of 1968-1970 mainly the year 1969 when he came up with iconic works such as *The Sick Politician*, *Chairil Anwar*, *Garuda*, *Eye*, *Xenobiosis*, *Nude*, *Are You Alone Up There*, *Kabuki Actor*, *Tumult* and *Never Too Late*. Besides acrylic, some have the intrusions of his printage and collage. Images of beautiful faces of Caucasian women, seemingly selected at random, pepper the work in rectangle panels evoking the psychedelic Swinging Sixties of Mary Quant with her Vidal Sassoon bob haircut and the Miniskirts with cloth covering no more than 10cm below the buttocks. Women's magazines like Vogue and Harper's Bazaar were popular in London, setting radical trends and fashion. Ib, as the artist is popularly known, also introduced text as thought guides or mere sloganeering. Prominent in the middle is the word, Love, the counterculture mantra and the extreme pacifism of the hippies movement. Other notable words are Triumph, Good and probably Gracious (with the two alphabets 'us' blocked), alongside motifs, patterns and symbols at the backdrop. It is a rare masterpiece of absolute quality. Ib still holds the record for the highest-priced painting sold at an auction, for RM 918,400 for *Calama Desert* (1991), sold at the Henry Butcher August 23, 2020 auction.

Certainly, one of the most extraordinarily gifted and iconic of Malaysian artists, Datuk Ibrahim Hussein boasts of several international accolades, the most prestigious of which is the Crystal Award, in 1997, presented by the World Economic Forum. He was also awarded 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). A triple Datuk, he was Malaysia's Anugerah Tokoh Terbilang (2007). In 1977, he became an Asian art icon when he was stringently selected for the tripartite exhibition that also featured Andy Warhol and Salvador Dali, in Kuwait. Ib was also the first Malaysian artist to have featured in the Venice Biennale in 1970, under the American Smithsonian Institute. He was accorded a Retrospective by the National Art Gallery, Kuala Lumpur, in 1986. With his wife Datin Sim, he organised the first, and most successful, Langkawi International Festival of Arts in 2000, after setting up his museum and foundation. The couple also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). As early as 1984, his promise was heralded with the XVIII Prix International D'Art Contemporain de Monte Carlo prize. Ib had his art tutelage at the Byam Shaw School of Drawing and Painting (1959-1963) and the Royal Academy in London (1963-1966). A double scholarship of Fulbright and John D. Rockefeller II Fund in the 1960s saw him in the United States, with two solos in New York to boot.



60

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

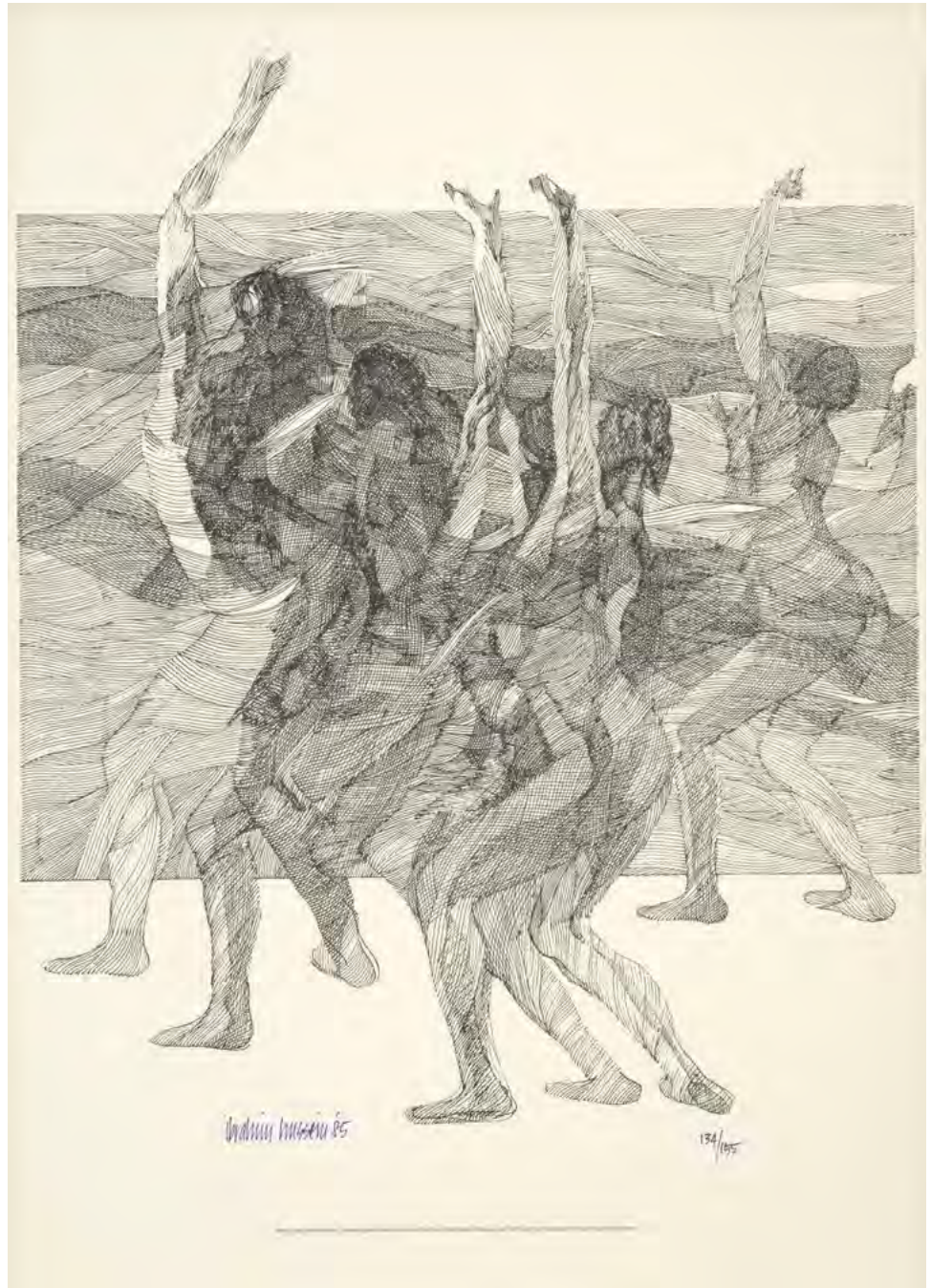
Dance Of Joy, 1985

signed and dated (lower right)
offset lithograph on paper,
edition 134 of 155
76.5 x 56cm (sheet)

PROVENANCE

Private collection, Selangor

RM 10,000 – 20,000



This piece executed with Datuk Ibrahim Hussein's signature rhythmic parallel lines, was created to coincide with the solo performance of the Royal Danish Ballet during their visit to Malaysia in June 1985. Five figures in body hugging leotards are shown moving towards the 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.



IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

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

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

61

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 5 of 200
62 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



62

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper, artist's proof
62 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



63

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 23 of 200
62 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



64

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 75 of 200
62 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



65

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 5 of 200
62 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



66

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 49 of 200
62 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



67

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

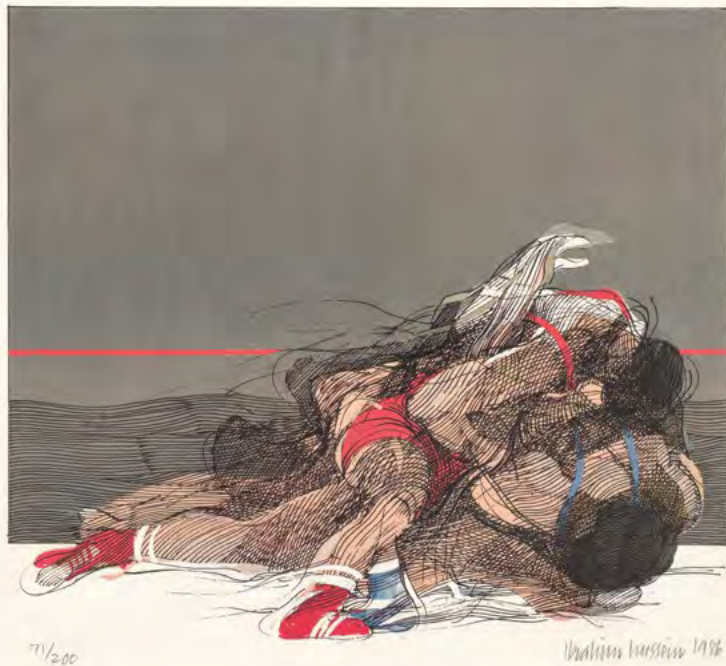
Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 71 of 200
62 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



68

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 71 of 200
62 x 46cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000



SYED AHMAD JAMAL, DATUK

b. 1929 - 2011

Figure, 1965

signed and dated (lower left)

acrylic on canvas

122 x 53cm

PROVENANCE

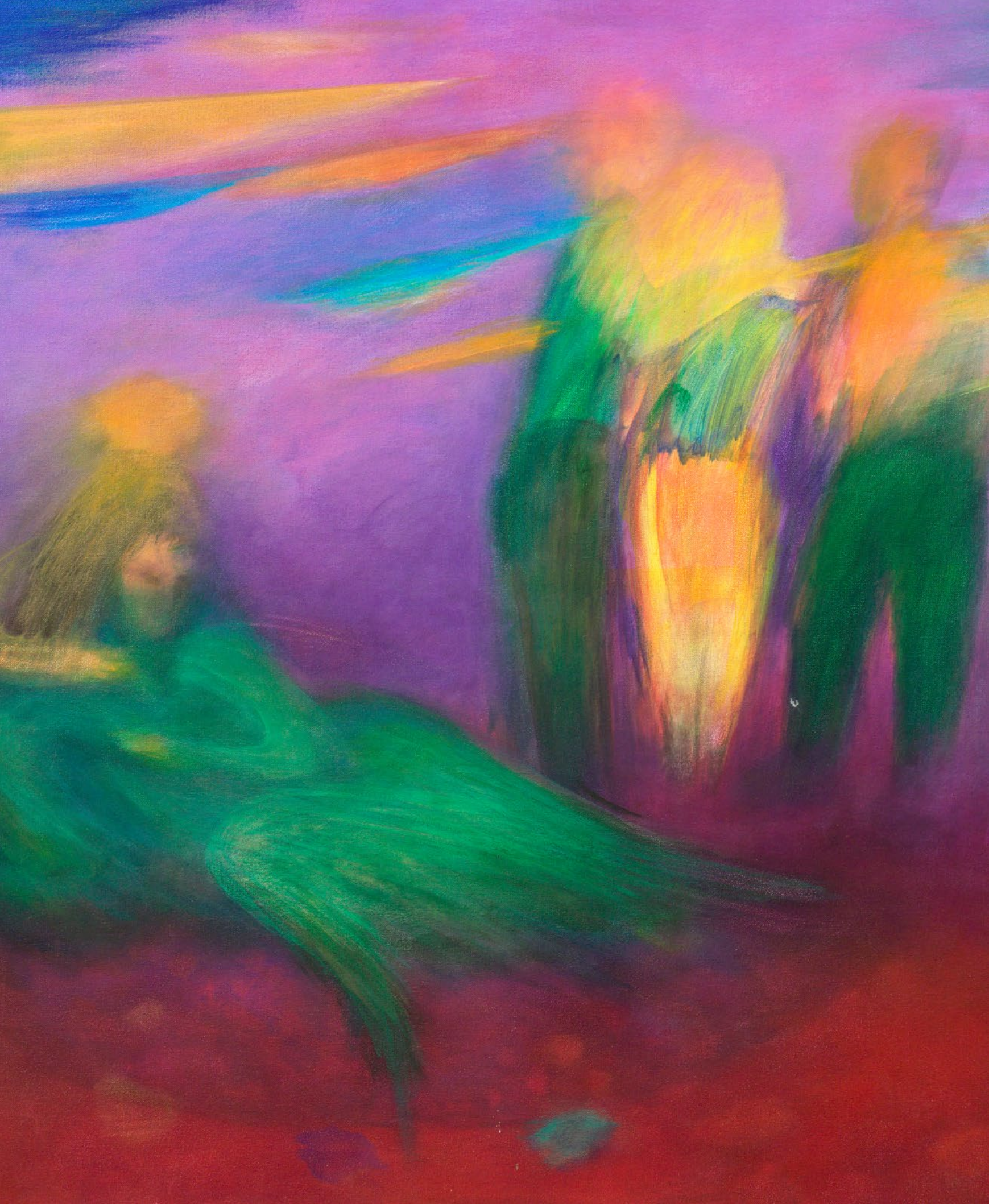
Private collection, Kuala Lumpur

RM 250,000 – 400,000

The figure silhouette has appeared a few times in Datuk Syed Ahmad Jamal's canvases, but this is a 'fleshy' full-frontal one walking slightly tilted left with two spheres of colours cutting into the body principle and a head with the top half in another colour sphere, a grey one. Above him, or is it a her with an androgynous form, is a half orb in yellow. It's a rare masterpiece of absolute quality. This is shown on Page 165 in Syed Ahmad Jamal's *Saraseeni, A Historical Overview (1954-1994)* (Nanyang Gallery of Art, 1994). The figure, mostly a blob of black also pops up in *Berenang* (1965), *First Lost*, *Climbing*, *Penelope* and *Longing Miss*. This work came after the artist's return from studies at the School of Art Institute Chicago (1963-1964), and may portend a crossroad faced, either personal or careerwise, which direction to take with so many imponderables.

Painter-sculptor, administrator, educator, designer, author (Rupa Dan Jiwa, 1992; and Kunang-Kunang, 1999) – Datuk Syed Ahmad Jamal's manifold duties had seen his conferment of the Datukship in 1996; the National Artist laureate in 1995; a Retrospective by the National Art Gallery (NAG) in 1975 and a Historical Overview by the Nanyang Gallery of Art (1994) and a monster tribute called Syed Ahmad Jamal: Artist exhibition (2009) at NAG. His main tutelage was at the Chelsea School of Art (1951-1955), the Institute of Education at the London University (1955-1956), the Malay Teacher's Training College in Kirkby, Lancashire (1958-1959), the School of Art Institute Chicago (1963-1964) and the University of Hawaii, Honolulu (1973-1974). He was principal of the Specialist Teachers Training Institute in Kuala Lumpur, director of the Asian Cultural Centre (Universiti Malaya) and the NAG (1981-1991).





SYED AHMAD JAMAL, DATUK

b. 1929 - 2011

Weekend Party, 2006

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

PROVENANCE

Private collection, Kuala Lumpur

ILLUSTRATED

On And Off King's Road,
10 New Paintings by
Datuk Syed Ahmad Jamal,
Petronas, 2006, p. 21

RM 400,000 – 600,000

Datuk Syed Ahmad Jamal made no apologies for revisiting and condensing a memory, singular or spliced into a fugue, into a new reality, composite perhaps, but this interceded reality came off as surreal, with a mischievous humour. Startling apparitions, both spectators and participants, were spread out in a 2-3-2 format. Were they actual acquaintances or composite characters from the artist's early London art-education days half a century ago and revisits in between, who morphed into dubious forms in 2006? Given Syed Ahmad Jamal's habit of light-shaft repertoire, there was the theatricality of the shafts of rainbow lights emanating from the top right. In *Weekend Party*, his light was bereft of the symbolically divine, but had a rambunctious air of Rock n' Roll, and even the later-day discomania, Night Fever! Night Fever! What brought about the 10 works that combined mock Realism and calligraphic musical rhythms in a bon vivre spectacles?

Datuk Syed Ahmad Jamal excelled in various roles as an artist, a sculptor, academician (taught at the Specialist Teachers Training Institute, retiring as its principal), administrator (director of the National Art Gallery Malaysia and the Asian Cultural Centre), curator, writer-critic, decor and costume designer (stage plays Desaria, z:oo-m, Tok Perak, Puteri Gunung Ledang and Keris). He was accorded a Retrospective by the National Art Gallery (1975), and a grand Retrospective called Syed Ahmad Jamal: Pelukis (2009), with a 600-page-plus coffee-table book; and a major Historical Overview by the Nanyang Gallery of Art, Kuala Lumpur (1994-1995). He won the National Artist Award in 1995, and got the 'Datuk' title in 1996. His tutelage was at the Malay Teachers' Training College in Kirkby, Lancashire; Birmingham School of Architecture (not completed); Chelsea School of Art, the Institute of Education (London University); the School of the Art Institute Chicago and the University of Hawaii. He was also honoured with country awards by the governments of India, the United States, France and Australia.



YEOH JIN LENG

b. 1929 – 2025

Untitled, 1990

signed and dated (lower right)

oil on canvas

102 x 102cm

PROVENANCE

Private collection, Kuala Lumpur

RM 70,000 – 120,000

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

Yeoh Jin Leng received his training education at Kirkby, Liverpool in 1953 and was the First Malaysian Federal Scholar of Art who furthered his art studies at the Chelsea School of Art, London, United Kingdom and London Ministry of Education, London University. As one of the key drivers in the development of art in Malaysia, he has held various positions in art education and organisations such as Lecturer in Art Education at the Specialist Teachers' Training Institute, Kuala Lumpur (1963-1968); President of Society for Art Promotion (1974-1983); Founder-Member and Vice-President of the Malaysian Artists' Association (1982-1984); Dean of Studies at the Malaysian Institute of Art, Kuala Lumpur (1984-1994); and Member of the Board of Trustees, National Art Gallery, Kuala Lumpur (1989-1991, 1994-1997).

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



CHEONG LAITONG

b. 1932 - 2022

Untitled, 1968

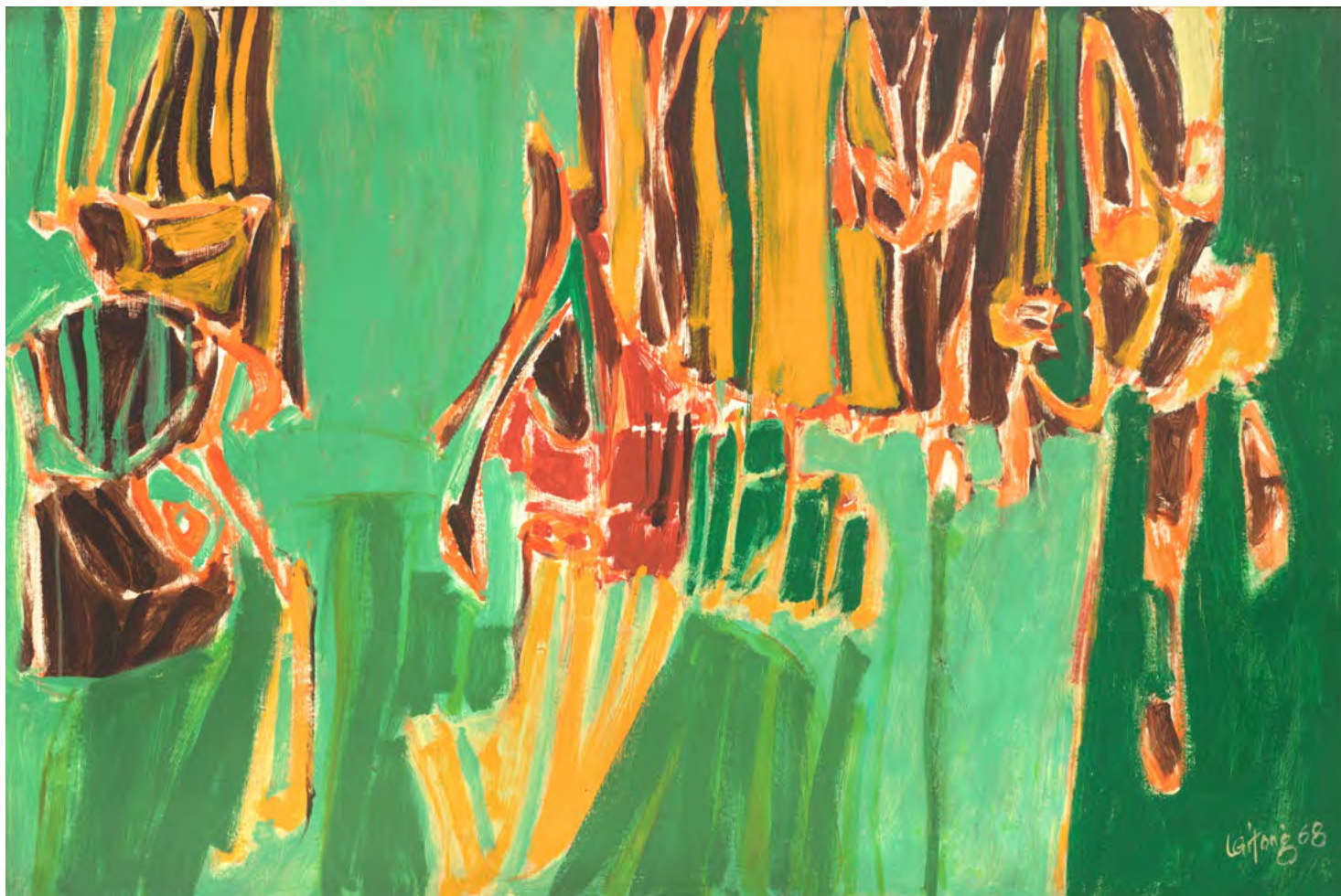
signed and dated (lower right)
oil on board
80 x 121cm

PROVENANCE

Private collection, Selangor

RM 32,000 – 60,000

Towards the end of the 1960s, Laitong ventured into a new type of composition, embarking on a sophisticated experimentation of forms and colours. The captivating piece dated 1968 conveys an array of pulsating forms arranged deftly in a bold and engaging colour palette of green and yellow hues. In 1967, Cheong Laitong participated in the GRUP show, exhibiting along Syed Ahmad Jamal, Latiff Mohidin, Ibrahim Hussein, Yeoh Jin Leng, Jolly Koh and Anthony Lau. During this period, Cheong Laitong held his second solo show at the Samat Art Gallery in 1968. He also received recognition for his talent, as he won the 1st prize at the Salon Malaysia in the oil and acrylic section in 1969.



73

CHEONG LAITONG

b. 1932 - 2022

Untitled, 1971

signed and dated (lower right)

acrylic on canvas

102 x 102cm

PROVENANCE

Private collection, Kuala Lumpur

RM 52,000 – 75,000



Executed in 1971, this accomplished abstract composition belongs to a defining period in the oeuvre of Cheong Laitong (1932–2022), a key figure in the development of Malaysian modern art, recognised for his sophisticated abstract paintings.

Through his art studies and travels in the United States and London during the early 1960s, Cheong Laitong was deeply influenced by the era's emerging formal and conceptual advances of abstraction which profoundly shaped his artistic direction. In his art practice, Cheong Laitong combines western and eastern sensibilities with painterly spontaneity, achieving a confident synthesis of forms with evolving personal style. His approach as to the purpose of art established the avant-garde position of the 1960s in the context of modern art activity in Malaysia.

Works from the 1960s through the early 1980s reflect Cheong Laitong's artistic maturity and widely regarded as among his most iconic period, aligned with his broader philosophy of blending Western modernist influences with Malaysian cultural identity and conveying the meaning and gravitas of art in society. During this period, his works demonstrated a mature abstract language and dynamic formal expression, marked by a bold and confident command of form and colour. Characterized by expressive, rhythmic and gestural brushwork, his paintings reveal nuanced colour relationships, a refined sense of spatial balance and compositional harmony, as well as a remarkable painterly vitality and visual sophistication.

The present work dated 1971 exemplifies these qualities, its expansive format allowing for a fuller articulation of spatial rhythm and chromatic interplay. Immersed in the currents of abstract expressionism, he absorbed the principles of abstraction and painterly expression, which he subsequently reinterpreted within his own practice.

Executed in an exuberant palette of pink and purple hues, Cheong Laitong incorporates segments of contrasting colours with elegant lines, creating a structured appearance. The presence of an assortment of shades enriched by tonal

variations using colour blocking within painted lines gives the viewer the experience of relationship between forms and the effects of colours on one's mind, soul, spirit and consciousness. This composition demonstrates the artist's technical command and refined understanding of form and colour, engages the viewer with its visual beauty and interpretation of the artist's expressionism at different levels, an artwork inundated with grace and refinement and a lyrical form of abstraction.

Cheong Laitong occupies an important position within the narrative of Malaysian art history as a leading figure in abstract expressionism who pioneered Malaysia's modern art movement. He is best known for his enduring cultural legacy as the creative genius behind the landmark 115-foot Italian glass mosaic mural that majestically embellish the facade of the National Museum in Kuala Lumpur. Commissioned by Tunku Abdul Rahman in 1962, the mural is regarded as one of Malaysia's most important public artworks. As a national treasure that continues to adorn the museum's exterior, the mural remains a lasting symbol of Malaysia's history and cultural heritage.

In 1958, he received an award for his mural created for the palace of the Sultan of Selangor. This was followed by an award for his mural from the Hongkong and Shanghai Banking Corporation in Kuala Lumpur in 1962. These esteemed awards earned him national acclaim and recognition and established his reputation as a pivotal contributor in the development of Malaysian modern art. As part of a generation of artists who engaged directly with international modernist currents, he played a significant role in broadening the visual language of post-independence Malaysian painting, while articulating through his works an evolving Malaysian cultural identity during the nation's formative years.

Cheong Laitong's works have won numerous awards in major local art competitions and have been exhibited in solo exhibitions in Malaysia and important international art shows abroad. His works are represented in notable private and institutional collections, underscoring his enduring relevance and contribution to the region's artistic canon. ■

CHEONG LAITONG

b. 1932 - 2022

Untitled, 1981oil on canvas
129 x 134cm**PROVENANCE**

Private collection, Kuala Lumpur

RM 55,000 – 90,000

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

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



75

SHARIFAH FATIMAH
SYED ZUBIR, DATO'

b. 1948

Oscillation, 1992

acrylic on canvas
120 x 130cm

PROVENANCE

Private collection, Selangor

RM 60,000 – 100,000

As the title implies, there's a topsy-turvy up-and-down trajectory. *C'est la Vie* (That's life)! But Dato' Sharifah Fatimah offers a positive homily despite the struggles and setbacks, with the cluster of odd shapes oozing its own rhythms, simulating erratic movements. And what a brilliant choreography of bright luminescent colours, don't you think? The looser, free-wheeling strokes also reflect her involuntary emancipation from the shackles of 9-to-5 work regime when she quit as National Art Gallery curator in 1990. Interestingly, this was a time when Dato' Sharifah was enamoured with modelling clay, concocting her tactile *Touch The Earth* diversion after a memorable visit to the Petra formations in Jordan in 1990. It was also a time of her ruminative *Meditation* series.

Dato' Sharifah Fatimah comes from a pioneering batch of female fine-art students from the Mara Institute of Technology, now a university. After graduating from ITM in 1971, she continued her art studies at the Reading University, England (BFA) and the Pratt Institute, New York (MFA). Her great awards include the Major Awards in the Salon Malaysia 1979 (jointly) and Young Contemporary Artists (Bakat Muda Sezaman, 1981). She also garnered the Minor Award in the Malaysian Landscape competition (1972), while internationally, she placed third in the Islamic World Painting Biennial in Teheran, Iran. She was a former curator at the National Art Gallery, from 1982-1989, and has not looked back since her first solo at the Alpha Gallery in Singapore in 1972. In 2006, she was conferred a Dato'ship by the Sultan of Kedah, the first female artist to have received the award on own merit. In 2014, she received the Women of Excellence Award Malaysia in the Arts, Culture and Entertainment category.



76

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

Untitled, 2010s

acrylic on canvas
80 x 90cm

PROVENANCE

Private collection, Kuala Lumpur

RM 24,000 – 60,000

Dato' Sharifah Fatimah's inspiring canvases are a fascinating interplay of bold colours and forms. In this elegant composition, colourful prisms of colour are intersected with fluid black lines. The interaction of forms conveys expressive movement, and shows Dato' Sharifah's dynamic exploration of inner spaces.

Dato' Sharifah Fatimah comes from the pioneering batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971. She continued her art studies at the Reading University, England (BFA) and Pratt Institute, New York (MFA). Her accolades include the Major Award in the Salon Malaysia 1979, Young Contemporary Artists (Bakat Muda Sezaman, 1981), and Minor Award in the Malaysian Landscape competition (1972). She also won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran. For her tremendous contributions to painting and art-administration, she was conferred a Dato'ship by the Sultan of Kedah, the first female artist to receive the award on own merit.



77

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

Solitude, 2003

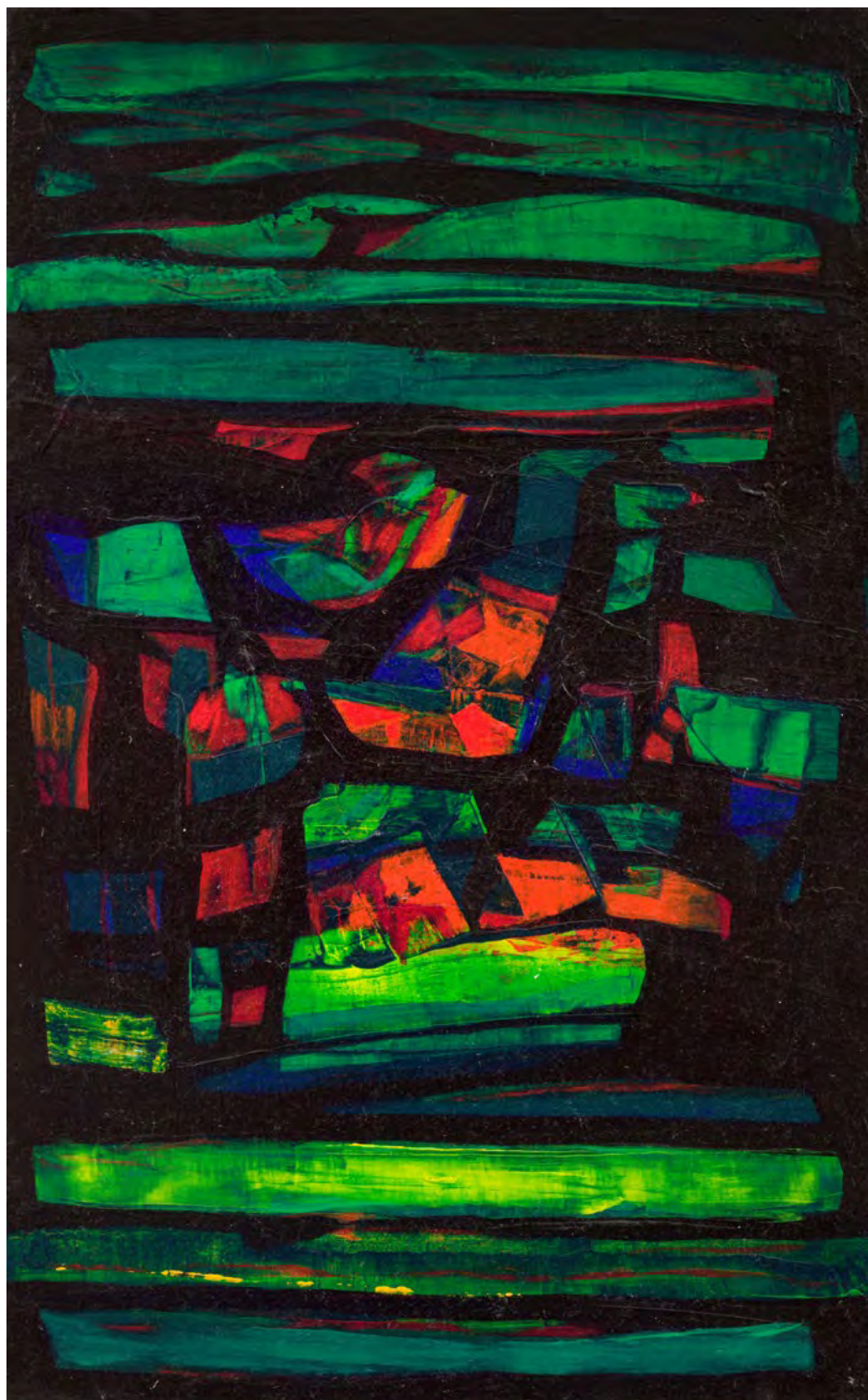
acrylic on canvas
65 x 40cm

PROVENANCE

Private collection, Singapore

RM 15,000 – 25,000

In *Solitude*, layers of emerald hues emerge against a darkened ground, imbuing the composition with a meditative aura. Layered geometric forms and shapes lend the work a gentle, rhythmic sense of movement. Through a careful orchestration of light and shadow across layered planes, the artist evokes a nuanced spatial depth that draws the viewer inward.



SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Image 12-3; Untitled, 2012

acrylic on paper

38 x 28cm each (set of 2)

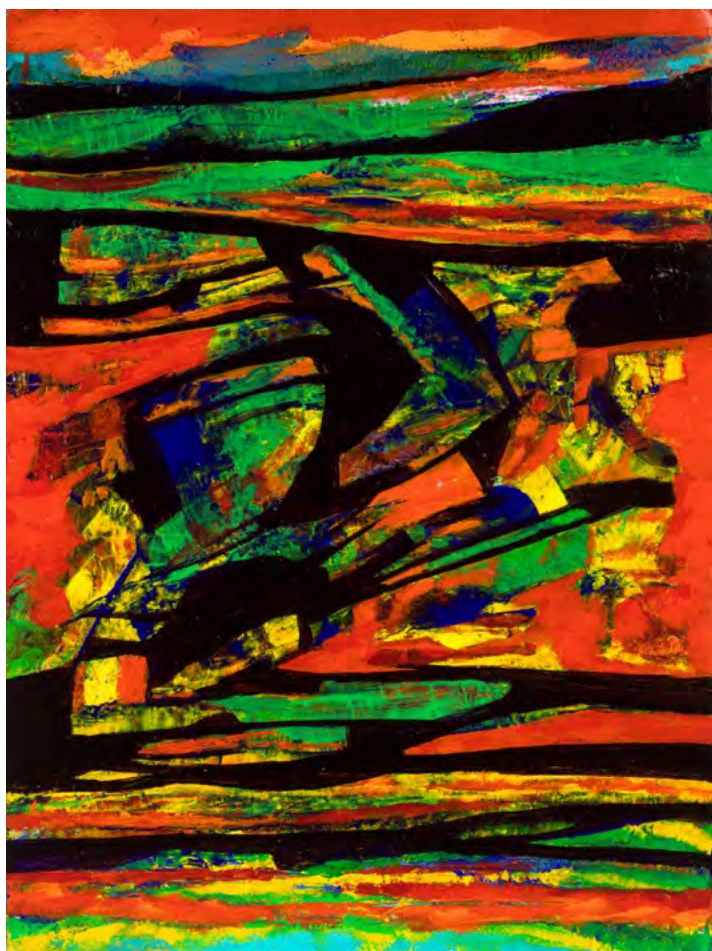
PROVENANCE

Private collection, Singapore

RM 9,000 – 14,000

These intricate works by Dato' Sharifah Fatimah demonstrate a sophisticated orchestration of colour and form through nuanced layering. The interplay of light and shadow heightens the composition's visual rhythm. Her practice reveals a sustained exploration of form and texture driven by ongoing experimentation.

Dato' Sharifah Fatimah has grown immeasurably in stature as a pioneering batch of Fine Art students graduating from the Mara Institute of Technology (ITM), now a university. She is dubbed the First Lady of Malaysian Abstraction having had her art education also at Reading University, England, and Pratt Institute, USA. Accolades like the Major Award in the Salon Malaysia 1979, the Minor Awards in the Malaysian Landscape competition in 1972 and the Young Contemporary Artists (Bakat Muda Sezaman) Award in 1981, and 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran in 2003, boost her credentials. In 2006, she was conferred the Dato'ship by the Sultan of Kedah.



79

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

Untitled, 2010s

acrylic on paper
38 x 28cm each (set of 2)

PROVENANCE

Private collection, Singapore

RM 9,000 – 14,000

These intricate works by Dato' Sharifah Fatimah demonstrate a sophisticated orchestration of colour and form through nuanced layering. The interplay of light and shadow heightens the composition's visual rhythm. Her practice reveals a sustained exploration of form and texture driven by ongoing experimentation.



80

**SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

b. 1948

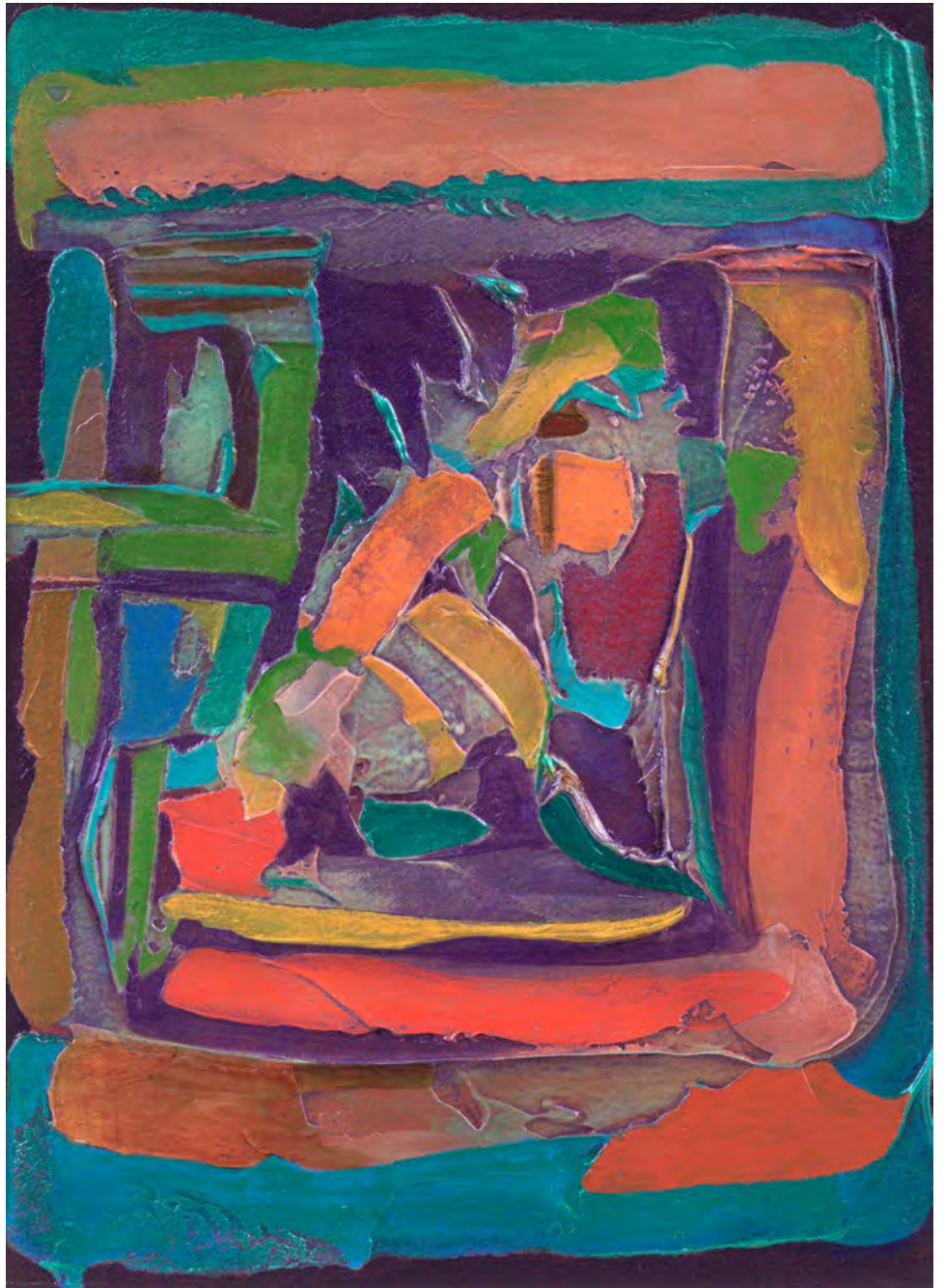
Untitled, 1990s

mixed media on paper
38 x 26cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 7,500



Dato' Sharifah Fatimah is widely regarded as one of Malaysia's most esteemed female abstract artists. The composition features layers of captivating colours applied spontaneously, forming a poetic space. Her distinctive, poetic abstractions are enriched with elegant colours and textures, rendering the tactile effect.

Dato' Sharifah Fatimah comes from the pioneering batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971. She continued her art studies at the Reading University, England (BFA) and Pratt Institute, New York (MFA). Her accolades include the Major Award in the Salon Malaysia 1979, Young Contemporary Artists (Bakat Muda Sezaman, 1981), and Minor Award in the Malaysian Landscape competition (1972). She also won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran. For her tremendous contributions to painting and art-administration, she was conferred a Dato'ship by the Sultan of Kedah, the first female artist to receive the award on own merit.

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Red II, 1992

acrylic on canvas
45 x 60cm

PROVENANCE

Private collection, Singapore

RM 26,000 – 46,000

Red II showcases Dato' Sharifah's assured command of texture and form, complemented by an elegant and harmonious palette. The elegant orchestration of abstract forms unveils the depths of the inner consciousness. Jewel like tones of red, purple, green and blue hues are thoughtfully layered, their interplay creating a tactile quality and lyrical rhythm.

Dato' Sharifah Fatimah comes from the pioneering batch of fine-art students from the Mara Institute of Technology (now a university), graduating in 1971. She continued her art studies at the Reading University, England (BFA) and Pratt Institute, New York (MFA). Her accolades include the Major Award in the Salon Malaysia 1979, Young Contemporary Artists (Bakat Muda Sezaman, 1981), and Minor Award in the Malaysian Landscape competition (1972). She also won 3rd Prize in the Islamic World Painting Biennial in Teheran, Iran. For her tremendous contributions to painting and art-administration, she was conferred a Dato'ship by the Sultan of Kedah, the first female artist to receive the award on own merit.



TAJUDDIN ISMAIL, DATO'

b. 1949

Imagine I, 2014

signed and dated (lower right)

mixed media on board

183 x 122cm

PROVENANCE

Private collection, Kuala Lumpur

RM 45,000 – 80,000

This enigmatic piece titled *Imagine I* showcases different techniques and expressions created by the artist. Through a compelling interplay of negative and positive space, articulated by expressive gestural lines, the composition exudes dynamic energy. Within the geometric division of space, the work features the artist's signature coloured blocks, interwoven with mark makings, text and abstract forms. These elements are delicately assembled into an arresting composition.

Dato' Tajuddin Ismail studied Fine Art at the Faculty of Art & Design, UiTM (1969-1973) where he graduated as best student in the Fine Art Department. He furthered his studies in Graphic Design at the Art Center College of Design (Los Angeles) and later continued his graduate studies in Interior Architecture at Pratt Institute (New York). He was honoured the Fulbright Research Fellowship, awarded by the American Council of Learned Societies, New York in 1987. In 1981, he apprenticed in the office of renowned designer Massimo Vignelli in New York. His awards include the Major Award, National Drawing Competition (1977), Honourable Mention, Philip Morris, Malaysia Art Award (1994) and Major Award, logo for Open University, Malaysia (2001). His selected exhibitions include Seni Lukis, Malaysian Art in Germany, Munich, Hamburg, Dusseldorf and Frankfurt (1990), Getaran Jiwa, Five Contemporary Malaysian Artists, National Museum of Anthropology Madrid, Spain (1994), '10/2000', Ten Artists for Year 2000, Art Salon, Kuala Lumpur (2000) and 'EX02' Five Contemporary Malaysian Artists, Galeri Taksu, Kuala Lumpur (2002). He co-founded TJ Fine Art, a contemporary fine art gallery in 2004. His works are included in private collections and corporate collections such as The Estate of J.C. Handerson, Glassgow, National Art Gallery Malaysia, Bank Negara, RHB, Citibank, Petronas, Sime Darby, Philip Morris International, Khazanah Nasional, University of Malaya and Jenkins Johnson Gallery San Francisco. His solo exhibition Rhythm Of Nature was held in 2024.



83

RAPHAEL SCOTT

AHBENG

b. 1939 - 2019

Lot 127, 2008

signed and dated (lower right)

acrylic on canvas

182 x 120cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 16,000



Raphael Scott Ahbeng was one of Borneo's most prominent artists, renowned for his expressive portrayals of the region's diverse rainforests and landscapes. This work was created at the artist's dedicated studio in Bau, Sarawak, which served as the primary creative hub for his large scale landscape series during that period. As such, this painting stands as a personal record of the landscape, capturing the vibrant colours and natural beauty that inspired the artist.

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

84

RAPHAEL SCOTT

AHBENG

b. 1939 - 2019

*Morning At Salak;
Wooded Valley;
Barau, 2012*

signed and dated (recto)

oil on board

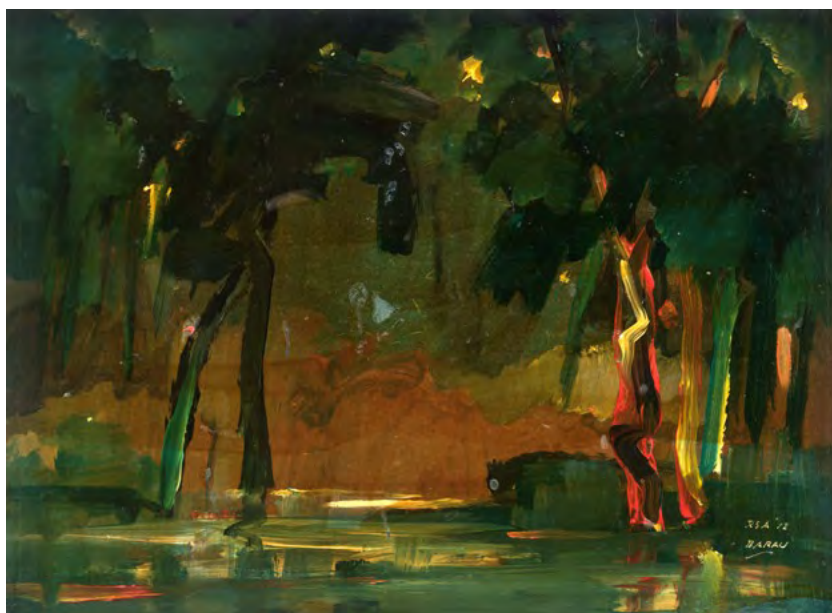
22 x 30cm each (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,500 – 8,000

One of the artists deeply devoted to the landscapes of Borneo is Raphael Scott Ahbeng, who has explored this theme throughout his career. In his paintings, each landscape is imbued with its own distinctive palette, capturing the effects of changing sunlight. Mountains, forests, and trees are rendered with individual character and vitality, inviting viewers to experience the landscape through the artist's impression. Raphael's works inspire the viewer to pay attention to the natural world, revealing the splendour of nature.



85

RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Going Home, 2007

signed and dated (lower right)
acrylic on board
44 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

Raphael Scott Ahbeng portrays the lush landscapes of Sarawak, one of his favourite themes. *In Going Home*, the artist employs distinctive deep red and blue hues to reimagine the landscape, where three figures journey across the vast terrain.

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



RAPHAEL SCOTT AHBENG

b. 1939 - 2019

Serene Afternoon, 2007

signed and dated (lower right)
acrylic on board
44 x 59cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000

In *Serene Afternoon*, the vertical tree trunks rising steadfastly toward the sky are contrasted with the warm, horizontal brushstrokes of the ground, creating a harmonious interplay of structure and rhythm.

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



87

ISMAIL LATIFF

b. 1955

Color Of My Magical Sky, 2022

signed (lower center)

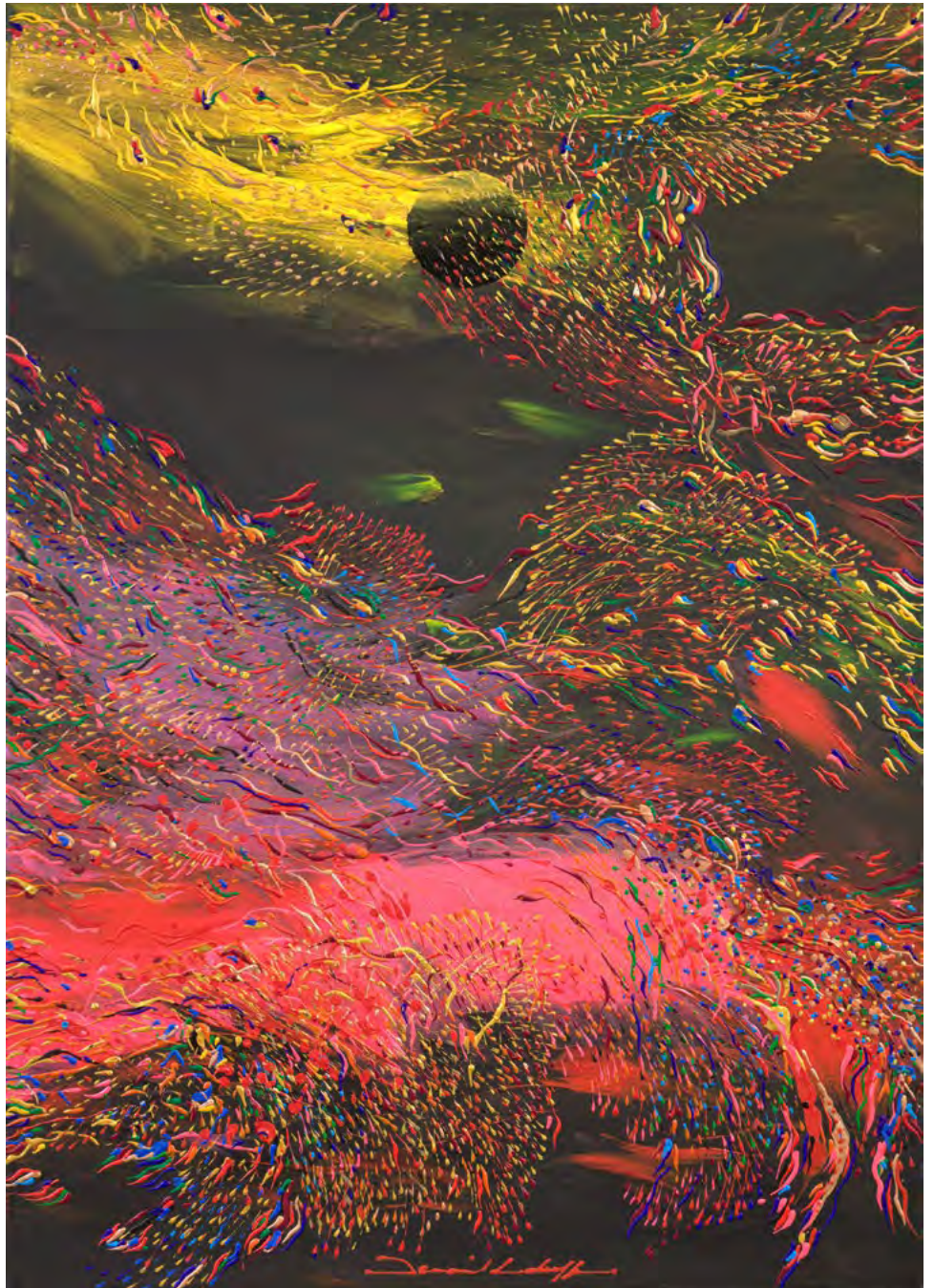
acrylic on canvas

84 x 59cm

PROVENANCE

Private collection, Selangor

RM 4,500 – 8,000



Luminous swirls of yellow and red flow gracefully across the canvas, weaving together in a rhythmic movement that evokes a sense of harmony. Ismail Latiff graduated with a Diploma in Art and Design from Mara Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. His accolades include the Frank Sullivan Award, Salon Malaysia, National Art Gallery, Kuala Lumpur (1979), Young Illustrator of Asia, Tokyo, Japan (1981), and First Prize, Biennial of Visual Arts, Carnegie Museum, Victoria, Seychelles (1992). In 1984, he held his first solo art exhibition in Kuala Lumpur followed by 5 others such as Nine Years with Art Salon (1993), Magic In The Sky (2005) and Come Fly With Me (2008). He participated in a group exhibition titled The Prayer organised by NN Gallery in 2012 and his work was featured at the Affordable Art Fair, Singapore in 2014. Ismail's collectors include individuals, corporations, galleries, national and international museums.

ISMAIL LATIFF

b. 1955

*Magical Landscape...
Floating On Dreams, 2015*

signed (lower right)
acrylic on canvas
72 x 152cm

PROVENANCE

Private collection, Selangor

RM 7,500 – 13,000

Dreams lie deep within the heart, nurturing aspirations that guide one's journey. Across the canvas, luxuriant drips of colours unfold like an endless pattern of fragrant flowers in full bloom. As the writer Ooi Kok Chuen intoned, "Ismail transports us into an enchanting realm of suffusive colour movements with metaphors synthesised from beautiful elements of nature."

Ismail Latiff graduated with a Diploma in Art and Design from Mara Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. His accolades include the Frank Sullivan Award, Salon Malaysia, National Art Gallery, Kuala Lumpur (1979), Young Illustrator of Asia, Tokyo, Japan (1981), and First Prize, Biennial of Visual Arts, Carnegie Museum, Victoria, Seychelles (1992). In 1984, he held his first solo art exhibition in Kuala Lumpur followed by 5 others such as Nine Years with Art Salon (1993), Magic In The Sky (2005) and Come Fly With Me (2008). He participated in a group exhibition titled The Prayer organised by NN Gallery in 2012 and his work was featured at the Affordable Art Fair, Singapore in 2014. Ismail's collectors include individuals, corporations, galleries, national and international museums.



89

JAMIL MAT ISA

b. 1967

Study For Yang Hitam Manis,
1999

signed and dated (recto)
mixed media on canvas;
mixed media on board;
mixed media on canvas
30 x 30cm each (set of 3)

PROVENANCE

Private collection, Selangor

RM 1,800 – 3,200



The local fruit mangosteen is transformed into an iconic symbol through the artist's playful experimentation of light and colour. A set of three pieces, each containing its own study of colour and patterns is on offer. The interplay of shadow and patterns adds rich detail alongside the fruit, as this seemingly daily subject evokes recollections of past experiences and a once familiar space.

Dr Jamil Mat Isa studied printmaking at the Mara Institute of Technology (ITM) and Birmingham Institute of Art before pursuing his PhD in Art and Design at Universiti Teknologi Mara Shah Alam. His works have been widely exhibited locally, including two solo exhibitions in Kuala Lumpur and Penang and internationally. He publishes articles in numerous art exhibitions and specialises in serigraphy techniques.

AZMAN HILMI

b. 1968

Lyrical Emotion Series 1, 2006

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

PROVENANCE

Private collection, Selangor

RM 1,500 – 2,800

Home is where the heart is, a place of belonging holding warmth, memories, and connection to loved ones. The beautiful and personal objects around the home are captured in the artist's signature bright colours. Decorations such as flowers, teacup, and a fruit bowl adorn the living space, to rejuvenate and calm the mind and spirit.

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



ERIC QUAH

b. 1946

Untitled

signed (lower right)
mixed media on paper
25 x 36cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,000 – 3,800

Following his graduation with a Bachelor of Fine Art from the Caulfield Institute of Art (now Monash University) in 1976, Eric Quah settled in Australia. Between 1977 and 1991, he taught in the Chinese Language Department at Richmond College, and later became the director of the Museum of Chinese Australian History. He had also taught Art in Sabah. He had a stint at the New York Studio School in New York in 1982-83 under a scholarship, and a year teaching fellowship in Nanjing, China, in 1984-85. It was there that he created the mixed-media (de)collage, *TIME* (1982), which was featured in the seminal art collage book, *Collage Handbook* (Thames & Hudson, New York) in 1983. After three decades in Australia, Eric Quah relocated in 2003 to Penang, where he is based ever since, and in December 2001, he was honoured with a Retrospective by the Penang State Art Gallery. Eric Quah's 53rd solo exhibition was held at Jade's Art Space, Penang, in early 2024.



92

MAT ALI MAT SOM

b. 1975

Untitled, 2011

signed and dated (lower center)
mixed media on canvas
127 x 84cm

PROVENANCE

Private collection, Kuala Lumpur

RM 2,500 – 4,500



Mat Ali Mat Som's art practice is deeply rooted in the tradition of silat, the Malay martial art. The artist's knowledge of Silat movements and symbolic use of the keris is central to his work. Mat Ali obtained his BFA at UiTM in 1997. His recognition includes winning Third 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 Hom Art Trans in 2009 and later that year had his first solo exhibition Dendam Tak Sudah at Metro Fine Art. His selected solo exhibitions include Kuda-Kuda Merdeka, Art Row, Kuala Lumpur (2018), and Unsung Heroes, Museum of Asian Art, University Malaya (2013). He has also taken part in selected group exhibitions such as Arcawan II, Hom Art Trans, Chinahouse Penang (2023), In Dialogue, ArtVoice Gallery, Kuala Lumpur (2023), and reSET, Galeri Prima, Kuala Lumpur (2022).

93

MAT ALI MAT SOM

b. 1975

Silat Warriors, 2000s

metal and stone

26 x 30 x 34cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 20,000

Mat Ali Mat Som's art practice is deeply rooted in the tradition of silat, the Malay martial art. The artist's knowledge of Silat movements and symbolic use of the keris is central to his work. The stone for each sculptures is unique. He chose the Malay expression "Dendam Tak Sudah" to epitomize the somewhat endless struggle and burning desire to achieve one's ambitions or simply to resolve a conflict. It is to his mind, an expression which can be linked to silat, a form of martial art which is indigenous to Nusantara. The basic of silat philosophy is to forgive and no hurry to punish. The expression takes on the meaning of mystical artistic passion behind the fluid movements of this particular form of self defence.



ZULKIFLI YUSOFF

b. 1962

Miang II

metal

53 x 151 x 82cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000

Zulkifli Yusoff is one of Malaysia's most iconic contemporary artists, whose multidisciplinary practice spans painting, sculpture, printmaking, and silkscreen. He originally trained as a sculptor at Universiti Teknologi Mara (UiTM), Shah Alam, and later completed his Master of Arts from Manchester Polytechnic, United Kingdom. The work reflects the artist's keen understanding of form and spatial relationships. Constructed from metal, the sculpture takes the form of an axis, embodying a sense of balance and stability. An early work by the artist, a rare masterpiece of absolute quality!

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).



SAMSUDIN WAHAB

b. 1984 - 2026

Enjit-Enjit Semut, 2024

signed and dated (lower right)

oil on canvas

94 x 94cm

PROVENANCE

Private collection, Selangor

RM 9,000 – 16,000

It was a great shock to learn of the death on May 7, 2026, of stomach cancer, of acclaimed New Wave artist Samsudin Wahab, who had clinched the 2019 Major Award of the hugely coveted Bakat Muda Sezaman (BMS). He was only 42. It is a great loss to the Malaysian art scene. Samsudin often dug deep into Malay culture, ethos and heritage for socio-political commentary on nondescript multiple media like this based on a folkloric ditty, *Enjit-Enjit Semut*, a children's game of pinching stacking fists. It teaches Malaysian children perseverance, strength and endurance in a playful manner. The lyrics also contain, 'Hutang emas boleh dibayar, Hutang budi dibawa mati,' in effect meaning debts of kindness cannot be measured in monetary terms.

From the Kampung Boy coming from parents who are paddy farmers in Semanggol, Samsudin, popularly known as Buden, consistently produced cutting-edge works that won acclaim. He hit paydirt in 2019 when he clinched the Major Award of BMS for *Rambu-Rambu Memori*, after the Juror's Award in 2013. His potential was evident 10 years earlier when he won the Malaysian Emerging Artist Award and was chosen resident-artist at Rimbun Dahan. In April-June 2008, he was already a resident-artist at Hom Art Trans. Khazanah Nasional selected him to a residency in India in 2010. In 2015, he was given a six-month fellowship by Fergana Art under the mentorship of Wong Hoy Cheong, a National Visual Arts awardee. Other accolades included 2nd Prize in Goethe Institut's Salon Meets Art (2007), and a Consolation Prize in the Tanjong Heritage competition (2005). Buden received his BFA, majoring in Printmaking at the Mara Institute of Technology, and a Diploma at its Seri Iskandar campus in 2002-2005. He co-founded the printmaking collective, Studio Cetak 17 and Studio Tikus. His notable solos include *Enough* (Taksu Gallery, KL, 2008), *Not Enough* (Galeri Chandan, KL, 2010), *Self-Parody* (Rimbun Dahan, 2010), *Propositions For The Future* (Fergana Art Gallery, Penang, 2015), and in recent years, with Rissim Contemporary.



96

SAMSUDIN WAHAB

b. 1984 - 2026

The Editor, 2000s

signed (lower right)
mixed media print on paper,
edition 7 of 7
165 x 68cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Samsudin Wahab's profound sensitivity to social issues is vividly expressed through his imaginative linocuts. In his early works, he employed dark humour and satire as a critical lens, rendering social commentary through bold and forceful imagery that invites reflection. In this series, items such as traditional photographic film rolls and movie camera are seamlessly integrated into stark black and white silhouettes of suited figures, reflecting on the connection between technology and media. If used wisely and appropriately, it reaches far with multiple advantages; if misused, may render disastrous consequences.



97

SAMSUDIN WAHAB

b. 1984 - 2026

The Cameraman, 2000s

signed (lower right)
mixed media print on paper,
edition 1 of 7
163 x 68cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Samsudin Wahab achieved double success in 2009 when he won the Malaysian Emerging Artist Award and was chosen resident-artist at Rimbun Dahan. He was chosen as resident-artist at Hom Art Trans in April-June 2008. He was supported by Khazanah Nasional in his India residency in 2010. In 2013, he won the Juror's Award in the Young Contemporary Artists competition. He won 2nd Prize in Goethe Institut's Salon Meets Art in 2007, and a Consolation Prize in the Tanjong Heritage competition in 2005. He received his BFA, Majoring in Printmaking at the Mara Institute of Technology in 2005-2007, and a Diploma at its Seri Iskandar campus in 2002-2005. He co-founded the printmaking collective, Cetak Kolektif, and was a member of Sebiji Padi Studio and SO Sound, under which he did several art performances. Samsudin won the Bakat Muda Sezaman competition held by National Art Gallery Malaysia in 2019. His recent solo exhibitions *Stand Inside Your Love*, and *Rindu Bayangan* were held at Rissim Contemporary, KL.



SHARON CHIN

b. 1980

Monument Termite;
Lantern Squirrel, 2016

signed and dated (lower right)
linocut print on Thai mulberry paper,
edition 10 of 20
37 x 27cm; 38 x 28cm (set of 2)

PROVENANCE

Private collection, Selangor

EXHIBITED

Local Fauna (In Progress!),
Run Amok Gallery, Penang, 2016

RM 1,000 – 3,000

Sharon Chin has participated in important international exhibitions, presenting her work at major platforms including the Asian Art Biennial in Taiwan, National Gallery Singapore's Figuring A Scene (2024–2025), and the Singapore Biennale. In Malaysia, she has exhibited at Ilham Gallery, the National Art Gallery of Malaysia, while also curating and participating in projects including Shrineshare (2025). Her recent exhibitions include In The Skin Of A Tiger: Monument To What We Want (Tugu Kita) held at the Singapore Biennale 2019, and Local Flora: Patterns by Sharon Chin (in collaboration with Bogus Merchandise) at Chan + Hori Contemporary, Singapore in 2017. Her works are in the collection of Singapore Art Museum and Queensland Art Gallery & Gallery of Modern Art. Sharon was awarded the Prince Claus Fund 2023 Mentorship Award for Cultural & Artistic Responses to the Environmental Crisis. Recently, her work won the Judges' Pick at MR. DIY Art Competition 2026, Established Artist category.



99

ILSE NOOR

b. 1941

An Invitation, 1997/1999;
Time Past, Time Present, 1999

signed and dated (lower right)
etching on paper,
edition 8 of 20; edition 8 of 20
14.5 x 19.5cm each (image) (set of 2)

PROVENANCE

Private collection, Selangor

RM 1,800 – 3,200



A beautifully crafted fan placed amidst a collection of objects and letters casually arranged on a table. Through this finely rendered composition, Ilse's intricate etchings showcase her exceptional mastery of the printmaking medium.

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.

100

ILSE NOOR

b. 1941

Seronok; Kukul; Juara, 1999

signed and dated (lower right)

etching on paper,

edition 38 of 50;

edition 38 of 50;

edition 6 of 36

9.5 x 14.5cm each (image) (set of 3)

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Under Ilse Noor's meticulous printmaking practice, the seashell transcends its natural form to evoke a magical and dreamlike underwater realm. Inspired by the organic beauty of shells and the floating movement of bubbles, these compositions evoke a sense of mystery and enchantment.

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.



101

CHONG SIEW YING

b. 1969

La Nostalgie I, 1996

signed and dated (lower right)
etching on paper, edition 18 of 30
19 x 37cm (image)

PROVENANCE

Private collection, Selangor

RM 1,000 – 1,800

La Nostalgie I is an intricately executed etching piece presenting a figure traversing through a barren landscape. Resembling a black and white film still, the poetic composition reveals the artist's refined sensitivity to lines, textures, and subtle transitions of light and dark hues.

Chong Siew Ying's art flourish is reminiscent of Lai Foong Moi by four decades. Not satisfied with a diploma (Graphic Design, Petaling Jaya College of Art), she headed to study at the L'Ecole des Beaux-Arts (Versailles) and the L'Atelier 63 in France, sustaining herself as an au pair, while chalking up solos at the Maison Tch'A, Atelier d'Marvel and Gallery Cafe Panique. On her return, Rimbun Dahan didn't blink in giving her an art residency, which she followed up with the Freemont Fellowship at Vermont Studio Centre, United States. She won the Special Award in the 2002 Young Contemporary Artists (BMS) competition and was a finalist in the Hong Kong Sovereign Art Prize in 2009. She was in the travelling Malaysian Shadows and Images exhibition in Malmo (Sweden), Barcelona and Madrid (Spain), and featured in the 2015 Art Stage Singapore.



102

CHONG SIEW YING

b. 1969

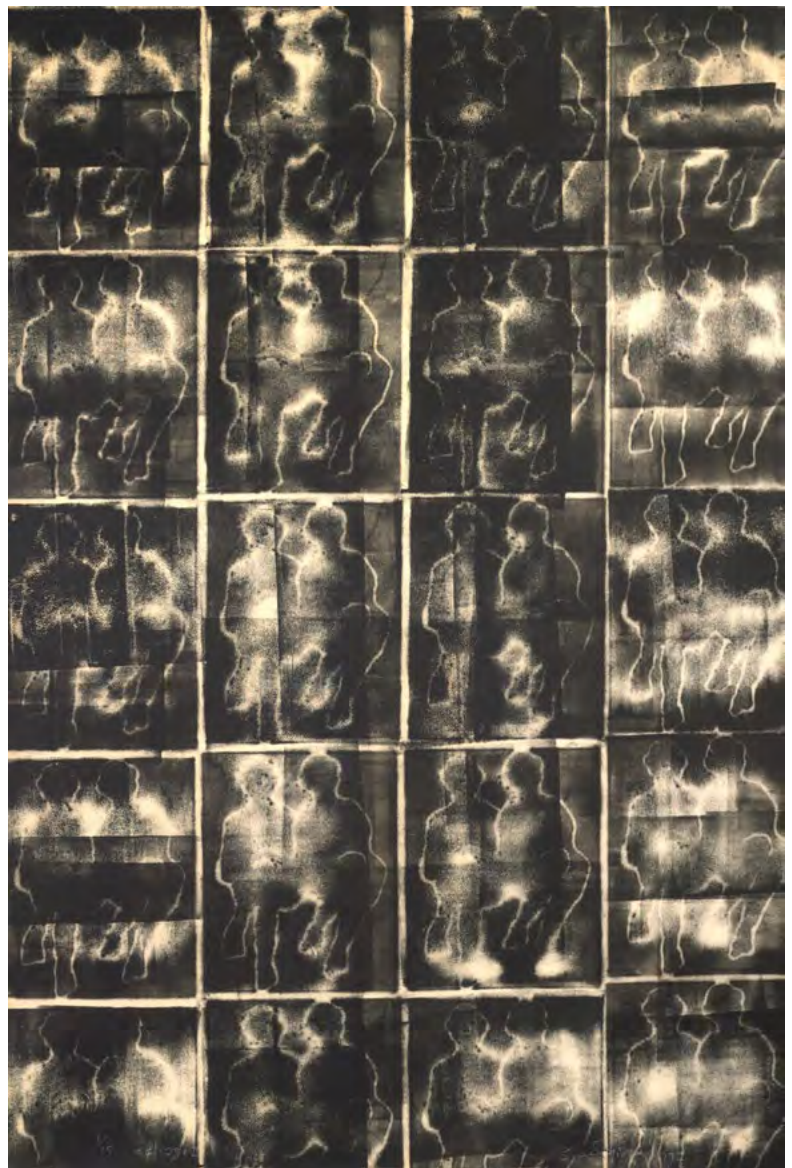
Eclipse II, 1997

numbered 1/15 (lower left),
signed and dated (lower right)
linoprint and oil on paper laid on canvas, 1/15
148 x 100cm

PROVENANCE

Private collection, Kuala Lumpur

RM 16,000 – 28,000



This early piece illustrates repetitive mosaics of two silhouette figures rendered in the manner of Pop art and silkscreen technique resembling Andy Warhol's much-famed *Car Crash* silkscreen works. The monochromatic colour palette conveys timelessness, elegance and mystery. This work was perhaps completed during her transition phase upon graduating from the etching school L'Atelier 63 prior to returning home.

Chong Siew Ying's bold figures have opened new vistas into the art, psychology and physiology of painting the body. Her works where Chinese philosophy and ink and brush starkness are infused, were showcased in a solo titled *Crying With Trees* (2014). Her figures were transformed after studying at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then the L'Atelier 63 (1994-1996). Upon her return from Paris, she was selected for Rimban Dahan artists' residency from 1999 to 2000, which was followed by another at the Vermont Studio Centre in the United States of America in 2001. In 2002, she clinched a Special Award in the Young Contemporary Artists competition and she was a finalist for the Sovereign Asian Art Prize in 2005. Her solo exhibitions included *Idylle: New Paintings by Chong Siew Ying* (2008), *Many Splendoured Things* (2006), *Going Away, Coming Home* (2002) and *Chong Siew Ying: Selected Works 1996-1997* in Kuala Lumpur, 1998. In Paris, she has held solo exhibitions at the Maison Tch'A, Atelier D.Maravel and Gallery Café Panique. Her works are collected by the National Art Gallery Malaysia as well as respected private collections in Malaysia, Singapore, France and the USA. She now lives and works as a full time artist in Malaysia. Her works were exhibited in two group exhibitions at Art Stage Singapore 2015 titled *Being Human: Figuratism Of 16 Malaysian Artists* and *Stepping Out*.

ZULKIFLI YUSOFF

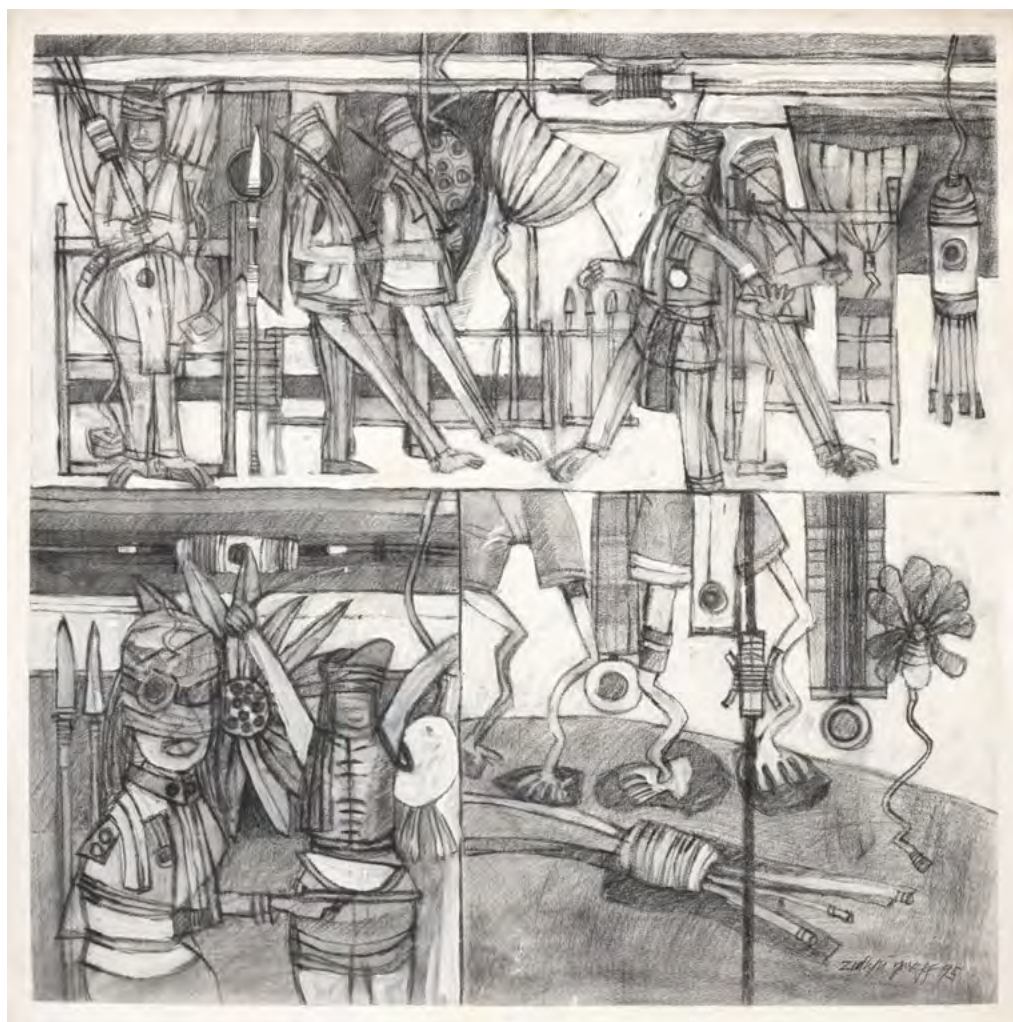
b. 1962

Untitled, 1995

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

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Zulkifli Yusoff is one of Malaysia's most iconic contemporary artists, whose multidisciplinary practice spans painting, sculpture, printmaking, and silkscreen. The monochromatic composition is structured into three narrative scenes, each occupied by figures carrying weapons. These symbolic elements reflect the artist's exploration of power, leadership, and authority.

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).

104

ZULKIFLI YUSOFF

b. 1962

Nona Zaman Sekarang, 1997

signed and dated (lower right)

oil on canvas

91 x 91cm

PROVENANCE

Private collection, Kuala Lumpur

RM 13,000 – 20,000

The enigmatic and imaginative works of Zulkifli Yusoff offer a unique perspective on contemporary Malaysian society. Executed as part of his *Brave New Art* series in 1997, this composition is imbued with vibrant energy, featuring two female figures rendered with expressive brushstrokes in a captivating red palette. The women, positioned prominently on the right, embody the image of the modern woman, while a male passerby gazes at them in admiration.



105

ZULKIFLI YUSOFF

b. 1962

Untitled

oil on canvas

61 x 75cm

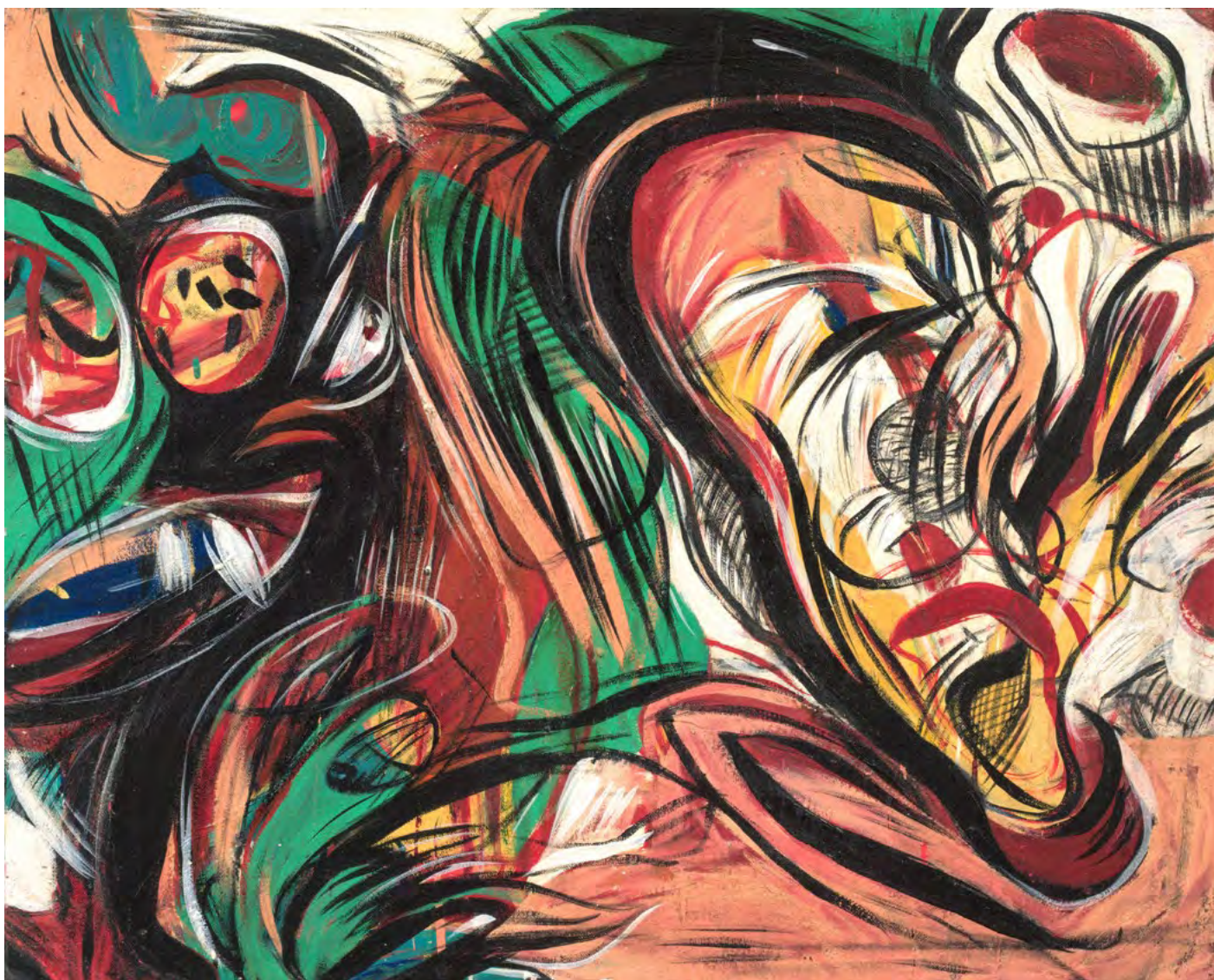
PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 15,000

Zulkifli Yusoff is renowned for his thought provoking explorations of power, history and social issues. In this striking piece, the artist devised a multitude of expressive hues to suggest movement. The painting is further enhanced by vigorous, animated black brushstrokes that infuse the composition with energy.

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 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.



106

ZULKIFLI YUSOFF

b. 1962

Breathing Series, 2002

signed (lower right)
oil on canvas
48 x 48cm

PROVENANCE

Private collection, Singapore

ILLUSTRATED

Zulkifli Yusoff: A Historical Survey,
1996-2009, p. 20

RM 10,000 – 18,000



Executed in 2002 as part of the artist's *Breathing Series*, this work presents a round organic form reminiscent of a seed. The composition is rendered with deft brushwork, with rich brown tones set against a muted palette, creating a harmonious balance of form. Idea as small as seed, when inspiration comes and at the right timing, coupled with hard work, diligence, and discipline, can achieve magnificent results!

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).

107

AHMAD ZAKII ANWAR

b. 1955

Untitled, 1999

signed and dated (lower right)
acrylic on canvas
43 x 43cm

PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

This small 1999 canvas comes from the *Still Life* series that first made Ahmad Zakii Anwar's name in the 1990s: spare arrangements of vessels and household objects against plain, ash-toned backgrounds. His training was in graphic design and advertising, which is where the controlled composition and lighting come from. The object here is a pewter-grey ewer with a long spout, its shape drawn from Islamic and Malay vessels, topped by a jewelled gold lid. Zakii treats it the way a portraitist treats a sitter: one object, one light source, a background that gives nothing away, built up in thin glazes until the metal looks solid and lit from within.



AHMAD ZAKII ANWAR

b. 1955

Study For Red Legong 3 & 4, 2021

signed and dated (recto)
watercolour and pen on paper
30 x 21cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 12,000

The Legong, a highly elaborate form of dance, is rendered by Ahmad Zakii Anwar. Originating in Bali during the nineteenth century, the Legong dance narrates ancient Javanese legends through expressive and intricate movements. Executed with precision and clarity, this study of graceful dance gestures reveals the artist's exceptional command of line, form, and movement.

A graduate of Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii Anwar left his successful advertising career in pursuit of becoming a full-time artist. He came to attention with his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photorealistic still-life paintings and expressive portraits making him a master of Urban Realism. His career milestones were noted in 2007 when he joined the premier ranks in the artist's workshop project at the Singapore Tyler Print Institute and a mid-career survey exhibition *Disclosure* held at Galeri Petronas, Kuala Lumpur in 2008. He had a number of notable exhibitions abroad such as *Bones and Sinews*, Andrewshire Gallery (USA, 2011), Kota Sunyi, C.P. Art Space (Indonesia, 2007), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001) and *Presence*, Barbara Greene Fine Art (USA, 1999). He participated in an artist residency program hosted by Baik Art in Jeju Island, Korea in October 2013.



AHMAD ZAKII ANWAR

b. 1955

Untitled, 2000s

signed (lower right)

colour etching on paper, edition 1 of 1
38 x 53cm (image); 90 x 70cm (sheet)**PROVENANCE**

Private collection, Selangor

RM 5,000 – 9,000

After the debut of the Smoking Man in Ahmad Zakii Anwar's first solo in 1995, he made a return in 2002, a 7-year-itch, in *Figure At Sunrise*, and the narrative developed into a full-blown episode with his inimitable Urban Realism in *Kota Sunyi* in 2007 in Jakarta. A sense of mystery surrounds this work which narrates a smoking figure in side profile, a way of contemplating the events that had occurred during the day.

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





AHMAD ZAKII ANWAR

b. 1955

Kota Sunyi, 2007

signed and dated (lower right)
acrylic on linen
122.5 x 244cm

PROVENANCE

Private collection, Selangor

Christie's Hong Kong,
Asian Contemporary Art (Day Sale),
23 November 2014, Lot 763
acquired at the above sale
by the present owner

EXHIBITED

CP Art Space, Jakarta, Indonesia,
Kota Sunyi: Solo Exhibition
by Ahmad Zakii Anwar, May 2007

RM 60,000 – 100,000

Ahmad Zakii Anwar trained as a graphic designer and spent his early career in advertising, which is where his precision comes from. He is one of the most influential figurative artists in Malaysia, known for a photo-realist technique applied to still lifes and solitary figures. What separates him from other realists is what he reads into the work: he draws on Sufi mysticism and Plato, and borrows a phrase from the medieval Sufi philosopher Ibn Arabi, "uniting the contraries", to describe what he is after.

Kota Sunyi means Silent City in Malay, and it was the title work of his 2007 Jakarta solo show. The series is one of his most iconic themes, figures move through an empty colonnaded hall that looks like a colonial-era warehouse, lit by a row of arched windows. The emptiness is deliberate. Zakii often strips a city of its crowds to make it feel still and dreamlike, a quality he returns to across much of his work.



NADIAH BAMADHAJ

b. 1968

The Kindling Siege, 2014

charcoal on paper collage

142 x 116cm

PROVENANCE

Private collection, Singapore

RM 30,000 – 45,000

Nadiah Bamadhaj was trained as a sculptor at the University of Canterbury, and has lived in Yogyakarta since a Nippon Foundation fellowship took her there in 2002. She is also a writer on human rights in Malaysia and Indonesia, and her art has consistently examined how the state addresses its citizens through architecture and monument. Her signature method begins with photographing an arrangement of objects, then rebuilding the image in dense layers of charcoal, often cut and collaged.

The Kindling Siege shows a low shelter of corrugated sheet and timber, fronted by upright poles that read both as prison bars and as stacked firewood. The title is the key: kindling is fuel waiting to catch, a siege is an enclosure under pressure. Together they make the shelter an image of confinement that could also go up in flames. As in most of her work, the politics are built into the structure itself.



112

**AHMAD SHUKRI
MOHAMED**

b. 1969

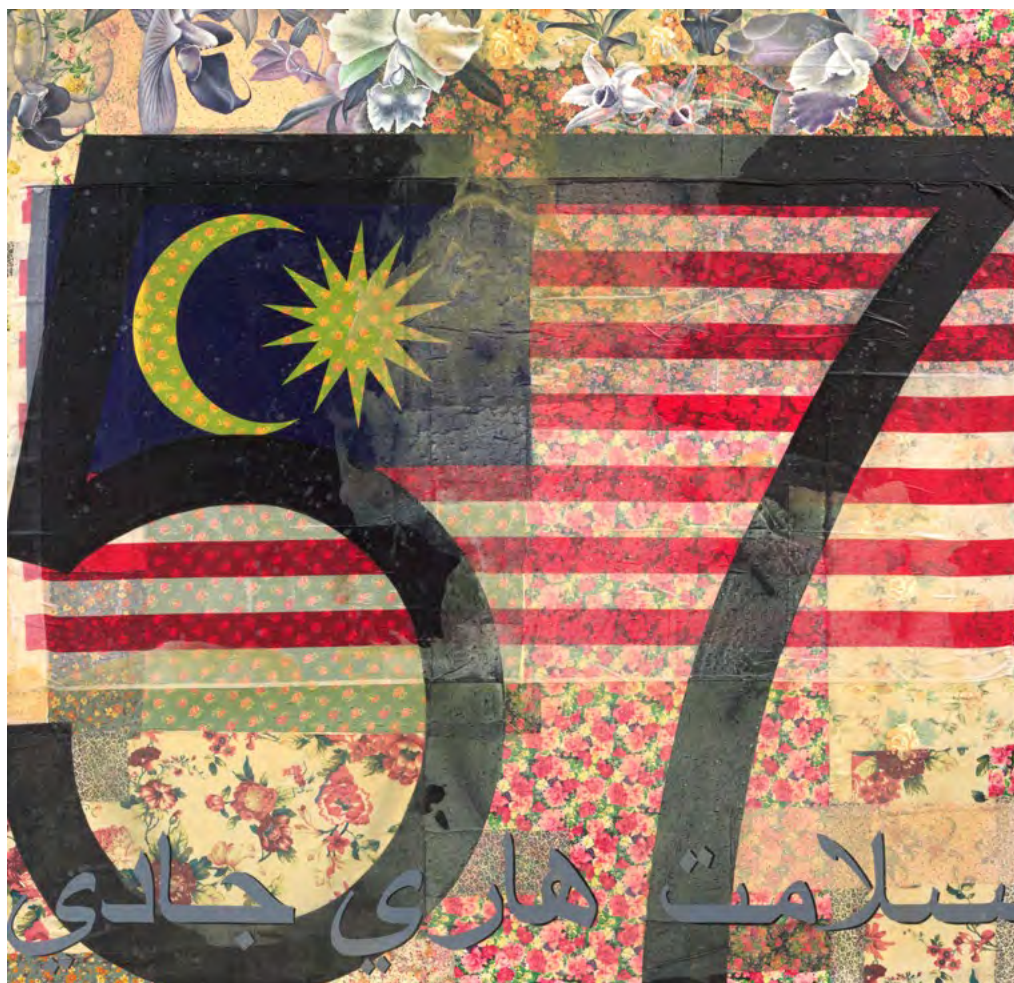
*Selamat Harijadi 57 /
Happy Birthday 57, 2014*

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

PROVENANCE

Private collection, Kuala Lumpur

RM 25,000 – 50,000



Commemorating Malaysia's independence in 1957, the artist integrates the national flag with text and collaged fabrics on canvas to create a richly layered and colourful visual narrative. Magnificent orchid blossoms and floral motifs serve as symbols of prosperity, resilience, and growth. Throughout his artistic practice, the artist has examined Malaysia's progress since independence, reflecting on the nation's aspirations while celebrating its rich natural flora and fauna. The jawi wordings inscribed serve as the Title for this meaningful masterpiece of absolute quality.

Ahmad Shukri graduated from the Mara Institute of Technology in 1991. He first tasted success when he won the 1st Prize in the one-off Malaysian Art Open at Galeri Petronas in 1994, with his work of chloroformed butterflies. In 1997, he won the Major Award in the Young Contemporary Artists (Bakat Muda Sezaman) competition and the Juror's Choice Award in the Philip Morris Asean Art Awards finals in the Philippines. He was also in the top 5 Malaysian-level winners in the 1999 Asean Art Awards. He was chosen for the Asean Art Show at the Fukuoka Art Museum in 1994. Shukri took part in the Sharjah Biennale (2003), residencies like Rimbun Dahan (2003), the Écht in Amsterdam, the Netherland (2013), and workshops in Bangladesh and Denmark (2002). His solos include 92939495969798 and Ahmad Shukri (Art Salon, KL, 1998 and 2001), Boy And Girl (Taksu, KL, 2002), Virus (Art Seasons Singapore, 2003), Fitting Room (XOAS, KL, 2005), Golden Gate (Pace Gallery, 2012), Kaki Jual (Nadine Fine Art, 2016), Made In Malaysia (The Edge Galerie, 2017), and Monuments (Segaris Art Center, 2019). The exhibition, Warning: Tapir Crossing, marked the opening of the Patisatu gallery and studio in 2009.

113

RADUAN MAN

b. 1995

VW Beetle, 2013

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

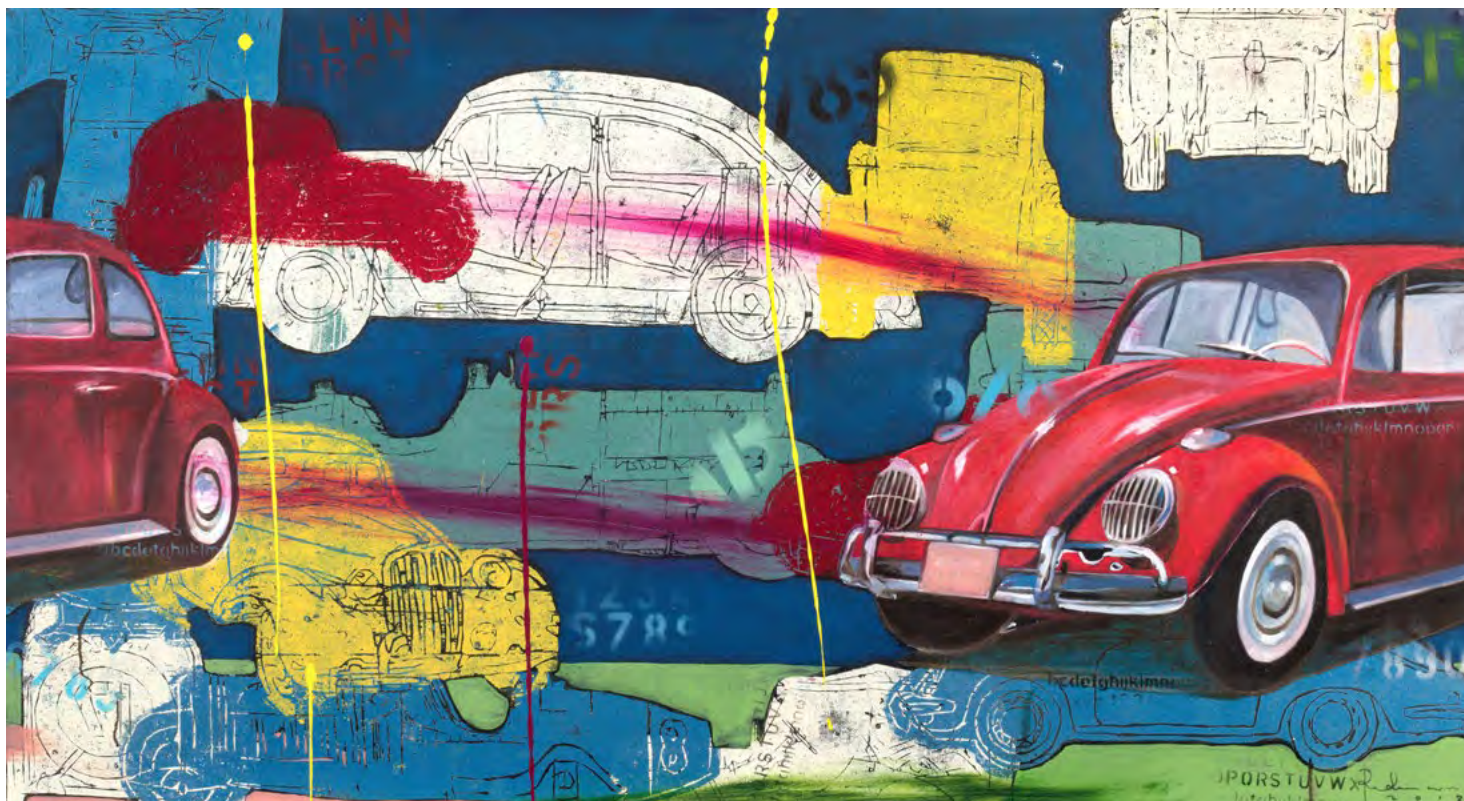
PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

Driven by a fascination with the mechanics and engineering of vehicles, Raduan Man displays this interest into his paintings. His distinctive, engaging depictions of automobiles are colourful and bold. The vintage car models were layered over the canvas surface, through an arrangement of vehicle models, cutaway diagrams and abstract forms. His works are a statement of his dreams, memories, strength and self-belief, and he projects an imaginative approach in making art.

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. His solo exhibition Post-Contemporary Woodcut: Lines Of Labour was held in 2022. He was represented in Art Jakarta 2023.



114

JALAINI ABU HASSAN

b. 1963

Untitled, 1997

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

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000



Jai's celebrated still life compositions are animated by exuberant colours and a masterful orchestration of form, transforming everyday objects into vibrant compositions. The scene combines nature inspired motifs from everyday life such as local floral and traditional patterns. He experiments with different objects and shapes viewed from multiple angles, expressed as a coherent image.

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.

115

JALAINI ABU HASSAN

b. 1963

Marking The Moon, 2012

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

PROVENANCE

Private collection, Selangor

EXHIBITED

Bingkai Berangkai,
Valentine Willie Fine Art,
Kuala Lumpur, 2012

RM 12,000 – 18,000

Jalaini Abu Hassan, known to everyone in Malaysian Art as Jai, grew up in a village in Taiping, Perak, then trained at three institutions: Mara Institute of Technology, the Slade in London, and Pratt in New York. While in New York he started working with bitumen, the tar-like roofing and road material. He is widely regarded as the first Malaysian artist to take it seriously, and it gives his work its sepia tint. His subjects come from Malay life: kampung memory, proverbs, and current events. The thing to know about *Marking The Moon* is what those two pale shapes on the ground are. They carry the ridged tread of the Apollo astronauts' boots, and they spell out MOON. A bent figure in delicate slippers, stoops over them. Jai is setting the 1969 moon landing, one of the last century's great feats of technology, against a posture of ordinary stooped labour. "Marking" works two ways: the footprint left on the moon, and Jai's own mark-making as a draughtsman.



KOW LEONG KIANG

b. 1970

Untitled, 1999

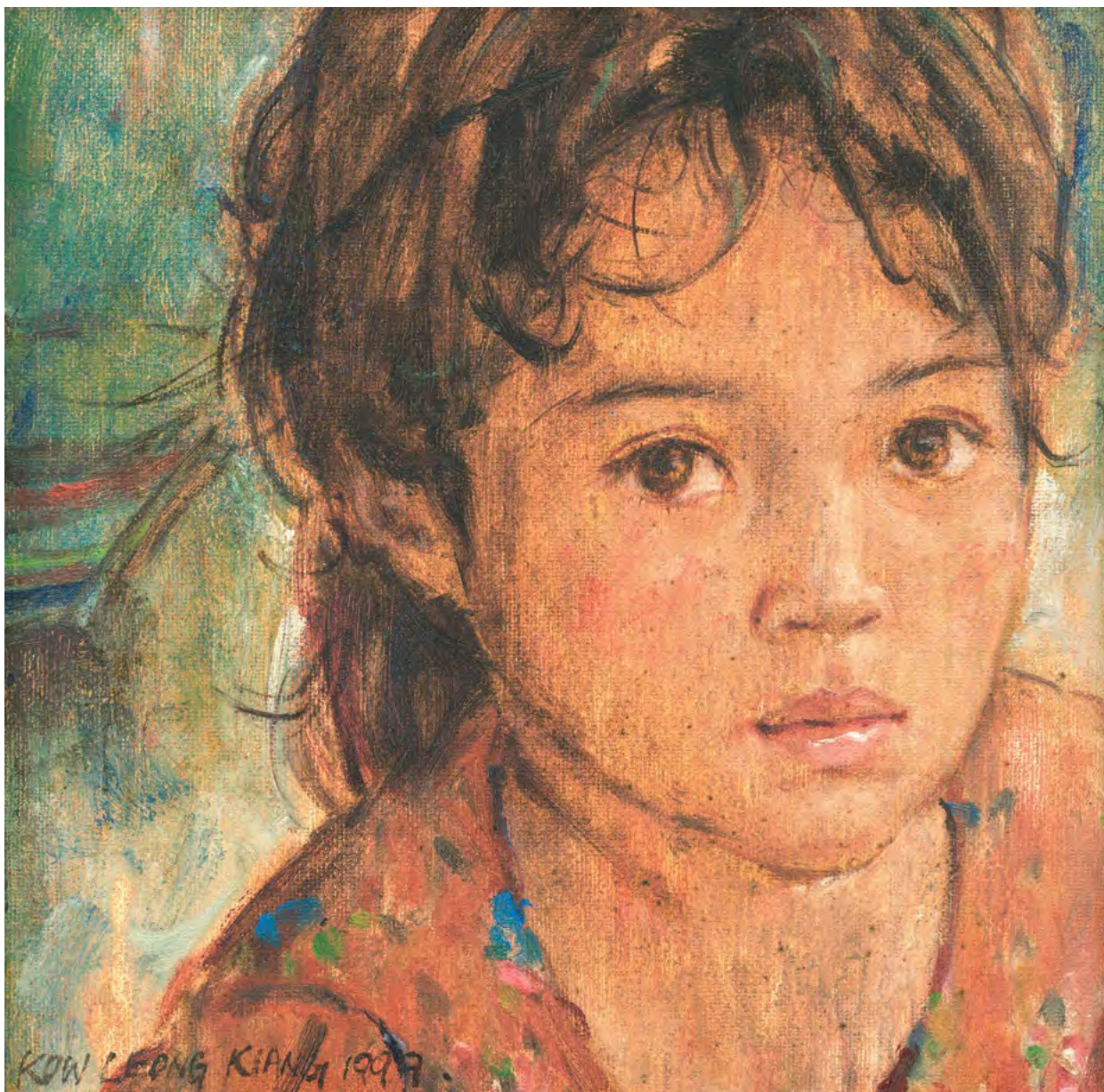
signed and dated (lower left)
oil on canvas
24 x 24cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 11,000

Executed in warm, harmonious tones and illuminated by natural daylight, this work displays the artist's sustained exploration of figurative drawing and painting, a direction he has pursued since his *Innocence* series. Kow Leong Kiang shot to superstardom when he became the first and only Malaysian to have clinched Southeast Asia's most prestigious award, the Grand Prize of the Philip Morris Asean Art Award, in the finals in Hanoi, Vietnam, in 1998, for his magnum opus, *Mr. Foreign Speculator, Stop Damaging Our Country*. His other accolades are the Minor Award in the Bakat Muda Sezaman (Young Contemporary Artists) and the Major Award in the National Day competition, both in 1992. Art residencies in Vermont, USA (2004) and Tembi Contemporary in Yogyakarta boosted his exposures and potential. He has also participated in international art fairs, including Art Busan, Art Formosa, and Art Moments Jakarta.



117

MARVIN CHAN

b. 1972

Untitled, 2009

signed and dated (lower left)
oil on canvas
100 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 7,000 – 12,000

Using a delicate interplay of light and shadow, the artist captures the feminine poise and grace of the female dancer. Executed in a harmonious palette of subdued earthy tones, the composition evokes a peaceful atmosphere while highlighting the nuanced gestures of the dancer. Marvin Chan has made the transition from an advertising practitioner to a visual artist in his first solo called First Harvest at a2 Gallery, Penang in 2007. He was also selected for the Commonwealth Connections art residency in 2009, the year in which he also won the BP Portrait Award. He has exhibited in numerous group shows, including Presenting the F KLUB, Chan + Hori Contemporary, Singapore (2019), MASIF 2011 at Galeri Petronas and a solo show at Wei-Ling Gallery in 2010 titled Inconsequential Consequences of Hope. His solo exhibition Serpents In The Sun was held in 2019.



118

RAIMI SANI

b. 1992

Sublime, 2016

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

PROVENANCE

Private collection, Selangor

RM 3,500 – 6,000

Raimi Sani is recognised for her skill in depicting human figures, further enhanced with the nuanced depictions of white fabric textures. An embodiment of youth and aspiration, the young lady is immersed in quiet contemplation. Raimi excels at portraying the human figure within a serene and tranquil atmosphere. A soft light filters into the room, illuminating the figure and the surrounding interior space.

Raimi Sani received her Bachelor of Fine Art (Painting), at Mara University of Technology (Uitm) Shah Alam, Selangor. Her first solo exhibition, *White Knight* was held in 2017, followed by *Prominence* in 2021. She has exhibited in *Art Expo Malaysia 2018*, and *Art Kaohsiung 2017*. Notable group exhibitions include *Works Of Bodies (2024)*, *Art Show Publika (2018)*, *Filling The Void: A Conversation Between Man And Space (2018)*, *Bintang 5, Volume II (2018)*, *Figure In A Room with The F Klub (2017)*, *Locals Only with Taksu Gallery, Kuala Lumpur (2016)*, and *The Art People Gallery, Klang*.



119

ONG HIENG FUONG

b. 1995

At Pasar Malam, 2020

signed and dated (lower right)
acrylic on paper
25.5 x 17.5cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,500



Ong Hieng Fuong is an emerging contemporary painter and printmaker known for his figurative and landscape works. He is known for capturing everyday scenes drawn from experience and memory with great attention to detail. Before the advent of e-commerce / delivery services, when life was simple, a visit to the night market was a popular past time for the locals. Evening visits to the market was a stimulating experience, where stalls are laid out in an open space, offering diverse varieties of food, clothes, and household items. Furthermore, one gets to observe different people and vendors, while walking through the narrow lanes.

His solo exhibition *Innocent Bystander* was held at The Back Room, Kuala Lumpur (2026). He received his Bachelor's degree from the Central Academy of Fine Arts in Beijing, China. Prior to this, he participated in the *Ilham Art Show 2025* at Ilham Gallery, KL, *New Figures (2025)* at The Back Room KL, as well as international art fairs including *Art Jakarta 2024* and *ART SG 2024*. His achievements include winning the Gold Prize in the Established Artist Category at the UOB Painting of the Year competition in 2019. In 2017, he received the Nando's Art Initiative Grand Prize and the UOB Painting of the Year award in the Emerging Artist Category, where he was also recognised as the competition's Most Promising Artist.

120

KIDE BAHARUDIN

b. 1990

Kecoh PRU 15, 2022

signed and dated (lower right)

acrylic on canvas

125 x 157cm

PROVENANCE

Private collection, Selangor

RM 9,500 – 14,000

Kide preserves the stories of the community through scenes that capture relatable moments from everyday life. Dominated by vibrant hues of red, blue, and green, this intricately composed work conveys the energy during the general elections. Beyond the flurry of movement, the composition reflects the emotions, aspirations, and resilience of its people, expressing their hope for a brighter future.

Kide received his Bachelor of Art and Design (Honours) from Universiti Teknologi Mara (UiTM) and his practice often incorporates elements of local history and everyday scenes drawn from his hometown in Kuala Pilah. He was the winner of Vans Custom Culture Asia in 2017. Throughout his career, he has taken part in numerous group exhibitions both locally and internationally. His solo exhibitions include *Pe'el* at Tun Perak Co-Op in Kuala Lumpur (2020), *Sa-Hari-Hari*, Segaris Art Center (2021), *Kulu Kilir*, Galeri Puteh (2023), *Mato-Mata*, Galeri Puteh (2025).



121

KIDE BAHARUDIN

b. 1990

Lemang Den, 2021

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

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Kide portrays the preparation of lemang, a traditional delicacy of glutinous rice cooked in hollowed bamboo. Rendered in the artist's signature colourful palette, the composition exudes a festive and convivial atmosphere. Amid the bustling activity of family members preparing the lemang, one figure is depicted peacefully asleep on a rattan chair, adding a touch of humour and warmth to the scene. Teamwork makes the 'dream' work!



FAWWAZ SUKRI

b. 1987

Di Belakang Tabir (1970), 2013

signed and dated (verso)
acrylic and collage on canvas
61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Fawwaz Sukri's vintage comic inspired creations draw from the scenes of everyday life. Rendered in a pop art aesthetic, the piece depicts a beautiful young woman, created through the artist's playful visual language and nostalgic aesthetic. Love can be simple, but at times, the emotions may fluctuate especially if entangled in a complicated relationship.

Fawwaz Sukri had his first solo at the Pace Gallery, now called Nadine Fine Art, in 2014. It was called Saturday Matinee, and he followed up with a two-man show called Narration with Indonesia's Bambang Toko in 2016. He graduated with a BFA, majoring in Painting, from Universiti ITM in 2010, after his diploma at UiTM Lendu, Malacca (2008), both times winning the Vice-Chancellor's Award. He was represented in Art Expo Malaysia in 2014 and 2017, besides Art Kaohsiung (Taiwan) in 2016 and 2017. His second solo exhibition Life is Wonderful was held at Nadine Fine Art in 2019, followed by These Walls in CIMB Artober 2023.



123

NIK MOHD SHAHFIZ

b. 1993

*Yellow Black – Reflection Of
Broken Infinity Glass, 2022*

signed and dated on the right side edge
acrylic on canvas
92 x 92cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

The eyes are the windows to the soul. In this series, the artist presents magnified views of the pupil and its reflections, overlaid with rhythmic patterns of dots. The recurring circular form is a significant feature of the artist's recent compositions.

Nik Mohd Shahfiz completed his Master in Fine Art & Technology, Faculty of Art & Design, Universiti Teknologi Mara in 2022. He had a two person show titled *Unparalleled Eye Beyond Sight*, 2017, and participated in group exhibitions in Malaysia and abroad. In 2016, he won First Runner Up Winner of Nando's Perify Your Art - Alive in 2014 and Second Runner Up of Nando's Art Initiative: Your Art Your Story in 2016. His solo exhibition *dream+lander* was held at Secret Fresh Gallery, Metro Manila, Philippines in 2023. In 2024, he participated in *Emerge / Submerge*, A Duo Exhibition by Haziq Syawal & Nik Mohd Shahfiz.



SHAFIQ NORDIN

b. 1989

Space Panda, 2021

signed and dated (lower right)

acrylic on canvas

61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Shafiq Nordin combines street art and pop elements to make dynamic pieces that speak about issues happening today. *Space Panda* features an illustration of a panda with a green dollar sign on its head (it's all about money), dressed in a unique type of body suit. Across paintings, sculptures, and installations, his works are distinguished by meticulous detail and rendered in vibrant colours that command attention.

Shafiq Nordin is one of the fastest rising young artists since graduating with a BFA at the Universiti ITM, Shah Alam, in 2012 (diploma at Lendu campus in 2010). He won the Malaysia Emerging Artist Award (MEAA) in 2013 and had the Imperium MEAA solo at the Hom Art Trans in 2016. He was represented in Art Expo Malaysia for consecutive years. The year 2015 saw him taking part in art fairs in Sydney and Istanbul under Yavuz Gallery, while the Mizuma Gallery featured him in The Collective Young from Southeast Asia, Gillman Barracks, Singapore. He was represented in Art Stage Singapore and Art Kaohsiung in 2017, as well as Art Busan in South Korea in 2018. His solo exhibition Aletheia (2018) achieved great success. His recent solo exhibitions include: It's A Beautiful Life, Secret Fresh Gallery, Manila, Philippines (2022) and Familiar Faces, Lei Xiang Gallery, Taipei, Taiwan (2023).



125

**NAJIB AHMAD
BAMADHAJ**

b. 1987

The Predator, 2012

signed and dated (verso)

mixed media on canvas

136 x 168cm

PROVENANCE

Private collection, Kuala Lumpur

RM 14,000 – 24,000

Najib's early body of work centres on the lives of animals, particularly in response to deforestation, the depletion of their natural habitats, and migration. This series is distinguished by a unique visual language inspired by street art aesthetics. Although the word "predator" appears among the red letters, a closer examination reveals a more nuanced narrative. The work depicts a mother animal nurturing and feeding her young, highlighting themes of care and survival.

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 solo exhibitions include *The Promised Garden* (2025), *Pride & Prejudice* (2020), *Survival* (2015), and *Great Migration* (2012). Najib had also taken part in Art International Zurich, Switzerland (2025), Art Stage Singapore (2016, 2017), Art Kaohsiung (2015, 2016), Art Expo Malaysia (2013-2017) and the Gwangju Biennale (2016), just to name a few. He was named Top 40 under 40 by Prestige Malaysia in 2023. In early 2026, Harvey Norman engages with Najib on a special collaboration introducing the first limited edition Lakaran Malaysia furniture collection.



126

HISYAMUDDIN

ABDULLAH

b. 1989

Udang Sebalik Kotak II, 2021

signed and dated (verso)

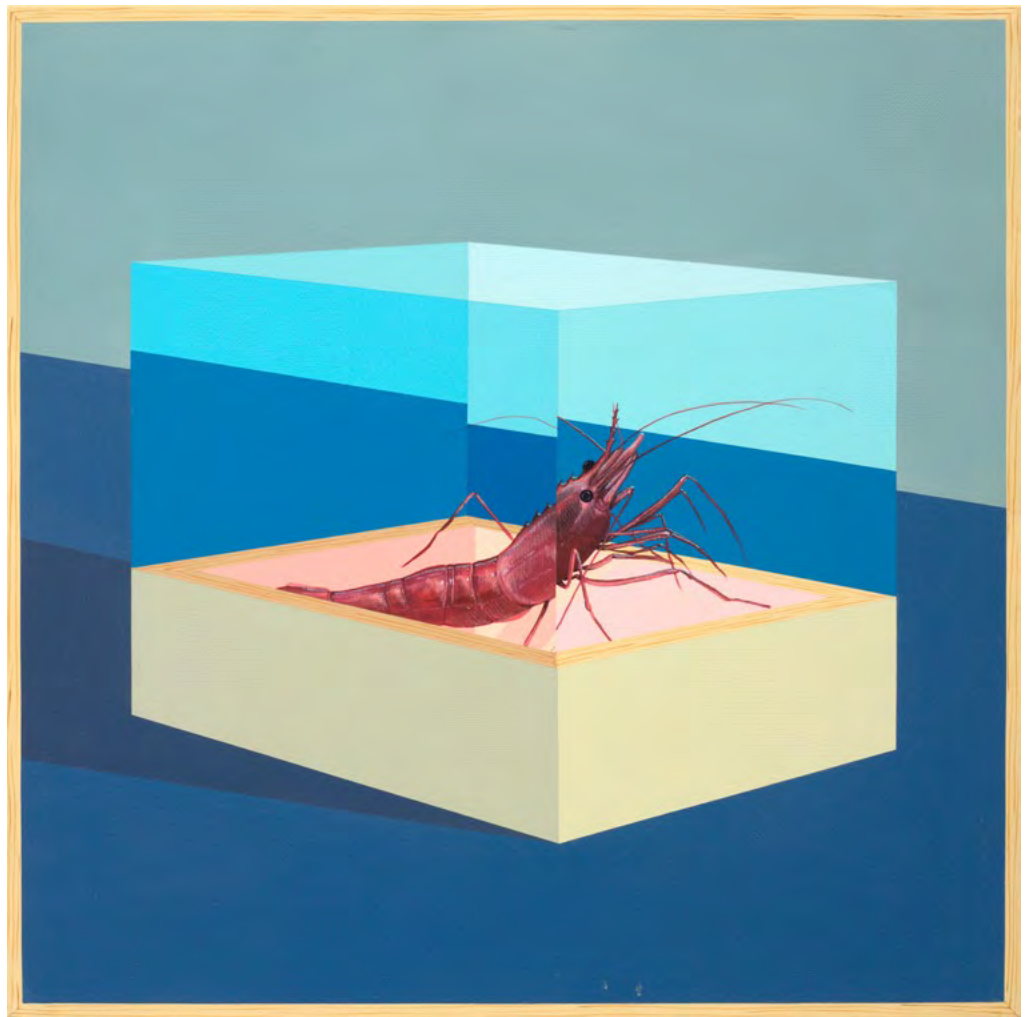
acrylic on canvas

61 x 61cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 6,000



The artwork *Udang Sebalik Kotak II* draws from the Malay proverb *bada udang di sebalik batu*, which refers to the existence of concealed intentions or motives behind an action. Presented through a satirical visual approach, the work reimagines the individual hidden behind the box as a shrimp (*udang*). By placing the shrimp within a transparent box, the artwork creates a paradox between visibility and concealment, suggesting that even systems that appear transparent may still harbour hidden interests. Through this imagery, the work invites viewers to reflect on issues of trust, accountability, and integrity in contemporary society. Merging the familiar with the realm of magical imagination, Hisyamuddin Abdullah's paintings often present layered narratives that explore personal, social, and cultural themes. The painting is created in the artist's signature minimal and clean aesthetic.

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 with Taksu Kuala Lumpur titled "SArKAs" followed by another solo at 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. He has participated in international art fairs such as Art Hsinchu 2023 and CIMB Artober. He was selected for residency programs including Studio Pompstraat in Rotterdam to develop his practice.

127

HIRZAQ HARRIS

b. 1987

1942-5; 1942-1, 2013

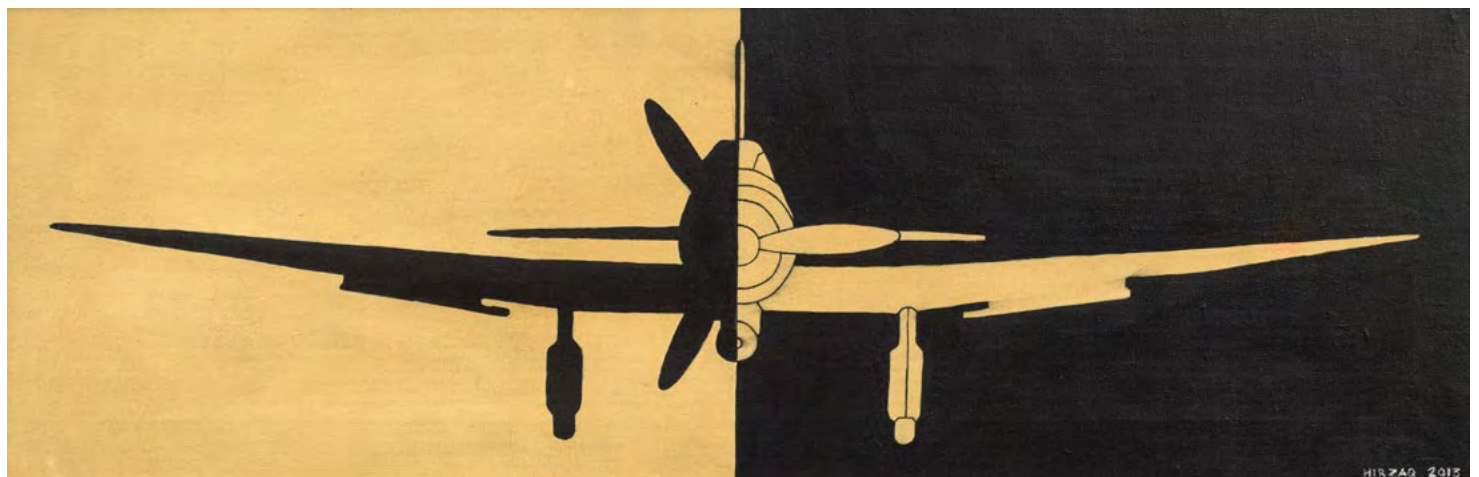
signed and dated (lower right)
acrylic on canvas
29 x 84cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Hirzaq has garnered admiration for his distinctive approach to painting, often combining popular iconography with a bold graphic style. Hirzaq received his Diploma in Fine Art from UiTM Melaka, followed by B.A (Hons) in Fine Art (Sculpture) from UiTM Shah Alam. Hirzaq was the recipient of 10 Honourable Mention, MRCB Art Award from National Art Gallery Kuala Lumpur (2008), Grand Prize Winner (2D Hanging Display) of Nando's Art Competition (2009 and 2010), and 2nd Prize Winner of Maybank Art Competition (2010). Recent group exhibitions include Locals Only at Taksu KL, 2018, Echoes Of Possibilities, at Core Design Gallery, 2018, Faith II, at Segaris Art Centre, 2024, and In Small Measures at Taksu KL, 2025.



128

FAIZ MAHDON (FAFA)

b. 1993

PM.8:00, 2021

signed and dated (verso)

oil on canvas

61 x 152cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Reminiscent of a cinematic widescreen, the panoramic format enhances the stillness of the landscape while showcasing the artist's keen understanding of perspective, spatial depth, light and shadow effect. The serene and tranquil atmosphere is well captured.

Faiz Mahdon, better known as Fafa, has participated in numerous group exhibitions in KL that have showcased his distinctive narrative paintings. Fafa received his Diploma in Fine Art in Universiti Teknologi Mara (UiTM) Samarahan. His exhibition history includes participating in groups shows, including: 7 Ways Of Seeing (2021), Open Art Show (2021), Momentum (2022), A Domestic Life at the CIMB Hotel Art Fair (2022), Afterlife (2023), and In The Mood For Love at the CIMB Hotel Art Fair (2024). He has also participated in the Segaris Art Center 10th Anniversary Show (2021) and The Group Of Eight at Galeri Puteh (2023).



129

SHAHNAZ AZLIN

b. 1995

Faded, 2020

signed and dated (lower right)
acrylic and bitumen on canvas
137 x 123cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Shahnaz Azlin is known for his poetic landscape paintings featuring compositions inspired by nature, memory, and personal experience. In *Faded*, the artist leads the viewer down a nostalgic pathway, where delicate flowers bloom gently across the field. Where does the path lead to? Such is life, filled with uncertainties, but we move on with faith and hope.

The artist graduated with a Bachelor of Fine Art from UiTM Shah Alam in 2018. Shahnaz Azlin has participated in numerous group exhibitions and two-man presentations across Malaysia. His participated exhibitions include *Oeuvre* (2020) at Galeri Prima, *I Am An Artist 1.0* (2021) and the two-man show *Archi X Caping* at Artas Gallery, *Inside Out* at Core Design Gallery and *Post-Digital Colours* (2025) at Core Contemporary Art.



130

LOQMAN ZAINAL

b. 1995

Saujana Hijau, 2021

signed and dated (lower right)

oil on canvas

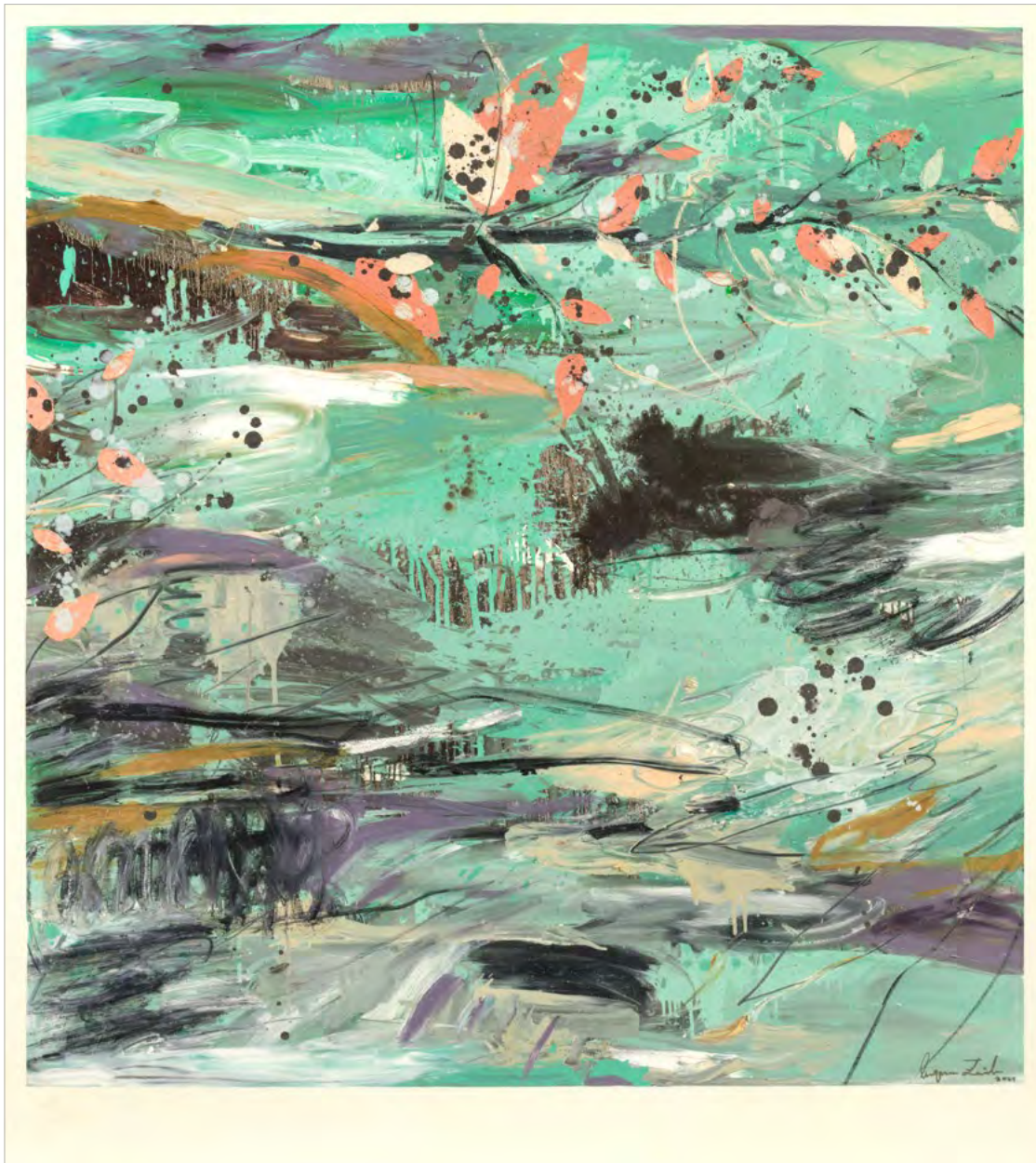
153 x 136cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

Loqman Zainal is known for his expressive paintings that explore themes of nature, memory, and everyday life. He received his Bachelors in Fine Art from Universiti Teknologi Mara. He held his debut solo exhibition *Interlude*, at Segaris Art Centre in 2022, following a two men show exhibition, *Romansa* at Artas Galeri (2021), and the trio exhibition *From The Sky, To The Land, To The Sea*, Core Design Gallery (2022). He has also participated in numerous group exhibitions including *Occupied Spaces*, Galeri Sasha (2025), *Turun Tanah*, Galeri Puteh (2022), *Sebilik*, Segaris Art Centre (2021), and *Oeuvre*, Galeri Prima (2020).



131

FAUZUL YUSRI

b. 1974

Cast, 2010

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

PROVENANCE

Private collection, Kuala Lumpur

RM 6,000 – 10,000

Fauzul Yusri's expressive paintings are characterised by instinctive scribbles, mark makings, and unique shapes conveyed freely on canvas. *Cast* is rendered in the artist's distinctive style, layered with warm, earthy colours, beautiful textures, and spontaneous drawings. Inspired by daily surroundings and life observations, he experimented with various media to create mesmerising semi abstract compositions.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solo exhibitions have included Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Play, Raw, Coreng, Guris, and Whiteground. 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 *Batu* was held at Taksu Kuala Lumpur in 2023.



132

FAUZUL YUSRI

b. 1974

Kaki Bukit; Rough, 2022

signed and dated (recto)
oil on canvas; acrylic and oil on canvas
30 x 30cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000



Salient shapes resembling ideograms, painted with spontaneous lines, and childlike drawings are prominently featured in these works. Fauzul Yusri's expressive paintings are characterised by instinctive scribbles, mark makings, and unique shapes conveyed freely on canvas. His works reveal an imaginative interplay of texture and colour, emphasizing natural forms and richly layered surfaces. Drawing inspiration from his everyday environment and life observations, he experimented with various media to create mesmerising semi-abstract compositions.

133

FAUZUL YUSRI

b. 1974

Corengan, 2020

signed and dated (recto)

acrylic on canvas

30.5 x 23cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,000

Titled *Corengan*, these works reveal Fauzul Yusri's nuanced and intuitive approach to colour. Fauzul Yusri's expressive paintings are characterised by instinctive scribbles, mark makings, and unique shapes conveyed freely on canvas. His works reveal an imaginative interplay of texture and colour, emphasizing natural forms and richly layered surfaces. Drawing inspiration from his everyday environment and life observations, he experimented with various media to create mesmerising semi-abstract compositions.

Fauzul Yusri graduated from the Mara Institute of Technology in 1999, majoring in Drawing. His solo exhibitions have included Works On Canvas, Cages, Pop Primitive, Neolithic, Ground, Play, Raw, Coreng, Guris, and Whiteground. 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 Batu was held at Taksu Kuala Lumpur in 2023.



YUSOF GAJAH

b. 1954 - 2022

Untitled, 2004

signed and dated (lower center)
watercolour on paper
66 x 50cm

PROVENANCE

Private collection, Selangor

RM 2,200 – 4,200

Elephants are a main subject in the lively paintings of Yusof Gajah. Filled with vibrant colours, the artist draws the viewer into an immersive fantastical world, where elephants playfully form the letters of the alphabet from A to Z. The artist received his education at the Indonesia Institute of the Arts Yogyakarta, and whilst studying, met Indonesian artist Widayat who became his mentor.

Yusof Gajah is one of the nation's foremost naive artists. An award winning writer and illustrator, Yusof has an affinity towards elephants (gajah means elephant in Malay), and has published several children's books with these gentle giants playing the lead role. The artist was awarded the Grand Prix, Noma Concours for Children's picture Book Illustration by ACCU in Tokyo, Japan in 1997. Aside from his art, he was also an educator, conducting workshops on children's picture books, as well as being actively involved in storytelling and children's literature. His international solo exhibitions were held in Japan, Norway, Sweden, Indonesia, and Thailand.



135

YUSOF GAJAH

b. 1954 - 2022

Smile, 2014

acrylic on canvas
91 x 121cm

PROVENANCE

Private collection,
directly from the artist;
Gifted to the CLAPAM,
Kuala Lumpur, 2014

RM 10,000 – 18,000

Elephants, rendered in a diverse range of lively expression play a central role in the art of Yusof Gajah. His iconic elephants are portrayed through his imagination and creativity, drawing the viewer into a bright and colourful universe. The artist received his education at the Indonesia Institute of the Arts Yogyakarta, and whilst studying, met Indonesian artist Widayat who became his mentor. The proceeds from this Lot will be given to Cleft Lip & Palate Association Malaysia (CLAPAM), www.clapam.org.my.



136

DZULKIFLI BUYONG

b. 1948 - 2004

Untitled, 1989

signed and dated (lower right & verso)
acrylic on board
50 x 75cm

PROVENANCE

Private collection, Kuala Lumpur

RM 35,000 – 65,000

Not again, not another cat stranded on the tree top! But this delinquent feline seems pretty confident and at home amidst the branches... until it whines, Meow, Meow... A cat operating singly, it must be up to no good. White with black patches, the cat has stopped in its tracks, something must have caught its eye... a bird prey perhaps, or another malingering cat. Cats, purring manja human companions, are a recurring theme in Dzulkifli Buyong's repertoire.

Dzulkifli Buyong was a wunderkind of the Wednesday Art Group where he learnt art from 1962-1966, besides the mentorship of Patrick Ng Kah Onn at the Victoria Institution. At the age of 14, he won the 1st, 2nd and 3rd Prizes (pastels), in the Young Friends competition (1962), and repeated the feat, for 1st and 2nd Prizes, the next year. He continued his winning streak in 1964, bagging 2nd Prize in the Joy Of Living competition. He had a training stint in Japan for three years in the late 1960s. His two highest auction records were set in the Oct 28, 2018 Henry Butcher Art Auction when his *Kucing Sakit* (1986) hit a premium of RM 134,400, and in the Oct 1, 2023 edition when his *Pohon Sireh* (1990) sold for RM 280,000.



Artist with the painting.



137

DZULKIFLI BUYONG

b. 1948 - 2004

Self Portrait; Self-Portrait 1, 1971

signed and dated (lower right)
watercolour on paper
32 x 24cm each (set of 2)

PROVENANCE

Private collection, Kuala Lumpur

RM 15,000 – 28,000



Dzulkifli Buyong painted himself, at a young age of 23 years old. Buyong looks directly at the viewer with a calm gaze. Rendered in delicate shades of green, the self-portrait conveys a candid and introspective study of the artist. Buyong pursued his art training for three years in Japan in the late 1960s, this self-portrait was created post-Japan.

Dzulkifli Buyong was a wunderkind of the Wednesday Art Group which he joined from 1962 to 1966. He is known for his mini psychological dramas of children at play and in the rural home surroundings, and often with a cat in tow or sometimes with the cat taking centre stage itself. He first excelled in 1962 when he won the Best Overall Entry award presented by the Raja Permaisuri Agong and then prime minister Tunku Abdul Rahman. His other awards include: 1st, 2nd and 3rd Prizes (pastels), Young Friends Art Competition 1962; 3rd Prize (oil) and 3rd Prize (pastel), Mother & Child competition 1963; 1st and 2nd (pastels), Young Friends Competition 1963; 3rd Prize, Bahasa Kebangsaan Month Poster Competition, 1964; 2nd Prize (pastel), Joy Of Living competition, 1964.

138

**MOHD HOESSEIN ENAS,
DATO'**

b. 1924 - 1995

Oil Driller, 1963

signed and dated (top left)
pastel on paper
73 x 50cm

PROVENANCE

Private collection, UK

ILLUSTRATED

Malaysians, The Shell Company of the
Federation of Malaya Limited,
1963, p. 74

RM 23,000 – 43,000



The life of an oil-rig worker called a roughneck is tough and dangerous. They work gruelling 12-hour shifts on a derrick tower in inhospitable conditions, often exposed to hazardous materials like flammable gases and pressure-cooker systems. In 1963, when Hoessein Enas, later a Dato', painted this in a Miri oilfield as part of the commissioned *The Malaysians* series, the crew member was unprotected, clad only in standard cotton and denim paints. It was not until the 1970s that flame-resistant coveralls became mandatory. Though he has a hard hat over his head, he doesn't have safety glasses. By 1963, the oil production had dried up. It is an independent solitary job, usually far from land with the swirling ocean around. This is also one instance when Hoessein broke from his bevy of local nubile beauties, to capture an oil worker, with obvious unsung heroic qualities.

A prominent pioneer artist, Indonesia-born Dato' Hoessein Enas was accorded a Retrospective by the National Art Gallery, Kuala Lumpur, in 1966, 10 years after being granted Malaysian citizenship. Made a 'royal painter' by the then Sultan of Selangor in May 1990, he was conferred the Dato' title by the same Sultan in March 1991. He is best known for having founded in 1956 the Angkatan Pelukis Semenanjung (later SeMalaysia), and headed it until 1964. It was based on a similar society he formed in Medan, Indonesia. He had the distinction of having his first solo exhibition abroad, at the Charniel Gallery, Chelsea, London, in 1960. Among his accolades were the Unesco fellowships (1960), the United States fellowship (1969), an Asian Foundation grant (1960) and twice the Colombo Plan, in 1968 and 1976.

MOHD HOESSEIN ENAS, DATO'

b. 1924 - 1995

Kelabit, 1963

signed and dated (top left)

oil on canvas

86 x 66cm

PROVENANCE

Private collection, UK

ILLUSTRATED

Malaysians, The Shell Company of the
Federation of Malaya Limited,
1963, p. 96

RM 35,000 – 65,000

The cache of 56 works by Dato' Hoessein Enas commissioned over three months by Shell Ltd is one of the best known in Malaysian Art. Called *The Malaysians*, it represents 56 oil, watercolours, pastels and sketches to commemorate the formation of Malaysia in 1963, never mind Singapore's exclusion in 1965. In September 2007, Shell Ltd donated some 18 portraits to the National Art Gallery, Kuala Lumpur. Though Hoessein reverted to painting the indigenous people of Borneo in the 1990s, this *Kelabit* oil-on-canvas from the landmark 1963 commission, from a collection in the United Kingdom, is a gem of a discovery. One would have thought that all portraits from *The Malaysians* were accounted for, and lo and behold, there is this oil on canvas on a fully clothed indigenous Kelabit Dayak woman of Sarawak, without showing the ritual tattoo. Ornaments hang from her elongated ears and her neck, while her hands are decked with bangles. She wears a skirt made of a tree-bark cloth called *tapa*. Wearing a fez-like hat, she seems musically inclined, playing on a flute with mellifluous melody.

A prominent pioneer artist, Indonesia-born Dato' Hoessein Enas was accorded a Retrospective by the National Art Gallery, Kuala Lumpur, in 1966, 10 years after being granted Malaysian citizenship. Made a 'royal painter' by the then Sultan of Selangor in May 1990, he was conferred the Dato' title by the same Sultan in March 1991. He is best known for having founded in 1956 the Angkatan Pelukis Semenanjung (later SeMalaysia), and headed it until 1964. It was based on a similar society he formed in Medan, Indonesia. He had the distinction of having his first solo exhibition abroad, at the Charniel Gallery, Chelsea, London, in 1960. Among his accolades were the Unesco fellowships (1960), the United States fellowship (1969), an Asian Foundation grant (1960) and twice the Colombo Plan, in 1968 and 1976.



140

AHMAD HASSAN

b. 1943

Seruling Anak Gembala, 2008

signed and dated (lower left)

oil on canvas

51 x 61cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Clad in traditional attire, a young shepherd plays a tune on a flute, while a herd of cows seems drawn towards the melodious sound. The composition contemplates the bond between humans and animals, celebrating a harmonious coexistence.

Born in Kuala Terengganu, Ahmad Hassan is one of the founding members of the Angkatan Pelukis SeMalaysia (APS), previously known as Majlis Kesenian Melayu, formed in 1956. The APS flourished at the time of outstanding figurative artists such as Dato' Hoessein Enas, Idris Salam, Mazli Mat Som, Zakaria Noor, Yusoff Abdullah, Mohd Salehuddin and Sabtu Mohd Yusof. He was also a member of the Wednesday Art Group. Ahmad Hassan was a director of the Information Department at Jalan Tun Perak, Kuala Lumpur.



141

JACK TING

b. 1968

Untitled, 1990

signed and dated (lower left)

oil on canvas

145 x 228cm, diptych

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Inspired by the rhythm of dance, Jack Ting creates a vibrant interplay of colour, energetic lines, and kaleidoscopic patterns. The expressive movements of the performers, crowned with elaborate feathered headdresses, are rendered with remarkable vitality, while the richly patterned surroundings immerse the viewer in the festive spirit of the scene.

Jack Ting graduated from Kuala Lumpur College of Art with a Diploma of Fine Art in 1992. Since then, he has won several awards in the 1990s, as well as multiple solo exhibitions which include Ceremonies at Art Salon, Kuala Lumpur in 1998, and Drifted Glimpses at the Gallery @ Starhill, Kuala Lumpur in 2008. He is a member of the Malaysian Watercolour Organisation, Malaysian Artist Association and Federation of Malaysian Artist. He has participated in group exhibitions including the Post 29th Asian International Art Exhibition (AIAE), jointly organised by SGM and the Federation of Asian Artists - Malaysia Committee (FAA-MC) in 2022.



142

RAZALLI LESUT

b. 1961

*Ngajat (Iban War Dance);
Kuda Kepang, 2000*

signed and dated (lower right)
charcoal on paper
51 x 36cm each (set of 2)

PROVENANCE

Private collection, Selangor

RM 4,000 – 8,000

This set of 2 works illustrate the captivating movements of the traditional dances of Malaysia, the Ngajat and Kuda Kepang. The Ngajat is a traditional dance that originated from Sarawak's Iban communities, while the Kuda Kepang dance from Jawa, is practiced in Johor and Selangor.

Razalli Lesut is also an illustrator for books and magazines. He designed various stamps created for Pos Malaysia which include Seniman Agung P. Ramlee and 30 years of Malaysia-China Diplomatic Relations. His paintings were featured in the Malaysian Art Aid 2016 exhibition. His work is in the collection of National Art Gallery Malaysia.



143

NIK RAFIN

b. 1974

Polo, 2015

signed and dated (lower right)

acrylic on canvas

121 x 182cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

The energetic and fast paced polo sport is captured by the artist, composed of a palette of deep brown and blue colours. Executed in an earthy palette, the agile movements of players hitting the ball are expressed in the artist's free flowing lines and gestural marks. It is a prestigious sport that requires teamwork, strategy, and co-ordination.

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, Selangor in 2001. Among the group exhibitions that he has participated 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 (2005); Milwaukee Institute of Art and Design Students Art Exhibition, Wisconsin, USA (1997), and more.



LIM AH CHENG

b. 1968

Golden Horses 21-09, 2009

signed and dated (lower right)

mixed media on canvas

54 x 73cm

PROVENANCE

Private collection, Selangor

RM 6,500 – 10,000

Artists over the ages and geographical divides love to paint horses, for the powerful imagery of strength and beauty, grace and power, and freedom and loyalty. The horse embodies the positive values of energy, spirit and speed. Equestrian works in Chinese ink painting are held up by Xu Beihong and Professor Xu Rong, while the Western models include Gericault, George Stubbs and Picasso. Locally, there are John Lee Joo For and Lim Ah Cheng. For more than 25 years, Ah Cheng has defined his horse paintings particularly those on a large scale of the rumbling of a 'thousand' hooves. In the Henry Butcher Art Auction in 2015, a horse painting sold for a premium of RM22,544.

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.



145

LIM AH CHENG

b. 1968

Galloping Horses, 2002

signed and dated (lower right)

oil on canvas

83 x 138cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 15,000

Horses, timeless emblems of grace and strength, are reimagined through the artist's evocative brushwork. The artist captures the energy and momentum of a galloping herd, using powerful, confident brushstrokes to convey movement and vitality.

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.



146

ZAC LEE

b. 1968

Two Tigers, 2011

signed and dated (lower right)

oil on jute

122 x 203cm

PROVENANCE

Private collection, Singapore

RM 16,000 – 28,000

Zac Lee employs confident and refined painterly techniques to reinterpret national iconography through a striking graphic visual language. Characterized by bold compositions, graceful brushstrokes, and a keen sensitivity to form and colour, his works seamlessly bridge contemporary aesthetics with familiar symbols.

Zac Lee graduated with a Diploma in Fine Arts from the Kuala Lumpur College of Art in 1990, followed by a Diploma in Illustration from the The One Academy of Design in 1993. In 2006, he was awarded a sponsorship by Freeman Fellowship to the Vermont Studio Center. He was subsequently selected for the Three Shadows Residency in Beijing in 2010. Lee was named a finalist in the Sovereign Asian Art Prize Hong Kong in 2014 and received the silver award at the UOB Painting of the Year in 2020. He participated in the Royal Society of Portrait Painters Annual Exhibition 2023 at the Mall Galleries, London. His solo exhibition, *Another Day*, was presented by Richard Koh Fine Art at Gillman Barracks, Singapore in 2023.



147

JAAFAR TAIB

b. 1952

Tiger (3) (Panthera Tigris), 2011

signed and dated (lower left)

oil on canvas

101 x 152cm

PROVENANCE

Private collection, Kuala Lumpur

RM 38,000 – 68,000

The tiger, one of the world's most magnificent apex predators, is admired for its beauty, regal presence, and power. Instantly recognisable by its striped coat, the tiger combines immense strength with remarkable stealth, making it one of nature's most formidable hunters. Native to Asia, tigers inhabit a diverse range of environments, from the tropical forests of Southeast Asia to the remote woodlands of the Russian Far East. 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. He renders his subjects with remarkable realism, documenting these species for future generations while preserving the beauty and diversity of local wildlife.

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 and illustrator, he is known for his paintings of animals and birds in their natural habitat, 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.



148

AJIS MOHAMAD

b. 1964

Untitled, 1998

signed and dated (lower left)

acrylic on canvas

60 x 75cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

For over three decades, Zainurin Mohd, better known as Ajis, has dedicated his practice to capturing the beauty of marine life through firsthand diving experiences. Descending to remarkable depths, he closely observes sea creatures and their underwater habitats, translating their subtle colours, textures, and atmosphere with meticulous glazing techniques. His paintings celebrate the richness of the marine ecosystem, with turtles, ancient symbols of resilience and endurance occupying a central place in his work. Thanks to his real-life 'research', experience, and impeccable skill, the beauty of the marine ecosystem is brought to life before us.

Ajis, a self-taught artist, started out painting portraits and other subjects at the Conlay art colony in the Kuala Lumpur cultural complex. Although he had his scuba-diving certificate by Professional Association of Diving Instructors, he started painting underwater in 2000, devising his own *modus operandi*. He had been in the forefront of conservation campaigns and awareness campaigns on sea corals. Among others, he was involved in the Inspirational Science Camp in Pulau Tiga in Sabah, Shell World Coral-Transplant Project, the Pulau Perhentian Earth Day beach clean-up (all 2005), and the Pulau Sibuan Darwin Project (with the Bajaus, on dangers of explosive fishing) (2010). In 2004, he was awarded the Youth Ambassador Award by the Sports Ministry.



149

LATIF MAULAN

b. 1974

Fruit Series, 1998

signed and dated (verso)

acrylic on canvas

52 x 67cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Fruits are laid on a wooden table, situated at a tranquil neighborhood park. The artist draws attention to the enticing textures of the fruit, including the waxy texture of the watermelon skin, the ripe, juicy, and red colored watermelon fruit, banana skins, and water droplets. The still life alludes to a picnic gathering.

Self-taught Latif Maulan made headlines when he won Redbull EhWauBulan showcase in 2016 though he has been known for his topsy-turvy figure under water. He was also finalist in the prestigious MEAA competition in 2009. Stints in New York (2000), Australia (2001) and Britain (2002, 2013) including a solo at the Barbican Gallery in Plymouth enhance his reputation. He made a great debut in Henry Butcher Art Auction when a painting (marbles) sold for a premium of RM 14,300 on April 21, 2015. He has participated in group exhibitions such as Hom Art Open 2020, Pahang Art Heritage 2019. His solo exhibition, Tales Of Apocalypse, was held at Galeri TitikMerah in 2018. His works are included in the collection of the House Of Parliament Malaysia, SaatchiArt Collection, Los Angeles, California, USA, Mead Johnson Art Collection, New York, USA, National Art Gallery Malaysia and Bank Negara Malaysia.



150

CHIN KON YIT

b. 1950

Containers, 1969

signed and dated (lower left)
oil on board
44 x 62cm

Chin Kon Yit had produced a series of oil paintings based on still life. Kon Yit's work has been shown in ten solo exhibitions in Kuala Lumpur, and numerous joint exhibitions both locally and internationally. His paintings are widely collected by private and corporate collectors. His book titled *Landmarks Of Malaysia: 360 Paintings* by Chin Kon Yit, is an impressive collection of 360 landmarks from every states in the country. He has created several books documenting the architecture of Malaysia. In 1998, he made the *Kuala Lumpur Sketchbook*, followed by *Penang Sketchbook* (2001), *Landmarks Of Selangor* (2003) and *Landmarks Of Perak* (2006).

PROVENANCE

Private collection, Kuala Lumpur

RM 1,000 – 3,000



151

YAP CHIN HOE

b. 1970

The Oriental Passage Series,
2001

signed (lower center)
mixed media on canvas
102 x 43cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

An elegant blue and white porcelain is displayed against a dreamlike, atmospheric backdrop, with clusters of fruit hanging overhead as if floating in mid-air. The richly detailed porcelain, adorned with intricate paintings of figures and landscape, becomes the main subject, standing out in contrast against the surrounding.

Yap Chin Hoe has demonstrated his talent from an early age. Even before he graduated from the Malaysian Institute of Art in 1991, he has received awards and his work was displayed in 1990's Young Contemporary Artists Exhibition in Kuala Lumpur. His first solo exhibition titled *The Oriental Passage* was held at Art Space Aoki, Shizuoka, Japan in 2001. With a double major in oil painting and printmaking, Yap puts a spin on the Western still life painting by employing Oriental porcelain and creatures as his theme. He participated in *Reminiscence: Yap Chin Hoe & Tony Ng* duo exhibition, Art WeMe Contemporary Gallery, 2022.



152

YAP CHIN HOE

b. 1970

Exploration, 2024

signed (lower right)

acrylic on canvas

76 x 92cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 24,000

The still life features objects that evoke memories of local heritage, including an embroidered textile, a hand carved table, an earthenware ceramic vase, and a small kettle. A pair of dragonflies, symbolic of good fortune, is depicted beside the arrangement. The work serves as a gentle reminder to appreciate the beauty of the everyday objects that surround us while celebrating the local culture.

Yap Chin Hoe demonstrated his talent at an early age, before he graduated from the Malaysian Institute of Art in 1991, his work has netted him awards, and was displayed in 1990's Young Contemporary Artists Exhibition in Kuala Lumpur. In 2022, he had featured his works in Reminiscence: Yap Chin Hoe & Tony Ng Duo Exhibition held at Art WeMe Contemporary Gallery, Kuala Lumpur.



153

YEONG SEAK LING

b. 1948 – 2026

Untitled, 2005

signed and dated (lower left)

acrylic on canvas

30 x 30cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

A cluster of pigeons perch along the top of a weathered wall, each gesture painted with precision. The composition of birds symbolises togetherness, unity, and mutual support. Some are poised in stillness, others in mid-flutter, each with a distinct sense of character. Beneath them, the timeworn surface of the wall stands as a testament to the passage of time, lending the scene a delicate, nostalgic atmosphere.

Yeong Seak Ling alias Yeong Chee Chong founded the Utara Art Group in 1977, the Art Group Penang in 2003, and Art Group International in 2008. He was also a founding member of the Penang Watercolour Society in 1982. In 1996, he founded Art Point Gallery in Penang. He first made his mark when he won the 3rd Prize (watercolour) in Salon Malaysia in 1966, and was winner of the Malaysian Landscape Watercolour Exhibition in 1982 and 1983. A self-taught artist, his art career started with him painting Penang scenes of heritage buildings and culture since 1990 and he decided to go full time into art in 1991. His first solo exhibition was held at the Penang State Museum and Art Gallery, Penang, Malaysia in 1972. Yeong has participated in various international group shows namely in Taiwan, Thailand, Singapore, China, Denmark, Japan and Argentina. Yeong's works is mostly known for his rendering of Malaysian still life and landscapes and are part of collections in the National Art Gallery Malaysia, Bank Negara Malaysia, Universiti Sains Malaysia Museum and Gallery, Penang State Museum, The Dragon Museum of Art in Taiwan as well as in several prominent private collections locally and abroad.



154

YEONG SEAK LING

b. 1948 – 2026

*Kampung Life Series (Baby Cot) –
Study Work, 2001*

signed and dated (lower right)

acrylic on canvas

30 x 30cm

PROVENANCE

Private collection, Selangor

RM 2,000 – 3,800

A precious infant sleeps peacefully in a sarong cradle, gently poised above an expansive landscape of paddy fields. All the elements in this intricate composition evoke the tranquillity of life, from the lush and verdant landscapes, to the intricate wood carving on the balustrade. The batik motifs are painted in fine detail with impeccable painting skill. The art scene has lost a great talent as he passed away in March 2026.



155

AUNG HEIN

b. Myanmar, 1974

Untitled, 2019

signed and dated (lower left)

acrylic on canvas

61 x 45cm each (set of 3)

PROVENANCE

Private collection, Selangor

RM 12,000 – 20,000

Aung Hein is an artist known for his lotus paintings and landscape paintings that capture the country's everyday life and natural scenery. With a career spanning over 35 years, he has remained dedicated to the style of realism. His works have been exhibited in England, Switzerland, France, Thailand, Singapore, and Malaysia. The artist has shown impeccable painting skill in these realism works.



156

NGUYEN DUC TOAN

b. Vietnam, 1929 – 2016

Ho Guom (Hoan Kiem Lake),
1987-1988

signed and dated (lower left)

lacquer on board

49 x 104cm, triptych

PROVENANCE

Private collection, Kuala Lumpur

RM 3,500 – 6,500

Born in Hanoi, Nguyen Duc Toan, a Vietnamese musician and painter, studied at the Indochina Higher School of Fine Arts in 1944, where he received his early artistic training before embarking on a distinguished career as a painter and composer. Although widely celebrated for his contributions to Vietnamese music, he devoted himself increasingly to painting from the 1980s onwards, working across a wide range of media including oil, lacquer, silk, ink, and pigments. A commemorative exhibition was organised by the Vietnam Fine Arts Association to commemorate the 90th anniversary of his birth, honouring his outstanding contribution to Vietnamese art.



157

BUI XUAN PHAI

b. Vietnam, 1920 – 1988

Untitled, 1969

signed and dated (top left)

gouache on paper

39 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 10,000 – 18,000

Influenced by the scenes in daily life, the artist depicts a festive celebration, where young people move to the rhythm of drums. Bui Xuan Phai, one of the internationally best known Vietnamese artists, was persecuted in 1957 for his support of the Nhan Van movement for political and cultural freedom, and was only 'rehabilitated' in 1984, when he was allowed to hold his first solo. In 1996, he was amply vindicated when he was posthumously awarded the coveted Ho Chi Minh Prize. He graduated from the Fine Arts College of IndoChina in 1946, and was involved in the anti-French resistance in Viet Bac and the August 1954 Revolution in Hanoi. He was dubbed one of the Four Pillars of Vietnamese Art, the others being Nguyen Tu Nghiem, Duong Bich Lien and Nguyen Sang.



158

BUI NGOC TU

b. Vietnam, 1936 – 2020

Untitled

signed (recto)

gouache on paper

40 x 50cm; 26 x 39cm (set of 2)

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,000 – 3,800

Bui Ngoc Tu is a Vietnamese artist known for his imaginative depictions of daily life, folklore, landscapes, and cultural traditions. Working across diverse media, his paintings combine bold colour, stylised figures, and intricate motifs, to capture the lives of people from the village. His works reflect a deep appreciation for Vietnam's heritage while conveying a distinctive and personal approach.



159

BUI NGOC TU

b. Vietnam, 1936 – 2020

Untitled

signed (lower right)

lacquer on wood

61 x 60cm

PROVENANCE

Private collection, Selangor

RM 8,000 – 14,000

Bui Ngoc Tu is a Vietnamese artist known for his imaginative depictions of daily life, folklore, landscapes, and cultural traditions. Working across diverse media, his paintings combine bold colour, stylised figures, and intricate motifs, to capture the lives of people from the village. His works reflect a deep appreciation for Vietnam's heritage while conveying a distinctive and personal approach. Mellifluous melody can be heard!



160

HA TRI HIEU

b. Vietnam, 1959

Village Singers, Vietnam, 1997

signed and dated (upper middle)

gouache on paper

53 x 69cm

PROVENANCE

Private collection, Kuala Lumpur

RM 5,000 – 9,000

"Being used to live in the countryside during my childhood, the memories of the countryside had imprinted in my mind and I wished to express the purest and clearest part of my feelings of the countryside life as well as the landscape." – Ha Tri Hieu

Ha Tri Hieu's poetic style of expressionistic paintings often feature stylised figures. Illustrated here is a group of five figures, the village singers, performing a choral act of silent harmonies.

Ha Tri Hieu graduated from the Vietnam University of Fine Art in 1983, where he studied pottery and lacquer. He is a member of the 'Gang of Five' alongside contemporary artists Hong Viet Dung, Dang Xuan Hoa, Tran Luong and Pham Quang Vinh. The collective of Hanoi painters rose to prominence in the early 1990s in Vietnam. In 2018, curator Le Thuan Uyen presented an exhibition titled Gang Of Five Chancing Modern held at the Factory Contemporary Arts Centre (Ho Chi Minh city) in collaboration with Art Vietnam (Hanoi).



161

DANG XUAN HOA

b. Vietnam, 1959

Untitled (Self Portrait), 1999

signed and dated (lower left)

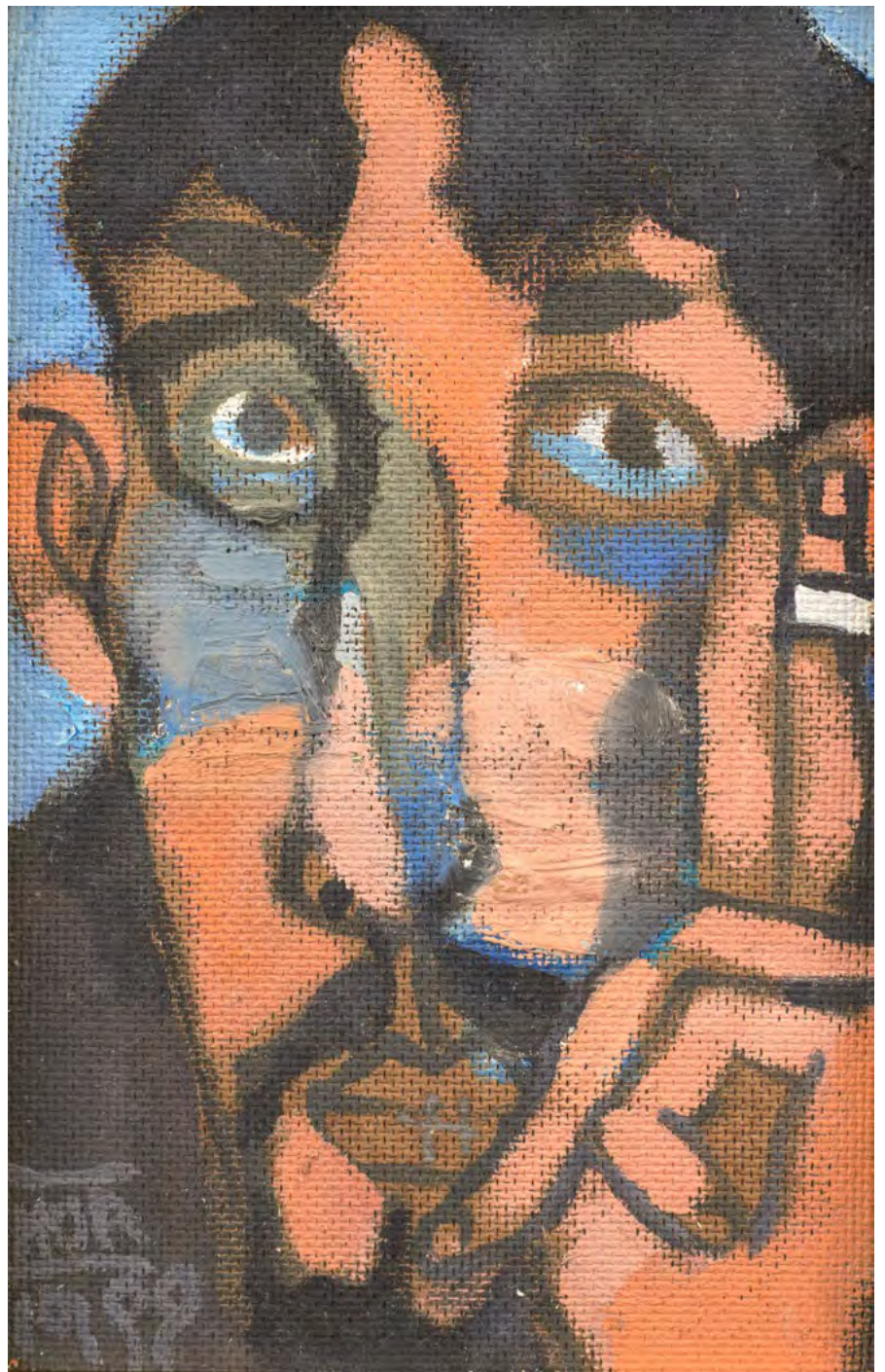
oil on masonite board

23 x 14cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 14,000



Dang Xuan Hoa is one of the most high profile Vietnamese artists in the Post-Doi Moi (Renovation; or Renewal). In his book on Hoa, the critic Phan Can Thong wrote: "Hoa's paintings are a process of spiritual development in which love and respect of life help him better understand himself." The intricate portrait features a wide eyed and self-assured gentleman holding a cigarette.

Hoa's emergence started after he graduated from the Hanoi College of Fine Art in 1983. His first solo was held overseas, in Massachusetts in the United States, at the Berkshire Community College, in 1994, under the Asian Cultural Centre's Indo-China art programme. His first home solo was at the Mai Gallery in Hanoi in 1997, followed by another in Singapore (2007) and Ho Chi Minh city (2011). He was selected for the Havana Biennale, Cuba, in 1989, the Art Miami from 2005-2007, and took part in exhibitions such as Poetic Reflections and Ascending Dragons, both in New York, in 1999 and 2000 respectively. He also took part in the 2009 exhibition in San Francisco, USA, titled Tradition And Change: Vietnamese Art Today.

162

HOANG DINH TAI

b. Vietnam, 1945 – 2016

Thieu Nu, 1990s;
Trang Diem, 1990;
Mi Hon, 1990

signed and dated (verso)
lacquer on wood
29.5cm diameter (set of 3)

PROVENANCE

Private collection, Kuala Lumpur

RM 3,000 – 5,500

Hoang Dinh Tai studied at the Vietnam University of Fine Arts from 1974 to 1979. Specialising in the medium of lacquer, he has continually pushed the boundaries of the medium, transforming traditional techniques into works of refinement. His paintings are distinguished by their lyrical compositions, and poetic sensibility. He was honoured with the State Prize for Literature and Arts in 2007.



163

ARIFIEN NEIF

b. Indonesia, 1955

Di Stasiun Madiun (At Madiun Station), 1993

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

PROVENANCE

Private collection, Singapore

RM 10,000 – 18,000

Hailing from Surabaya, Arifien Neif's imaginative style of painting inspired by daily life, has captured the attention of viewers. Executed in the artist's signature earth tone palette, the painting depicts the movement of trains across cities, as the station serves as an important meeting point for people. One is fully immersed in a nostalgic realm with the variety of architecture, infrastructure, and curved shapes of the train tracks. Playing with multiple perspectives, the artist has captured the spirit and energy of the people in the scene with a magical feeling. In 2008, Arifien Neif held a solo exhibition titled "Fine Romance", at the National Museum of Singapore, organized by Zola Zolu Gallery, Bandung.





SUDJANA KERTON

b. Indonesia, 1922 - 1994

Village, 1958

signed and dated (lower right)

oil on canvas

60 x 127cm

PROVENANCE

Private collection, Singapore

Sotheby's Singapore,

1 April 2001, Lot 106,

acquired by the present owner

RM 90,000 – 160,000

What's so great about a painting of a nuclear family: a half-naked Pak, Mak, Boy and Girl, at home in an agrarian setting? Hey, but who's the nubile woman sitting on the floor in yonder side with her knees raised up and facing viewers straight? A neighbour, a femme fatale? The figures are all etched caricature-like in dimming light and in pastel hues in a reassuring calm. Sudjana Kerton was like an Indonesian Daumier with his social-economic pastiche of daily life. Sudjana always metamorphosised to the subject he painted. "I share the feeling, the happiness, the misery, the hunger or thirst, the rain, the feet." One thing for sure, it couldn't be anything related to his controversial claims about being abducted by aliens, which he had painted about in 1978 – his only non-'Indonesian' subject.

Sudjana Kerton documented the aftermath of Indonesian Independence under Sukarno with anti-Dutch fervour, working as a Sundanese artist-journalist for the newspaper, Patriot. Ironically, he got a scholarship to study Art first in the Netherlands and France in the 1950s. Somehow, he ended up for two-and-a-half decades in the United States, studying at the Art Student League in New York City, and marrying an American nurse, with whom he had three children. In the West, he also soaked up the Mexican Revolution, and eventually returned to Indonesia in 1976, resettling back in hilly Sanggar Luhur in his hometown Bandung. A major book on him, *Sudjana Kerton: The Aesthetics of Revolution and the Birth of a Modern Artist*, was written by Astri Wright in 1999.



165

POPO ISKANDAR

b. Indonesia, 1927 - 2000

Cat & Sun, 1989

signed and dated (lower right)

oil on canvas

111 x 80cm

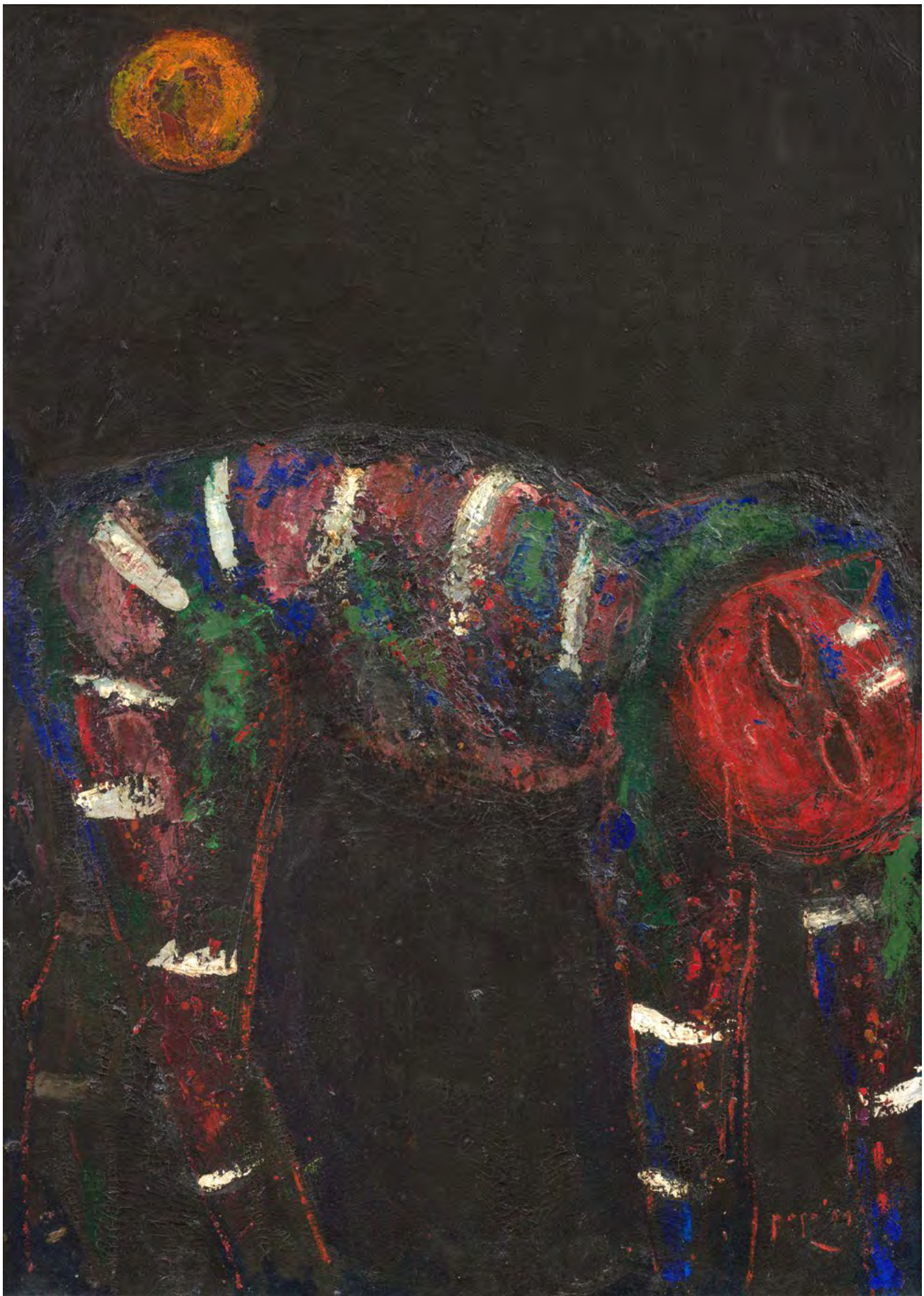
PROVENANCE

Private collection, Selangor

RM 18,000 – 32,000

Indonesian painter Popo Iskandar was deeply involved in the art scene for 55 years as an expressionist artist, cultural essayist, educator, scholar, and art critic. Popo was born and raised in the city of Bandung, a centre of education and culture. He grew up in a musical family where his father practised and sang traditional Sundanese music. He was also interested in the poems of Sutardji Calzoum Bachri which also describe the character of cats. As a result, Popo's compositions are fused with musical perceptions and poetry as seen in the flowing lines, rhythm, and tempo. Popo Iskandar is well known for his paintings of cats which began in the early 1960s. In his compositions of cats, he sought to study the cat's nature through its spirit, which led to observations of cats in all kinds of situations and environments.

Popo Iskandar's interest in the arts grew when he undertook a painting course at Keimin Bunka Shidoso, Bandung under the guidance of Barli Sasmitawinata and Hendra Gunawan in 1943. His artistic career began as a poster painter for the Information Service of Indonesian Students Armed Force in 1945. He was then enrolled at the Bandung Institute of Technology, Department of Fine Arts and graduated in 1958. Aside from his role as a lecturer at the State Teachers Training College in Bandung. His bold, graphic works usually feature stylised animal forms with vivid colours. In the 1960s, he created his signature collection of artworks on the topic of cats that reflect on not only the physical attributes but the spiritual understanding of the animal. Popo received numerous accolades during his lifetime and was awarded life membership by the Jakarta Academy for shows held outside of Indonesia, namely in China, Japan, the Netherlands, United Kingdom and United States of America.



166

DULLAH

b. Indonesia, 1919 - 1996

Untitled

signed (lower right)
oil on canvas
60 x 50cm

PROVENANCE

Private collection, Selangor

RM 15,000 – 28,000



Dullah was widely acclaimed as a master of portraiture, sensitively capturing the expressions and character of people from all walks of Indonesian society. This self-taught artist acknowledged that Affandi and S. Sudjojono were his great teachers, but his creations rooted in the school of realism were quite divergent to the works of the above two great masters. In this captivating portrait, Dullah captures the inner emotions of the sitter through a refined yet subtle interplay of light and naturalistic colours. The sitter is portrayed in traditional attire, her long hair adorned with delicate flowers. Her natural expression, graceful presence and elegance is captured deftly through the artist's intricate brushwork and impeccable skill.

Dullah was also appointed by Soekarno to care for all the President's art collections and was mandated to be curator of the state painting collections. He often accompanied the president on his trips at home as well as abroad. Consequently, Dullah moved to his hometown Solo and settled there with his family but spent most of his creative time in Bali together with a group of his pupils. The group settled in Ubud and then moved to Pejeng. Dullah also ran an art gallery in Mas where most of his good works were on display for sale.

167

HASIM

b. Indonesia, 1921 - 1982

Panen

signed (lower right)

oil on canvas

67 x 105cm

PROVENANCE

Private collection, Selangor

RM 2,500 – 4,500

Indonesian artist Hasim is renowned for sophisticated representational works consisting of figures and landscapes. The present lot showcases a breathtaking view framed by blossoming trees, where groups of farmers quietly tend the fields beneath the warm glow of the sun. Their hard work and diligence will be paid off. Bathed in golden light, the painting evokes a profound sense of peace and tranquillity. As being one of Indonesia's celebrated artists his works have been offered at auction multiple times locally and internationally.



168

MARIA TJUI

b. Indonesia, 1934 - 2016

Pantai Madura Pagi Hari, 1979

signed and dated (lower left)

oil on canvas

100 x 150cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Maria Tjui was one of Indonesia's established female painters, celebrated for her iconic depictions of Balinese culture, landscapes, and everyday life. Her swift, expressive brushwork conveys a sense of movement. Here, Maria captures a coastal scene in Madura with boats moored along the shoreline.

Maria Tjui exhibited extensively throughout Indonesia over a career spanning more than five decades. She held her first solo exhibition at Balai Budaya, Jakarta, in 1962 while studying at the Akademi Seni Rupa Indonesia.



169

PUTU SUTAWIJAYA

b. Indonesia, 1971

Waiting In Empty Space, 2006

signed and dated (lower left)
mixed media on canvas
130 x 100cm

PROVENANCE

Private collection, Selangor

RM 20,000 – 38,000



As the painter-sculptor-performance artist Putu Sutawijaya intoned: "The body is the medium of suffering, pain, laughter and fear." Putu is no stranger to Malaysia, his wife being from Malaysia and having taking part in the residency-workshop at the Valentine Willie Fine Art (VWFA) / Patisatu Studio (2006) and VWFA / Gudang (2007). *Waiting in Empty Space* demonstrates the artist's poetic manner of portraying the human figure without any embellishments or props, focusing on the inner strength and experience that lies within.

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

170

M. IRFAN

b. Indonesia, 1972

Vivere Disce, Cogita Mori

(Learn To Live; Remember Death), 2011

signed (verso)

acrylic on canvas

235 x 155cm

PROVENANCE

Private collection, Selangor

RM 22,000 – 40,000

M. Irfan studied metal craft at the Institut Seni Indonesia in Yogyakarta, where he still works. He made his name on large, dark canvases of trains and industrial structures, and what interests him in them is decay: he paints metal for the way it rusts, stone for the way it erodes. His real subject is time wearing down the things we assume will last.

The title is the old memento mori formula: *vivere disce, cogita mori*, learn to live and remember death. The Latin phrases scattered up the steps are worth looking into, because Irfan mixes two registers on purpose. Some are scripture and classical philosophy: *nihil sub sole novum* ("nothing new under the sun" from Ecclesiastes), *homo homini lupus* ("man is a wolf to man"). Others are the Latin of tattoos and film posters: *libera te ex inferis* ("save yourself from hell" known to many from the film *Event Horizon*), *domus dulcis domus* ("home sweet home"). Gathered together, they read as a wall of borrowed wisdom about how to live and die. The light and shadow effect as well as the depth is well executed with his impeccable skill.



171

SURYADI SUYAMTINA

b. Indonesia, 1980

Ekspedisi, 2016

signed and dated (lower right)

acrylic on canvas

120 x 140cm

PROVENANCE

Private collection, Selangor

RM 3,000 – 5,500

Suryadi Suyamtina is an Indonesian artist who has showcased his work both across the country and internationally, including South Korea and Malaysia. His surreal and imaginative compositions reflect his growing concerns with humanity's relationship to the environment, the impact of technological advancement, and the impact of rapid urbanisation. Working primarily with acrylic on canvas in surrealism, he places strong emphasis on texture in his compositions. In this work, water buffaloes with tall, spindly legs, traverse a barren landscape, carrying what appear to be the remnants of humanity. The cow could be read as a symbol of earlier times, when the earth was greener and environmental degradation had yet to reach its present scale. One of the water buffaloes turns back to meet the viewer's gaze, introducing a glimmer of home amid the desolate landscape.



172

BOB "SICK"

YUDHITA AGUNG

b. Indonesia, 1971

Kesabaran Tanpa Batas, 2016

signed and dated (lower right)

mixed media on canvas

150 x 50cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 7,000

Bob 'Sick' Yudhita Agung, who calls himself 'Vincent van Bob', paints in the Primitive-Naïve style with the graffiti of Jean-Michel Basquiat. He studied at the Indonesian Institute of Art in Yogyakarta where he received the Affandi Award in 1994. He was in the same batch as Ugo Untoro and S. Teddy D. His style is somewhat a bit like A.R. Penck, Eddie Hara and Malaysia's Chong Hip Seng. He showed with his former wife, Widi, at the Green Art Space in Yogyakarta in 2016. "I believe I can fly, with paint I believe can fly. Don't worry be happy," is his favourite refrain. He participated in the group show titled Life Records I, organised by Sin Sin Fine Art, Hong Kong in 2025.



173

SUGENG RUDIANTO

b. Indonesia, 1968

Pleiboi, 2015

signed and dated (lower right)

acrylic on canvas

150 x 200cm

PROVENANCE

Private collection, Selangor

RM 4,000 – 7,000

Sugeng Rudianto delves into the intricacies of modern life and self-identity. Set against the crystal blue sea by the beach, an elegant and sexy young woman wearing bikini walks confidently past a crowd of men, all eager to attract her attention. At the centre of the composition is a man dressed stylishly in a yellow floral shirt with a cowboy hat. While the other four taller and muscular men are physically stronger, the shorter man is probably richer, more affluent and flamboyant, rendering his confidence to say "Hahahaa... She's more attracted to me!" when she glanced at him.



ERICA HESTU WAHYUNI

b. Indonesia, 1971

The Supper With The Best Friends,
2014

signed and dated (lower left)

acrylic on canvas

80 x 110cm

PROVENANCE

Private collection, Selangor

RM 8,500 – 14,000

Internationally acclaimed artist Erica's distinctive depiction of child-like fantasy in bold and vivid colours lures one into the magical imagination of her mind's eye. Her theme is inspired by "situations, phenomenon's, dreams and also everyday imaginations". The work is a reimagining of Leonardo da Vinci's *The Last Supper*, featuring figures from different parts of the world, diverse backgrounds and cultures gathered around a shared table.

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.



175

ERICA HESTU WAHYUNI

b. Indonesia, 1971

King Of Rooster, 2024

signed and dated (lower right)

acrylic on canvas and wood

63 x 79cm

PROVENANCE

Private collection, Indonesia

Accompanied by a certificate of authenticity signed by the artist

RM 4,000 – 7,000

Erica's boundless imagination finds expression in richly detailed compositions featuring people, landscapes, and animals. At the heart of this vibrant work, the artist depicts herself within the form of a monumental rooster inspired house, surrounded by flying roosters, animals, figures, and flourishing fruit trees. Through her vivid imagination, the artist brings together diverse people, cultures, and famous landmarks into a vibrant and enchanting world.

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.



176

ERICA HESTU WAHYUNI

b. Indonesia, 1971

Peaceful Village In Harvesting, 2023

signed and dated (lower center)

acrylic on canvas

80 x 110cm

PROVENANCE

Private collection, Indonesia

Accompanied by a certificate of authenticity signed by the artist

RM 6,000 – 10,000

Erica portrays expansive golden fields stretching across the landscape, where village farmers are merrily engaged in the good harvest. The scene is enlivened with adorable animals including elephants, cows, birds, cats, rabbit, giraffe, rooster, and even playful monkeys. Flourishing fruit trees adorn the scene, symbolising abundance and prosperity. At the right side of the painting, a girl and boy are playing with balloons and a cat.



177

JESSE RONA

b. The Philippines, 1948 – 2021

Guitarist, 2007

signed and dated (lower left)
acrylic on tarpaulin
60 x 47cm

PROVENANCE

Private collection, Selangor

RM 2,200 – 4,000

Jesse Rona is a Filipino painter known for his expressive works ranging from still life, landscapes, portraits, and scenes that capture daily activities. Bringing the rhythm of music to life, the artist painted a seated figure wearing a hat, accompanied by swirling patterns resembling musical notations. The intricate patterns form a rhythmic effect that creates a sense of movement, deftly painted with warm and cold hues. Music uplifts the mind and soul. Mellifluous melody from the guitar will make your day!



178

REYNOLD DELA CRUZ

b. The Philippines, 1974

Siksikan (Crowded) Series, 2010

signed and dated (top right)

oil on canvas

121 x 66cm

PROVENANCE

Private collection, Selangor

EXHIBITED

Siksikan, Utterly Art, Singapore, 2010

RM 3,800 – 6,500



Contemporary artist Reynold Dela Cruz incorporates his experiences and memories in to his canvases. Growing up in his hometown allowed him the chance to observe people from diverse backgrounds. *Siksikan (Crowded) Series* documents the suffocating journeys of long-suffering travellers as they endure the travails of the public transport system. A self-taught artist, Reynold gained attention when he won the Juror's Choice in the Philip Morris Asean Art Awards final held in Vietnam in 1998 (Malaysia's Kow Leong Kiang won the Grand Prize). He was also a Juror's Choice in the Letray Figuras organised by the Instituto Cervantes in 1999, and a finalist in the GSIS National competition in 2009. He was selected as one of the exhibiting artists for Nord Art 2026, one of Europe's largest contemporary art exhibitions held in Büdelsdorf, Germany. His recent solo exhibitions were "KO-MIX" at the Museo ng Muntinlupa (2024), and "Theater Of The Absurd" at the Atelier Hamman in Germany (2022).

179

JULIA VOLCHKOVA

b. Russia, 1987

The Brown Horizon, 2021

signed and dated (lower right)

mixed media on canvas

152 x 112cm

PROVENANCE

Private collection, Penang

RM 15,000 – 25,000

Julia Volchkova is an acclaimed Russian artist known for her mesmerizing murals that highlight the people from the local communities. Born in Nizhnevartovsk, Siberia, she graduated with a degree in Arts and Design from Nizhnevartovsk State University in 2010. Trained in the classical Russian academic tradition, Volchkova work captures the nuanced expressions from different cultures through her depictions of the human figure. Her large scaled murals can be found across the world, including Malaysia, Australia, Belgium, Europe, Thailand, and the United Arab Emirates. In 2017, she was honoured with the Worldwide Excellence Award in Malaysia in recognition of her contributions to public art and her role in elevating mural painting as a powerful medium for storytelling. In recent years, she has expanded her artistic practice into contemporary painting, bringing the emotional depth, rich textures, and narrative qualities of her murals onto canvas. Her latest solo was held at Avantx Art Gallery, Penang in June 2026.



180

LEE WOOLIM

b. Korea, 1972

Dream, 2005

signed and dated (verso)

oil on canvas

175 x 125cm

PROVENANCE

Private collection, Singapore

RM 7,500 – 14,000



Korean contemporary artist Lee Woolim has participated in numerous solo exhibitions and group shows in Korea and abroad. He received his MFA at Yeungnam University, Gyeongsan, Korea. His solo exhibitions have been presented at leading galleries including LEE & BAE, Busan, and PYO Gallery in Seoul and Beijing. In addition to his solo presentations, he has participated in major international art fairs and group exhibitions in cities such as New York, Miami, Hong Kong, Beijing, Taipei, and Seoul. His works are held in the collections of the National Museum of Modern and Contemporary Art, Korea, the Seoul Metropolitan Museum of Art, and other prominent institutions. Featuring a woman dressed in vibrant attire, the artist constructs an imagined world that transcends physical conventions and temporal boundaries. Light and shadow effect is well executed.

181

LEE WOOLIM

b. Korea, 1972

Dream, 2003

signed and dated (verso)

oil on canvas

130 x 160cm

PROVENANCE

Private collection, Singapore

RM 7,500 – 14,000

Korean contemporary artist Lee Woolim has participated in numerous solo exhibitions and group shows in Korea and abroad. He received his MFA at Yeungnam University, Gyeongsan, Korea. His solo exhibitions have been presented at leading galleries including LEE & BAE, Busan, and PYO Gallery in Seoul and Beijing. In addition to his solo presentations, he has participated in major international art fairs and group exhibitions in cities such as New York, Miami, Hong Kong, Beijing, Taipei, and Seoul. His works are held in the collections of the National Museum of Modern and Contemporary Art, Korea, the Seoul Metropolitan Museum of Art, and other prominent institutions. Featuring a woman dressed in vibrant attire, the artist constructs an imagined world that transcends physical conventions and temporal boundaries. The artist executes impeccable painting skill on the light and shadow effect, while exploring psychological isolation, modern spirituality, and a utopian desire to find peace away from competitive modern life. Sometimes, it's a bliss to be able to be in solitude, to meditate, contemplate, and to have self-reflection.



182

PHILIP COLBERT

b. Scotland, 1979

The Lobster Red Suit (Matte),
2021

signed
soft vinyl, limited edition of 500
20 x 18 x 9cm

PROVENANCE

Private collection, Kuala Lumpur

RM 3,200 – 5,500

Best known for his signature Neo-Pop Surrealist aesthetic, Colbert has created an iconic cartoon lobster persona, frequently portrayed in a fried egg suit. Colbert holds an MA in Philosophy from University of St Andrews and has exhibited widely in museums and galleries worldwide. His first major presentation of large-scale paintings, *New Paintings*, was held at the Saatchi Gallery in 2017. His solo exhibition *Journey To The Lobster Planet* was organised by Whitestone Gallery Singapore. Definitely a rising star poised to streak across the sky towards something bright and marvellous! He also transforms the Tanjong Beach, Sentosa beachfront into an immersive playscape of colour, humour, and imagination in January 2026. Conceived as a natural extension of the duo exhibition *Philip Colbert x Aruta Soup: Playscapes Of Dreams* at Whitestone Gallery Singapore, the installation invites visitors to encounter Colbert's iconic universe beyond the gallery walls. The 8-metre ice-cream sculpture is the Highlight, a joyful and instantly recognisable form that draws on the shared language of beach culture, holidays, seaside indulgence, fleeting pleasure, and childhood nostalgia.



183

ZHANG HUI

b. China, 1969

Beijing WaWa – Whistle (Red), 2006

titled, signed and dated to the underside
fiberglass, edition 5 of 6
40.5 x 25.5 x 16.5cm

PROVENANCE

Private collection, Singapore

RM 3,000 – 5,500

Zhang Hui (张慧) is a renowned female artist whose practice centers on the evolving image of women in modern Chinese society. Drawing inspiration from sources such as Chinese cinema from the 1930s, images from the Cultural Revolution, advertising and fashion magazines, she examines femininity through a contemporary lens. Seeking to capture the modern Beijing woman, Zhang created her signature figure, "Beijing Wawa" (北京娃娃), a character shaped by her own observations and the realities experienced by contemporary Chinese women. This iconic series was exhibited in her 2008 New York solo exhibition, Zhang Hui: Beijing Wawa at Eli Klein Fine Art.



184

JIAO XINGTAO

b. China, 1970

Yellow Arrow, 2005

painted fiberglass

32 x 29 x 28cm

PROVENANCE

Private collection, Singapore

RM 5,000 – 9,000

Jiao Xingtao (焦兴涛) is a leading Chinese sculptor whose works explore themes of discarded objects and consumerism through meticulous crafted sculptures in mixed media. His works have been exhibited widely in China and internationally, establishing him as one of the country's most influential contemporary sculptors.



185

NAN QI

b. China, 1960

Lee Kuan Yew: Thinker C, 2014

signed with one seal of the artist (middle right)

ink and colour on paper

69 x 47cm

PROVENANCE

Private collection, Selangor

Acquired from Art Plural Gallery,

Singapore

RM 48,000 – 60,000

Executed in refined brushwork, Chinese ink painter Nan Qi (南溪) presents a striking portrait of Lee Kuan Yew, the founding father of Singapore, created to mark the 50th anniversary of Singapore's independence. A visionary leader who had shaped Singapore to an advanced, developed nation.

Nan Qi is a leading contemporary Chinese ink artist celebrated for reinventing traditional ink painting. A graduate of the People's Liberation Army Fine Arts Academy in Beijing, he combines classical ink aesthetics with contemporary subjects, creating works that explore perception, modern society, and visual culture. He is best known for his 'halo dot' paintings. His works have been exhibited internationally at institutions and art fairs including the National Art Museum of China, the Beijing International Art Biennale, the Royal Academy of Arts in London, Art Basel Hong Kong, and major galleries in Singapore, Hong Kong, Europe and the United States.



思索着的李光耀c 水墨宣纸 69x47cm 2014

186

DING YANYONG

b. China, 1902 – 1978

風塵三俠, 1974

signed, with one seal of the artist (top left)

ink and colour on paper, hanging scroll

75 x 45cm

PROVENANCE

Private collection, Kuala Lumpur

RM 4,000 – 8,000



Ding Yanyong (丁衍庸) was a celebrated Chinese painter and educator from Guangdong Province, China. He graduated from the Tokyo School of Fine Arts in 1925, where he was introduced to modern Western movements that would deeply influence his practice. Among the first generation of Chinese artists to successfully combine Eastern and Western artistic traditions, Ding developed a distinctive style that combined the expressive qualities of Chinese ink painting with the stylistic innovations of modern Western art. A dedicated educator, he played an influential role in the art communities of Shanghai, Guangzhou, and Chongqing before relocating to Hong Kong in 1949. In 1957, he helped to establish the Fine Arts Specialized Training Program at New Asia College, now the Department of Fine Arts at the Chinese University of Hong Kong, where he taught until his retirement in 1978.

This painting depicts Three Heroes of the Wind and Dust, a celebrated tale from Chinese history. It portrays three loyal companions whose courage and friendship helped lay the foundations of the Tang Dynasty. Ding renders the legendary figures with expressive brushwork, merging the vitality of Chinese ink traditions with a modernist sensibility.

187

ZHU QIZHAN

b. China, 1892 – 1996

Taro, 1982

signed, with three seals of the artist
ink and colour on paper, hanging scroll
95 x 58cm

PROVENANCE

Private collection, Kuala Lumpur

RM 8,000 – 16,000



Zhu Qizhan (朱岷瞻) was a celebrated Chinese painter and calligrapher renowned for his expressive landscapes, flowers, and masterful fusion of traditional ink painting with western techniques. Trained in both traditional Chinese painting and Western art, he developed a highly expressive style that combined bold brushwork, rich colours, and lively compositions. Zhu's works reflect a harmonious balance between classical literati traditions and modern artistic movements. His works are held in the collections of numerous museums, including the British Museum, the Metropolitan Museum of Art, New York, and the Asian Art Museum, San Francisco. Taro is a symbol of good omen and lucky sign.



188

ZHAO SHAO'ANG

b. China, 1905 - 1998

Flowers And Birds, 1978

signed and inscribed in Chinese with
one seal of the artist (upper left),
one seal of the artist (lower right)
ink and colour on rice paper
83 x 30cm

PROVENANCE

Private collection, Selangor

RM 45,000 – 80,000

The Lingnan School of painting refers to a movement founded by artists from Guangdong China, distinguished by its representational approach to subject matter and its expressive use of colours. The Lingnan School combines Western realism with traditional Chinese techniques while focusing on contemporary subjects. With a career spanning more than eight decades, Zhao Shao'ang (赵少昂) was celebrated as one of the foremost masters of the Lingnan School and was renowned for his dynamic bird and flower paintings. A disciple of Gao Qifeng, he inherited and further developed the innovative techniques and artistic philosophy of the Lingnan School. Zhao's works were exhibited internationally in Paris, Berlin, Moscow, New Zealand, and Portugal. In recognition of his outstanding contributions to the arts in Hong Kong, he was appointed a Member of the Order of the British Empire (MBE) in 1984.



189

ZHOU CHUNYA

b. China, 1955

Green Dog 3, 2006

signed and dated (lower right)
silkscreen on paper, edition 35 of 50
96 x 78cm (image)

PROVENANCE

Private collection, Singapore

RM 6,000 – 10,000

Zhou Chunya (周春芽) is one of China's most celebrated contemporary painters, renowned for his expressive, sophisticated works that merge Chinese artistic traditions with Western neo-expressionism. Since the 1980s, he has exhibited extensively in major museums, biennials, and galleries across China, Europe, and Asia. His works have been presented in solo exhibitions at institutions including the Shanghai Art Museum, Today Art Museum, and Long Museum, while also appearing in prominent international art fairs and museum exhibitions. Best known for his iconic series *Green Dog*, *Rock*, and *Peach Blossom*, Zhou has established a significant international presence, with his paintings held in major public and private collections worldwide.



190

HAJIME SORAYAMA

b. Japan, 1947

T-REX (Gold), 2025

soft vinyl figure, open edition
23 x 15 x 64.5cm

PROVENANCE

Private collection, Selangor

RM 5,000 – 9,000

Dinosaurs are among Hajime Sorayama's most enduring artistic themes. His meticulously produced cyborg dinosaur sculptures reveals his interest in the dynamism of movement and the precision of form. In 2019, Central Embassy Bangkok unveiled a monumental, life-sized aluminium Tyrannosaurus rex by Sorayama, dramatically poised upon a dreamy lunar terrain created by Azuma Makoto. This installation marked the first collaboration between Sorayama and botanical artist sculptor Azuma Makoto of AMKK.

Hajime Sorayama is a renowned Japanese artist and illustrator, celebrated for his hyper-realistic portrayals of humanoid robots and biomechanical forms, most notably his iconic *Sexy Robot* series. Beginning with his first robot illustration in 1978, Sorayama established his signature theme on futuristic, metallic figures. He is renowned for his mesmerising chrome-plated female robots and gynoids that merge human and machine elements. His artwork has been featured in international galleries and museums, including exhibitions like *Unorthodox* in New York, *The Universe and Art* at Tokyo's Mori Art Museum. His recent retrospective *Light, Reflection, Transparency* at the Nanzuka Art Institute in Shanghai and Tokyo (2025), have traced his extensive career across various mediums. Shenzhen Museum of Contemporary Art and Urban Planning also featured his solo exhibition in 2025.



191

HAJIME SORAYAMA

b. Japan, 1947

Sexy Robot Space Traveler *1/6 Scale, 2023*

alloy, PU and stainless steel,
edition of 100
45 x 29 x 35cm

PROVENANCE

Private collection, Selangor

RM 12,000 – 22,000

Hajime Sorayama is the Japanese illustrator who, more than anyone, invented the image of the chrome female robot now everywhere in film and fashion. He painted his first one in 1978, after a client asked for a figure resembling Star Wars' C-3PO without infringing the copyright. He has been candid that rendering the female nude in chrome was partly a workaround for Japan's obscenity laws: as bare skin it counted as pornography, as polished metal it counted as futuristic art. Outside his own work, he designed Sony's AIBO robot dog, now held by MoMA and the Smithsonian.

This is that lifelong figure cast as a sculpture, at one-sixth scale, mirror-polished so it reflects whatever stands in front of it. Sorayama has spent nearly fifty years refining the same image, including through collaborations with Dior and KAWS.



192

HAJIME SORAYAMA

b. Japan, 1947

*Untitled_Sexy Robot_Floating_
Type II 1/4 Scale (Silver), 2024*

PU, ABS, alloy and LED light,
edition 47 of 500
65 x 29 x 29cm

PROVENANCE

Private collection, Selangor

RM 5,500 – 9,500

Hajime Sorayama is a renowned contemporary Japanese artist and illustrator, widely recognised for his hyper-realistic depictions of humanoid robots and biomechanical figures, particularly his seminal *Sexy Robot* series. Beginning with his first robot illustration in 1978, Sorayama established his signature theme on futuristic, metallic figures. He is renowned for his mesmerising chrome-plated female robots and gynoids that merge human and machine elements. His artwork has been featured in international galleries and museums, including exhibitions like *Unorthodox* in New York, *The Universe and Art* at Tokyo's Mori Art Museum. His recent retrospective *Light, Reflection, Transparency* at the Nanzuka Art Institute in Shanghai and Tokyo (2025), have traced his extensive career across various mediums. Shenzhen Museum of Contemporary Art and Urban Planning also featured his solo exhibition in 2025.



LOT 24 KHOO SUI HOE *Coo-Coo On Top*, 1977



BUYING AT HBAA & CONDITIONS OF BUSINESS

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

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

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

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

DEFINITIONS

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

"bidder" shall mean a person who considers, makes or attempts to make a bid by whatever

means at the auction and includes buyers;

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

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

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

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

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

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

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

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

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

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

"purchase price" shall mean the hammer price

and buyer's premium;

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

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

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

I. GENERAL

I.1. CATALOGUE

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

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

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.

2.5.2.1. E-invoicing Compliance

In compliance with the Inland Revenue Board of Malaysia (IRBM) e-invoicing requirements effective July 1, 2025, all successful bidders must provide the following additional information during registration or immediately upon successful bid to enable HBAA to process invoices in accordance with Malaysian tax regulations via this link:

[www.hbart.com.my/e-invoice]

Failure to provide the required information may result in delays in invoice processing and lot delivery. HBAA reserves the right to request additional documentation as required by the Malaysian tax authorities for e-invoicing compliance. All information collected will be used solely for invoicing and tax compliance purposes and will be handled in accordance with applicable data protection laws.

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.) +603-2694 2212 / +6016-273 3628.

2.6.2. Buyer's premium

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

2.6.3. Tax

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

2.6.4. Auction results

The auction results will be published online at www.hbart.com.my or a faxed copy may be requested from HBAA office by contacting +603-2691 3089 / +6016-273 3628, no earlier than one (1) day after the auction and no later than three (3) days after the auction.

2.6.5. Collection of purchases

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

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

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

2.6.6. Insurance

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

2.6.7. Passing of title

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

2.6.8. Transfer of risk

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

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

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

2.6.9. Packing, handling and shipping

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

2.6.10. Export license

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

2.6.11. Remedies for non payment or failure to collect purchases

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

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

- a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;
- b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- c) to forfeit the buyer's earnest deposit as required under Condition 14;
- d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- e) cancel the sale of the lot;
- f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment. If the re-sale should result in a higher price than the original hammer price obtained, the surplus shall be paid to the seller. In such case, the buyer waives any claim which the buyer may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;
- g) set-off any amounts owed by HBAA or any HBAA's affiliated company to the buyer against any amounts owing by the buyer to HBAA or any HBAA's affiliated company, whether as the result of any proceeds of sale or otherwise;
- h) exercise a lien over any of the buyer's property which is in HBAA's possession or in possession of any HBAA's affiliated company for any reason until payment of all outstanding full amount due to HBAA have been made in full. HBAA shall notify the buyer of any lien being exercised and the amount outstanding. If the amount outstanding then remains unpaid for fourteen (14) days following such notice, HBAA shall be entitled to arrange and carry out the sale of any such property in accordance with (f) above;
- i) to insure, remove and store the lot either at HBAA's premises or elsewhere at the buyer's sole risk and expense;

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

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

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

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

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

2.6.12. Remedies for failure to collect purchases

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

3. CONDITIONS CONCERNING SELLERS

3.1. Seller's warranties

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

breach of such representation or warranty has occurred, the seller hereby authorise HBAA in its sole discretion to rescind the sale.

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

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

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

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

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

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

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

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

3.2. BEFORE THE SALE

3.2.1. Preparation for sale

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

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

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

(c) the way in which any lot is described and

illustrated in the catalogue or any condition report;

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

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

HBAA reserves the right to consult with and rely on any outside experts, consultants or restorers of their choice in relation to the property and to carry out such other inquiries or tests in relation to the property either before or after the sale as HBAA may, in their absolute discretion, deem appropriate. This is however, a matter for HBAA's discretion and HBAA is under no duty to carry out such consultation, inquiries or tests.

3.2.2. Estimates

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

3.2.3. Exclusion of liability

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

3.2.4. Limitations on claims by seller

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

3.2.5. Withdrawal of lots by the seller

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

3.2.6. Withdrawal of lots by HBAA

HBAA may withdraw a lot from sale without any liability if (i) HBAA reasonably believes that there is any doubt as to the authenticity or attribution of the lot or (ii) it is established or

alleged that any of the seller's representations or warranties set out in Condition 25 above are inaccurate in any way or (iii) the seller breached any provisions of this Conditions of Business in any material respect or (iv) HBAA believes it would be improper to include the lot in the sale.

If HBAA becomes aware of a competing title claim to, or lien over, a lot consigned by the seller, HBAA shall not release the lot to the seller, which shall be held by HBAA at the seller's expense, until the title claim or lien, as applicable, has been finally resolved to HBAA's satisfaction.

3.2.7. Withdrawal fee

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

3.2.8. Loss or damage

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

(a) normal wear and tear;

(b) gradual deterioration;

(c) inherent vice or defect including woodworm, mildew and other inherent defects not mentioned herein;

(d) errors in processing;

(e) changes in atmospheric conditions;

(f) handling or storage; or

(g) any loss, direct or indirect, consequential or otherwise, which may be suffered by the seller.

3.2.9. Risk of loss or damage by the seller

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

3.3. AT THE SALE

3.3.1. Reserve price

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

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

3.3.2. Bidding at the sale

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

3.4. AFTER THE SALE

3.4.1. Payment

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

3.4.2. Payment of net sales proceeds to the seller

Unless HBAA has been notified by the buyer of his intention to rescind the sale on the basis that the lot is a counterfeit, HBAA shall send to the seller within six (6) weeks from the date of the sale of the lot, the net sales proceeds received from the buyer in cleared funds, less any other amount owing by the seller to HBAA or any HBAA's affiliated company. The seller should note that the net sales proceeds payable to the seller is derived from the actual proceeds of sale received by HBAA from the buyer. In

the event of late payment by the buyer, HBAA shall, within two (2) weeks of receipt of such payment in cleared funds from the buyer, make such remittance to the seller. HBAA reserves the right to release a lot to the buyer before receipt of the full amount due for the lot.

3.4.3. Rescission

Where HBAA is satisfied that the lot is a counterfeit, HBAA shall rescind the sale and notify the seller of such rescission. HBAA shall, in their absolute discretion, be entitled to dispense with the requirements of Condition 4 in determining whether or not a particular lot is a counterfeit. Within ten (10) days of receipt of the notice advising the seller of the rescission of the sale, the seller undertakes to refund to HBAA on demand the full amount due if HBAA has at that time paid the seller the whole or part of the full amount due to him. In the latter case, HBAA shall exercise a lien over any properties of the seller in its possession pending settlement of the full amount of refund due from the seller.

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

3.4.4. Non-payment by the buyer

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

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

3.4.5. Post-auction sales

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

3.4.6. Unsold lots

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

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

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

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

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

4.2. Jurisdiction

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

4.3. Service of process

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

4.4. Photographs and illustrations

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

4.5. Copyright

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

4.6. Export/Import and embargoes

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

4.7. Notices

Any letter, notice, request, demand or certificate:

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

Any notice sent to HBAA shall be sent to:

Wisma Henry Butcher, No. 25 Jalan Yap Ah Shak, Off Jalan Dang Wangi, 50300 Kuala Lumpur, Wilayah Persekutuan.

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

4.8. Severability

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

4.9. Personal details

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

4.10. Introductory fees

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

4.11. Miscellaneous

- (a) The headings and introduction to these Conditions of Business do not form part of the Conditions of Business, but are for convenience only.
- (b) No act, failure to act or partial act by HBAA shall be deemed a waiver of any of its rights hereunder.
- (c) The singular includes the plural and vice versa where the context requires.
- (d) These Conditions of Business shall not be assignable by the buyer or the seller without the prior written agreement of HBAA. However, these Conditions of Business shall be binding on any of your successors, assigns, trustees, executors, administrators and representatives.

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



LOT 164 SUDJANA KERTON *Village*, 1958



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

9 AUGUST 2026

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 3 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* in the auction catalogue, and I agree to be bound by them.

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

If my bid is successful, I agree to sign a Buyer's Acknowledgement Form at the fall of the hammer and to pay a **non-refundable deposit of 5% of the hammer price or RM500**, whichever is greater, before leaving the saleroom. If I fail to do so, the sale will be void and the lot may be re-offered. I understand that the auction catalogue does not list any imperfections of the lot(s), and I may request condition reports from HBAA. I further acknowledge that all references in the catalogue or condition report are for guidance only and should be verified by personal inspection. All lots are sold "as is," and I am responsible for examining any lot prior to the sale to satisfy myself as to its condition and conformity with any description, whether written or oral, provided by the seller or HBAA. I also understand that catalogue estimates are for reference only. They do not reflect the final sale price and do not include the buyer's premium.

In compliance with the Inland Revenue Board of Malaysia (IRBM) e-Invoicing regulations, I understand that it is mandatory to provide accurate billing information for the issuance of a valid e-Invoice. I agree to submit the required details, including my name or company name, NRIC or passport number or business registration number, tax identification number, billing address, and email address, through the following link: [www.hbart.com.my/e-invoice]

Failure to provide this information may result in delays in the issuance of the invoice and related payment processing. I hereby authorise Henry Butcher Art Auctioneers Sdn. Bhd. and its bank representatives to request bank references relating to the account(s) I have specified above.

SIGNATURE

DATE

PRINT NAME (IN BLOCK LETTERS)

Telephone / Absentee Bid Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE

MALAYSIAN & SOUTHEAST ASIAN ART

SALE DATE

9 AUGUST 2026

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)

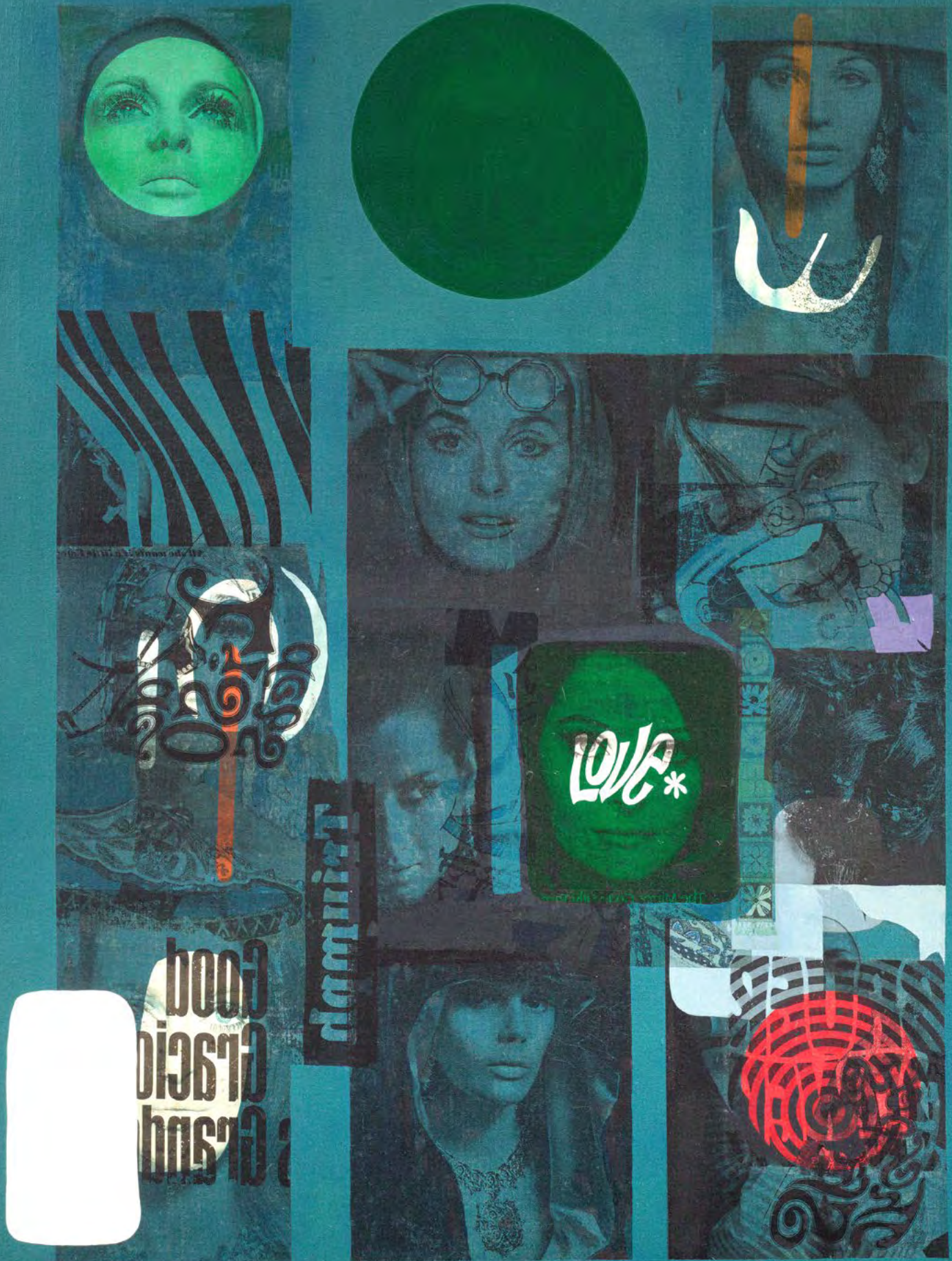
Telephone number during Sale (for telephone bids only) _____

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 3 months)

To allow time for processing, bids must be received at least one (1) day before the sale. If you have not received a confirmation within the same day, kindly contact us at +6016 273 3628 or re-submit your bid(s). In compliance with IRBM e-Invoicing regulations, kindly submit the required information to enable e-Invoice issuance via this link: [www.hbart.com.my/e-invoice]

INDEX OF ARTISTS

Abdul Latiff Mohidin	54, 55, 56, 57, 58	Ilse Noor	99, 100	Raduan Man	113
Ajis Mohamad	148	Ismail Latiff	87, 88	Rafiee Ghani	43, 44, 45, 46
Ahmad Fuad Osman	50	Ismail Mat Hussin	22	Raimi Sani	118
Ahmad Hassan	140			Raphael Scott Ahbeng	83, 84, 85, 86
Ahmad Shukri Mohamed	112	Jaafar Taib	147	Razalli Lesut	142
Ahmad Zakii Anwar	107, 108, 109, 110	Jack Ting	141	Reynold Dela Cruz	178
Arifien Neif	163	Jalaini Abu Hassan	114, 115		
Aung Hein	155	Jamil Mat Isa	89	Samsudin Wahab	95, 96, 97
Awang Damit Ahmad	30, 31	Jehan Chan	8	Shafiq Nordin	124
Awil Aziz	6	Jesse Rona	177	Shahnaz Azlin	129
Azman Hilmi	90	Jiao Xingtao	184	Sharifah Fatimah	75, 76, 77, 78
		Julia Volchkova	179	Syed Zubir, Dato'	79, 80, 81
Bob "Sick"	172			Sharon Chin	98
Yudhita Agung		Khalil Ibrahim	21	Sudjana Kerton	164
Bui Ngoc Tu	158, 159	Khoo Sui Hoe	1, 23, 24, 25, 26,	Sugeng Rudianto	173
Bui Xuan Phai	157		27, 28, 29	Suryadi Suyamtina	171
		Kide Baharudin	120, 121	Suzlee Ibrahim	47
Chang Fee Ming	4, 5	Kow Leong Kiang	116	Syed Ahmad Jamal, Datuk	69, 70
Cheong Laitong	72, 73, 74				
Chin Kon Yit	150	Latif Maulan	149	Tajuddin Ismail, Dato'	82
Chong Siew Ying	101, 102	Lee Cheng Yong	16	Tan Choon Ghee	7
Chuah Seow Keng	20	Lee Weng Fatt	14	Tang Tuck Kan	52, 53
Chuah Thean Teng, Dato'	17, 18, 19	Lee Woolim	180, 181	Tew Nai Tong	2, 3
		Liew Kwai Fei	51		
Dang Xuan Hoa	161	Lim Ah Cheng	144, 145	Wong Perng Fey	48, 49
Ding Yanyong	186	Loqman Zainal	130		
Dullah	166	Lui Cheng Thak	12, 13	Yap Chin Hoe	151, 152
Dzulkifli Buyong	136, 137			Yeoh Jin Leng	71
		M. Irfan	170	Yeong Seak Ling	153, 154
Eric Quah	91	Maria Tjui	168	Yip Sek Quai	10
Erica Hestu Wahyuni	174, 175, 176	Marvin Chan	117	Yusof Gajah	134, 135
		Mat Ali Mat Som	92, 93	Yusof Ghani, Dato'	32, 33, 34, 35, 36, 37,
Faiz Mahdon (Fafa)	128	Mohd Hoessein Enas,	138, 139		38, 39, 40, 41, 42
Fauzul Yusri	131, 132, 133	Dato'			
Fawwaz Sukri	122	Nadiah Bamadhaj	111	Zac Lee	146
Fung Yow Chork	9	Najib Ahmad Bamadhaj	125	Zhang Hui	183
		Nan Qi	185	Zhao Shao'ang	188
Ha Tri Hieu	160	Nguyen Duc Toan	156	Zhou Chunya	189
Hajime Sorayama	190, 191, 192	Nik Mohd Shahfiz	123	Zhu Qizhan	187
Haron Mokhtar	15	Nik Rafin	143	Zulkifli Yusoff	94, 103, 104, 105, 106
Hasim	167				
Hirzaq Harris	127	Ong Hieng Fuong	119		
Hisyamuddin Abdullah	126				
Hoang Dinh Tai	162	Peter Liew	11		
		Philip Colbert	182		
Ibrahim Hussein, Datuk	59, 60, 61, 62, 63,	Popo Iskandar	165		
	64, 65, 66, 67, 68	Putu Sutawijaya	169		





HENRY BUTCHER
ART AUCTIONEERS