

HENRY BUTCHER ART AUCTION

22 NOVEMBER 2026

HENRY BUTCHER

ART AUCTIONEERS



LOT 79 **ABDUL LATIFF MOHIDIN** *Voyage Rimbaud II*, 2003-2004



LOT 101 **YUSOF GHANI, DATO'** *Siri Tari – Deredik Putih No. 4*, 1989

IMPORTANT NOTICE

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

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

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

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

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

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HENRY BUTCHER ART AUCTION

AUCTION DAY

Sunday, 22 November 2026, 1pm

VIEWING

14 – 21 November 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 74 **IBRAHIM HUSSEIN, DATUK** *Untitled*, 1970s





LOT 61 **CHEONG LAITONG** *Untitled*, 1981

LOT 62 IBRAHIM HUSSEIN, DATUK *Untitled*, 1996





LOT 55 AWANG DAMIT AHMAD *Marista: Sisa Semusim II*, 1996



LOT 54 **AWANG DAMIT AHMAD** *Essence Of Culture (E.O.C.)*, 1986



LOT 108 YUSOF GHANI, DATO' *Siri Topeng II Panji-Panji*, 1992



LOT 107 YUSOF GHANI, DATO' *Puteri Madura Di Taman Mertua*, 1997



LOT 109 YUSOF GHANI, DATO' *Topeng Kenari IV*, 1996



LOT 22 **CHIA YU CHIAN** *Sisters*, 1955



LOT 18 CHUAH THEAN TENG, DATO' *Happy Moments*, 1980



LOT 19 **CHUAH THEAN TENG, DATO'** *Mother And Children*, 1970s



LOT 25 **KHOO SUI HOE** *A Face Reflection*, 1976



LOT 24 **KHOO SUI HOE** *Two Bathers*, 1973



LOT 58 JOLLY KOH, DR. *Abstract*, 1969



LOT 59 **JOLLY KOH, DR.** *Green Movement*, 2007



LOT 57 YEOH JIN LENG *Storm Clouds*, 1966



LOT 166 **RUBEN PANG** *Building The Triad*,, 2014



LOT 28 **AHMAD ZAKII ANWAR** *Portrait In Black*, 1997



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ART AUCTIONEERS






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CONTENTS

002
CONTACT INFORMATION & IMPORTANT NOTICE

003
AUCTION INFORMATION

026 - 033
LOT DIRECTORY

034 - 249
LOT 1 - LOT 192

251 - 259
BUYING AT HBAA & CONDITIONS OF BUSINESS

262
BIDDER REGISTRATION FORM

263
TELEPHONE / ABSENTEE BID FORM

264
INDEX OF ARTISTS

LOT DIRECTORY



1

CHANG FEE MING

Night Clouds; Dawn
2005



2

CHANG FEE MING

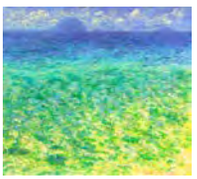
Yunnan
2005



3

KHALIL IBRAHIM

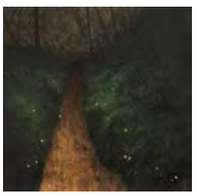
Untitled
2012



4

ZAINAL ABIDIN MUSA

View From Perhentian Kecil
2010



5

SHAHNAZ AZLIN

Jalan Masih Panjang
2021



6

CHEUNG POOI YIP

Lake In Grik
1990



7

YONG KHEK CHEONG

Hometown
2005



8

JEHAN CHAN

Malacca Fishing Village



9

A.B. IBRAHIM

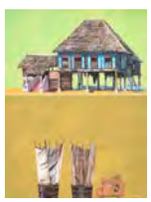
Fishing Village



10

TAN CHOON GHEE

Temple
1984



11

HARON MOKHTAR

Menuai IV
2019



12

HARON MOKHTAR

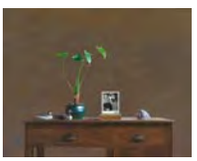
Waris Bonda (Parut Kelapa)
2021



13

YAP CHIN HOE

Cherished I
2022



14

LYE YAU FATT

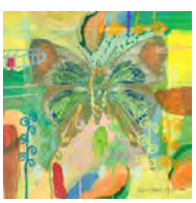
Untitled
2012



15

SIMON CHONG YEW, DATUK

Orchids
1950



16

AHMAD SHUKRI MOHAMED

Untitled
1999



17

DZULKIFLI BUYONG

Cat In Green Garden
1996



18

CHUAH THEAN TENG, DATO'

Happy Moments
1980



19

CHUAH THEAN TENG, DATO'

Mother And Children
1970s



20

CHUAH THEAN TENG, DATO'

Mother And Child
1972



21

CHUAH THEAN TENG, DATO'

Fetching Water
1960s



22

CHIA YU CHIAN

Sisters
1955



23

TEW NAI TONG

Love Song
2003



24

KHOO SUI HOE

Two Bathers
1973



25

KHOO SUI HOE

A Face Reflection
1976



26

KHOO SUI HOE

Front Garden
2011



27

ERIC CHAN

Untitled
2007



28

AHMAD ZAKII ANWAR

Portrait In Black
1997



29

AHMAD ZAKII ANWAR

Untitled
1999



30

AHMAD ZAKII ANWAR

Study For A Mangosteen, 1993
Nude Study 4, 2006



31

AHMAD ZAKII ANWAR

Iqbal
1997



32

BAYU UTOMO RADJIKIN

Untitled 4
2011



33

ANTHONIE CHONG

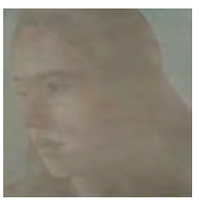
Gathering I
1998



34

ANTHONIE CHONG

Portrait
1996



35

KOW LEONG KIANG

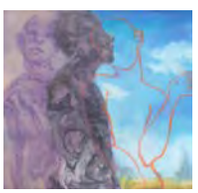
Nellie II
2007



36

WONG PERNG FEY

Speechless
2005



37

CHONG SIEW YING

The Enchanted,
Urban Life Series, 1997-2000



38

ZULKIFLI YUSOFF

After Meeting
1997



39

MARVIN CHAN

Parent Slave. We Carry Our Hopes On Our Backs
2008



40

JALAINI ABU HASSAN

Fake (Donor Bull)
2015



41

NADIAH BAMADHAJ

The Bear Hut
2014



42

YEE I-LANN

Dear Cousin Letter #1
2012



43

ISMAIL HASHIM

Asal Boleh Jadi: Di Dapur (Making Do: In The Kitchen)
1992



44

ILSE NOOR

Keris I,III, & IV
1994



45

AHMAD KHALID YUSOF

Untitled
c. 1996



46

AHMAD KHALID YUSOF

Untitled
c. 1996



47

TAJUDDIN ISMAIL, DATO'

Floating Form II
1997



48

SHARIFAH FATIMAH SYED ZUBIR, DATO'

Mindscape – The Link
1993



49

SHARIFAH FATIMAH SYED ZUBIR, DATO'

Jingga Sakti I
1999



50

SHARIFAH FATIMAH SYED ZUBIR, DATO'

Untitled
1990s



51

SHARIFAH FATIMAH SYED ZUBIR, DATO'

Rasa: Kesuma Adikara 5; Untitled, 2010



52

SHARIFAH FATIMAH SYED ZUBIR, DATO'

Untitled
2010



53

SHARIFAH FATIMAH SYED ZUBIR, DATO'

Image 6; Image 7
2010



54

AWANG DAMIT AHMAD

Essence Of Culture (E.O.C.)
1986



55

AWANG DAMIT AHMAD

Marista: Sisa Semusim II
1996



56

AWANG DAMIT AHMAD

Payarama "Before Sunrise"
2013



57

YEOH JIN LENG

Storm Clouds
1966



58

JOLLY KOH, DR.

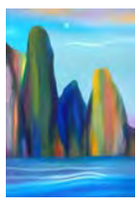
Abstract
1969



59

JOLLY KOH, DR.

Green Movement
2007



60

JOLLY KOH, DR.

Moon Over Guilin
2002



61

CHEONG LAITONG

Untitled
1981



62

IBRAHIM HUSSEIN, DATUK

Untitled
1996



63

IBRAHIM HUSSEIN, DATUK

Langkawira
1992



64

IBRAHIM HUSSEIN, DATUK

Kecak Spirit
1987



65

IBRAHIM HUSSEIN, DATUK

Dance Of Joy
1985



66

IBRAHIM HUSSEIN, DATUK

Sport Series
1986



67

IBRAHIM HUSSEIN, DATUK

Sport Series
1986



68

IBRAHIM HUSSEIN, DATUK

Sport Series
1986



69

IBRAHIM HUSSEIN, DATUK

Sport Series
1986



70

IBRAHIM HUSSEIN, DATUK

Sport Series
1986



71

IBRAHIM HUSSEIN, DATUK

Sport Series
1986



72

IBRAHIM HUSSEIN, DATUK

Sport Series
1986



73

IBRAHIM HUSSEIN, DATUK

Sport Series
1986



74

IBRAHIM HUSSEIN, DATUK

Untitled
1970s



75

SYED AHMAD JAMAL, DATUK

Untitled
c. 1966-1968



76

ABDUL LATIFF MOHIDIN

Untitled
1990s



77

ABDUL LATIFF MOHIDIN

Wetland I
1994



78

ABDUL LATIFF MOHIDIN

Gelombang
1993



79

ABDUL LATIFF MOHIDIN

Voyage Rimbaud II
2003-2004



80

C.N. LIEW

A Dialogue With Jalal al-Din Muhammad Rumi
2018



81

SUZLEE IBRAHIM

Movement Series: 03
2003



82

RAFIEE GHANI

Sungai Mas
2014



83

RAFIEE GHANI

To Be Able To See The Sea
2023



84

RAFIEE GHANI

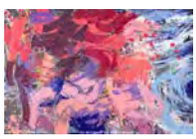
Garden Series
1990s



85

RAFIEE GHANI

Marang Series
1990s



86

RAFIEE GHANI

On This Beach She Unfolds Everything, 2018



87

RAFIEE GHANI

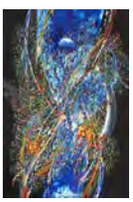
Shadow Mountains
2018



88

FAUZIN MUSTAFA

Lost Horizon IV (Struggling Ocean)
1992



89

ISMAIL LATIFF

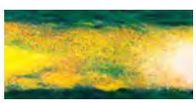
Gerbera Blue Night... The Dancing Queen
2022



90

ISMAIL LATIFF

Puncak... Ribut Jiwa
2017



91

ISMAIL LATIFF

Floating World Into The Heaven
2013



92

ISMAIL LATIFF

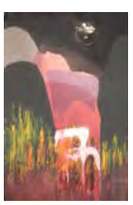
Magic In The Sky... Rain Dance No. III
2004



93

ISMAIL LATIFF

Untitled
1995



94

RAPHAEL SCOTT AHBENG

Dry Moon
2008



95

RAPHAEL SCOTT AHBENG

Moon Over Crab Junction
2007



96

RAPHAEL SCOTT AHBENG

The Glory Of Morning
2008



97

SANIP LASMAN

Pulai Monamo
2000



98

SABRI IDRUS

My Domain 04 & 18
2008



99

FAUZULYUSRI

Konkrit – Hijauan
2021



100

YUSOF GHANI, DATO'

Siri Tari 5
1994



101

YUSOF GHANI, DATO'

Siri Tari – Deredik Putih No. 4
1989



102

YUSOF GHANI, DATO'

Drawing From Tari Series
1989



103

YUSOF GHANI, DATO'

Siri Tari
1990



104

YUSOF GHANI, DATO'

Siri Tari
1992



105

YUSOF GHANI, DATO'

Drawing From Tari Series
1989



106

YUSOF GHANI, DATO'

Untitled
2020s



107

YUSOF GHANI, DATO'

Puteri Madura Di Taman Mertua, 1997



108

YUSOF GHANI, DATO'

Siri Topeng II Panji-Panji
1992



109

YUSOF GHANI, DATO'

Topeng Kenari IV
1996



110

YUSOF GHANI, DATO'

Topeng
1994



111

YUSOF GHANI, DATO'

Segerak
2004



112

YUSOF GHANI, DATO'

Siri Biring
2000s



113

YUSOF GHANI, DATO'

Siri Biring
2000s



114

YUSOF GHANI, DATO'

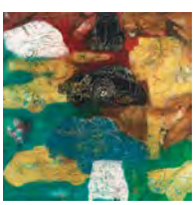
Wajah Series – Gangster
2009



115

RADUAN MAN

Seven Brothers III
2011



116

RADUAN MAN

1970
2011



117

ISSAREZAL ISMAIL

Cita & Cipta IV
2025



118

NAJIB AHMAD BAMADHAJ

Survival Series: Amsterdam
2018



119

NAJIB AHMAD BAMADHAJ

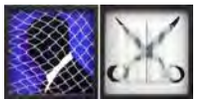
Black Love
2016



120

HISYAMUDDIN ABDULLAH

Caution! "Elephant In The Room", 2023



121

HISYAMUDDIN ABDULLAH

Don't Run With Scissors II, 2024



122

SAMSUDIN WAHAB

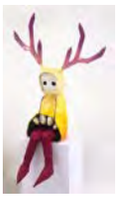
Gergasi Selat Terberai



123

JOSHUA KANE GOMES

If You're Happy And You Know It, 2020



124

JOSHUA KANE GOMES

Parasocial IV
2022



125

SYAHBANDI SAMAT

Pentipu
2015



126

ISMAIL AWI

Pride And Prejudice
2020



127

ISMAIL AWI

G.O.A.T (Greatest Of All Time)
2023



128

SAMSUDIN WAHAB, AZAM ARIS,FADLY SABRAN, ZULHUSNI MOHD RIDZUAN

Untitled, 2008



129

HEIDHIR HAMDAN

Gift's From Heaven
2020



130

HEIDHIR HAMDAN

Seismic Catastrophes
2020



131

ABDUL FATTAH

Berpaling
2007



132

RAIMI SANI

Vacant
2016



133

RAIMI SANI

A Tale To Tell
2016-2017



134

LINA TAN

Sister #2
2018



135

MARVIN CHAN

Balinese Dancer
2013



136

SIVARAJAH NATARAJAN

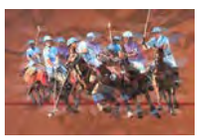
Earthbound (i)
2006



137

HAZIQ SYAWAL

Dreaming And Getting II
2018



138

NIK RAFIN

Polo
2015



139

NIK RAFIN

Polo
2013



140

LIM AH CHENG

Ancient Horses 22-05 (Sun Zi)
2005



141

LIM AH CHENG

Leadership Series 10-09
2009



142

CHUNG CHEN SUN

路遥知马力



143

CHUNG CHEN SUN

Cat
1966



144

LIN HUKUI

Untitled



145

ZHAO SHAO'ANG

Bird On Bamboo Tree
1978



146

HUANG YAO

Untitled



147

BUI XUAN PHAI

Xóm quê (Village Hamlet)
1960s



148

BUI XUAN PHAI

Nang Moi (New Sunshine)
c. 1955



149

NGUYEN GIA TRI

Untitled
1990s



150

NGUYEN TU NGHIEM

Gong Acrobatics
1970s



151

NGUYEN TU NGHIEM

Thanh Giong
1975



152

BUI NGOC TU

Untitled
1990; 1991



153

BUI NGOC TU

Untitled
1990; 1992



154

NGUYEN DINH DUNG

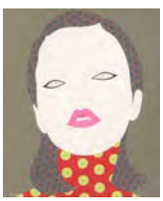
Untitled
1992; 1993



155

HOANG DANG

Damsel Of Danang I
1972



156

CHAMNAN CHONGPAIBOON

Untitled
2015



157

NATTHAWUT SINGTHONG

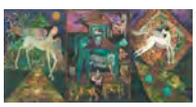
Untitled
2009



158

AGUS SUWAGE

Every Human Being Is An Artist
2024



159

NASIRUN

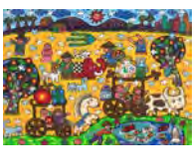
Buroq
1990s



160

ARIFIEN NEIF

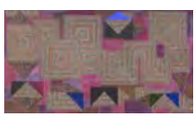
Wedding
1996



161

ERICA HESTU WAHYUNI

Harvesting In Harmony
2023



162

MADE WIANTA

Untitled
1990



163

MARIA TJUI

Klenteng
1970



164

ONG KIM SENG

Morning At Khoo Kongsi
2015



165

JEFFREY WANDLY

George Town, Penang
2016



166

RUBEN PANG

Building The Triad
2014



167

ANTIPAS DELOTAVO

Untitled
2008



168

TOM EVERHART

Puff Doggy Dog
2014



169

TAKASHI MURAKAMI

MG, 1960 -> 2012
2016



170

HAJIME SORAYAMA

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



171

LAUST HOJGAARD

Olympic
2022



172

GILBERTO FROMETA

Untitled
2000s



173

AIMEE GARCIA

Espejismo
2015



174

DAVID ROY OCOTLA

Ventana Oval
2017



175

DAVID ROY OCOTLA

Mirada Al Pasado
2017



176

ROBERTO DÁVALOS

Equipo
2017



LOT 17 DZULKIFLI BUYONG *Cat In Green Garden*, 1996

1

CHANG FEE MING

b. 1959

Night Clouds; Dawn, 2005

signed and dated (lower left)
ink and watercolour on paper
9 x 14cm; 14 x 9cm (set of 2)

PROVENANCE
Private collection, Selangor

RM 12,000 – 22,000

Chang Fee Ming is one of Asia's leading watercolourists. At a young age, he worked at his brother-in-law's signboard shop in Kuala Terengganu, and learned to paint by following members of Singapore's Equator Art Society, a social-realist group, on their sketching trips in the early 1980s. His largest undertaking was the Mekong project, a decade of travel tracing the river from the delta to its source on the Tibetan plateau.

These two small sheets come from that journey. In 2005, Chang made his first attempt on the source, setting out from Zhongdian in Yunnan and travelling through Tibet toward Qinghai. He was turned back by fighting between caterpillar-fungus harvesters, the cordyceps trade that sets neighbouring communities against each other every spring. He reached the source the next year. One sheet shows a Tibetan man carrying a wooden churn on his back against snow peaks, the other a figure in a red robe before a rocky hillside, inscribed "Tibet 2005". Both are pen and wash on paper small enough to carry in a pocket, the kind of on-the-spot record from which his larger studio paintings are later built.





2

CHANG FEE MING

b. 1959

Yunnan, 2005

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

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

Chang Fee Ming's sketches possess an evocative quality, drawing viewers into another world through his delicate, detailed drawings. This work captures the tranquillity of the landscape and the gentle movement of the wind. Chang Fee Ming is an accomplished watercolourist known for his unique renditions and interpretations of peoples, traditional societies and cultures. He goes deep into the interiors, to the heart of isolated, marginalised traditional communities, to the off-the-beaten track areas in Indonesia, Africa, Myanmar, Cambodia, Nepal and even tracing the mighty Mekong right up to its source in Tibet – with the zeal of an anthropologist, the insight of a social scientist and above all, the great spirit of an artist.



3

KHALIL IBRAHIM

b. 1934 – 2018

Untitled, 2012

signed and dated (lower right)
acrylic on canvas
60 x 75cm

PROVENANCE
Private collection, Selangor

RM 26,000 – 45,000

Khalil Ibrahim was not only accomplished in figurative and abstract works, but he also excelled in portraying the local landscape. Through his brush, he sought to capture the vast beauty of the nation, from the sandy beaches of the East Coast to its majestic mountain ranges. This scene reflects his reverence for landscape, through the changing colours of the sky and the subtle interplay of light and shade. Rendered in expressive, painterly strokes and soft colours, his landscapes convey a deep connection to the land. This painting by Khalil is created during the twilight years of his artistic career. The evening scene, sunset, dusk... beautifully depicted.

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



4

ZAINAL ABIDIN MUSA

b. 1960

View From Perhentian Kecil, 2010

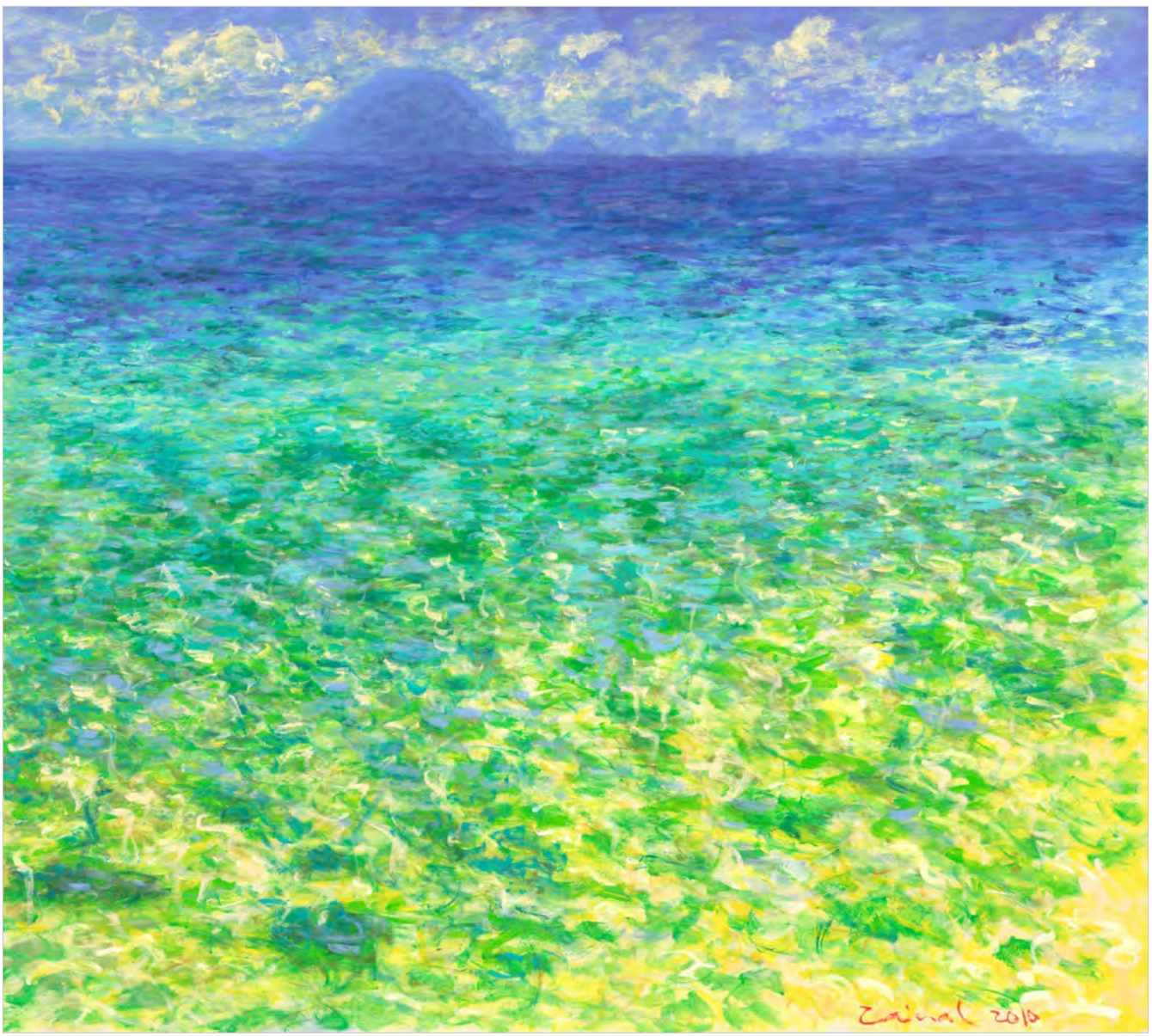
signed and dated (lower right)
acrylic on canvas
122 x 139cm

PROVENANCE
Private collection, Selangor

RM 12,000 – 24,000

Inspired by the landscapes encountered during his travels, Zainal Abidin Musa translates the beauty of new places onto canvas. Here, he captures the pristine, crystal-clear waters of the East Coast through impressionistic brushwork. The interplay of light across the water's surface is rendered through expressive, painterly strokes, conveying the tranquil beauty of the coastal landscape. The depth is well captured.

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



5

SHAHNAZ AZLIN

b. 1995

Jalan Masih Panjang, 2021

signed and dated (verso)
acrylic and bitumen on canvas
122 x 122cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,500

Shahnaz Azlin is known for his poetic landscape paintings featuring compositions inspired by nature, memory, and personal experience. *Jalan Masih Panjang* is set within the woodlands, 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.



6

CHEUNG POOI YIP

b. 1936 – 2019

Lake In Grik, 1990

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

PROVENANCE
Private collection, Kuala Lumpur

RM 7,000 – 12,000

Rendered in a delicate palette of soft green hues, the artist interprets the landscape through expressive forms. The translucent reflections across the lake, with lush greenery and mountains, evoke a sense of depth and tranquillity.

Born in Penang, Cheung Pooi Yip moved to Sungai Petani to take care of the family frame-shop business, which was only good to get by. But he keeps up a disciplined regime of painting, exploring and experimenting with techniques in his studio and has become known for his patterned dry brush strokes with parallel lines as forms in the 1980s, and with later use of palette knives. His favourite angle is the aerial or angled perspective. Though he delved mostly into abstracts, his earliest works were of squat figures typical of the time. In 1981, he won 1st Prize in the Bata national art competition. In later years, Pooi Yip enjoyed going on painting trips with his groups of artists friends in Europe and Asia, with his wife in tow.



7

YONG KHEK CHEONG

b. 1946 – 2021

Hometown, 2005

signed and dated (lower left)
oil on canvas
64 x 77cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 5,500

No matter where life takes us, our hometown will always hold a special place in our hearts. It holds fond bittersweet memories of growing up and play a big part in making the person who we are today. There will always be someone waiting for you back in hometown either friend or family. Like the famous lyrics of Balik Kampung by Sudirman "Terbayang wajah-wajah yang kusayang. Satu-satu tersemat di kalbu. Pasti terubat rindu di hati Menyambut kepulanganku nanti..."

Yong Khek Cheong, a full time artist, graduated from Nanyang Academy of Fine Arts Singapore in 1967. He has held 2 solo exhibitions in 2005 and 2010 respectively, and participated in various group exhibitions and art fairs including Art Expo Malaysia, Hangzhou Art Fair and Guangzhou Art Fair.



8

JEHAN CHAN

b. 1937 – 2011

Malacca Fishing Village

signed (lower left)
mixed media on paper
40 x 50cm

PROVENANCE
Private collection, Selangor

RM 2,200 – 4,000

Jehan Chan's signature portrayal of stilt houses lining the banks of the Malacca River is brought to life in this work. Rendered in earthy tones and warm orange hues, the painting evokes the charm of a picturesque fishing village, while capturing the gentle flow of the river's waves.

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



9

A.B. IBRAHIM

b. 1925 – 1977

Fishing Village

signed (lower right)
watercolour on paper
24 x 34cm

PROVENANCE
Private collection, Selangor

RM 1,500 – 2,800

A man rows his boat across the sea, with a fishing village of stilt houses rising above the water in the background. The sampan, a traditional mode of transportation used as a fishing boat is recorded in this piece, a reminder of the livelihood of the coastal people. This work with light and fluid brush strokes is typical of the artist's style and his favourite subject of kampong vistas.

A.B. Ibrahim held a solo exhibition in Dewan Besar Perniagaan Cina, Ipoh in 1962. Group exhibitions include exhibitions of Persatuan Pelukis Melayu, Singapore (1945-1970), Penang Trade Fair (1948), and 4th Malayan Artists Association Exhibition, British Council, Kuala Lumpur (1958). He was the founder member of Persatuan Pelukis Melayu, Malaya based in Singapore.



10

TAN CHOON GHEE

b. 1930 – 2010

Temple, 1984

signed and dated (lower right)
watercolour on paper
32 x 40cm

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

Tan Choon Ghee captures the entrance of a Chinese temple, drawing attention to its intricate architectural features. The presence of visitors adds a sense of liveliness to the scene, evoking the temple as a place of gathering and pilgrimage.

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).



11

HARON MOKHTAR

b. 1963

Menuai IV, 2019

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

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000



Haron Mokhtar's paintings pay tribute to Malaysia's traditional architecture, highlighting the distinctive character of each building. Elevated on stilts and constructed from natural materials, the traditional house reflects the ingenuity of local architecture. At the lower section of the composition, rice-harvesting tools offer a glimpse into the agrarian traditions and rural way of life.

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

12

HARON MOKHTAR

b. 1963

Waris Bonda (Parut Kelapa), 2021

signed and dated (lower right)
acrylic on canvas
100 x 80cm

PROVENANCE
Private collection, Selangor

RM 5,000 – 9,000



Haron Mokhtar celebrates Malaysia's traditional architecture through his bold paintings, capturing the timeless beauty and distinctive character of historic homes. The building's graceful façade is adorned with intricately decorated ornamental tiles, while a pair of traditional coconut graters adds a touch of nostalgia, highlighting the aesthetic beauty of this uniquely carved kitchen utensil.

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

13

YAP CHIN HOE

b. 1970

Cherished I, 2022

signed (lower right)
charcoal and acrylic on paper
76 x 76cm

PROVENANCE
Private collection, Selangor

RM 7,500 – 13,000

Yap Chin Hoe's elegant still life compositions demonstrate his keen eye for detail and ability to capture a variety of textures. Rendered in soft muted colours, *Cherished I* features antique porcelain together with natural forms. The inclusion of dragonflies, often associated with change, transformation, adaptability, and new beginnings, adds a further layer of symbolism to his compositions.

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, KL.



14

LYE YAU FATT

b. 1950

Untitled, 2012

signed and dated (lower left)
acrylic on canvas
75 x 96cm

PROVENANCE
Private collection, Singapore

RM 7,000 – 12,000

Lye Yau Fatt explores interior still life through compositions of plants and decorative objects, incorporating distinctly local elements into his works. In many cultures, the red colour saga seeds symbolise love and remembrance. Displayed on the table is a portrait of the iconic film director Yasmin Ahmad, taken by photographer Soraya Yusof Talismail, created as part of Imaging Selves, an extensive portrait series produced between 2008 and 2009. The series documents 80 Malaysian practitioners across the fields of visual arts, film, design, music, and theatre. A pair of mandarin ducks sculptures symbolise love and companionship.

Born in Kedah, Lye Yau Fatt received awards at Open Art Sculpture Award, PNB Watercolour Landscape Award and the Malaysian Watercolour Society Award. Yau Fatt has held a few solo exhibitions and numerous local and international group exhibitions since 1979.



15

SIMON CHONG YEW, DATUK

b. 1898 - 1983

Orchids, 1950s

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

PROVENANCE
Private collection, Kuala Lumpur

RM 7,000 – 10,000

Under the artist's brush, the delicate white blooms of the *Phalaenopsis* orchid are rendered in exquisite detail. Datuk Simon Chong Yew served as a Scout leader in Fuzhou from 1919 to 1923. He received his formal appointment in 1923. After relocating to North Borneo, he joined the 1st Sandakan Scout Troop under the leadership of Reverend Thomas Cecil Alexander, who had introduced Scouting to North Borneo in 1913. His artworks are held in the collection of the Sabah Art Gallery, Sabah's national art collection, housed within the Sabah Museum.



16

AHMAD SHUKRI MOHAMED

b. 1969

Untitled, 1999

signed and dated (lower right)
mixed media on paper
28 x 28cm

PROVENANCE
Private collection, Selangor

RM 1,500 – 2,800

The butterfly recurs as an enchanting motif regularly appearing in the artist's paintings. His nature inspired works are built up through multiple layers and colours, creating a sense of visual depth. Through different surface textures and layering effects, his adept use of mixed media further distinguishes his compositions.

Ahmad Shukri Mohamed obtained a Bachelor of Degree in Fine Arts, Mara Institute of Technology (UiTM) in 1992. He had a stint lecturing at his alma mater before becoming a full-time artist. Among his solo exhibitions included Made In Malaysia: Works By Ahmad Shukri Mohamed From 2010 To 2017 at The Edge Galerie, Kuala Lumpur (2017); Golden Gate at Pace Gallery, Petaling Jaya (2012); Virus at Art Seasons, Singapore (2003); and 939495969798 at Art Salon, Kuala Lumpur (1998). Husband to ceramic artist Umibaizurah Mahir @ Ismail, the couple established Patisatu Studio in Puncak Alam in 2007. In conjunction with the studio's grand opening, Shukri held a joint exhibition titled Warning! Tapir Crossing with his wife. His tenth solo exhibition, IlmuAdab, was held at Sareng Gallery, Kuala Lumpur, in 2026.



17

DZULKIFLI BUYONG

b. 1948 - 2004

Cat In Green Garden, 1996

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

PROVENANCE
Private collection, Selangor

RM 60,000 – 100,000

Who would have thought that Dzulkifli Buyong's painted cats would set the gold standard in Malaysia. In the Henry Butcher Oct 28, 2018 auction, his *Kucing Sakit* (1986) sold for a premium of RM134,400! And this Dzulkifli Buyong has a solitary comel (cute) whitish kitten with light brown patches lording over a carpet of miniscule love-shaped green leaves, with larger overhanging leaves with white vein silhouettes in a brilliant patterning composition. His menagerie of painted cats includes *Manja* (RM84,000, 2016), *Tiga Kucing* (RM78,400, 1994), *Ibu Dan Anak* (RM35,000), *Tiga SiManjaku* (RM31,360), *Two Cats* (1986), *The Kiss* (1997), and *Rest* (1987). He isn't dubbed the Prince of Cats for nothing. But Dzulkifli's auction record is RM280,000 for *Pohon Sireh* (1990) in Henry Butcher Oct 1, 2023 Auction.

A self-taught child prodigy, Dzulkifli Buyong was a leading member of the Wednesday Art Group together with his mentor at St. John's Institution, Patrick Ng. When in his teens, he had won several awards including gold medals from the then Raja Permaisuri Agong, Tengku Budriah Tengku Ismail. He studied art training in Japan for three years in the late 1960s.


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18

CHUAH THEAN TENG, DATO'

b. 1912 – 2008

Happy Moments, 1980

signed (lower right)
batik dye on cloth
90 x 68cm

PROVENANCE
Private collection, Selangor

RM 35,000 – 70,000

It is the simple everyday moments when families spend quality time with their beloved children, the greatest blessing of all blessings. The evocative batik piece, adorned with decorative motifs, portrays the women of the home as nurturers and protectors, caring for young children with full affection, patience and tenderness. Guided by their elders, the home becomes a cherished space where young children develop their cognitive abilities, build good characters, and gradually shape their own personalities. This is a rare masterpiece of absolute quality.

Chuah Thean Teng, later Dato', is acknowledged as the originator of Batik Painting (Chinese Art In The 20th Century, 1959, by Professor Michael Sullivan), after he unveiled the art-form in 1953. The National Art Gallery accorded him a Retrospective in 1965, and a Tribute exhibition in 2008. He was also given a retrospective by the Penang State Art Gallery in 1994. He was bestowed the Dato' title in 1998, and the Penang's Live Heritage Award in 2005. He was the sole Malaysian among the world's great artists invited for the Commonwealth Artists of Fame exhibition in London in 1977, to mark the Silver Jubilee of Queen Elizabeth II's coronation.



19

CHUAH THEAN TENG, DATO'

b. 1912 – 2008

Mother And Children, 1970s

signed (lower left)
batik dye on cloth
90 x 57cm

PROVENANCE
Private collection, Kuala Lumpur

RM 45,000 – 75,000

This is a rare masterpiece of absolute quality. For Dato' Chuah Thean Teng, the Mother-and-Child theme is a recurring one for the epitome of human values and a mother's sacrifices. A close-up rendition, the scene emanates an aura of warmth, featuring a robust woman cradling her youngest child to sleep, while her two elder children are nearby, forming an inseparable unit. In the depiction of the mother in a nurturing role, this work portrays the tender affection and loving bondings between the family. The most iconic of Teng's Mother-and-Child batik is *Two Of A Kind* (1968), which was one of two works chosen for Unicef's greeting cards. His other work, *Tell You A Secret*, was in 1987.

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



20

CHUAH THEAN TENG, DATO'

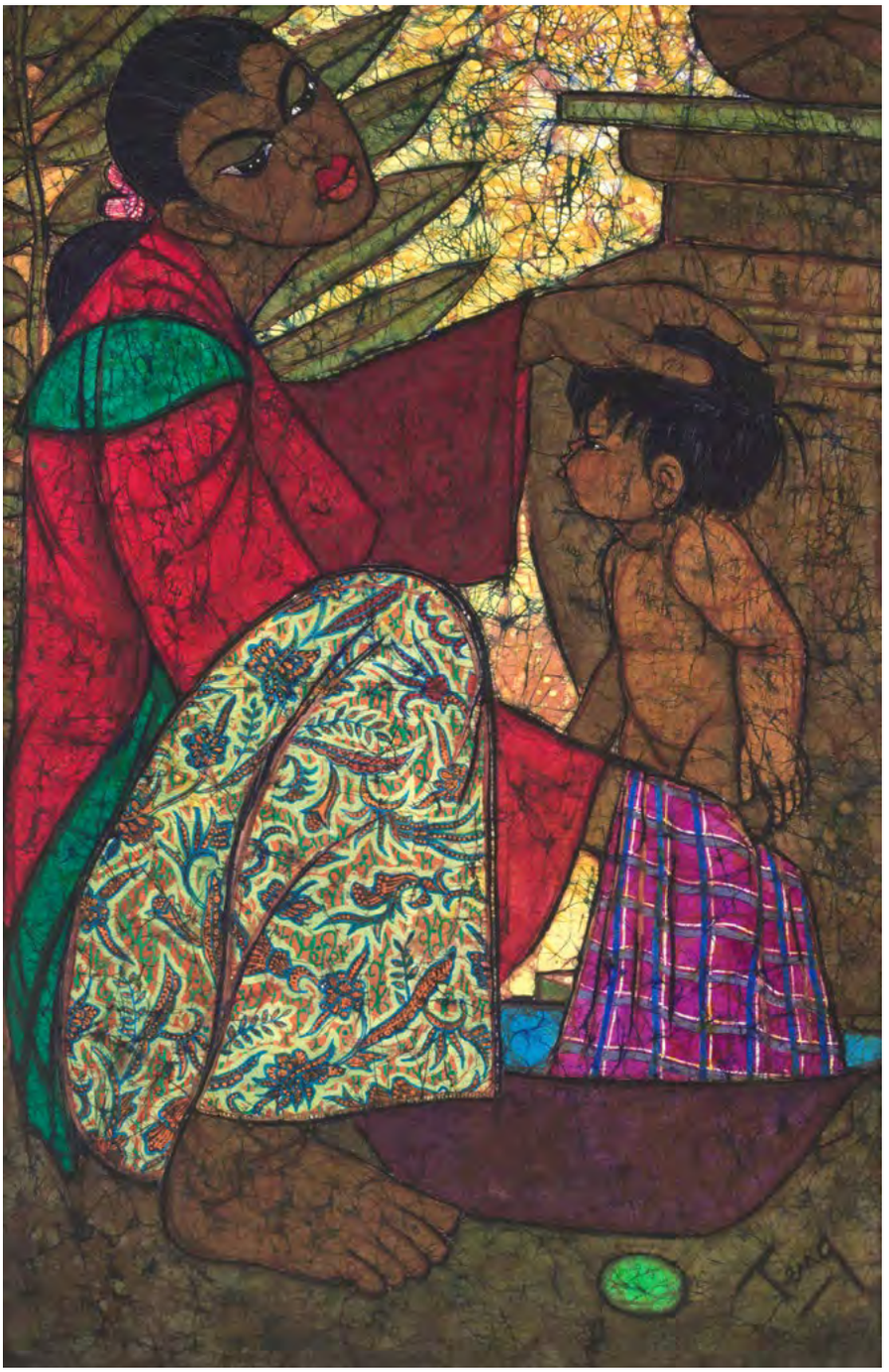
b. 1912 – 2008

Mother And Child, 1972

signed (lower right)
batik dye on cloth
92 x 59cm

PROVENANCE
Private collection, USA

RM 25,000 – 50,000



Dato' Chuah Thean Teng was born in Fujian, moved to Penang at fourteen, went back to China to study at the Amoy Art School, and returned to Malaya at seventeen. After the war he opened a batik factory in Penang. The business failed, but it left him with the technique, and he began using wax-resist dyeing to make pictures instead of cloth. His 1955 exhibition at the Penang Library and a 1956 show in Singapore are credited with establishing batik painting as a category of art, and he is called the Father of Batik Art. The National Art Gallery gave him a retrospective in 1965, only the second it had given a Malaysian artist. Unicef put his work on its greeting cards in 1967, and Penang conferred his datukship in 1998.

Mother And Child was his most enduring subject and the one that carried his name abroad. Here a woman in a red baju and patterned sarong bathes her child in a basin. The fine crackle running through the colours is the mark of the process: wax is applied, the cloth dyed, the wax cracked and the cloth dyed again, and the veins of colour that seep into the cracks stay in the finished work. By 1972 Chuah had been refining this for a quarter of a century.

21

CHUAH THEAN TENG, DATO'

b. 1912 – 2008

Fetching Water, 1960s

signed (lower right)
batik dye on cloth
61 x 91cm

PROVENANCE
Private collection, Singapore

RM 20,000 – 40,000

Dato' Chuah Thean Teng presented vistas of daily life through his batik works such as *Fetching Water*. He drew inspiration from the people and their daily activities, translating his observations into rhythmic lines and vibrant tropical hues though the batik medium, a traditional art form that employs wax and dyes to create patterns. As Frank Sullivan once remarked, "Through his receptive eyes and masterly hands, Teng shows a rich vision of Malaysia to the world in his unique medium of batik art."

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 accorded a Retrospective by the National Art Gallery (NAG) (1965), being the first Malaysian so honoured, and by the Penang State Art Gallery in 1994. The NAG gave him a Tribute Memorial exhibition in 2008. Teng, as the artist is better known, was conferred the Dato' award in 1998, and given Penang's 'Live Heritage Award' in 2005. He was the only Malaysian invited among stellar artists in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977. His batik art was shown in a solo in London in 1959.



22

CHIA YU CHIAN

b. 1936 – 1990

Sisters, 1955

signed (upper left)
oil on masonite board
66 x 52cm

PROVENANCE
Private collection, Selangor

RM 35,000 – 65,000

This work is a portrait of female bonding, sisters, in good relationship. One can tell the siblings are very close, what they went through and how they supported each other, the good and bad times together, how their sisterhood was defined and tested. The patterns and cuts of their dresses / clothes betray a 1950s / 1960s period apart from the Fauvist spread. And you can almost hear the upbeat mood song, Ye Shanghai (Shanghai Night) originally sung by the great actress-songbird Zhou Xuan, blaring from a transistor radio in the background.

Since the first Henry Butcher Art Auction in 2010, Chia Yu Chian has emerged as the perennial auction darling. He was the first male artist in the Straits Settlement to have received a French Government scholarship to study at the Ecole Nationale Superieure des Beaux Arts in Paris (1959-1962). He excelled himself there with rare (for an Asian then) honorary mentions in the Salon des Independents and the Societe des Artistes Francaise, apart from having been accepted for exhibitions a record 15 times, besides solos at the Galerie de Villiers and the Salon de Paris in Paris. He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the National Art Gallery (Kuala Lumpur, 2002). The Nanyang Academy of Fine Arts (NAFA) hosted a posthumous Chia Yu Chian In Nanyang exhibition in Singapore in 2009 (although he was not a NAFA alumni). He was commissioned to do a grand mural, *Life In Malaysia* for Malaysian High Commission in Paris, in 1962, and the same year, his homecoming solo at the British Council Penang saw all 110 paintings sold (for a total of RM12,000), and since then he had solos all over Europe, Thailand and India. The exhibition Chia Yu Chian: Private Lifes held at Ilham Gallery few years ago was well organised, showcasing his paintings from the late 1960s until his passing in 1990.



23

TEW NAI TONG

b. 1936 – 2013

Love Song, 2003

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

PROVENANCE
Private collection, Selangor

RM 20,000 – 38,000



Love Song features Tew Nai Tong's expressive figures rendered in a naturalistic style, demonstrating his observation of the human form and colours. A figure on the left is portrayed in an ascending motion, surrounded by other groups. The composition reflects the artist's training in classical painting, evident in his naturalistic portrayal of the human figures. The smooth contours of the figures and expressive postures are built with layers of oil paint.

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

24

KHOO SUI HOE

b. 1939 - 2026

Two Bathers, 1973

signed and dated (lower center)
oil on canvas
86 x 86cm

PROVENANCE
Private collection, Selangor

RM 38,000 – 68,000

Usually a pair based on biological and physiological traits of opposite sex, the archetypal lovers. But here, a tableaux of two grounded female figures for companionship reminiscent of the auspicious pair in Oriental numerology. And the look of contentment in the vast open spaces with the analogy of bathing with the wavy sand-dune / river flow patterns, which add to the meditative aura. As the artist Khoo Sui Hoe intoned: "I paint human figures with backdrops of Nature. I invite sun, moon, stars, cloud and horizon to enter my painted world. Such backdrops also evolve to become specific landscape pieces." A tropical naturality wedged from deep-seated memories of Malaysia, his rustic hometown of Baling perhaps. "I am aware of where I was born, how I was brought up and the land of this region," he had confided in rare moments of belonging and nostalgia. He drew inspirations from the joy and blissful memories watching the kids having fun playing in the river at his hometown.



25

KHOO SUI HOE

b. 1939 - 2026

A Face Reflection, 1976

signed and dated (lower right)
oil on canvas
76 x 89cm

PROVENANCE
Private collection, Selangor

RM 32,000 – 55,000

The resonance of silence, in a double imagery from a purported reflection in a play of reality and illusion, a demarcating horizon on a higher elevation of green jagged edges, with sonorous pinkish purplish hues emanating in a somnambulist lullaly. What Dawn Zain wrote in Khoo Sui Hoe's exhibition in Washington at Malaysian House sponsored by the Art Society of the International Monetary Fund on April 7-30, 1981, as a fugue of "regional mysticism, charm of colour and the mood." The everlasting poet in paint, as the great art impresario Frank Sullivan dubbed him early on. In 1982, he had already migrated to the United States, living in Arkansas when he died earlier this year (the art scene lost a great talent), though keeping his Malaysian citizenship, and having studied at the Pratt Graphics Centre in New York in 1974 under the John D. Rockeller III Fund.



26

KHOO SUI HOE

b. 1939 - 2026

Front Garden, 2011

signed (lower right)
oil on canvas
100 x 120cm

PROVENANCE
Private collection, Selangor

RM 32,000 – 55,000

The use of stanchions, both vertical and horizontal, often multihued came in the 2000s as a demarcation of space and sphere, perhaps, or as a portal, timeless, though the 'landscape' it traverses is one panorama and not differently segmented. Often part of a natural environment designated as a "playground" or a "garden", it exudes a familiar placedness with inherent beauty though nothing is discernible from the morass of colourful shapes, forms if you like, or what they portend. From 2009, Khoo Sui Hoe resorted back to larger canvases he did in the late 1960s in the range of 175 x 244cm, but this is a digression for the themes stray far from his usual, with emphasis on figures, though still and perhaps more so, aesthetically pleasing. One can feel the serenity and tranquility.



27

ERIC CHAN

b. 1975

Untitled, 2007

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

PROVENANCE
Private collection, Selangor

RM 15,000 – 25,000



This romantic composition of delicate magnolia blossoms and a red bird is distinguished by the artist's signature treatment of the canvas surface. The deliberately blurred edges evoke a contemporary, cinematic aesthetic. The formation of shadows from the florals and refined choice of colour palette consisting of rich hues of purple, red, green, and white greatly enhances the splendid aura of the painting.

Based in Singapore, Chan received his Master of Fine Art in painting from the Royal Melbourne Institute of Technology (RMIT), Australia in 2000. He held numerous solo exhibitions including Wanted: Possession And Rejection at Chan Hampe Galleries, Singapore (2011), The Romantics Of Betrayal, ION Art Gallery, Singapore (2010), Fine Displacement at Amelia Johnson Contemporary, Hong Kong (2008), Misfits and Bandits (2014/2015). Chan has also exhibited Hitchcock's Love Affair with Abstract Expressionism (2013) at the Olympia Grand Hall in London's Global Art Fair. In 2002, he was awarded the Juror's Choice at the Philip Morris Asean Art Awards and in 2003 the Highly Commended honor at the UOB Painting of the Year Competition. In 2007, Chan was the first artist to launch the BMW Young Asian Artists series in collaboration with the Singapore Tyler Print Institute. His solo exhibition In Light Of The Ephemeral Silence was organised by Fost Gallery Singapore in 2016. His installation work *Bondages Of Desire* was in the prestigious The Burger Collection.



28

AHMAD ZAKII ANWAR

b. 1955

Portrait In Black, 1997

signed and dated (lower right)
acrylic on canvas
120 x 180cm, diptych

PROVENANCE
Private collection, Selangor

RM 80,000 – 140,000

Ahmad Zakii Anwar trained as a graphic designer at Mara Institute of Technology and spent his early career in advertising before turning to painting. His technique is photo-realist, and his reputation rests on still lifes and solitary figures painted with a stillness he traces to his reading in Sufism and Plato. He is one of the most influential figurative artists in Malaysia. Sementara: Ahmad Zakii Anwar from the Steve Wong Art Collection is currently running at GDP Campus, Level 4. A Must-Visit!

This 1997 diptych dates from the years when Zakii was establishing himself as a painter of people. A man in black sits across a red sofa, one leg crossed, looking to the side. The picture is held in two colours, the red of the long sofa in room and the black of the clothes, with the face and hands the only warmer passages. It is the format Zakii would use again in his large charcoal figures of the 2000s: one person, a plain setting, no narrative.



29

AHMAD ZAKII ANWAR

b. 1955

Untitled, 1999

signed and dated (lower right)
mixed media on paper
58 x 44cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000



Ahmad Zakii Anwar demonstrates an exceptional grasp of anatomy, particularly in his depiction of the muscular and skeletal structures. The contours of the upper torso and arms are rendered with precision, while the interplay of light and shadow accentuates their form and definition.

After graduating with Graphic Design from the Mara Institute of Technology in 1977, Ahmad Zakii had a lucrative career in Advertising but decided to switch to Fine Art. He was an immediate hit with his cool *Smokers Series* (1997) and his dark vignettes of urban realism. A series of significant solos abroad and at home led to his major mid-career survey exhibition called Disclosure at Galeri Petronas, Kuala Lumpur, in 2008. His solos abroad include Presence (New York, 1999); Shadowland (Hong Kong, 2001); Sublimal (Philippines and also Thailand, 2006); Baik Art (South Korea, 2013); in Indonesia – Borobudur, Amanjiwa, Arangbali (2004), Kota Sunyi (2007), Nafsu (2010); and in Singapore – Paintings Drawings and Prints 1991-2007 (2007), Bones & Sinews (2011), Being (2009), Primordial Dream (2005) and Distant Gamelan (1981). His Kuala Lumpur solos include Kota Sepi (VWFA, 2012), Interpreter of Desires (Taksu, 2003) and Icons (RKFA, 2005). Most recently, Sementara: Ahmad Zakii Anwar from the Steve Wong Art Collection, runs at Level 4, GDP Campus, until January 2027, where visitors are treated with a visual feast of 75 top-quality artworks.

30

AHMAD ZAKII ANWAR

b. 1955

Study For A Mangosteen, 1993;
Nude Study 4, 2006

signed (recto); signed and dated (recto)
coloured ink on paper; ink on paper
12 x 18cm; 27.5 x 25cm

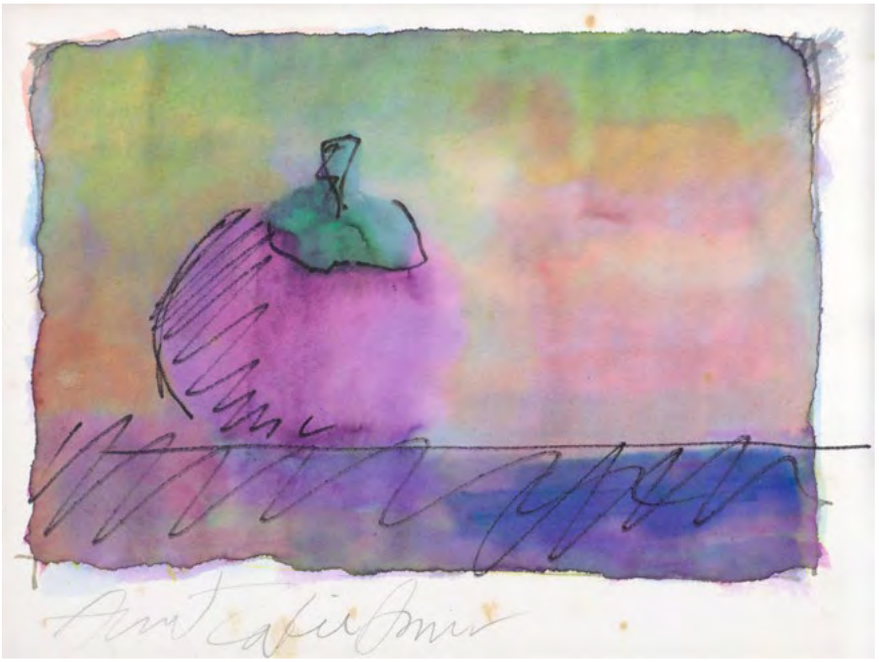
PROVENANCE

Private collection, Selangor

ILLUSTRATED

Illustrated in Drawings, Sketches & Studies, Richard Koh Fine Art, Kuala Lumpur, pp. 9, 134

RM 5,000 – 9,000





Presented as a pair, these two works offer insight into the artist's thought process and exploration of visual elements. The first explores the contrast between warm and cool colours through the study of a mangosteen fruit, while the second examines the interplay of light and shadow against a dark setting through the depiction of a figure.

31

AHMAD ZAKII ANWAR

b. 1955

Iqbal, 1997

signed and dated (lower right)
ink on paper
63 x 49cm

PROVENANCE
Private collection, Kuala Lumpur

RM 20,000 – 35,000

Ahmad Zakii's mastery of figurative drawing is evident in this work. Although this work is created with monotone hues, his ability to capture the weight and solidity of the figure, against a white expanse is remarkable. He is renowned for his expressive, poetic renditions of the human figure, portrayed with realism in a variety of media.

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



32

BAYU UTOMO RADJIKIN

b. 1969

Untitled 4, 2011

signed and dated (lower center)
charcoal and acrylic on canvas
228 x 165cm

PROVENANCE
Private collection, Kuala Lumpur

EXHIBITED
Face Without Name, The Substation Gallery,
Singapore, 2011

Accompanied by a certificate of authenticity

RM 40,000 – 68,000

Bayu Utomo Radjikin studied at UiTM in Shah Alam, where in 1991 he and four fellow students formed Matahati, the collective that shaped much of Malaysian art in the 1990s. He began as a sculptor and won the Young Contemporaries major award in 1991 with a metal torso of a Dayak chieftain, then made charcoal his main medium. He now directs HOM Art Trans in Kuala Lumpur, a gallery and residency platform for younger artists.

Since 2000 Bayu has returned to one subject: a Malay man wearing a bandanna folded like the tengkolok, the headcloth of warriors and sultans. The series began as Mencari Pahlawan, Looking for the Warrior, and asks what the Malay hero means once the old context is gone. In *Untitled 4* the headcloth is painted in batik colour against a charcoal face, and the man's hand covers most of his features. The work was shown in Face Without Name, his 2011 solo exhibition at The Substation in Singapore.



33

ANTHONIE CHONG

b. 1971

Gathering I, 1998

signed and dated (verso)
oil on canvas
127 x 142cm

PROVENANCE
Private collection, Kuala Lumpur

RM 20,000 – 38,000

Gathering I depicts three girls positioned within a dreamlike interior space. In this composition, Anthonie Chong demonstrates a meticulous approach to brushwork and colour, employing a bluish-grey palette accented with subtle hints of green. These tones create a warm and nostalgic atmosphere, evoking a quiet sense of reflection. This is a rare masterpiece of absolute quality.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series — *Community, Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1974. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.



34

ANTHONIE CHONG

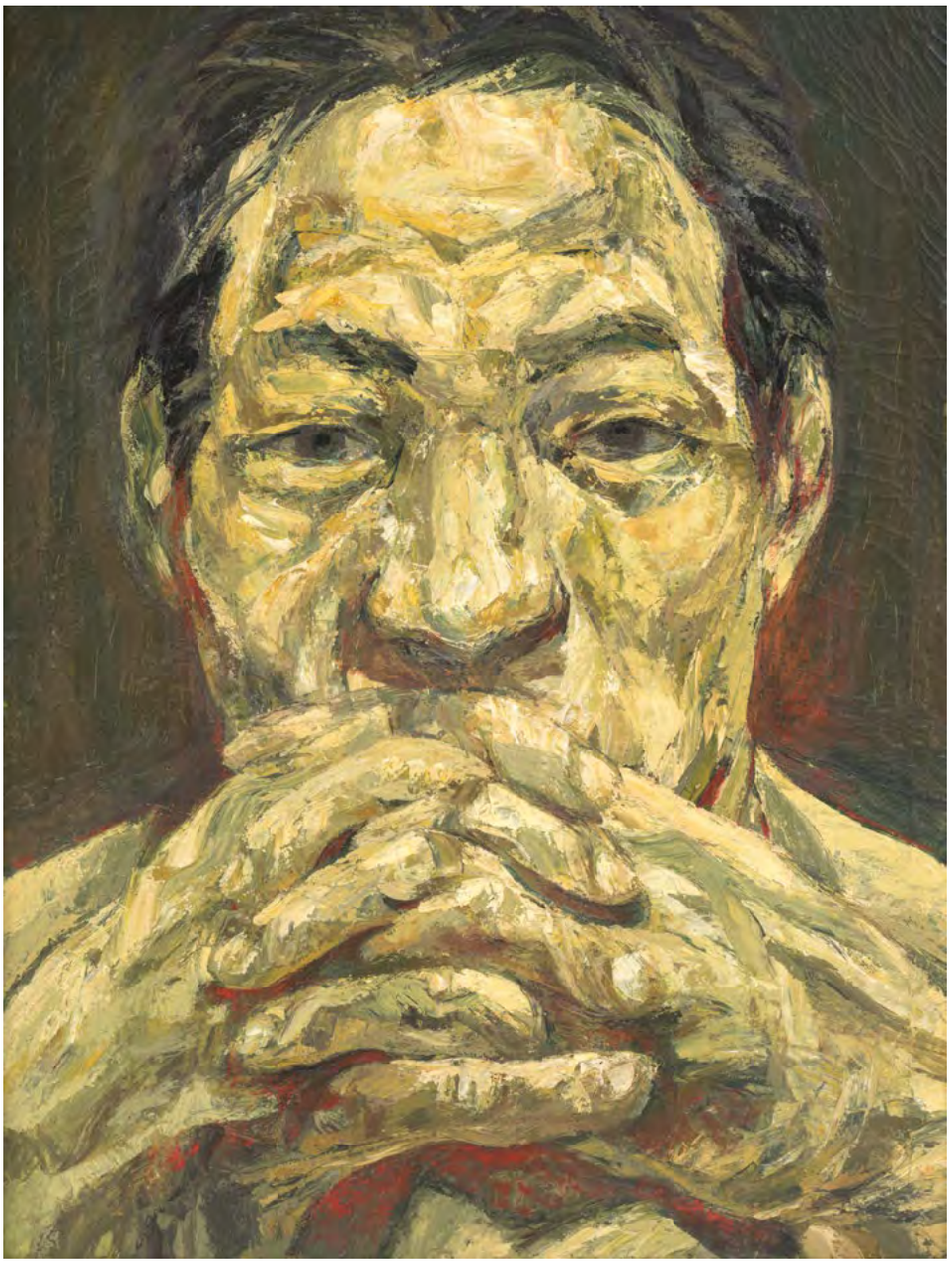
b. 1971

Portrait, 1996

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

PROVENANCE
Private collection, Selangor

RM 12,000 – 22,000



We see a young man captured in a thoughtful pose. The artist casts a strong light on the sitter's persona, using striking contrasts of flesh tones against a dark background. Accomplished mastery of the human form is evident in the modelling of facial features, with hands folded, resulting in a distinct contemplative atmosphere. The sitter gazes right into the eyes of the viewer.

Anthonie Chong graduated in Graphic Design from the Perak Institute of Art in 1991. He won the Philip Morris Asean Art Award, Malaysia in 1998. In 2000, he switched to caricature-like iconography fusing eastern surrealism with digital technology, namely his e-monk creations which morphed into @-monk in 2010, which was represented in three series — *Community, Gaia* and *Mechanism*. He had his first solo at the X Pub and Gallery in Penang in 1974. He had worked as an art teacher (Art Design, Kuala Lumpur), graphic designer, illustrator and lecturer at Art Direction (1992-1995), before helping out a relative in his business.

35

KOW LEONG KIANG

b. 1970

Nellie II, 2007

signed and dated (lower right)
oil on linen
120 x 120cm

PROVENANCE
Private collection, Kuala Lumpur

RM 25,000 – 40,000

Kow Leong Kiang is renowned for his figurative paintings and portraits, characterised by delicate brushwork and a soft palette that evokes a sense of quiet contemplation. The portrait is rendered in a palette of soft green and grey, giving the composition a muted atmosphere while preserving the subject's inherent beauty and elegance. Her large beautiful eyes looks into the distance, giving her an enigmatic and captivating expression. A distinct contemplative atmosphere is brilliantly set.

Kow Leong Kiang stamped his class when he clinched then Southeast Asia's most coveted prize, the Grand Prize of the Philip Morris Asean Art Awards, in the finals in Hanoi, Vietnam, in 1998, with his work, *Mr. Foreign Speculator, Stop Damaging Our Country.* Other accolades include the Minor Award in the Young Contemporary Artists (BMS) competition in 1992 and the Major Award in the National Day competition. His art residences include the Vermont Studio Centre, USA (2004) and the Tembi Contemporary in Yogyakarta, and he had featured in Art Busan, Art Formosa, Art Stage Singapore and Art Expo Malaysia. His painting of Mahsuri for the cover of Ooi Kok Chuen's novel, Mahsuri A Legend Reborn (2016), has been dubbed the Malaysian Mona Lisa. Kow graduated from the Kuala Lumpur College of Art in 1991.



36

WONG PERNG FEY

b. 1974

Speechless, 2005

signed and dated (verso)
oil on canvas
54 x 51cm

PROVENANCE
Private collection, Penang

RM 4,000 – 7,000

Wong Perng Fey is a versatile artist working across painting, sculpture and installation. Minimal, loose, horizontal brushworks were used to create a portrait of a figure. A dynamic and experimental painter, Wong Perng Fey graduated from the Malaysian Institute of Art in 1998 on a scholarship. In 2002, he was awarded an artist residency at Rimbun Dahan in Kuang. His recent solo exhibitions include Being.Here, Galeri Sasha (2025), Delirium, RKFA, Singapore (2024), The (un-)related Sceneries, RKFA, Singapore (2019), and Equilibrium, RKFA, Kuala Lumpur (2014). He has also participated in notable group exhibitions such as Surfer at Schaumbad-Freies Atelierhaus Graz, Austria (2024). His works are held in major public collections, including the National Art Gallery, Bank Negara Malaysia Museum & Art Gallery, and Galeri Petronas in Kuala Lumpur.



37

CHONG SIEW YING

b. 1969

The Enchanted, Urban Life Series,
1997-2000

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

PROVENANCE
Private collection, Selangor

RM 22,000 – 38,000

The Self is under siege, what with rapid urbanisation, dehumanising technology and the proliferation of social media with the advent of the Internet in 1990. To a woman sensitive to changes, these are detrimental to self and family. In her slew of series like *The Poem, Nostalgie* and *Urban Life*, Chong Siew Ying, known for her androgynous figures, reflects on what is real and unreal, the substance and the shadows, the void and the illusions, and the complexities of an increasingly obdurate world. It can be wistful like a wraith, an undecipherable blob or a mere silhouette against the blue yonder. What animates the self is humanism, thoughts and emotions, inhibitions and dare, hopes and fears.

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



38

ZULKIFLI YUSOFF

b. 1962

After Meeting, 1997

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

PROVENANCE
Private collection, Selangor

RM 36,000 – 60,000

Political infighting and one-upmanship, often on sensitive issues and with lots of vitriol, dominates the scenario of Zulkifli Yusoff's *Reformasi Series* which impacted economic growth and undermined a stable society. The rule of law must be upheld at all costs, otherwise abuse of power and chaos will reign. What good are meetings if they could not resolve the prickly issues? As the Daumier-like caricatures amply show, it's the egos and closed mentality of the protagonists in any bickering that are the main stumbling blocks.

Zulkifli Yusoff looks among the front-runners for the mantle of Malaysian art. He showed at the 1998 Venice Biennale's Modernities and Memories: Recent Works From The Islamic World and the 2019 edition. He won the Grand Minister's Prize in the Salon Malaysia III in 1992, and the Major Award in the Young Contemporary Artists in 1988 and 1989 (jointly). He was accorded the National Academic Award (Visual Art) in 2007. He was selected for the Asia-Pacific Triennial in Brisbane, Australia, in 1993, and the Singapore Biennale in 2013. Trained at the Mara Institute of Technology, Zulkifli graduated with a Masters at the Manchester Polytechnic in 1991.



39

MARVIN CHAN

b. 1972

Parent Slave. We Carry Our Hopes On Our Backs, 2008

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

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000



Executed in delicate and muted shades, the work contemplates the relationship between parent and child. The painting shows how parents carry their children throughout their lives, without being appreciated. The parent takes the child to school, to ballet, to plays, to everything, like a bull, and the girl is treating her parent as a bull. As a young child, she has not yet learnt how to appreciate what her parent is doing for her. Parents often flog themselves to death trying to provide the best for their children. Their sacrifice should be appreciated.

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.

40

JALAINI ABU HASSAN

b. 1963

Fake (Donor Bull), 2015

signed and dated (lower right)
mixed media on canvas
122 x 244cm

PROVENANCE
Private collection, Kuala Lumpur

RM 30,000 – 50,000

Jalaini Abu Hassan, known as Jai, grew up in a village in Taiping, Perak, and trained at Mara Institute of Technology, the Slade in London and Pratt in New York. He is widely regarded as the first Malaysian artist to work seriously in bitumen, which gives his paintings their sepia tint. His subjects come from Malay life and from the news, and he often folds current events into a vocabulary of kampung objects and proverbs.

Here a purple bull stands in profile against a wallpaper of curling gold leaves, William Morris's Acanthus pattern of 1875, the ornament of a Victorian drawing room. The bull recurs in Jai's work. Corruption is a serious problem infiltrating our country. When a perpetrated crime is unearthed, donation from certain party is used as an excuse. Is that the truth, or Bullshit excuse? Jai has kept at the theme since; a 2018 canvas is titled Panas Telinga_Fake News.



41

NADIAH BAMADHAJ

b. 1968

The Bear Hut, 2014

charcoal on paper collage
168 x 235cm

PROVENANCE
Private collection, Kuala Lumpur

RM 50,000 – 90,000

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

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



42

YEE I-LANN

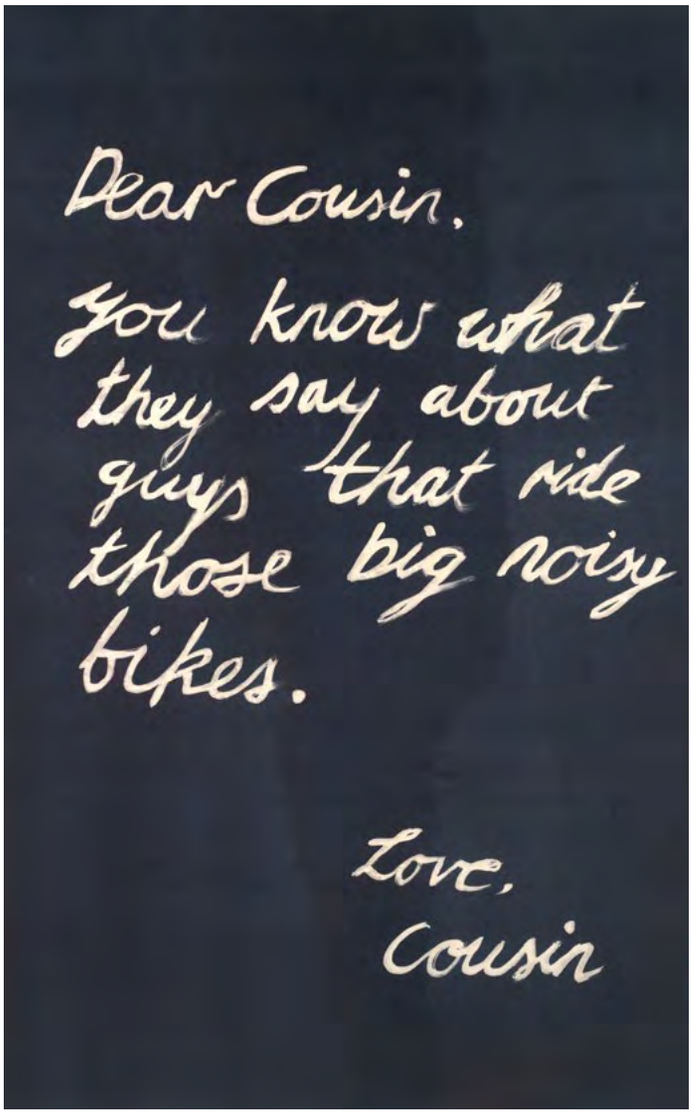
b. 1971

Dear Cousin Letter #1, 2012

batik dye on silk cloth
156 x 95cm

PROVENANCE
Private collection, Selangor

RM 16,000 – 30,000



You know what they say about guys that ride those big noisy bikes? They probably have small willies and have a need to overcompensate! The artist experiments with batik, a medium that is linked to officialdom. In *Dear Cousin Letter #1,* Yee I-Lann used batik in a contemporary manner (non-pictorial and text based), breaking away with the conventional uses of batik in art.

Yee I-Lann is a prominent contemporary artist known for her work in photomedia. In 2025, she won the 12th Enku Grand Award, awarded by the Gifu Prefecture of Japan. In 2024, she was awarded the ANTEPRIMA x CHAT Contemporary Textile Art Prize 2024. Her works were presented by Silverlens at Art Basel 2022 in the Feature and Unlimited sectors. Yee I-Lann received her BA in Visual Arts from the University of South Australia in 1992. Her solo exhibitions include Mansau-Ansau, Singapore Art Museum (2025), At The Roof Of The Mouth, Silverlens, New York (2022), Through Rose-Coloured Glasses, North Park Center, Dallas (2019); Like The Banana Tree At The Gate, MSAC Gallery, Taipei (2016); Yee I-Lann: Picturing Power, Tyler Rollins Fine Art, New York (2014); Fluid World, Contemporary Art Centre of South Australia (2011); Boogeyman, Black Box, MAP, Kuala Lumpur (2010). She has also participated in many group exhibitions across the globe which include 2020 Asia Project – Looking For Another Family, National Museum of Modern and Contemporary Art, Korea (2020); Asian Art Biennial: The Strangers from beyond the Mountain and the Sea, National Taiwan Museum of Fine Arts, Taichung City, Taiwan (2019). Her works are held in important public collections such as Minneapolis Institute of Art, USA; National Art Gallery, Malaysia; Queensland Art Gallery, Australia and National Gallery of Victoria, Melbourne, Australia. Her solo exhibition Borneo Heart was held at Sabah International Convention Centre and was also showcased at Art Basel's OVR: Portals (2021). Locally, her works are often selected in group exhibitions held at Ilham gallery, Bank Negara Malaysia Museum & Art Gallery, and Muara Arts Gallery.

43

ISMAIL HASHIM

b. 1940 – 2013

Asal Boleh Jadi: Di Dapur (Making Do: In The Kitchen), 1992

signed and dated (lower right)
hand tinted photograph
49 x 48cm (image)

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000

In this scene *Asal Boleh Jadi: Di Dapur (Making Do: In The Kitchen)*, the artist focused on the kitchen utensils placed on a multi-tiered shelf. A worn piece of cloth is casually laid to dry on the bottom shelf. He specialises in scenes from everyday life featuring utilitarian objects in interior spaces that have withstood the test of time. Although time has passed, the kitchenware in the scene are still recognisable in modern times. Gas canisters are seldom used these days. The dishwashing liquid brand 'glo' is still commonly used. Celebrated for his hand-tinted technique, art historian T.K. Sabapathy commented that Ismail Hashim "expanded the medium of photography to encompass themes constructed from observed everyday reality". Ismail Hashim was the first Malaysian photographer-artist to be given a retrospective exhibition. The honour came from the Penang State Art Gallery which hosted it from November 2 to 30 in 2010. Most of his important and often scathing socio-cultural-environmental commentaries were on display. Ismail was also a passionate academician having taught at a school for the deaf before he joined Universiti Sains Malaysia (USM), lecturing on Graphic Design from 1979 to 1995. He returned to teach part-time from 2006 to 2007. It was at USM that he received his BA in Fine Arts in 1972 and he studied for his Master of Fine Arts (majoring in Graphic Design) at the Washington State University in the United States in 1979. Unpack-repack: Archiving & Staging Ismail Hashim (1940-2013) was presented at the National Art Gallery, Kuala Lumpur in 2015.



44

ILSE NOOR

b. 1941

Keris I,III, & IV, 1994

signed and dated (lower right)
etching on paper, edition 8 of 30
15 x 11cm (image);
11 x 15cm (image);
15 x 11cm (image)

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

The keris is reinterpreted through the artist's imagination, exploring its form through a range of moods and expressions. Under her imaginative gaze, the keris emerges through delicate interplay of light and shadow, creating a sense of atmosphere and quiet intrigue, at the same time symbolizing power.

Ilse Noor studied graphic art under W.M. Stucke in Bonn, then at the College of Art in Koln and finally at the Academy of Fine Arts in Munchen. 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 decades.







45

AHMAD KHALID YUSOF

b. 1934 – 1997

Untitled, c. 1996

mixed media on canvas
75 x 55cm

PROVENANCE
Private collection, Selangor

RM 20,000 – 35,000



Ahmad Khalid Yusof adopts the traditional forms of Jawi script into his compositions, applied through fluent movements of the hand. He uses calligraphic forms drawn from cultural heritage as an element, creating a new interpretation of the traditional script. Exploring the aesthetic qualities of traditional script with a focus on surface quality, he superimposes the calligraphic writings onto delicate tonal variations to create subtle patterns across the canvas.

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

46

AHMAD KHALID YUSOF

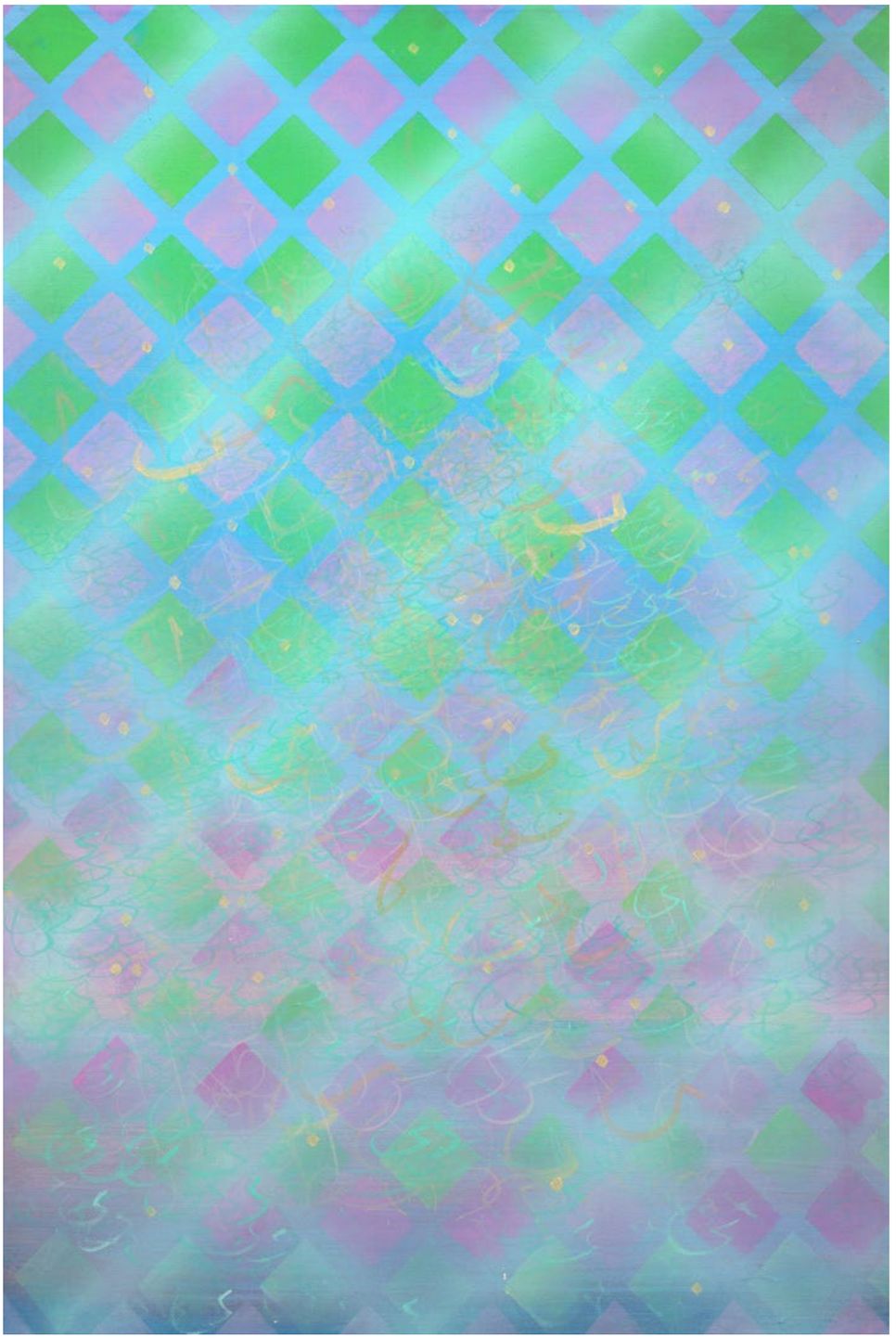
b. 1934 – 1997

Untitled, c. 1996

mixed media on canvas
90 x 59cm

PROVENANCE
Private collection, Selangor

RM 25,000 – 40,000



Ahmad Khalid Yusof adopts the traditional forms of Jawi script into his compositions, applied through fluent movements of the hand. He uses calligraphic forms drawn from cultural heritage as an element, creating a new interpretation of the traditional script. Exploring the aesthetic qualities of traditional script with a focus on surface quality, he superimposes the calligraphic writings onto delicate tonal variations to create subtle patterns across the canvas.

47

TAJUDDIN ISMAIL, DATO'

b. 1949

Floating Form II, 1997

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

PROVENANCE
Private collection, Selangor

RM 11,000 – 18,000

Dato' Tajuddin was exploring the elements of forms, space, colour, pattern, along with the effects of darkness and light. In *Floating Form II,* the artist presents black forms consisting of three-dimensional shapes painted on a white-coloured background with emphasis on expressive, gestural brushwork. A contemplative journey as well as a contemplated arrival, not necessarily an idealised world but one from fragments of memories and touch-points, coaxing moods of lulling quality.

It is no coincidence that Dato' Tajuddin Ismail had won the Minor Awards in the National Drawing Competition in 1977, the National Graphic Art competition in 1978 and the Salon Malaysia in 1979, apart from the National Design Council in 1994. After being adjudged Best Student during his Mara Institute of Technology Art studies (1969-1973), he followed up his studies in Graphic Design at the Art Centre College of Design in Los Angeles (1974) and post-graduate Interior Architecture at the Pratt Institute in New York (1979-1981), where he was also apprenticed to Massimo Vignelli. In 1987, he was also awarded a Fulbright research fellow, by the American Council of Learned Societies, New York. Dato' Tajuddin, who retired as associate professor of Fine Art and Interior Architecture at UiTM became the associate professor and academic adviser in the Fine Art Department in Sunway University.



48

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Mindscape – The Link, 1993

signed and dated (verso)
acrylic on canvas
121 x 121cm

PROVENANCE
Private collection, Singapore

EXHIBITED
Malaysian Art '93, Galeri Petronas, 1993

RM 65,000 – 100,000

What a knotty tangled web we weave, when we first form delicate nexus to live. This is an incipient flush from Dato' Sharifah Fatimah's avant garde *The Link* series from 1993, a congregation of not only physical forms albeit in the abstract, but also the spiritual and the symbolic with all the colourful permutations known in the artist's repertoire. The 'link' here could be a meeting, a coalescence or a conjunction, even one loosely connected like strange bedfellows, like a half-thought. Like a journey, there is often no dissolution or if you like, consummation, like an orphaned predicate or more likely, a group of promiscuous predicates. *The Link* is not arrogated as a series in itself, and here it springs forth from Dato' Sharifah's epochal *Mindscape* series... a wondering of a spotless mind.

Indubitably, the First Lady of Modern Malaysian Art and Abstraction. A career spanning easily six decades as an artist of impeccable excellence. A pioneer art student from the Mara Institute of Technology Fine Arts Deparment. Dato' Sharifah Fatimah had excelled from early on with awards such as the Major Award of Salon Malaysia (1979), the Minor Awards of the Bakat Muda Sezaman (1981) and Malaysian Landscape, and 3rd Prize in the 2nd Islamic World Painting Biennial (Iran, 2003). She was conferred the Dato'ship by the Sultan of Kedah in 2006 and the Women of Excellence Award Malaysia in 2014. Academically, she pursued her art studies on both sides of the Atlantic – at Reading University in England and for her MFA, at Pratt Institute in New York. And one of the last prominent members of the Utara (North) Group. Her works are well sought after by collectors.



49

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Jingga Sakti I, 1999

signed (verso)
acrylic on canvas
63 x 56cm

PROVENANCE
Private collection, Singapore

RM 22,000 – 35,000

Jingga Sakti I contains an exuberant interplay of forms and vibrant colours animating the captivating composition. The relationship between colour and light evokes a sense of faith and hope, lending the work an uplifting and contemplative quality.

Dato' Sharifah Fatimah is known for her unique abstract art infused with divine truth, lyrical symbolism and a spectrum of local colours. She was the Best Student when she graduated from the Mara Institute of Technology in 1971, which she followed up with a First Class Honours for her BFA at Reading University, England in 1976 and her Masters under the JDR III Fund Fellowship at Pratt Institute in New York from 1976 to 1978. She had solos all over the world since she held her first solo show at Alpha Gallery, Singapore in 1972. She has won several prestigious awards including the Minor Award, Malaysian Landscapes (1972), the Major Award, Salon Malaysia (1979), and the Minor Award in the Young Contemporary Artist in 1981. A curator with the National Art Gallery from 1982 to 1989, she has been a full-time artist since 1990. In 2006, she was bestowed the Dato' title by the Sultan of Kedah – the first female artist to have been honoured for her artistic merit.



50

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Untitled, 1990s

mixed media on canvas
50 x 40cm

PROVENANCE
Private collection, Singapore

RM 16,000 – 30,000



Dato' Sharifah Fatimah's visit to the ancient ruins of Petra, Jordan, in 1992 inspired a palette of muted, tactile colours that evoke a luminous quality. The work brings together expressive forms in a rich composition of earthy tones.

Dato' Sharifah Fatimah is known for her unique abstract art infused with divine truth, lyrical symbolism and a spectrum of local colours. She was the Best Student when she graduated from the Mara Institute of Technology in 1971, which she followed up with a First Class Honours for her BFA at Reading University, England in 1976 and her Masters under the JDR III Fund Fellowship at Pratt Institute in New York from 1976 to 1978. She had solos all over the world since she held her first solo show at Alpha Gallery, Singapore in 1972. She has won several prestigious awards including the Minor Award, Malaysian Landscapes (1972), the Major Award, Salon Malaysia (1979), and the Minor Award in the Young Contemporary Artist in 1981. A curator with the National Art Gallery from 1982 to 1989, she has been a full-time artist since 1990. In 2006, she was bestowed the Dato' title by the Sultan of Kedah – the first female artist to have been honoured for her artistic merit.

51

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Rasa: Kesuma Adikara 5; Untitled, 2010

signed and dated on the backing board of *Rasa: Kesuma Adikara 5*
acrylic on paper
37 x 27cm each (set of 2)

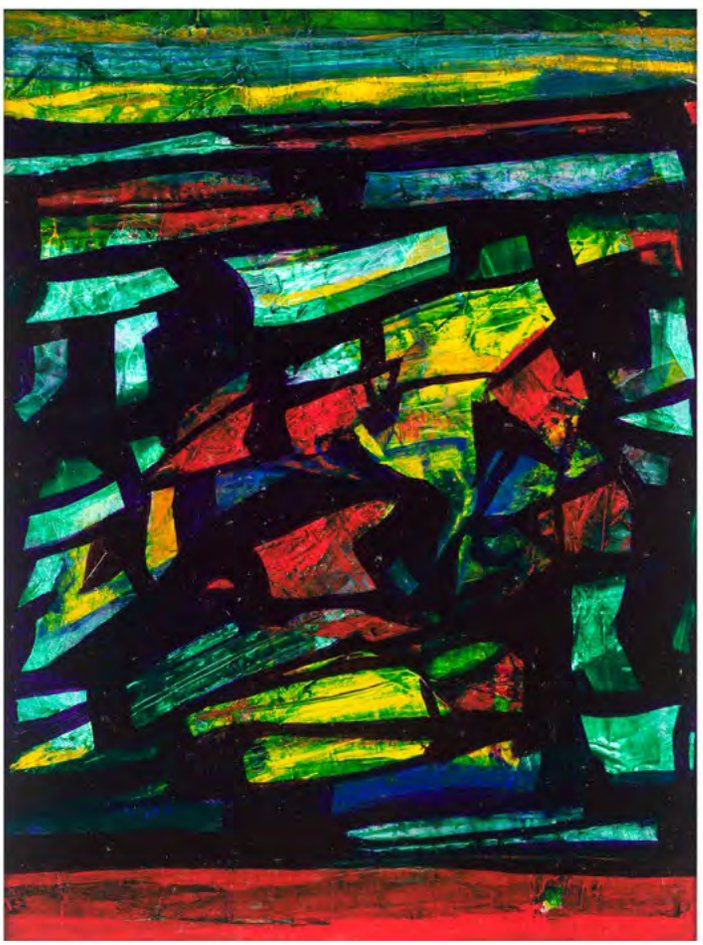
PROVENANCE
Private collection, Singapore

RM 9,500 – 15,000

In Dato' Sharifah Fatimah's work, colour and light play a central role, with colour representing energy and light as a symbol of existence. The artist creates striking colour contrasts through sophisticated layers of paint. She is strongly influenced by Nature's movements, producing contemplative works which suggest an underlying philosophical ideal.

Dato' Sharifah Fatimah Syed Zubir was from the pioneering batch of fine art students from the Mara Institute of Technology (now Universiti Teknologi Mara) in 1967 and graduated with a diploma in 1971. She enrolled in a course in fine arts at Reading University in England in 1973 and graduated with first class honours. She completed her postgraduate studies at the Pratt Institute in New York in 1976 with a John D Rockefeller III Fund Fellowship. She took a museum management course at City University of London in 1987 while she was a curator coordinator at the National Art Gallery Malaysia from 1982 to 1990. During her stint at the institution, she curated Ibrahim Hussein's exhibition, A Retrospective. In 2017, to mark the 50th anniversary of her career as an artist, she presented a solo exhibition entitled Song Of Eucalyptus at Segaris Art Center, Kuala Lumpur.





52

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

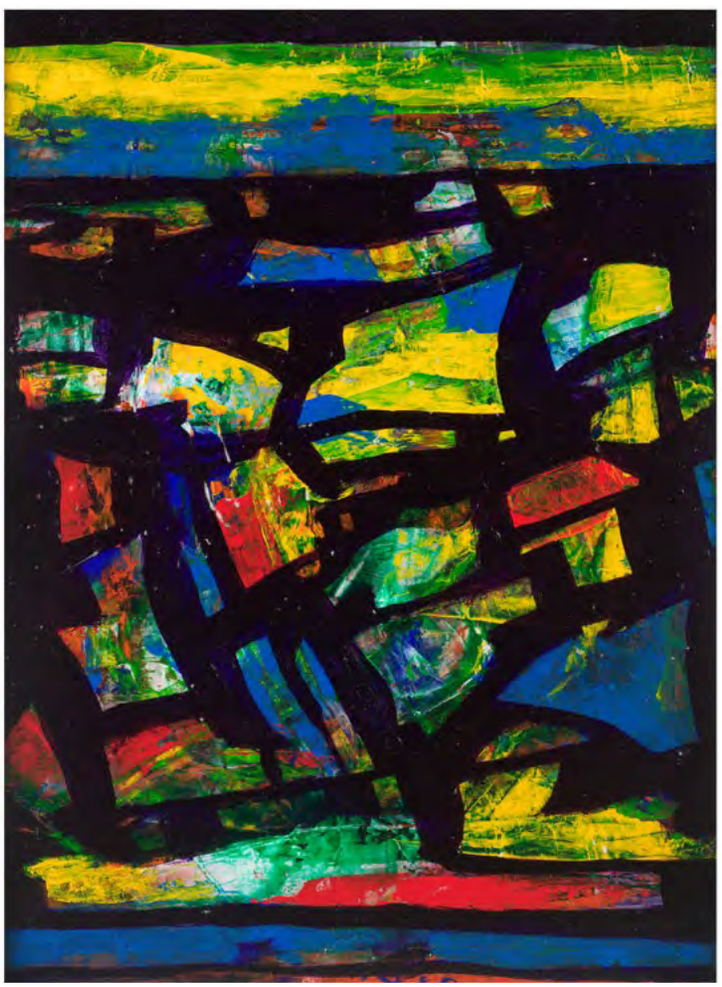
Untitled, 2010

acrylic on paper
37 x 27cm each (set of 2)

PROVENANCE
Private collection, Singapore

RM 9,500 – 15,000

In Dato' Sharifah Fatimah's work, colour and light play a central role, with colour representing energy and light as a symbol of existence. The artist creates striking colour contrasts through sophisticated layers of paint. She is strongly influenced by Nature's movements, producing contemplative works which suggest an underlying philosophical ideal. The contrast of the colours is sharpened with a black background.





53

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. 1948

Image 6; Image 7, 2010

signed and dated on the
backing board
acrylic on paper
37 x 27cm each (set of 2)

PROVENANCE
Private collection, Singapore

RM 9,000 – 14,000

Dato' Sharifah Fatimah's compositions feature confident brushwork imbued with movement. In these paintings, lyrical organic forms seem to float over a white expanse of space. She is strongly influenced by Nature's movements, producing contemplative works which suggest an underlying philosophical ideal.

Dato' Sharifah Fatimah Syed Zubir was from the pioneering batch of fine art students from the Mara Institute of Technology (now Universiti Teknologi Mara) in 1967 and graduated with a diploma in 1971. She enrolled in a course in fine arts at Reading University in England in 1973 and graduated with first class honours. She completed her postgraduate studies at the Pratt Institute in New York in 1976 with a John D Rockefeller III Fund Fellowship. She took a museum management course at City University of London in 1987 while she was a curator coordinator at the National Art Gallery Malaysia from 1982 to 1990. During her stint at the institution, she curated Ibrahim Hussein's exhibition, A Retrospective. In 2017, to mark the 50th anniversary of her career as an artist, she presented a solo exhibition entitled Song Of Eucalyptus at Segaris Art Center, Kuala Lumpur.





54

AWANG DAMIT AHMAD

b. 1956

Essence Of Culture (E.O.C.), 1986

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

PROVENANCE
Private collection, Selangor

RM 120,000 – 200,000

This is a rare masterpiece of absolute quality, an early Essence Of Culture (E.O.C.) series, being 1986 bracketed in a 1985-1995 time-frame, the triumvirate colours of red, blue and green sparkle in triangular decals from a drab palette dominated by dirty-brown. It was before his participation in the Contemporary Paintings of Malaysia in Pasadena in 1988 and later studies at the Catholic University in Washington. It delves into his childhood experiences, of simple games and a system of survival and sustenance as a farmer and a fisherman, helping out his father eked out a living in impoverished Kuala Penyu in Sabah. A bitter-sweet recollection in Awang Damit Ahmad's iconography, part nostalgia and part heroicism. The *E.O.C.* series carries a key massage: through hardwork, diligence, persistence, fervent and steely determination, people overcome daunting challenges to make an honest living.

Changes in the environment shape Man's destiny – that is the thrust in Awang Damit Ahmad's painting oeuvre from *Essence Of Culture* to his latest *Eastern Aesthetics*. His transition from farmer-fisherman-Telekom technician-artist-lecturer, taking up Art studies at the age of 27, is phenomenal. He retired as Associate Professor at the Mara Institute of Technology in May 2011. His accolades: the prestigious Major Award in Salon Malaysia III, the Minor Award in the Bakat Muda Sezaman (1984) and 2nd Prize in the Malaysian Bank Association art competition (1988), and the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. He is undoubtedly one of Malaysia's top artists.



55

AWANG DAMIT AHMAD

b. 1956

Marista: Sisa Semusim II, 1996

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

PROVENANCE
Private collection, Singapore

RM 65,000 – 110,000

'*Marista*' is Bruneian Malay meaning 'Lost Memories' or 'Talking About The Past' and like his starting *Essence Of Culture* (*E.O.C. / Intipati Budaya*, 1985-1995), the series is a continuation of his expressions about people and land in his obscure farmer-fisherman hometown community in Kuala Penyu in Sabah. The *Marista* series gained prominence in the Alun-Alun Ke Marista exhibition, featuring 70 oil paintings between 1996 to 2002, at the National Art Gallery. Alun-Alun means 'a small winding path'. This work is among the first few *Marista* created, and is a rare masterpiece of absolute quality.

Awang Damit Ahmad's gaining popularity and focus can be gleaned from the succinct observation of Associate Professor Dr. Muliyadi Mahamood, of UiTM: "He sees, hears, touches, feels, and smells his subject and the world around him. He incorporates all these sensory perceptions into his paintings."

A relative late-starter in Art, Awang Damit wasted no time in equipping himself as artist and teacher when he quit his job as a Telekom Malaysia technician in 1975, to study Art at the Mara Institute of Technology University (UiTM), topping the class in 1983. After following the artists' delegation to the Malaysian Art at the Asia-Pacific Museum in Pasadena, Los Angeles, in 1989-1990, he studied for the Master's at the Catholic University in Washington, after which he keeps honing his expressionist ideals on canvas while teaching at UiTM. In 1988, he won 2nd Prize in the Malaysian Bank Association art competition. In 1991, Awang won his biggest accolade when *Nyanyian Petani Gunung* (now in Petronas Collection), won the coveted prize in Salon Malaysia III, organised by the National Art Gallery.



56

AWANG DAMIT AHMAD

b. 1956

Payarama "Before Sunrise", 2013

signed and dated (verso)
mixed media on canvas
93 x 93cm

PROVENANCE
Private collection, Selangor

EXHIBITED
Destination II, Vietnam National Museum of Fine Arts,
Hanoi, Vietnam, 2014.

RM 55,000 – 85,000

One is struck by the emotive dichotomy of spheres, in terms of space or landscape, and in this case, two separate time elements between the nocturnal of fading darkness, inducing shut-eye, and the glimmer of light – the visibility of presence, an intriguing flux of shifting perception and the inherent elements in Nature's understated bounty. Payarama with a more purposeful composition than the artist Awang Damit Ahmad's more lyrical epigrams refers to the changes in the weather which affect the livelihood of fishermen and farmers – the drier South-west Monsoon and the stormy North-east Monsoon and the Inter-monsoon transitions.

Changes in the environment shape Man's destiny – that is the thrust in Awang Damit Ahmad's painting oeuvre from *Essence Of Culture* (*E.O.C. / Intipati Budaya*) to his latest *Eastern Aesthetics*. His transition from farmer-fisherman-Telekom technician-artist-lecturer, taking up Art studies at the age of 27, is phenomenal. He retired as Associate Professor at the Mara Institute of Technology in May 2011. His accolades: the prestigious Major Award in Salon Malaysia III, the Minor Award in the Bakat Muda Sezaman (1984) and 2nd Prize in the Malaysian Bank Association art competition (1988), and the Gold Award in the Ecorea Jeonbuk Biennale and the Olympic Fine Art in London, both in 2012. His works are well sought after by collectors, and prices often soar in auctions.



57

YEOH JIN LENG

b. 1929 – 2025

Storm Clouds, 1966

signed and dated (lower right)
oil on canvas
125 x 98cm

PROVENANCE
Private collection, Kuala Lumpur

RM 135,000 – 200,000

Rain can be a blessing and a bane. It is succour during drought, but an overwhelming downpour can lead to floods and landslide and erosion. Be it a layman, a fisherman or a farmer, he is affected one way or another. To an artist, the changing weather patterns as ominously heralded in the sky give an opportunity to capture the colours, mood and atmosphere. Yes, a storm can be beautiful: destruction begets hope of renewal, like a metaphor of life. Tropical landscapes are one of the fascination of veteran academician-artist-potter Yeoh Jin Leng. This is a rare masterpiece.

Yeoh Jin Leng had his art tutelage at the Chelsea School of Art (1957-1961) besides the Malayan Teachers College (Kirby, Liverpool, 1952) and the London Ministry of Education (London University, 1963). On his return, he taught at the Specialists Teachers Training Institute from 1963-1968, and was its head of department from 1969-1983, before joining the Malaysian Institute of Art as dean of studies from 1984-1994. He was given a retrospective, Jin Leng: Art And Thoughts 1952-1995, by the National Art Gallery Malaysia in 1996, and a mini post-retrospective called Ten Years On at the NN Gallery, KL, in 2007, as well as Life-Drawings From Chelsea Days (1958-1962) at NN Gallery in 2008. He was one of the seven major artists featured in the landmark Grup exhibition in 1967. He won the 1990 Australian Culture Award and the Perak State Award in 1998. His early promise was in 1969 when he won the Special Prize (Painting) in the Salon Malaysia and the Tokyo Biennale Prize for Painting, and in the 1992 Salon Malaysia, he won the Minor Award for Sculpture. He was also a guest Artist to West Germany (1970), USA (1970), France (1990), again in the USA in 1985, as a guest art educationist.



58

JOLLY KOH, DR.

b. 1941

Abstract, 1969

acrylic on canvas
126 x 152cm

PROVENANCE
Private collection, Selangor
From the collection of Patrick Murphy

RM 80,000 – 140,000

Abstract (1969) is a Colour Field corridor of close-set tree-trunk facades with Minimalist appeal in the vein of Morris Louis (Stripe Paintings) and Kenneth Noland. Arranged like parallel vertical drops with subdued tones, it suffuses with a monotony as well as contrasting breaks. It was at a time when Dr. Jolly Koh was also painting *Two From Alor Star* (National Art Gallery collection), *Wanda 1* and *2, Mimosa II, Floating Forms II* and *Road To Subang*, all oil on canvas in contrast to this acrylic on canvas. He had started painting abstract in the late 1950s, but his return from studies in London in 1963, his oeuvre became much more matured with blending colours and cryptic but spontaneous forms. He was already a fixture with the 'Magnificent 7' GRUP in 1967, and with his works travelling to Sao Paulo for the 1969 Biennale.

The quintessential colourist, Dr. Jolly Koh, an artist more than academician, hails from the legendary Magnificent 7 GRUP exhibition in Kuala Lumpur in 1967, reprised 30 years after. His career is manifested most dramatically by a milestone survey exhibition, JollyKoh@76 (White Box, Publika, KL) in 2017, complete with an accompanying 350-page coffeetable book. It was organised by the Henry Butcher Art Auctioneers. Subsequently in 2024, JollyKoh@83 was held at Ken Gallery. Trained on both sides of the Atlantic - London (Hornsey College of Art and London University) (teacher's certificate), and the United States (Indiana University, Doctor of Education and Master of Science, under a Fulbright scholarship). Dr, Jolly Koh had taught Art at the Mara Institute of Technology, Sabah's Gaya College, MSC College (SeGi College) and in Melbourne and Adelaide in Australia. His auction record was achieved in Henry Butcher Art Auction August 2024, with the painting *Celestial Flora* (2014) sold for RM 280,000.



59

JOLLY KOH, DR.

b. 1941

Green Movement, 2007

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

PROVENANCE
Private collection, Kuala Lumpur

RM 75,000 – 125,000

As titles go, 'green' appears arguably only twice in Dr. Jolly Koh's oeuvre in seven decades of painting, this *Green Movement* and the other, *Green Reflection*, though this yellow-cyan amalgam profusely pervades his canvas all over, like in his *Fan Fern* and *Nebula* series, to mention a few. The green here is sparingly used, not the strident and sonorous, but one more subdued, of duller olive overtones, palliative, restorative and providing a balance, in a double-tiered format. A green as John Muir intoned, "Nature in her green, tranquil woods heals and soothes all afflictions."

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60

JOLLY KOH, DR.

b. 1941

Moon Over Guilin, 2002

signed and dated (lower right)
oil on canvas
89 x 64cm

PROVENANCE
Private collection, Selangor

RM 35,000 – 70,000

The hugging cluster of Guilin hills looms over the River Li like, in the words of the China poet Han Yu, "jade hairpins". Formed of karst limestone some 360,000 million years ago, the hills stand like forgotten sentinels as the boat cruise takes visitors from Guilin to Yangshuo for one-and-a-half hour along the meandering waterways. The tapering conical peaks get the trademark Dr. Jolly Koh treatment of beauteous colours in yellow spectrum, green and even dark blue, while the wavy waters provide a lulling influence. The miniscule moon adds to the picture-postcard scene with a touch of romance, though it is some 390,000km away from Earth, and much much bigger than the whole of Guilin, or China for that matter. Places like Guilin bring out the artist in Dr. Jolly Koh best, each with its own emotions.

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61

CHEONG LAITONG

b. 1932 - 2022

Untitled, 1981

signed and dated (upper right)
oil on canvas
129 x 134cm

PROVENANCE
Private collection, Selangor

RM 45,000 – 85,000

'*Untitled*' and '*Composition*' usually with ascending numerals, are the standard titles Cheong Laitong habitually used to name his creative productions. Strangely, it's somewhat like an abnegation or a declaration of anonimity, to give the viewer full ownership of what he sees or wants to see, based on the understanding and emotions of the time. There seems to be a centrifugal axis on a diagonal alignment without a semblance of material forms with a rather muted and diluted colour choices. It's devoid of the usual physicality, sans mass, sans weight: everything is in an emotional vortex eclipsing an inner peace.

Cheong Laitong is an abstract pioneer best remembered as one of the 'Magnificent 7' artist-heroes from the landmark abstract 1967 Grup exhibition (reprised as Regrup – 30 Years On in 1997). He was one of the stars of the Wednesday Art Group, and his biggest award was 1st Prize (oil / acrylic) in the Salon Malaysia in 1969 and joint 2nd Prize in 1979. He is known for his mural, measuring 11 feet long and 20 feet high, for Muzium Negara in 1962, apart from a mural at the Selangor palace in 1958. He never had formal art tutelage, only short stints at the Skowhegan School of Art in the United States and the LCC Central Art School in London. Because of work commitments, his career suffered a lull for 33 years though he made a brief comeback in 1981. It was the NN Gallery that weaned him back with 10 solos, culminating in his Expression Of 60 Years in 2014.



62

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1996

signed and dated (lower right)
acrylic on canvas
40 x 45cm

PROVENANCE
Private collection, Selangor

RM 82,000 – 120,000

The colours look diluted in a lighter shade of pale like a long-drawn cooing whisper as the main composition in a diagonal slant fills up an irregular shape, leaving the sides swimming in a sea of light grey. There are no configurations, just Datuk Ibrahim Hussein's gamut of parallel lines in spurts, staccato squiggles and longer understated red vertical lines. The colours sometimes bleed into a transparent wash, more like a running stain. This is a fine example of Datuk Ibrahim's unplanned spontaneous spurting of lines, solitary and in tandem, rhythmic and swirling everywhere.

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


ibrahim hussein 96

63

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Langkawira, 1992

signed and dated (lower right)
offset lithograph on paper,
edition 56 of 200
35.5 x 35cm (image)

PROVENANCE
Private collection, Kuala Lumpur

RM 15,000 – 22,000



Langkawira is an acronym combining the cluster of 99 islands of Langkawi and the sacred Malay word, wira, meaning warrior. This monochrome offset lithograph on paper is set in editions of 200, with a few different pieces in colours. It was created to raise funds for the building of the Ibrahim Hussein Museum and Cultural Foundation in Pantai Tengkorak (Beach of Skulls) in Datai, once a pirates' hideout. Prominent are two karst limestone hills of different height in the geoforest park designated a Unesco site with the natural landscapes dating back more than 500 million years old. The twin hills stand like silent sentinels on an island known for her legends, including that of Mahsuri. Overhead are wavy lines overlaid with cross-hatches simulating both clouds and sea (the Andaman).

Datuk Ibrahim Hussein is incontrovertibly one of the most extraordinarily gifted and iconic of Malaysian artists, having won the World Economic Forum's Crystal Award in 1997. He was the first Malaysian invited to the Venice Biennale (1970), and most importantly, represented Asia in the tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait (1977). His other international awards include Venezuela's Order of Andres Bello (1993), Chile's Order of Bernardo Higgins (1996), the Japan Foundation Cultural Award (1988) and Malaysia's Anugerah Tokoh Terbilang (2007). He was given a Retrospective by the National Art Gallery Kuala Lumpur in 1986, and established the Langkawi International Festival of Arts in 2000. With the help of his wife Datin Sim, he organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali (Indonesia). Ib was educated at the Byam Shaw School of Drawing and Painting (1959-1963) and the Royal Academy in London (1963-1966).

64

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Kecak Spirit, 1987

signed and dated (lower right)
offset lithograph on paper,
edition 43 of 200
28 x 28cm (image)

PROVENANCE
Private collection, Kuala Lumpur

RM 15,000 – 22,000



This suite of 200-editioned offset lithographs was one of the first that Datuk Ibrahim Hussein, or Ib, as he was fondly known, had produced in limited editions, the others included *Dance Of Joy* and the cover painting for his major Japan shows at the Takashimaya Gallery in Tokyo and Osaka in 1989. Dance was something dear to Ib's heart with his close association with dancers Datuk Ramli Ibrahim, Lari Leong and Mavin Khoo (who made a rare dance cameo for his 72nd birthday celebration) and his inclusion of dancers in the arts festivals he organised. Ib had always been fascinated by the traditional Balinese dance repertoire – Kecak, Legong and Barong. His dancing lines drift ecstatically in motion, moving erratically in sync with the transcendental movements of the Kecak ritual.

Datuk Ibrahim Hussein was enrolled at the Nanyang Academy of Fine Arts, Singapore in 1956. He received a scholarship to study at the prestigious Byam Shaw School of Drawing and Painting and the Royal Academy in London where he graduated in 1963 and 1966 respectively. A Fullbright Award saw him touring the United States and participating in exhibitions there. His career hit sky-high when he was selected to exhibit alongside Andy Warhol and Salvador Dali in Kuwait in 1977. In 1970, he was selected for the Smithsonian Institute workshop in the Venice Biennale. He had won many illustrious international awards, including the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996), the World Economic Forum's Crystal Award (1997) and the Anugerah Tokoh Melayu Terbilang (2007). A rare recipient of triple "Datuk" titles from various royalties, Ib was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1986. After 11 years of struggle and planning, the Ibrahim Hussein Museum and Cultural Foundation in Langkawi was launched in 2000. Together with his wife Datin Sim, he had organised the Club Mediterranee Asian Arts Festival in Cherating, Pahang and in Bali, Indonesia as well as the First Langkawi International Festival of the Arts.

65

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Dance Of Joy, 1985

signed and dated (lower left)
offset lithograph on paper,
edition 141 of 155
76 x 56cm

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000



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.

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Arts in Singapore in 1956 but did not complete it. He graduated from the Byam Shaw School of Drawing and Painting (1959-1963), and the Royal Academy in London (1963-1966). In 1970, he took part in the Venice Biennale through the Smithsonian Institute workshop and in 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. He was accorded a Retrospective by the National Art Gallery in 1986. His awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Order of Andres Bello of Venezuela (1993). He set up the Ibrahim Museum and Cultural Foundation in Langkawi in 2000 and celebrated it with the Langkawi International Festival of Arts. He also organised the Club Mediterranee Asian Arts Festival in Cherating (Pahang) and Bali. In July 2022, Datuk Ibrahim Hussein's *Dance Of Joy* offset lithograph was sold for RM 21,280 at the Henry Butcher Art Auction.

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 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.

66

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 60 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 60 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 178 of 200
62 x 46cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000



69

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



70

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 60 of 200
62 x 46cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000



71

IBRAHIM HUSSEIN, DATUK

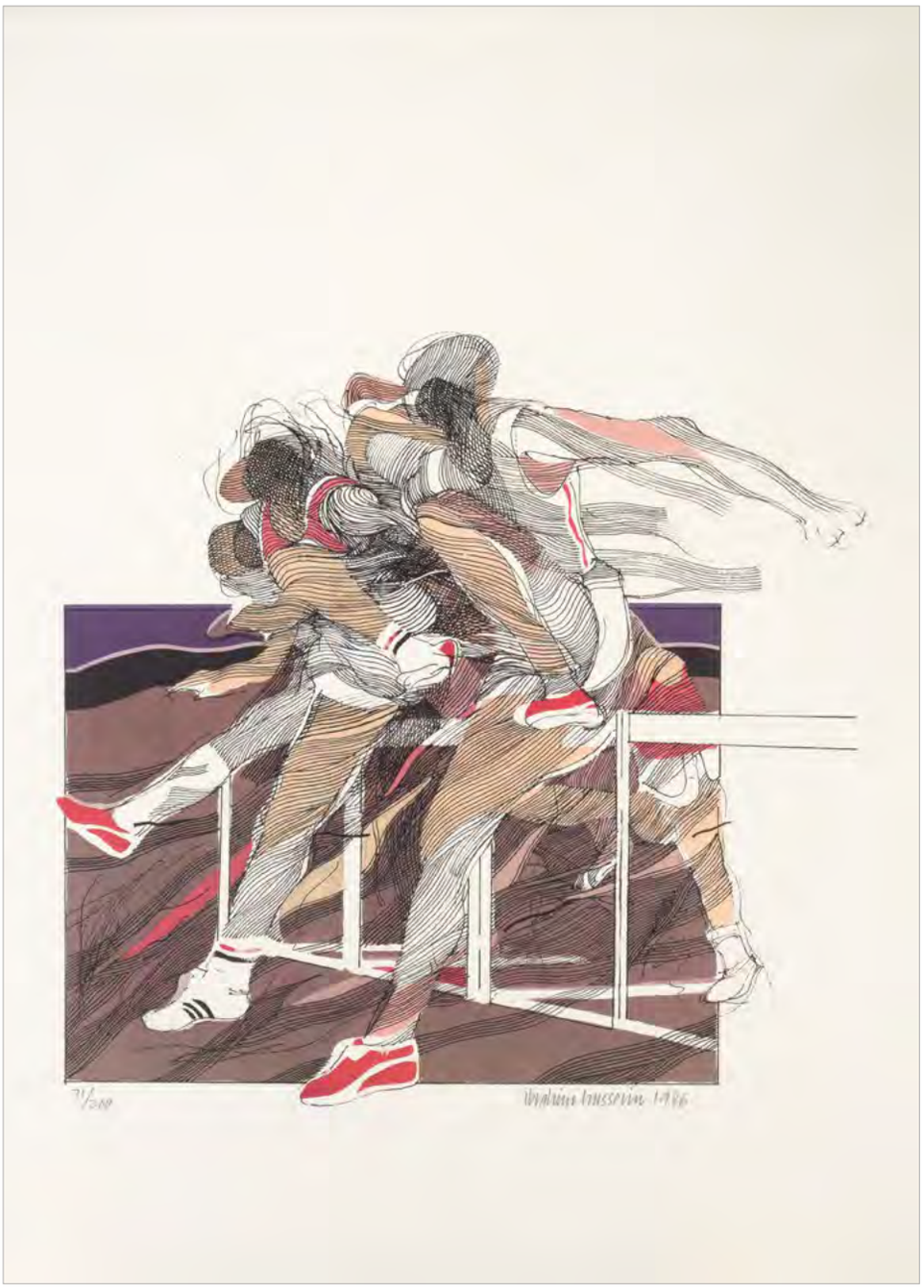
b. 1936 - 2009

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



72

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Sport Series, 1986

signed and dated (lower right)
offset lithograph on paper,
edition 78 of 200
62 x 46cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000



73

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



74

IBRAHIM HUSSEIN, DATUK

b. 1936 - 2009

Untitled, 1970s

acrylic on canvas
37 x 67cm

PROVENANCE
Private collection, Selangor

RM 95,000 – 140,000

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

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



75

SYED AHMAD JAMAL, DATUK

b. 1929 – 2011

Untitled, c. 1966-1968

signed (lower right)
mixed media on paper
26 x 21cm

PROVENANCE
Private collection, Selangor

RM 15,000 – 30,000

In the 1950s and 1960s, Syed Ahmad Jamal, later a Datuk, had done several paintings in figures, even a self-portrait and several drawings (Female Forms, Sitting Figure). Of course, he did portraits of his son, Ziad, from his first marriage. He already started in the 1950s with works such as *Ronggeng, Joget, Self-Portrait* and the early masterpiece, *Bathers By The Sea* – all done in 1957. At the same time, he was deep in abstraction like *Sidang Roh* (1967) and *Pertubuhan* (1963, 1964), and the calligraphic abstraction of poet *Chairil Anwar*. This drawing has two figures, one seated and in a sarung with wavy-patterns designs, the other in a pale blue frock standing, in an obvious interior. The fluid outlines exude a dreamlike atmosphere, also denoting changeability. The seated one is obviously enjoying a drink.

Multi-talented Datuk Syed Ahmad Jamal can't be called methodical, for his works replete with colourful symbols with a dreamy feel. He had been an artist, a designer, a sculptor, an administrator, a curator, a writer-critic, stage set-designer and educator. He was given a Retrospective by the National Art Gallery in 1975, and a major Tribute exhibition in 2009. He was conferred the 'Datuk' title a year after being made a National Artist Laureate (1995). His main duties include director of the National Art Gallery and the Asian Cultural Centre, and principal of the Specialist Teachers Training Institute in Kuala Lumpur. Education was at the Birmingham School of Architecture, Chelsea School of Art (London), the School of the Art Institute Chicago and the University of Hawaii.



76

ABDUL LATIFF MOHIDIN

b. 1941

Untitled, 1990s

signed on verso
oil on canvas
91 x 91cm

PROVENANCE
Private collection, Kuala Lumpur

RM 250,000 – 450,000

The imperative of ecological balance lies at the heart of human survival. Man's greed in decimating forest cover for haphazard development and lucre adds to the calamity of climate change. Although forest makes up some 67.6% of Malaysia's land mass (World Bank report 2016), massive deforestation goes on in Sabah and Sarawak. Nature should be left on its own in its cycle of renewal and decay, and to heal itself. Latiff's composition is not the logical luxuriant green, but often couched in chromatic textures and sienna streaks in dry desiccated strokes, and here, with brackish brownish black stumps and unusual conflagration of orangey red. Amidst the sturdy sentinels of trees and the surrounding foliages, the forest hosts big and tiny organisms, visible or concealed at different altitudes and in different climes. Therapeutic and destructive at the same time, it can unleash irreversible damage if humans block the river course with hydroelectric dams and strip the land bare and loose of all its vegetation. Mammals, birds, reptiles, amphibians, insects, fishes and some micro-organisms are interdependent on Nature for survival. During 1990s era, the artist was mainly painting *Gelombang* series and *Rimba* series. This is a rare masterpiece of absolute quality.

A national treasure in paint, print (printmaking), bronze (sculpture) and letters (poet, essayist and translator in three languages: Malay, English and German), Latiff Mohidin hit a career peak in art when his celebrated *Pago-Pago* series (1960-1969) headlined a three-month exhibition at the prestigious Pompidou Centre in Paris in early 2018. He was awarded a major Retrospective by the National Art Gallery in December 2012 to June 2013, his second. He studied at the Hochschule fur Bildende Kunst in West Berlin. He got the John D. Rockefeller III Fellowship to study at Pratt Institute (1965) and the French scholarship to study printmaking at the Atelier Lacouriere-Frelaut in Paris (1969). Locally, he won 2nd Prize (Graphics) in the 1968 Salon Malaysia. In literature, his awards included the SEA Write Award (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976.



77

ABDUL LATIFF MOHIDIN

b. 1941

Wetland I, 1994

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

PROVENANCE
Private collection, Selangor

RM 30,000 – 55,000

The last time a *Wetlands* painting (2002) featured in Henry Butcher Art Auction, on Nov 6, 2022, a full-fledged oil on canvas measuring 90 x 90cm, it garnered a premium of RM 280,000. This is a work on paper, much smaller but dated 1994, seems a template for the *Wetlands* excursion with phalanxes of brackish black setting parameters with descending strokes imbued in brownish red, yellow and greenish shimmers. Compare this to the denuded forms of 2002 with pencil-thin streaks enlivening the spaces. In composition, this is more structured. While such bogs (wetland characterised by spongy, waterlogged ground composed of decaying plant matter and peat moss) are haphazard, they are veritable sanctuaries for migratory birds, fish and animals.

Poet-painter-sculptor Latiff Mohidin made a significant international breakthrough when his landmark *Pago-Pago* (1960-1969) series was featured in the prestigious Centre Pompidou in Paris, 2018. A much-lauded national treasure, Latiff was given a major Retrospective (Latiff Mohidin 60 Years) in 2012-2013 by the National Art Gallery, Kuala Lumpur. His art tutelage was at three different institutions, namely Hochschule fur Bildende Kunste, Berlin; Atelier La Courier-Frelaut, Paris; and then Pratt Institute, New York. In 1968, he won 2nd Prize (Graphic) in the Salon Malaysia in 1968. In literature, he was awarded the SEA Write Award in Bangkok in 1984, the National Literary Award in 1984 and 1986, and the Malaysian Government literary prize from 1972 to 1976. He was a Creative Fellow at Universiti Sains Malaysia (1977) and a guest writer at the Dewan Bahasa dan Pustaka (1988).



78

ABDUL LATIFF MOHIDIN

b. 1941

Gelombang, 1993

signed and dated (lower right)
mixed media on paper
17 x 28cm

PROVENANCE
Private collection, Selangor

RM 22,000 – 38,000

The *Gelombang* series reflects the artist's continued exploration of nature, revisiting this theme following the *Mindscape* and *Langkawi* series. These sketches reveal the artist's contemplative process, where observations are translated into meditative, intuitive brushstrokes. In *Gelombang*, a sense of gentle rhythm emerges, shaped through a deeply personal study of colour imbued with movement.

One of Southeast Asia's leading modernists, Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Berlin, Germany, studied printmaking at Atelier La Courriere in Paris, France and Pratt Graphic Centre in New York, USA. He received honours and awards such as the Malaysia's National Literary Prize and the Southeast Asian's Writer's Award in 1984. Latiff was gifted in art from a young age and was hailed as a 'boy wonder' by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten. His exhibition Pago-Pago: Latiff Mohidin (1960-1969) was held at the internationally renowned Centre Pompidou in Paris, jointly organised by Centre Pompidou and National Gallery Singapore in 2018. The *Pago-Pago* body of works were also on display at Ilham Gallery, Kuala Lumpur later that year.



79

ABDUL LATIFF MOHIDIN

b. 1941

Voyage Rimbaud II, 2003-2004

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

PROVENANCE
Private collection, Kuala Lumpur

RM 350,000 – 600,000

Those used to Latiff Mohidin's *Voyage* series iconography of Star Trek-like dirigible USS Enterprise, might be surprised with this *Rimbaud II* work, still under the *Voyage* nomenclature, done between 2001 to 2008. *Voyage* is Latiff's painterly excursions into Nature and ancient civilisations, besides allusions to literary figures. It's probably a tribute of sorts to the controversial French Symbolist poet Arthur Rimbaud, as proclaimed in the title, but the metaphor used is less certain... The image, executed with the ponderous strokes of *Voyage* as compared to *Gelombang*, is obviously that of a place. As a poet too, and a SEA Write Awardee at that, Latiff may be weaving Rimbaud's poetical stanzas in between the interstices of blooming vegetal clumps in front of what looks like a building. As Rimbaud had residences in various places in London, the French-Belgium border or Harare in Ethiopia, where he spent some five years, the location is anyone's guess. The painting, by itself is interesting, and Latiff has also paid tribute to Charles Baudelaire in the same *Voyage* series, which was unveiled at Galeri Petronas in 2007. This work is a rare masterpiece of absolute quality (the strokes, the overlapping layers of colours, the depth, the brilliant composition and expression etc).

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



80

C.N. LIEW

b. 1975

A Dialogue With Jalal al-Din Muhammad Rumi, 2018

signed and dated (lower right)
mixed media on metal
48 x 66cm

PROVENANCE
Private collection, Kuala Lumpur

RM 22,000 – 44,000

C.N. Liew trained in Chinese calligraphy and ink as a disciple of the Zen master Bo Yuan, and has spent his career pushing that tradition toward abstraction. He calls his method "writing-painting": the brush moves as it would in calligraphy, but what ends up on the surface is a gesture rather than a legible character. His *Surrealligraphy* series won a special award at the Seoul International Calligraphy Biennial in 2005, and in 2020 the National Art Gallery in Kuala Lumpur gave him a solo show, Beyond The Borders. His work is held in the prestigious British Museum collection. His calligraphy was the first the Istana Negara acquired.

This work belongs to a series in which Liew addresses figures from outside his own tradition. Earlier entries took on the psychologist Abraham Maslow and the painter Zao Wou-Ki. Here the partner is Rumi, the thirteenth-century Persian Sufi poet whose verse has a wide readership in Malaysia. Chinese and Islamic calligraphy are the two traditions in which the act of writing is itself treated as sacred, which is the ground the dialogue is held on. Liew paints on metal, so the red field carries a hard sheen, and a single black burst of ink sits against it.



81

SUZLEE IBRAHIM

b. 1967

Movement Series: 03, 2003

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

PROVENANCE
Private collection, Selangor

RM 6,000 – 12,000

Color stands as an important principle in Suzlee's artistic practice, serving as a unique expression of the emotions experienced at various moments in time. His *Movement Series* remains a significant aspect of his oeuvre, embodying his conviction that movement is synonymous with life, for every living being exists in motion. Initially rooted in his admiration for turtles, the series grew to reflect his broader devotion to nature and wildlife. In this work, the artist employs a lyrical palette of yellow, orange, blue, and red, punctuated by black strokes that suggest a sense of freedom and movement.



82

RAFIEE GHANI

b. 1962

Sungai Mas, 2014

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

PROVENANCE
Private collection, Selangor

RM 30,000 – 60,000

Gold is a commodity that buys hearts and costs lives. It triggered the 19th century gold rush to Ballarat and Bendigo in Victoria in Australia and Sutter's Mill in California. It is a popular and auspicious name for businesses and real estate. This painting called Sungai Mas, which means Gold River, is imbued with pinkish and mauve hues and crimson blobs. Wherever there is gold, even in name, a huge conurbation ensues and prospers. It is a source of life. And in Rafiee Ghani's inimitable joie de vivre of colours, forms and curious patterns and symbols, a dream world is created. Whatever the geography of his diverse subjects, his Intimism, noted Professor Muliyadi Mahamood "possesses international aesthetic qualities which suit viewers regardless of geographical or cultural boundaries."

Rafiee Ghani is an intrepid traveller, traversing places off the beaten track, meeting isolated but culturally-rich people and less hospitable places as his calling card. He had the distinction of having twice won the Minor Award in the Bakat Muda Sezaman, in 1984 and 1985. He also won the Minor Award in the 1991 Salon Malaysia, besides 2nd Prize in the Malaysian Art Open (MAO) in 1994. After a diploma from the Mara Institute of Technology, he pursued his art studies at the De Vrije Academie Voor Bildeende Kunst in the Hague before getting his MFA at the Manchester Metropolitan University (Manchester Polytechnic) in UK. Besides teaching stints at ITM (1986-1988 and 1989-1990), he had also taught in Mahe in the Seychelles (1991-1993).


Rabiee Ghahi
Sungai Mas
2014

83

RAFIEE GHANI

b. 1962

To Be Able To See The Sea, 2023

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

PROVENANCE
Private collection, Selangor

RM 6,500 – 11,000

Rafiee Ghani's evocative abstractions draw inspiration from his travels to distant lands, where he explores the cultures, landscapes and architecture of different regions. Colour takes centre stage, with captivating shades of blue and red brought together through intuitive brushstrokes.

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 to 1988. He also had a teaching stint in Mahe, the Seychelles, in 1991-1993.



84

RAFIEE GHANI

b. 1962

Garden Series, 1990s

signed (lower left)
oil on canvas
115 x 103cm

PROVENANCE
Private collection, Selangor

RM 15,000 – 30,000



Rafiee Ghani's compositions of gardens contains Fauvist overtones through his expressive use of colour, yet it is inspired by local visual elements. Despite his extensive travels around the world, the artist chose a subject close to his heart. The garden is brought to life with flowers and plants, captured through the artist's immediate and distinctive brushwork. He had previously noted that Le Jardin (The Garden) is a series of paintings using dabs of colours. Initially, it was developed as a series of small paintings.

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85

RAFIEE GHANI

b. 1962

Marang Series, 1990s

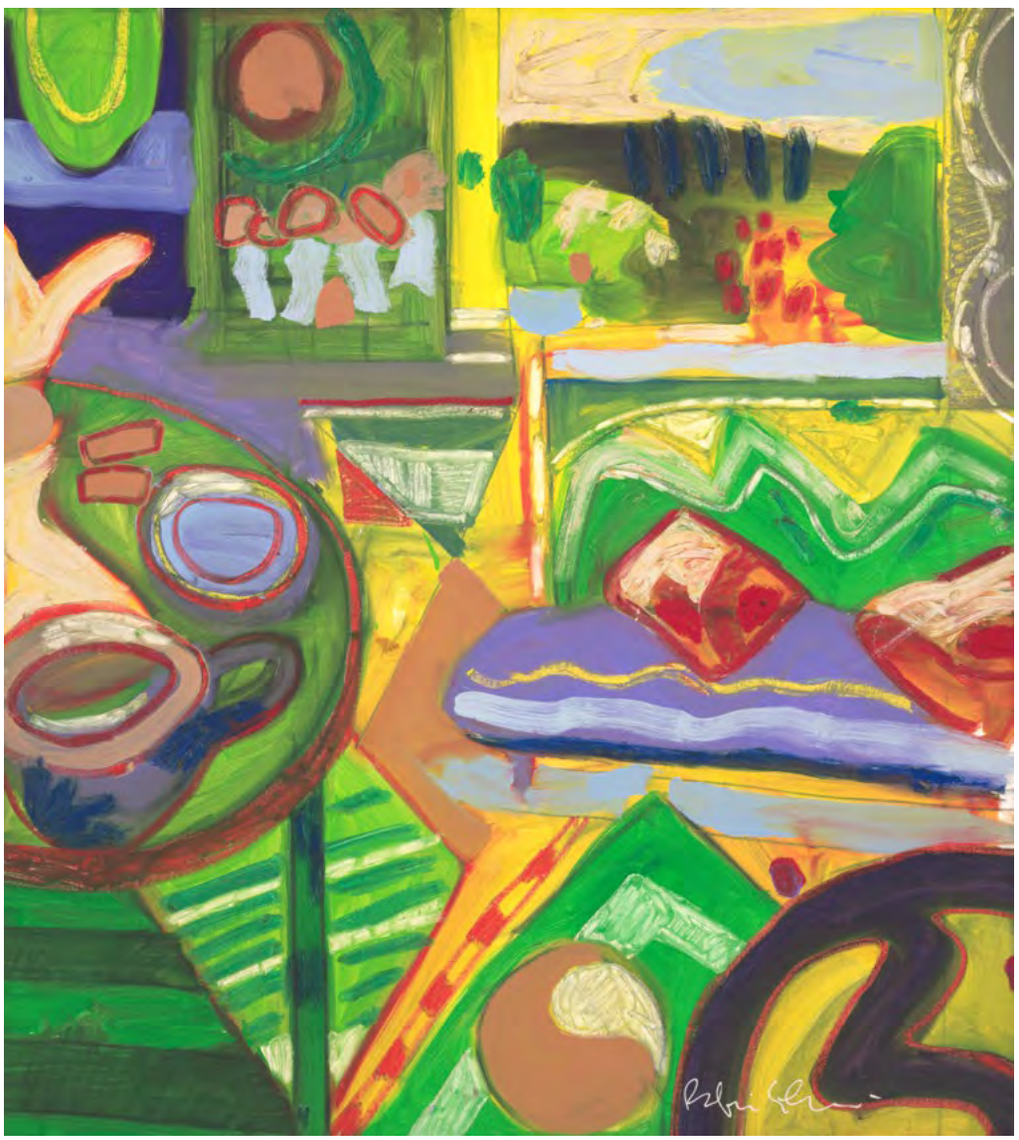
signed (lower right)
oil on canvas
103 x 91cm

PROVENANCE
Private collection, Selangor

RM 14,000 – 24,000

The scene revisits an interior space filled with a fine assortment of utensils and household furniture. Rendered in vibrant hues of lime green, yellow and red, the familiar setting is reinterpreted through the artist's imagination. The window opens onto a verdant landscape, where trees and flowers create a picturesque view.

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 to 1988. He also had a teaching stint in Mahe, the Seychelles, in 1991-1993. His solo Dusun Laut was well received at Galeri Puteh in 2026.



86

RAFIEE GHANI

b. 1962

On This Beach She Unfolds Everything, 2018

signed and dated (lower left)
oil on canvas
142 x 211cm

PROVENANCE
Private collection, Kuala Lumpur

RM 40,000 – 70,000

Rafiee Ghani's evocative abstractions draw inspiration from his travels to distant lands, where he explores the cultures, landscapes and architecture of different regions. Reflecting graceful movement, the work features a pastel colour palette of pink and purples hues, brought together through gestural brushwork. This is a rare masterpiece of absolute quality. Scarcity in such expression matters!

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 to 1988. He also had a teaching stint in Mahe, the Seychelles, in 1991-1993. His solo Dusun Laut was well received at Galeri Puteh in 2026.



87

RAFIEE GHANI

b. 1962

Shadow Mountains, 2018

signed and dated (recto)
oil on canvas
183 x 152cm

PROVENANCE
Private collection, Kuala Lumpur

RM 40,000 – 65,000

In *Shadow Mountains,* Rafiee brings together a combination of lines and mark making, layered with bold strokes of blue and pastel shades. The vibrant colours are richly applied onto the canvas, lending the work a distinctly expressionistic feeling. A few simple thin outlines at the top depict the mountains, in contrast with the bold gestural brushworks concentrated at the centre, truly a brilliant composition rendering it a rare masterpiece of absolute quality.

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 to 1988. He also had a teaching stint in Mahe, the Seychelles, in 1991-1993. His solo Dusun Laut was well received at Galeri Puteh in 2026.


Rafiu Ghani
shadow mountains
2018

88

FAUZIN MUSTAFA

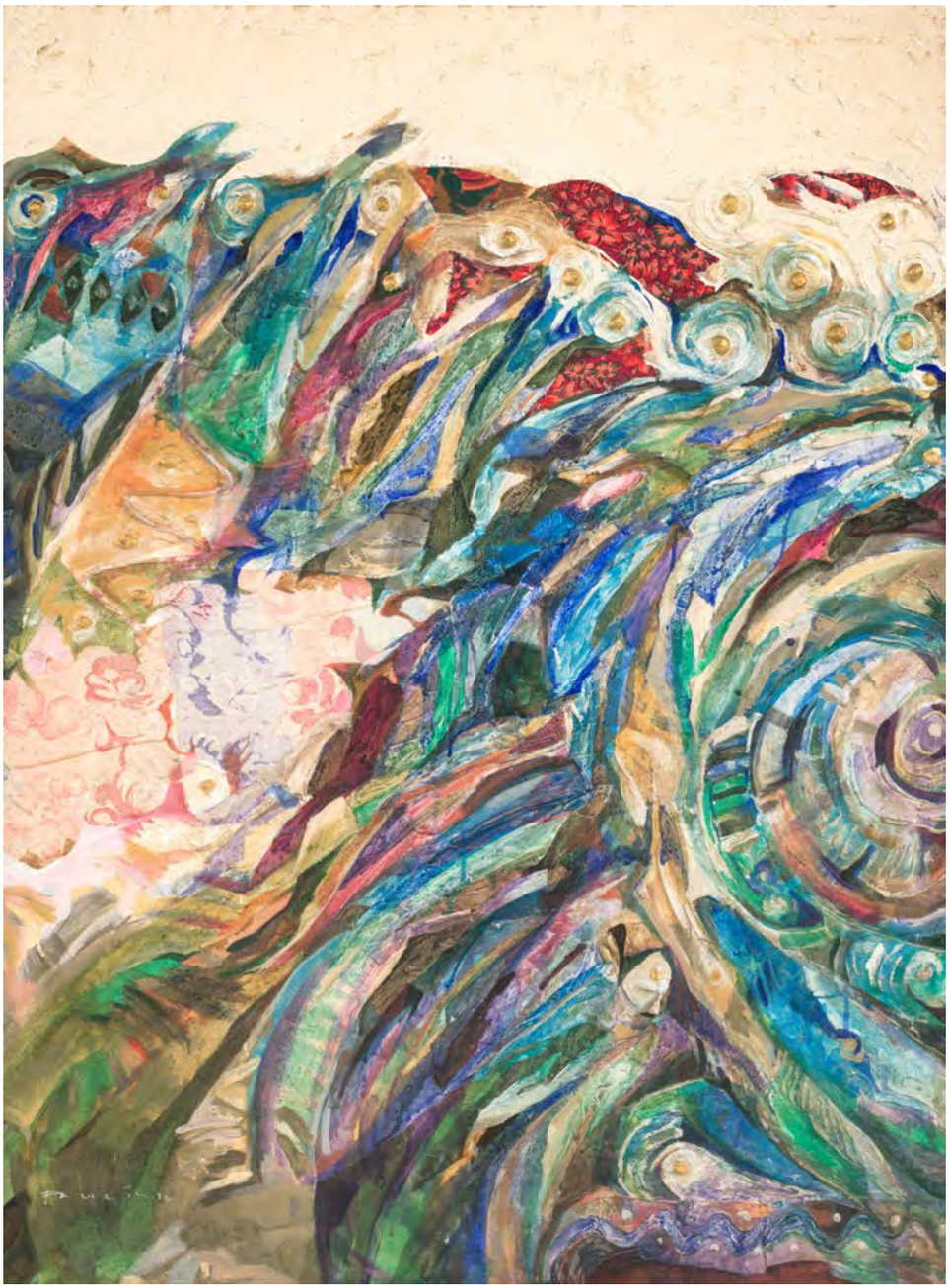
b. 1966

Lost Horizon IV
(Struggling Ocean), 1992

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

PROVENANCE
Private collection, Kuala Lumpur

RM 7,000 – 13,000



When Fauzin Mustafa unleashed his *Lost Horizon* series in 1994, it generated great interest over his slab-like painting with Malay symbolic patterns and designs studded with dots all over. Rhythmic, patterns forming gentle curves are combined together with colourful, jewel toned colours. Together, they create a dynamic, exuberant effect.

He was winning prestigious awards with his own style: Minor Award in the Young Contemporary Artist (BMS) competition (1988); Minor Award (Painting) in the Salon Malaysia in 1991; 3rd Prize in the Philip Morris Asean Art Award – Malaysia (1994), and an Honourable Mention in the finals in Singapore. He continued his winning streak with 2nd Prize for the Mekarcitra Visual Arts competiton at the Shah Alam Gallery (2007); and Major Award, 1MC mural painting, National Art Gallery (2010). He took part in the Asian Art Biennale in Bangladesh (2001), New Art from Southeast Asia in Fukuoka Art Museum in Japan (1992), Art Triangle (2007 and 2008), and the Art Expo Malaysia in 2009 (Malaysian Art Idols) and 2014 (Great Malaysian Contemporary Art). He has gone fulltime since 2008. His solo, Life Between The Dots was held at Core Design Gallery. He worked in television and was Media Prima's head of Set Design, Make-up and Wardrobe (2000-2008) , senior art director (1998-2000), and art director for TV3 (1990-1998). In 1996, he won Best Set Design for TV3 Screen Awards. He graduated with a MFA (2010) and a BFA (1988) from the UiTM.

89

ISMAIL LATIFF

b. 1955

Gerbera Blue Night...
The Dancing Queen, 2022

signed (lower center)
mixed media on canvas
91 x 61cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 8,000



Gerbera Blue Night... The Dancing Queen shows a fusion of colours in spherical movement. An explosion of lyrical shapes move freely across the canvas, resembling the movement of dance. Ismail Latiff graduated with a Diploma in Art and Design from Malaysia Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by few others namely Nine Years with Art Salon, Kuala Lumpur (1993), Magic In The Sky, Kuala Lumpur (2005) and Come Fly With Me, Kuala Lumpur (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.

90

ISMAIL LATIFF

b. 1955

Puncak... Ribut Jiwa, 2017

signed (lower center)
mixed media on canvas
91 x 61cm

PROVENANCE
Private collection, Perak

RM 5,000 – 9,000



Ismail Latiff creates mesmerising compositions distinguished by intricate patterns and sumptuous colours. The vastness and beauty of nature are reimagined through his evocative interplay of colours and patterns, transforming the natural world into dreamlike visions. In his works, the moon serves as a symbol of perfection and spiritual harmony.

Ismail Latiff graduated with a Diploma in Art and Design from Malaysia Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by few others namely Nine Years with Art Salon, Kuala Lumpur (1993), Magic In The Sky, Kuala Lumpur (2005) and Come Fly With Me, Kuala Lumpur (2008). Ismail had a solo exhibition with Art Salon at The Substation Singapore (1993). 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.

91

ISMAIL LATIFF

b. 1955

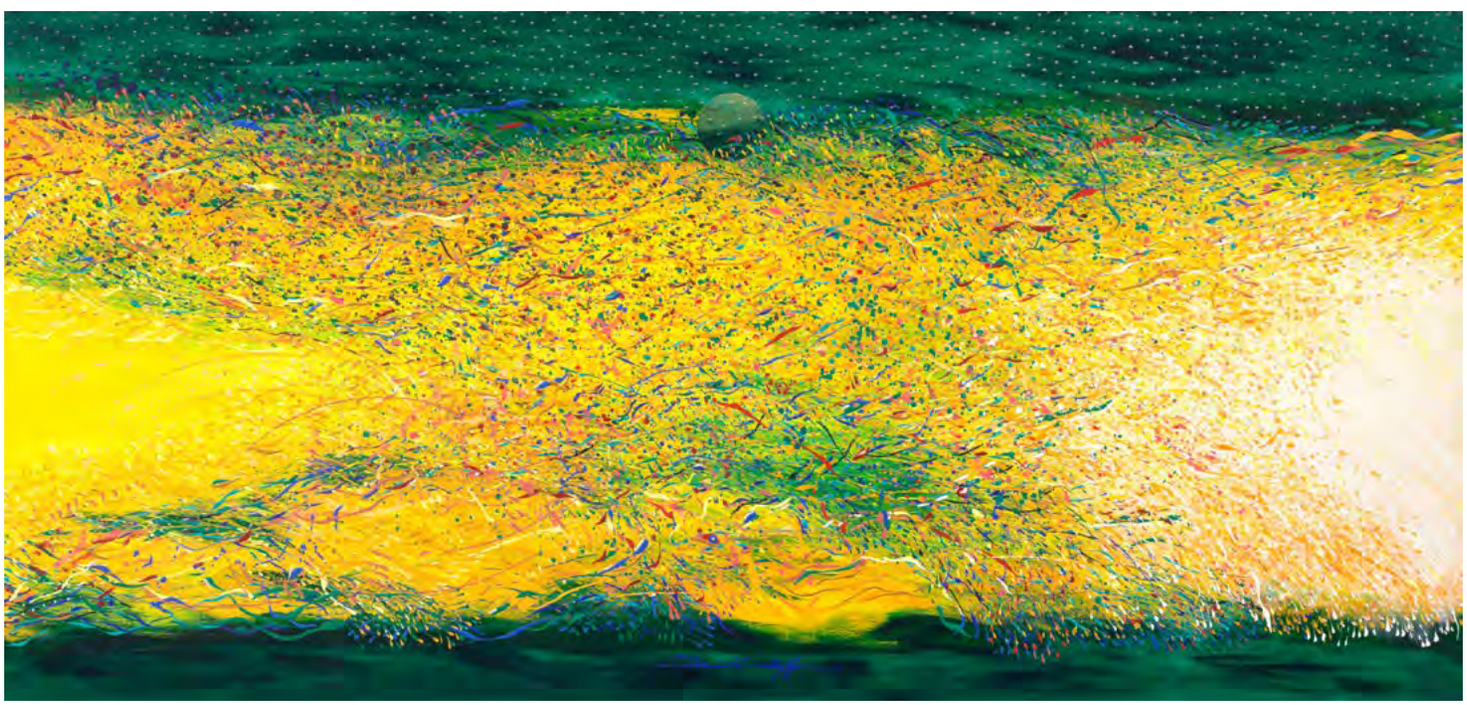
Floating World Into The Heaven,
2013

signed (lower center)
mixed media on canvas
71 x 152cm

PROVENANCE
Private collection, Selangor

RM 6,000 – 12,000

The scene is a calm one in which saffron colours are suffused into the sky, meeting with the circular motif at the top. The lyrical brushstrokes resembling confetti swirls fills the expanse of the sky. Ismail Latiff graduated with a Diploma in Art and Design from Malaysia Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by few others namely Nine Years with Art Salon, Kuala Lumpur (1993), Magic In The Sky, Kuala Lumpur (2005) and Come Fly With Me, Kuala Lumpur (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.



92

ISMAIL LATIFF

b. 1955

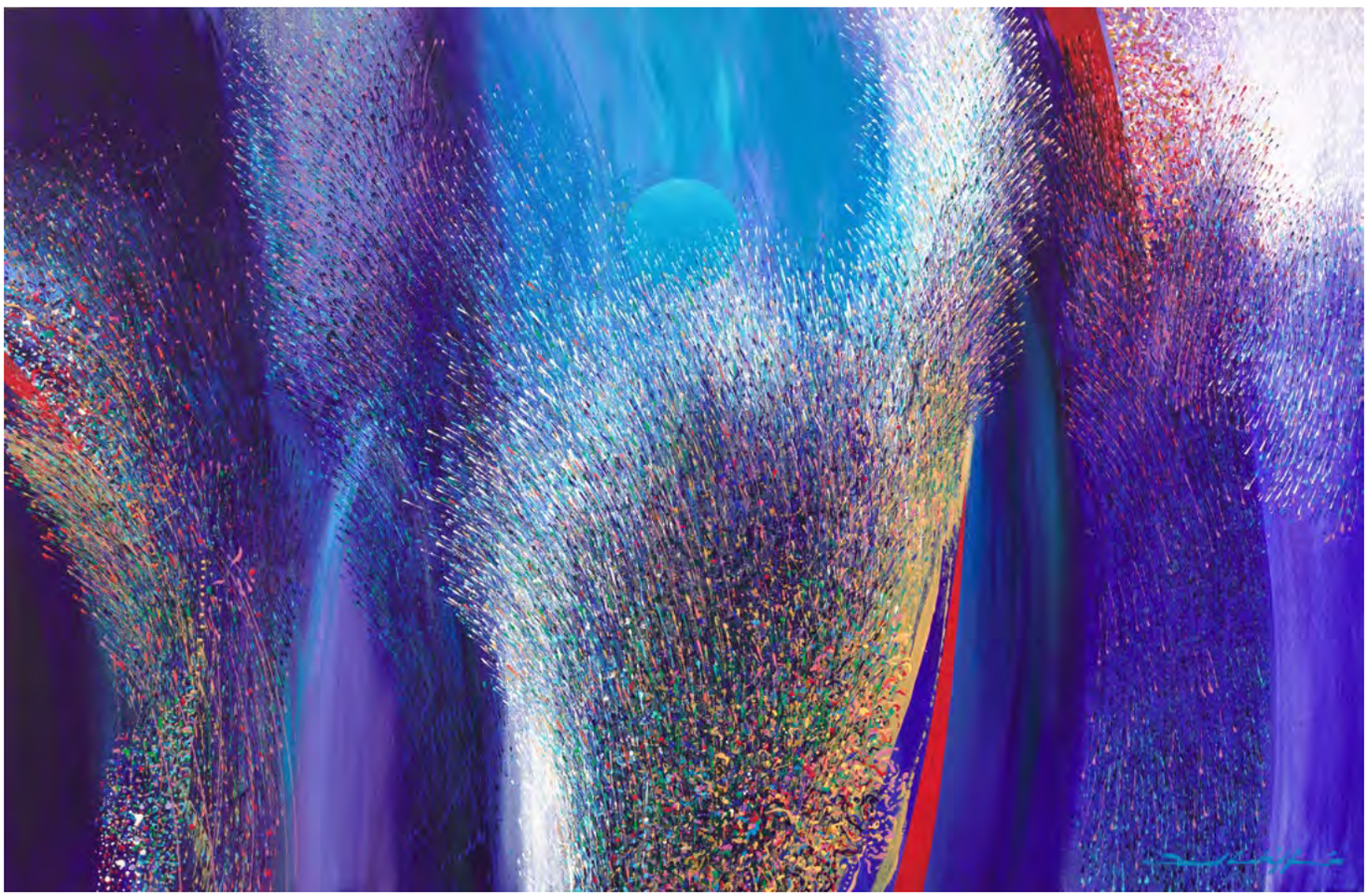
Magic In The Sky...
Rain Dance No. III, 2004

signed and dated (lower right)
acrylic on canvas
90 x 138cm

PROVENANCE
Private collection, Selangor

RM 6,000 – 10,000

A sense of magic unfolds in the blue skies as the artist infuses the canvas with soothing blue hues and confetti like swirls in an upward motion. The rain is magically transformed into a graceful and elegant dance. The composition is enhanced with the use of dynamic red hues. Ismail Latiff graduated with a Diploma in Art and Design from Malaysia Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by few others namely Nine Years with Art Salon, Kuala Lumpur (1993), Magic In The Sky, Kuala Lumpur (2005) and Come Fly With Me, Kuala Lumpur (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.



93

ISMAIL LATIFF

b. 1955

Untitled, 1995

signed and dated (lower right)
acrylic on canvas
134 x 174cm

PROVENANCE
Private collection, Selangor

RM 12,000 – 20,000

Ismail Latiff spent most of his childhood growing up in Singapore. He worked as a graphic artist for many years before he became a professional artist. Once described as "a magician of dreams", Ismail Latiff creates mesmerising compositions characterised by intricate patterns and sumptuous colours. His works reveal a personal interpretation of nature, with the moon serving as a symbol of perfection and spiritual harmony.

Ismail Latiff graduated with a Diploma in Art and Design from Malaysia Institute of Technology, Selangor in 1979 and has exhibited internationally since 1977. He was awarded the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in 1979. In 1984, he held his first solo art exhibition in Kuala Lumpur followed by few others namely Nine Years with Art Salon, Kuala Lumpur (1993), Magic In The Sky, Kuala Lumpur (2005) and Come Fly With Me, Kuala Lumpur (2008). Ismail had a solo exhibition with Art Salon at The Substation Singapore (1993). 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.



94

RAPHAEL SCOTT AHBENG

b. 1939 – 2019

Dry Moon, 2008

signed and dated (lower right)
acrylic on canvas
89 x 59cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000



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

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

95

RAPHAEL SCOTT AHBENG

b. 1939 – 2019

Moon Over Crab Junction, 2007

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

PROVENANCE
Private collection, Selangor

RM 9,000 – 18,000



In *Moon Over Crab Junction,* Raphael Scott Ahbeng used a myriad of moving lines and textures to convey a lyrical emotion. The colours are depicted in a romantic palette of red, blue, and white strokes. It reflects his signature aesthetic conveying dynamic brushwork and vibrant colours.

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

96

RAPHAEL SCOTT AHBENG

b. 1939 – 2019

The Glory Of Morning, 2008

signed and dated (lower right)
acrylic on canvas
179 x 233cm

PROVENANCE
Private collection, Selangor

RM 18,000 – 36,000

As the fragrance of flowers fills the cool, crisp air and birdsong echoes through the surroundings, the arrival of morning brings a sense of clarity and peace. The work captures the sights and sensory beauty of dawn. Daylight gently unfolds as warm sunlight filters through the trees, heralding the arrival of a new day and the promise of new beginnings. Vibrant tropical colours and rich textures infuse the painting with warmth and vitality.

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.



97

SANIP LASMAN

b. 1937

Pulai Monamo, 2000

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

PROVENANCE
Private collection, Selangor

RM 4,000 – 7,000

Sanip's internal landscapes were visualised through painterly expressions that exude a mystical and tranquil atmosphere. Sanip was one of the early Malays who graduated from the Nanyang Academy of Fine Arts in Singapore, in 1961. His is a lifelong devotion to landscape with series such as *Sri Mersing, Endau-Rompin, Gunung Ledang* and *Gelorasa*. He was also a past president of the Johor Artists Society and the Johor Historical Society.



98

SABRI IDRUS

b. 1971

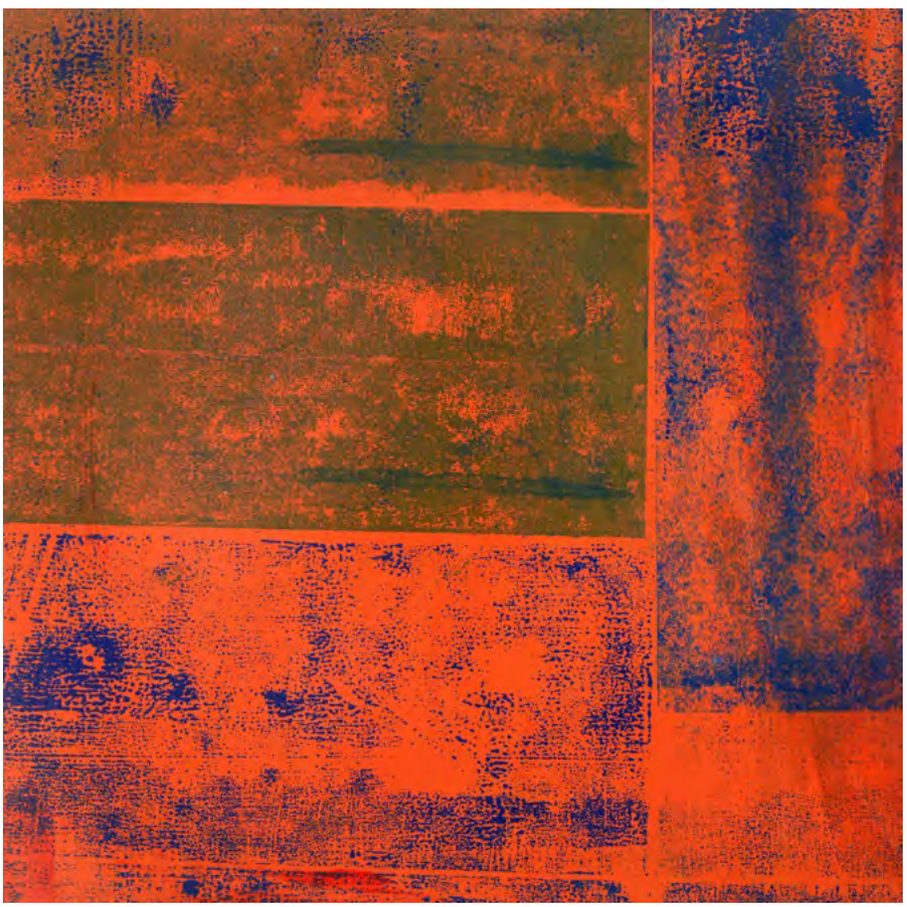
My Domain 04 & 18, 2008

signed and dated (lower side edge)
mixed media on paper laid on board
50 x 50cm each (set of 2)

PROVENANCE
Private collection, Selangor

RM 4,500 – 8,000





Sabri Idrus is a leading figure in Malaysian abstract painting. He trained in fine art at Universiti Teknologi Mara (UiTM) and later earned an MFA (Creative Practice) in the UK. One might be tempted to draw parallels to his abstraction with the Bandung School, who pioneered abstraction that fused Western techniques with local spirit. The school saw the rise of artists such as Srihadi Sudarsono, Ahmad Sadali, and Umi Dachlan. Idrus's work can be seen as a student of this ethos, employing the power of color fields to abstract light and landscape, albeit with a more architectural turn.

99

FAUZULYUSRI

b. 1974

Konkrit – Hijauan, 2021

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

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 9,000

A lively interaction of organic shapes are presented against a luminescent cream hued backdrop. Drawing inspiration from the everyday, his distinct abstract compositions reflect his experimentation with form, executed with a variety of media.

Fauzulyusri 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 KL in 2023.



100

YUSOF GHANI, DATO'

b. 1950

Siri Tari 5, 1994

signed and dated on the stretcher bar (verso)
oil on canvas
122 x 122cm

PROVENANCE
Private collection, Selangor

RM 200,000 – 300,000

You have never seen a Yusof Ghani *Tari* painting, from the two tranches spanning 1983-1993, so complex, so dense and so 'busy', with the semblance of figures interpenetrating, interlocking, intertwining in a promiscuous flux and creating a perspectival conundrum. The colluding, collapsing figures seem lodged in cryptic geometric cocoons, making a push-pull incongruity. Thin red edges on top and at the sides frame and latch to the kinetic energy at the core, playing with the rhythm and movements, upending the purported figures, sometimes in parts, in mid-air. It's like a multilateral Cubism of several overlapping forms. 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. His auction record was achieved in Henry Butcher Art Auction August 2026 when his *Siri Tari II* (1984-1985) was sold for RM 560,000.



101

YUSOF GHANI, DATO'

b. 1950

Siri Tari – Deredik Putih No. 4, 1989

signed on the stretcher bar (verso)
mixed media on canvas
122 x 122cm

PROVENANCE
Private collection, Kuala Lumpur

RM 180,000 – 280,000

This work showing what looks like ambiguous figures slouching and presumably quivering departs from the robust energetic motions of Yusof Ghani's first tranche of two of his celebrated *Tari* series, at its tail end. He appeared to have got a second wind to resuscitate Tari 2.0 after this. *Tari* actually started when he was studying for his MFA at the Catholic University in Washington around 1983. His maelstrom of figures moving vigorously in a dramatic choreography of light in cascading hues was unveiled in his first Tari exhibition at GaleriCitra, Kuala Lumpur, in 1989. Using mainly colour tones of black, grey and white, the swift movements of the figures are well captured through overlapping outlines, with a well-planned depth and breathing space, such brilliant composition rendering this work to be a rare masterpiece of absolute quality.

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102

YUSOF GHANI, DATO'

b. 1950

Drawing From Tari Series, 1989

signed and dated (lower right)
mixed media on paper
36 x 53cm

PROVENANCE
Private collection, Kuala Lumpur

Accompanied by a certificate of authenticity signed by the artist

RM 13,000 – 23,000

Dance is one of the earliest forms of artistic expression, serving as a means of storytelling and cultural communication. Dato' Yusof Ghani's *Tari* series was first presented in 1989 at Galeri Citra. Addressing humanitarian concerns, the series uses the expressive movements of dancers as a means of reflecting on universal human experiences.

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. His auction record was achieved in Henry Butcher Art Auction August 2026 when his *Siri Tari II* (1984-1985) was sold for RM 560,000.



103

YUSOF GHANI, DATO'

b. 1950

Siri Tari, 1990

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

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

The dancer's poses are articulated through flowing, lyrical lines that evoke a sense of rhythm and motion. A delicate palette lends the composition an air of grace, enhancing the elegance of the dancing figures. First exhibited at Galeri Citra in 1989, Dato' Yusof Ghani's *Tari* series explores humanitarian concerns through the expressive gestures of dancers, using movement as a visual language to reflect on shared human experiences.



104

YUSOF GHANI, DATO'

b. 1950

Siri Tari, 1992

signed and dated (verso)
mixed media on paper
26 x 36cm

PROVENANCE
Private collection, Selangor

RM 9,000 – 14,000

Dato' Yusof Ghani's *Tari* series were first exhibited in 1989 at Galeri Citra, and is one of the artist's most iconic series to date. Emphasising the rhythmic movement of dance, the artwork depicts human figures in a variety of dance poses. The expressive lines convey a strong sense of gesture and movement.

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. His auction record was achieved in Henry Butcher Art Auction August 2026 when his *Siri Tari II* (1984-1985) was sold for RM 560,000.


SIRI TARI 1992

105

YUSOF GHANI, DATO'

b. 1950

Drawing From Tari Series, 1989

signed and dated (lower left)
pen on paper
25 x 36cm

PROVENANCE
Private collection, Kuala Lumpur

Accompanied by a certificate of authenticity signed by the artist

RM 9,000 – 16,000

Dance is one of the earliest forms of artistic expression, serving as a means of storytelling and cultural communication. Dato' Yusof Ghani's *Tari* series was first presented in 1989 at Galeri Citra. Addressing humanitarian concerns, the series uses the expressive movements of dancers as a means of reflecting on universal human experiences.

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106

YUSOF GHANI, DATO'

b. 1950

Untitled, 2020s

signed (lower right)
marker on paper
36 x 25cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 6,000

Through his sketches, Dato' Yusof Ghani captures the gestures and movements of the human figure with expressive, fluid lines. Drawing from his keen observations and immediate impressions of his surroundings, the artist translates the rhythm and spontaneity of human movement into dynamic compositions.



107

YUSOF GHANI, DATO'

b. 1950

Puteri Madura Di Taman Mertua, 1997

signed (lower right)
mixed media on canvas
120 x 105cm

PROVENANCE
Private collection, Kuala Lumpur

RM 65,000 – 110,000

This work, which could refer to a ghazal-inspired song sung by Dato' Ahmad Jais, lies at the crossroads between the *Topeng* and *Wayang* series, and inspired by the healing masks of the Kenyah and Kayan indigenous communities, though grotesque looking, during his course trips with his students to Sarawak in the 1980s and again in 1991. *Puteri Madura*, done in 1997, looks like a congregation though the protagonist cannot be identified. Just a phalanx of floating forms in ambiguous space. If matrimonial, has it gone past the merisik (surveying) or meminang (proposal) stage? This is definitely 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. His auction record was achieved in Henry Butcher Art Auction August 2026 when his *Siri Tari II* (1984-1985) was sold for RM 560,000.



108

YUSOF GHANI, DATO'

b. 1950

Siri Topeng II Panji-Panji, 1992

signed (verso)
mixed media on canvas
152 x 183cm (overall)

PROVENANCE
Private collection, Selangor

ILLUSTRATED
Yusof Ghani Siri Tari & Topeng,
Rusli Hashim Fine Art, 1996, p.80

RM 80,000 – 140,000

In the *Topeng* series, Dato' Yusof Ghani draws attention to the ceremonial traditional masks from the indigenous communities from Sarawak, as a return to his own cultural heritage. The artist paints images of masks as a symbolic reflection of his inner state of mind, using each mask as a visual language to express emotion. The masks also serve as a visual commentary on his analysis of the people around him, as they adopt different personas based on the social context. In *Siri Topeng II Panji-Panji*, the artist arranges rows of striking masks, transforming individual expressions into a powerful communal symbol.

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109

YUSOF GHANI, DATO'

b. 1950

Topeng Kenari IV, 1996

signed and dated (verso)
oil on canvas
77 x 61cm

PROVENANCE
Private collection, Selangor

RM 24,000 – 40,000

The theme of masks was first explored by Dato' Yusof Ghani in 1992, following an inspiring visit to Sarawak. Dato' Yusof Ghani explores the mask as a recurring visual motif, imbuing the composition with expressive and symbolic significance. Rendered in vibrant colours and bold, dynamic strokes, the masks convey a strong sense of character and intensity. One of the most vibrant works from the *Topeng* series, distinguished by its quality and captivating hues.

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. His auction record was achieved in Henry Butcher Art Auction August 2026 when his *Siri Tari II* (1984-1985) was sold for RM 560,000.



110

YUSOF GHANI, DATO'

b. 1950

Topeng, 1994

signed and dated (recto)
mixed media on paper
28 x 41cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 10,000

While some may look at Balinese masks, Dato' 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 Africa 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. His auction record was achieved in Henry Butcher Art Auction August 2026 when his *Siri Tari II* (1984-1985) was sold for RM 560,000.



111

YUSOF GHANI, DATO'

b. 1950

Segerak, 2004

signed and dated (lower right)
mixed media on canvas
65 x 46cm

PROVENANCE
Private collection, Selangor

RM 12,000 – 22,000



Initiated in 2003, the *Segerak* series examines the dynamic movements of the human figure through a variety of activities and gestures. The scene is rendered with expressive strokes that create interest, recording moving figures and capturing the shifts in atmosphere. 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. His auction record was achieved in Henry Butcher Art Auction August 2026 when his *Siri Tari II* (1984-1985) was sold for RM 560,000.

112

YUSOF GHANI, DATO'

b. 1950

Siri Biring, 2000s

signed (lower right)
mixed media on canvas
laid on board
50 x 40cm

PROVENANCE
Private collection, Selangor

RM 15,000 – 28,000

Presented here is an illustration from *Biring,* a series that emerged as a departure from Dato' Yusof Ghani's earlier *Segerak* series. While *Segerak* is focused on the human form, *Biring* is the artist's interpretation of a cock-fight. It symbolises the heroism and strife between mankind. *Biring* was first unveiled to the public in 2007.



113

YUSOF GHANI, DATO'

b. 1950

Siri Biring, 2000s

signed (lower right)
mixed media on canvas
laid on board
50 x 40cm

PROVENANCE
Private collection, Selangor

RM 15,000 – 28,000

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. His auction record was achieved in Henry Butcher Art Auction August 2026 when his *Siri Tari II* (1984-1985) was sold for RM 560,000.



114

YUSOF GHANI, DATO'

b. 1950

Wajah Series – Gangster, 2009

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

PROVENANCE
Private collection, Selangor

RM 25,000 – 50,000

Wajah presents a dynamic arrangement of partially hidden and obscured faces, each rendered in distinct forms to convey varied themes. The lower portions of the faces are particularly prominent, while delicate shifts between light and shadow establish an evocative atmosphere and gives the composition volume. The *Wajah* series was exhibited internationally, first at the Richmond Art and Cultural Centre in Vancouver, Canada, in 2009, followed by Galeri Nasional Indonesia in Jakarta in 2010.

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115

RADUAN MAN

b. 1978

Seven Brothers III, 2011

signed and dated (verso)
mixed media
122 x 183cm

PROVENANCE
Private collection, Selangor

RM 12,000 – 24,000

The tiger possesses a sharp, focused gaze and exceptional night vision, enabling it to hunt effectively in the darkness. Its elusive nature makes it difficult to detect, while the soft pads on its paws allow it to stalk its prey almost silently, moving with remarkable stealth. The painting is rendered in burnished, earthy tones that evoke a rustic atmosphere.

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.



116

RADUAN MAN

b. 1978

1970, 2011

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

PROVENANCE
Private collection, Selangor

RM 10,000 – 25,000

Fascinated by the mechanics of vehicles, the artist channels this passion into his artworks. Raduan Man's distinct and colourful renderings of vehicles are engaging and contemplative. Various forms were created on the surface of the canvas through several techniques, which include an arrangement of vehicle models, geometric 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.

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117

ISSAREZAL ISMAIL

b. 1978

Cita & Cipta IV, 2025

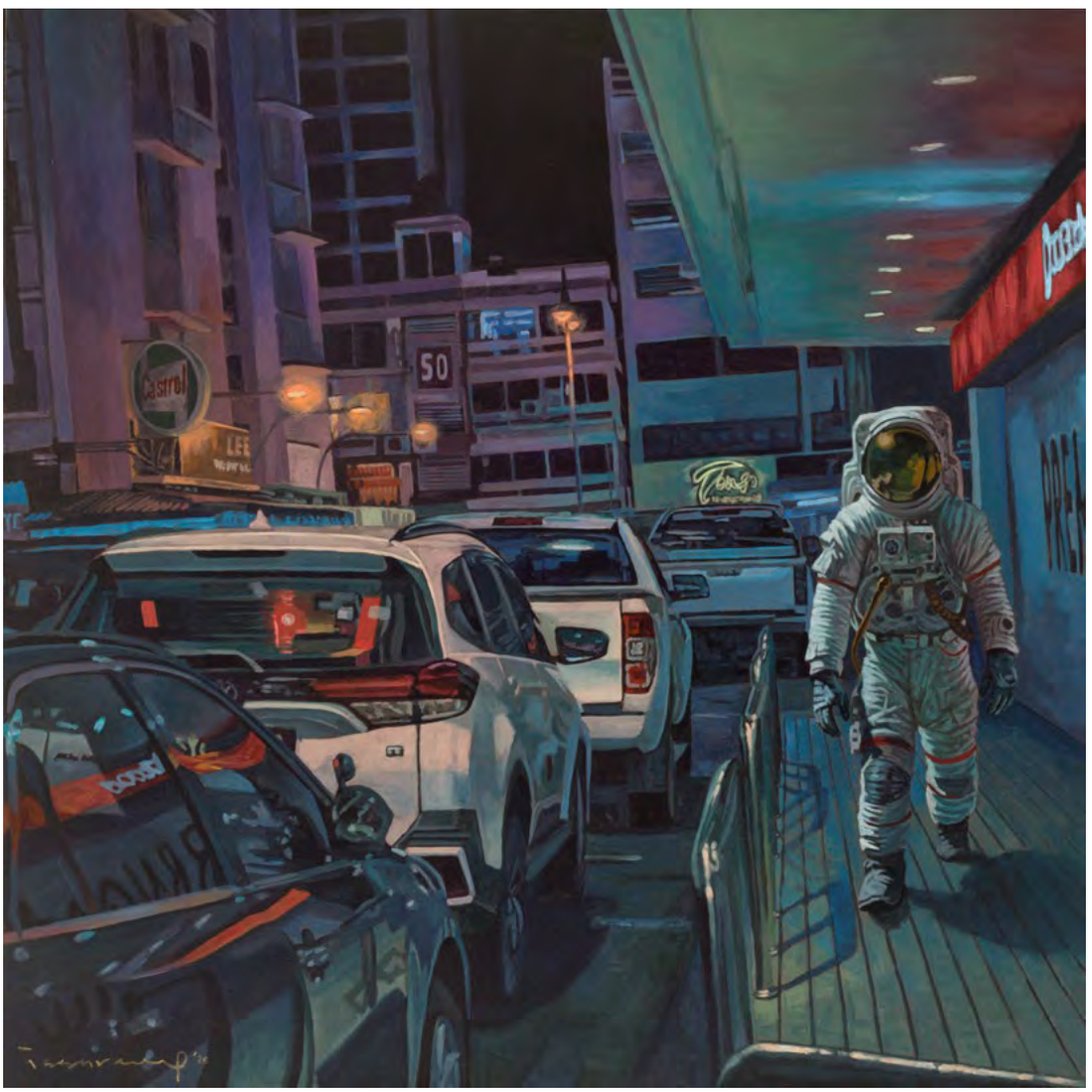
signed and dated (lower left)
acrylic on canvas
76.5 x 76.5cm

PROVENANCE
Private collection, Kuala Lumpur

RM 6,000 – 8,000

In Dr. Issarezal Ismail's *Gravity* series, he employs the astronaut figure as a symbol of perseverance and fortitude. Executed in a hyperrealist style, *Cita & Cipta* is set at nightfall, showing a lone astronaut figure walking down the city streets surrounded with neon signage. The astronaut that exists within us symbolises the dreams we carry and the inner drive that fuels our ambitions.

Issarezal Ismail received his PHD in visual arts from Universiti Malaysia Sabah. He first exhibited his works in 1997 at the Pameran Terbuka Shah Alam, UiTM. His solo exhibitions include Tides, Zinc Art Gallery (2010), and Cokelat, Pelita Hati Gallery of Art (2009). He was a finalist at the UOB Painting of the year competition in 2019. He was also a finalist at the Bakat Muda Sezaman Competition, and the Nokia Art Award Asia Pacific, Malaysia in 2000. He received second place in the 5th International Collegiate Snow Sculpture Competition in China (2013). His group exhibition entitled Konservasi, was organised by Pelita Hati at National Art Gallery Malaysia in 2020. His solo exhibition Rewind was held at Taksu Kuala Lumpur in 2024.



118

NAJIB AHMAD BAMADHAJ

b. 1987

Survival Series: Amsterdam, 2018

signed and dated (verso)
acrylic on jute
153 x 122cm

PROVENANCE
Private collection, Kuala Lumpur

RM 18,000 – 26,000



The colourful artwork by Najib Bamadhaj depicts a European-style building situated alongside a canal, rendered in a distinctive graffiti-inspired street-art aesthetic. The picturesque scene featuring the architecture, water reflections, and the moored boats, lend the composition a sense of tranquility. As one observes the painting, an unexpected detail could be found in the lower left of the picture.

Najib graduated with a BFA (Hons), majoring in Painting, from the UiTM 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 taken part in Art International Zurich, Switzerland (2025, 2026), 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.

119

NAJIB AHMAD BAMADHAJ

b. 1987

Black Love, 2016

signed and dated (verso)
oil and acrylic on linen
92 x 92cm

PROVENANCE
Private collection, Selangor

RM 7,000 – 12,000

A bouquet of black roses forms the focal point of the composition, evoking a sense of mystery and introspection. At its centre, an abstracted red diamond introduces a striking contrast, drawing the viewer's attention with its bold geometric form. The background, executed in fluid, free-flowing drips of paint, adds movement and spontaneity to the work. Is the foundation of a relationship built on affluence and wealth, affected by materialism?

Najib graduated with a BFA (Hons), majoring in Painting, from the UiTM 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 taken part in Art International Zurich, Switzerland (2025, 2026), 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.



120

HISYAMUDDIN ABDULLAH

b. 1989

Caution! "Elephant In The Room", 2023

signed and dated
on the backing board (verso)
mixed media
64 x 64cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,600 – 6,000

The artist observes current affairs, using crisp, minimalist imagery and the interplay of text to convey ideas through metaphor. In this work, he places an elephant onto a human face, creating a striking visual contrast that invites viewers to reflect on the underlying socio-political message.

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 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.



121

HISYAMUDDIN ABDULLAH

b. 1989

Don't Run With Scissors III, 2024

signed and dated
on the backing board (verso)
mixed media
64 x 128cm, diptych

PROVENANCE
Private collection, Selangor

RM 8,000 – 12,000

An unnamed dark suited figure is revealed beneath a metal structure. Upon closer inspection, certain sections of the metal appear to have been cut, hinting at a subtle reference to the local proverb "scissors in the fold", leaving room for interpretation. The artist employs metaphor as a means of exploring complex contemporary issues within society.

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 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.



122

SAMSUDIN WAHAB

b. 1984 – 2026

Gergasi Selat Terberai

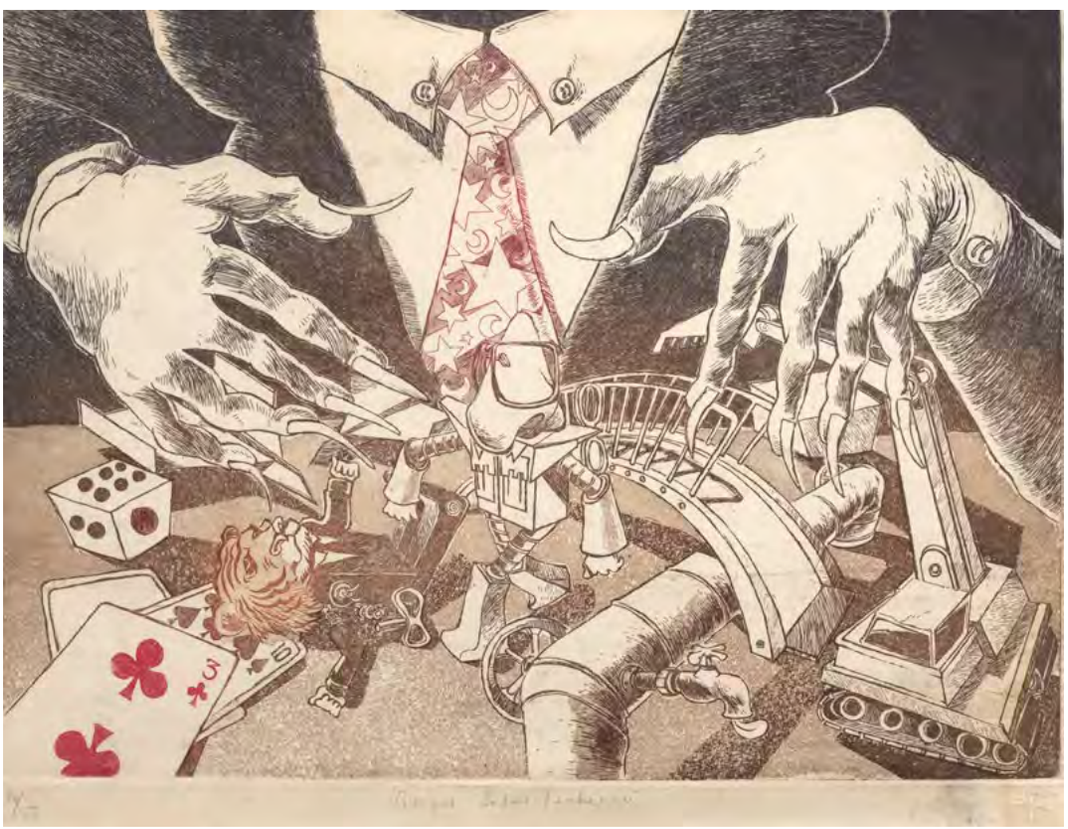
etching with aquatint on paper,
edition 16 of 25
30 x 41cm (image)

PROVENANCE
Private collection, Selangor

RM 2,600 – 4,600

Featuring a suited figure wearing a star-patterned tie and long, curling fingernails, the composition centres on a table viewed close up, featuring an assortment of objects, including dice, playing cards, a mechanical robot and a tractor. Through these seemingly disparate elements, Samsudin Wahab conveys his keen sensitivity to social issues, expressed through imaginative compositions imbued with a dark and thought-provoking undertone.

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. The art scene unfortunately lost a great talent when he passed away in 2026.



123

JOSHUA KANE GOMES

b. 1993

If You're Happy And You Know It, 2020

mannequin hands, epoxy putty,
brass chains and bolts
52 x 51 x 21cm

PROVENANCE
Private collection, Kuala Lumpur

RM 1,000 – 1,500

Joshua Kane Gomes is a Malaysian sculptor and object maker whose practice explores the complexities of identity, space, and interpersonal relationships. A graduate of the Nanyang Academy of Fine Arts in Singapore in 2017, Gomes uses sculpture and installation to examine the interplay between rational thought and emotional sensibility, drawing inspiration from personal experiences, and everyday encounters. In 2023, he received the Khazanah Nasional Associate Artist Residency Programme award, undertaking a residency at Acme Studios in London. He has participated in international art fairs such as Art Basel Hong Kong, Art Jakarta, and S.E.A. Focus: Serial and Massively Parallel, Singapore.



124

JOSHUA KANE GOMES

b. 1993

Parasocial IV, 2022

steel, rope, emulsion coated foam, fabric and polyester fiber fill
dimension variable

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 9,000

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125

SYAHBANDI SAMAT

b. 1992

Pentipu, 2015

signed (lower right)
ballpoint pen on canvas
86 x 127cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 8,000

Syahbandi Samat's surrealistic compositions draw inspiration from his personal observations and lived experiences, translated into intricate visual narratives. Working primarily with ballpoint pen, the artist is recognised for his meticulously detailed works, which often evoke a sense of mystery and intrigue. Pentipu refers to a constant and habitual liar, with a Pinocchio-like nose (everytime he tells a lie, his nose grows longer). No integrity, no conscience, no moral values.

His solo exhibition, The Road Less Travelled was held at Harta Gallery in collaboration with Artemis Art in 2023. Syahbandi was one of the five winners in the 2011 Malaysia Emerging Artist Award (MEAA). He was a recipient of the Young Guns Award 2016, by Hom Art Trans, Kuala Lumpur. He has participated in many group exhibitions including Art Fair Philippines 2024, Art Fair Asia Fukuoka 2023, Art Taichung 2023, and Volta Basel 2023.



126

ISMAIL AWI

b. 1987

Pride And Prejudice, 2020

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

PROVENANCE
Private collection, Perak

RM 4,000 – 8,000

A collared officer riding a water buffalo stands on a chess board in what seems to be a deserted but surreal landscape. Wearing a helmet, his eyes are closed deep in thought. Upon closer inspection, the water buffalo's body appears to be pierced by a series of coloured flags, introducing a striking visual element to the composition. Despite the peculiar situation, the officer is surrounded by beautiful greenery, and even a variety of flowers such as the rose, and hibiscus. Which path will the subject take, how will the story unfold? There will always be hope, it can't rain everyday, and even the longest night ends with sunrise.



127

ISMAIL AWI

b. 1987

G.O.A.T (Greatest Of All Time),
2023

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

PROVENANCE
Private collection, Perak

RM 7,000 – 14,000

In *G.O.A.T (Greatest Of All Time),* a golden goat sculpture takes centre stage in an opulent pink interior, surrounded by carefully curated objects, including retro furnishings, a bonsai plant and sculptures arranged on a table. The lavish setting evokes an atmosphere of prestige and grandeur. A beautiful mountainscape painting is juxtaposed with the sculpture, bringing to mind the phrase "For every mountain, there is one that is higher" suggesting continuous growth, inviting reflection on the pursuit of excellence.

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



128

SAMSUDIN WAHAB, AZAM ARIS, FADLY SABRAN, ZULHUSNI MOHD RIDZUAN

Untitled, 2008

signed and dated (lower left)
acrylic on canvas
260 x 302cm

PROVENANCE
Private collection, Selangor

RM 20,000 – 38,000

Executed on a monumental scale, this single art piece is created from the artistic collaboration between four talented artists at the beginning of their blossoming art careers. Bridging fresh perspectives and expertise in different skills, the artists have combined their distinctive strengths to create a dynamic reimagination of kampung life. The rural landscape and people were characterised in the style of cartoons which gives a playful aesthetic, executed with contemporary painting effects that exemplifies an elevated shared vision. Chickens are reared as a stable source of food, for both their meat and eggs. The slaughtered chickens are handled by the culinary chefs, presenting them as delicious meals, served with 'Peri-peri' flavours. Adults may also use their reared chickens (pets) to compete for 'beauty contest', or cock fighting, while kids are just merely having fun chasing the chickens.



129

HEIDHIR HAMDAN

b. 1993

Gift's From Heaven, 2020

signed and dated (lower right)
mixed media on canvas
89 x 167cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000

Heidhir Hamdan draws inspiration from science fiction and Western popular culture, focusing on themes that revolve around modernisation and technology. Through futuristic visual elements, his works explore the disparities in technological access and development across social groups, as well as the tensions between cultural heritage and an increasingly digital world.

Heidhir Hamdan obtained his Master's degree in Fine Art and Technology from UiTM, Shah Alam, in 2020. His multidisciplinary practice encompasses painting, digital art, and mixed media, exploring the intersections of technology and cultural identity. His animated video art *Parasite Eve* which explored the relationship between humans and modern technology, was featured in Moving on Asia, LOOP LAB Busan at the Busan Museum of Art in South Korea, 2025.



130

HEIDHIR HAMDAN

b. 1993

Seismic Catastrophes, 2020

signed and dated (lower right)
mixed media on canvas
193 x 68cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000



Heidhir Hamdan draws inspiration from science fiction and Western popular culture, focusing on themes that revolve around modernisation and technology. Through futuristic visual elements, his works explore the disparities in technological access and development across social groups, as well as the tensions between cultural heritage and an increasingly digital world. Godzilla the humongous creature has devastated the town, while firemen and citizens are trying to put out the fire that ferociously engulfed the houses in this blazing crisis.

Heidhir Hamdan obtained his Master's degree in Fine Art and Technology from UiTM, Shah Alam, in 2020. His multidisciplinary practice encompasses painting, digital art, and mixed media, exploring the intersections of technology and cultural identity. His animated video art *Parasite Eve* which explored the relationship between humans and modern technology, was featured in Moving on Asia, LOOP LAB Busan at the Busan Museum of Art in South Korea, 2025.

131

ABDUL FATTAH

b. Indonesia, 1982

Berpaling, 2007

signed (lower right)
oil on canvas
150 x 180cm

PROVENANCE
Private collection, Selangor

RM 2,500 – 4,500

This artwork illustrates a male figure's side profile captured in motion. Executed when the artist was 25 years of age, the artwork demonstrates his acute observation on movement with minimal choice of palette to depict transience. In this piece, Abdul Fattah uses blue, black and white with delicate and careful brushstrokes to portray his subject.

Abdul Fattah received his fine art training from the Institut Seni Indonesia (ISI) Yogyakarta. Since 2005, he has been an active participant in numerous group exhibitions at galleries in Yogyakarta, Solo, and Jakarta. Some of the exhibitions include Biennale Indonesian Art Award: Contemporaneity at Galeri Nasional Indonesia (2010), The Indonesian Heritage Society (2009), The Highlight: From Medium To Transmedium at Jogja National Museum (2008). Abdul Fattah lives and works in Yogyakarta, Indonesia.



132

RAIMI SANI

b. 1992

Vacant, 2016

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

PROVENANCE
Private collection, Selangor

RM 3,300 – 6,000

Raimi Sani's delicate brushwork and sensitive use of colour demonstrate her mastery in rendering the human figure. In this work, a young girl is depicted in a contemplative moment, enveloped in an atmosphere of quiet introspection set against the glimmering street lights.

Raimi Sani received her Bachelor of Fine Art (Painting), at UiTM Shah Alam, Selangor. She has held four solo exhibitions, including Unspoken Worlds at Segaris Art Center (2023). She has exhibited in Art Expo Malaysia 2018, and Art Kaohsiung 2017. Notable group exhibitions include Art Show Publika; Filling The Void: A Conversation Between Man And Space; Bintang 5, Volume II (2018), Figure In A Room with The F Klub (2017), Locals Only with Taksu Kuala Lumpur (2016), and The Art People Gallery, Klang.



133

RAIMI SANI

b. 1992

A Tale To Tell, 2016-2017

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

PROVENANCE
Private collection, Selangor

RM 7,000 – 12,000

An artist is a story teller, creating connections of new thought through representation and metaphor. Seated before the canvas, the girl contemplates her composition, thoughtfully weaving a new story to share. As her artistic experience grows, so too do the possibilities for creative expression, opening up new avenues for experimentation with colour and form. Raimi Sani draws upon personal experiences to compose figurative scenes set within interior spaces. Through the varied poses and arrangements of her subjects, she evokes the atmosphere and emotional nuances of fleeting moments in time.

Raimi Sani received her Bachelor of Fine Art (Painting), at UiTM Shah Alam, Selangor. She has held four solo exhibitions, including Unspoken Worlds at Segaris Art Center (2023). She has exhibited in Art Expo Malaysia 2018, and Art Kaohsiung 2017. Notable group exhibitions include Art Show Publika; Filling The Void: A Conversation Between Man And Space; Bintang 5, Volume II (2018), Figure In A Room with The F Klub (2017), Locals Only with Taksu Kuala Lumpur (2016), and The Art People Gallery, Klang.



134

LINA TAN

b. 1982

Sister #2, 2018

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

PROVENANCE
Private collection, Selangor

RM 5,000 – 9,000

Lina Tan is a visual artist who graduated with a Diploma in Graphic Design from Saito College, Kuala Lumpur, in 2012. Since 2015, she has actively participated in group exhibitions, developing an expressive figurative style characterised by loose brushwork, atmospheric colour palettes and a vintage-inspired aesthetic. Her first solo exhibition, Stuff, was held at Artemis Art in Kuala Lumpur in 2019. Her selected exhibitions include Moneyfesto at Galeri Puteh (2025), Relationship at Segaris Art Centre (2018), and Meikei Ho: Pendidikan Malaysia / Lina Tan: Google Street View, a duo exhibition at Titik Merah Gallery (2018). Working primarily in acrylic, Tan draws inspiration from everyday encounters, nature, still life, and personal experiences. The artist depicts a demure girl relaxingly sitting on a sofa, probably in a contemplative mood, glazing right into the viewer.



135

MARVIN CHAN

b. 1972

Balinese Dancer, 2013

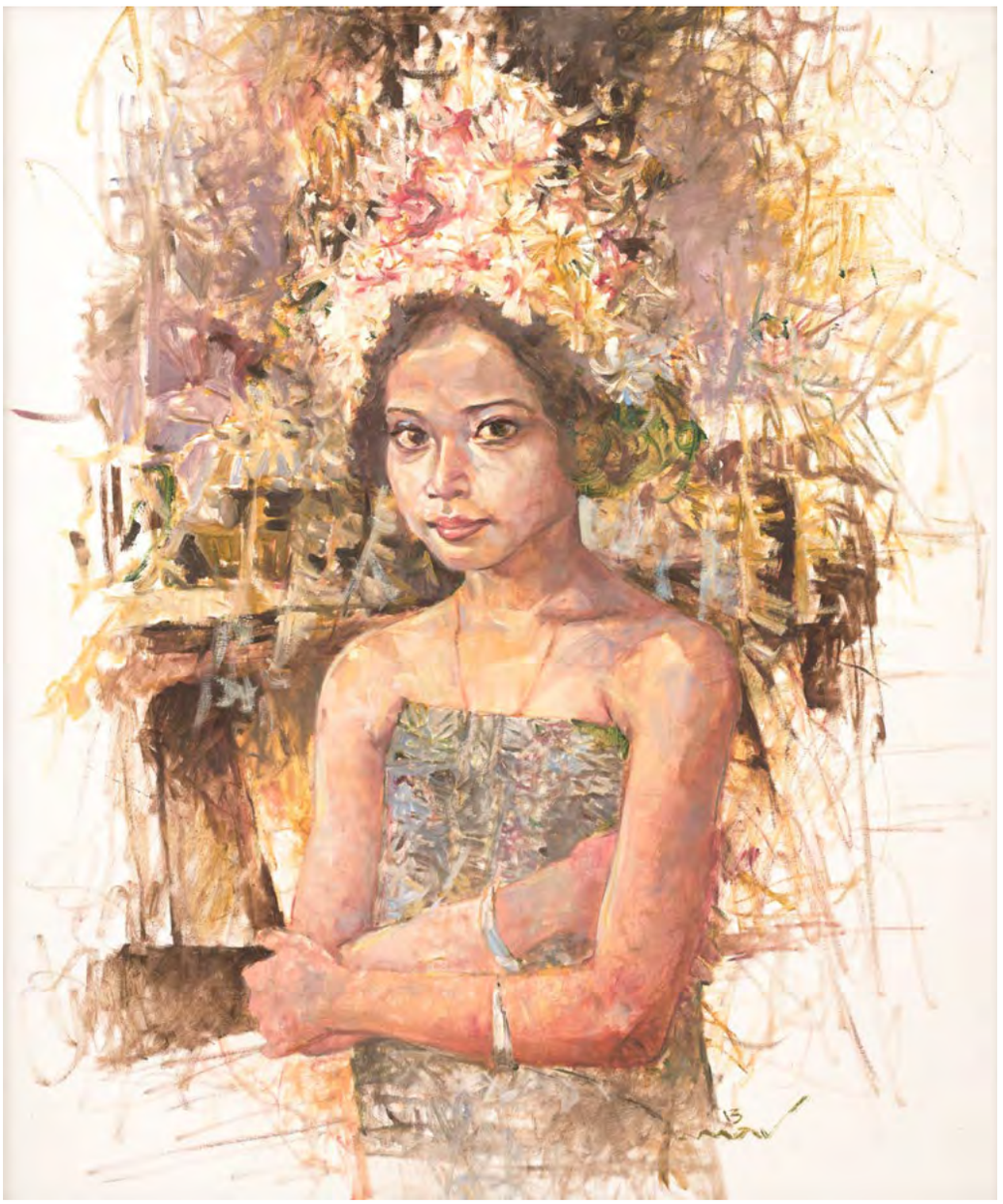
signed and dated (lower right)
oil on canvas
90 x 75cm

PROVENANCE
Private collection, Penang

RM 6,000 – 10,000

Rendered in a realistic style, the beautiful Balinese dancer showcases the artist's technical skill and attention to detail. Her elaborate headdress, adorned with flowers, complements the intricate costume, enhancing the elegance of the composition.

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.



136

SIVARAJAH NATARAJAN

b. 1967

Earthbound (i), 2006

signed and dated (lower left)
mixed media on canvas
135 x 180cm

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000

Sivarajah Natarajan draws inspiration from music, the performing arts, and traditional Malaysian theatre forms, including makyong, menora, and main puteri, which inform the visual language of his paintings. Sivarajah Natarajan received his degree in Fine Art at Malaysian Institute of Art in 1992. He is the curator, technical director, lighting and set designer for Sutra performances. He held his solo exhibition Dance Of Forever at The Artist's Studio, Concorde Hotel, Shah Alam (2002). His awards include Best Set Design, BOH Cameronian Annual Award (2005), Best Lighting Design Award, BOH Cameronian Annual Award (2010), and a special award from Astro Vanaavil for his dedication, professionalism and vital contribution (2014).



137

HAZIQ SYAWAL

b. 1993

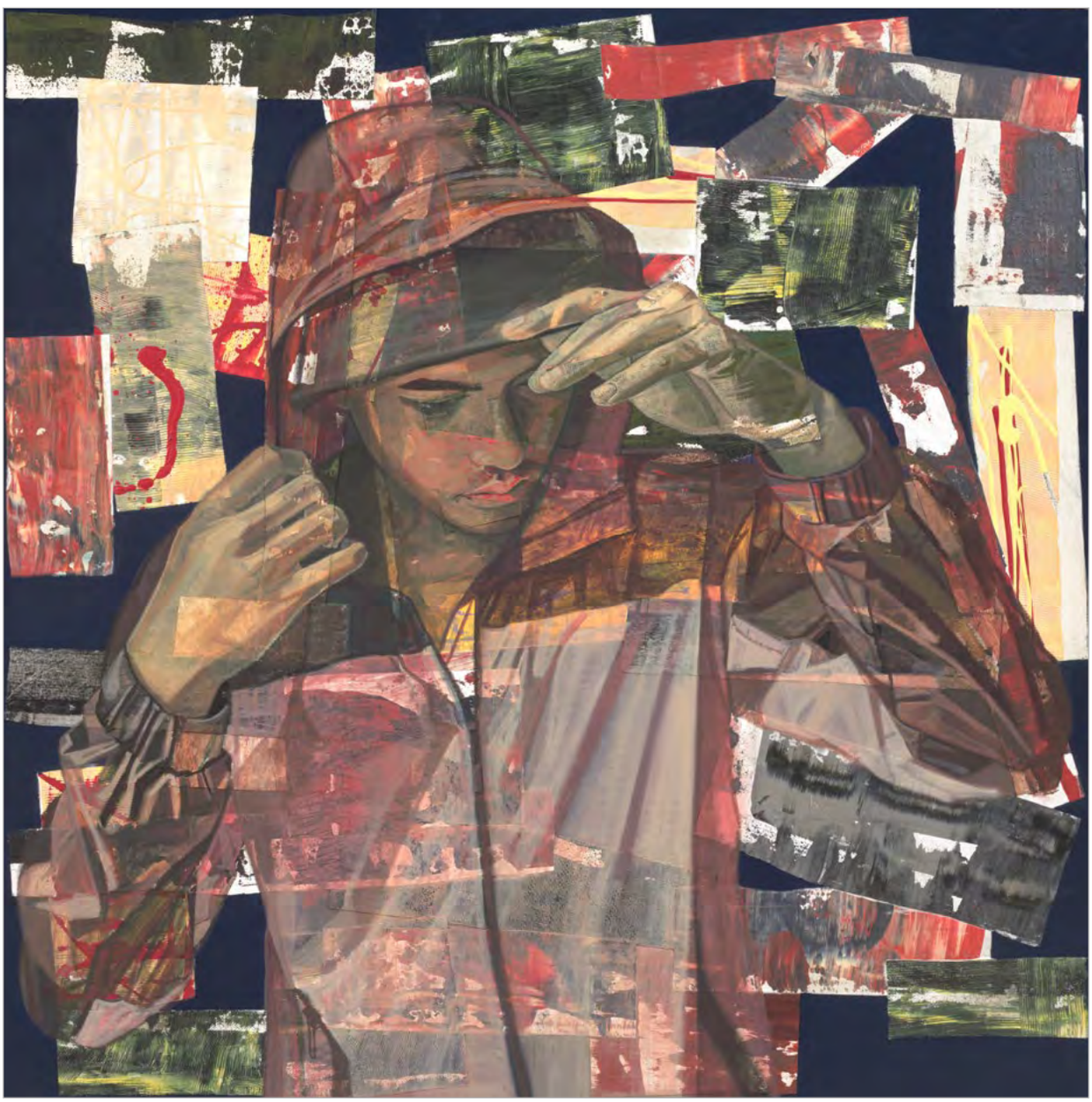
Dreaming And Getting II, 2018

acrylic, oil and collage on canvas
122 x 122cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 8,000

Dreaming And Getting II presents an image of a youth in an engaging pose, fused with a myriad of visually dynamic collages in the background. Haziq Syawal received his bachelor's in fine art from UiTM, in 2016. His solo exhibitions include Frame-In-Frame, G13 Gallery (2023), Stills: Solo Exhibition by Haziq Syawal, Segaris Art Centre (2021), and Erratic Ride, Galeri Prima (2019). He has participated in various group shows including Turun Tanah, Galeri Puteh (2022), Petals of Nationalism, Artas Galeri (2022), Kawan, Segaris Art Centre (2022).



138

NIK RAFIN

b. 1974

Polo, 2015

signed and dated (lower right)
acrylic on canvas
122 x 180cm

PROVENANCE
Private collection, Sabah

RM 5,000 – 9,000

The dynamic intensity of polo is conveyed through a rich palette of brown and blue hues. The player's swift, agile movements as they strike the ball are captured through fluid lines and expressive rich colours, lending the composition a sense of energy and motion. A prestigious sport that demands teamwork and strategic thinking.

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.



139

NIK RAFIN

b. 1974

Polo, 2013

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

PROVENANCE
Private collection, Selangor

RM 5,000 – 9,000

The dynamic sport of polo is captured through a rich palette of browns and warm oranges. Against this earthy colour scheme, the agile movements of the players as they strike the ball are conveyed through an interplay of delicate lines and organic forms. 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.



140

LIM AH CHENG

b. 1968

Ancient Horses 22-05 (Sun Zi), 2005

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

PROVENANCE
Private collection, Selangor

RM 7,000 – 13,000

Under the artist's brush, a group of galloping horses move with gusto, painted with strong calligraphic brushwork. The scene is filled with intense colours of red, yellow and brown hues. Portraying speed and movement, Lim's ancient horses are made with spontaneous brushstrokes, while incorporating writings on top.

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. 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.



141

LIM AH CHENG

b. 1968

Leadership Series 10-09, 2009

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

PROVENANCE
Private collection, Selangor

RM 3,000 – 6,000

Rendered in vibrant shades of orange, the galloping horse conveys a powerful sense of strength. Its dynamic movement embodies the spirit of leadership, symbolising confidence, determination, and the courage to forge ahead.

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. 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.



142

CHUNG CHEN SUN

b. 1935 – 2024

路遥知马力

signed with one seal of the artist
(middle left)
ink and colour on paper
47 x 90cm

PROVENANCE
Private collection, Selangor

RM 5,000 – 15,000

The artist was happy to paint two galloping horses in the year of the Horse. The strength and endurance of the horse is recognised by the distance it can take, whereas one will know the true colours and character of the people over a period of time.

Chung Chen Sun is widely remembered for his significant contributions to modern art education in Malaysia, most notably as the founder of the Malaysian Institute of Art (MIA). An accomplished painter and dedicated educator, he is recognised within the academic community as the "Father of Modern Art Education in Malaysia" and the "Father of Modern Ink Painting in Malaysia". Educated at the Nanyang Academy of Fine Arts, Chung Chen Sun embodies the Nanyang artistic lineage through his appreciation of local subject matter and culture. The lives of the local people are one of themes in his oeuvre, articulated with a blend of Eastern artistic traditions and modern art approaches. Renowned for his depictions of the human figure, he employed bold, expressive lines and blocks of colour to convey emotion, vigour, and the experiences of his subjects. Chung Chen Sun founded the Malaysian Institute of Art in 1967 and later established the International Contemporary Ink Painting Association in 1982. He dedicated himself fully to the modernisation of Chinese ink painting, while promoting the growth of Malaysian Chinese culture, shaping future artists through dedicated arts education, and fostering international artistic exchange. His works have been exhibited internationally in more than 20 countries. In recognition of his artistic and educational legacy, Chung is regarded as one of the world's 100 important Chinese artists and is listed among the top 50 artists by the China National Academy of Fine Arts.



143

CHUNG CHEN SUN

b. 1935 – 2024

Cat, 1966

signed with one seal of the artist (top left)
ink and colour on paper
67 x 43cm

PROVENANCE
Private collection, Selangor

RM 3,000 – 10,000



144

LIN HUKUI

b. China, 1945

Untitled

signed with one seal of the artist (top right)
ink and colour on paper
81 x 54cm

PROVENANCE
Private collection, Selangor

RM 5,000 – 18,000

Lin Hukui (林湖奎) is a Chinese ink painter renowned for his expressive depictions of birds, flowers, fish and animals. This work, depicting seven fishes swimming freely in the water, was painted in Hong Kong. Trained under landscape painter Liang Boyu and Lingnan School master Zhao Shao'ang, he combines traditional Chinese painting techniques with elegant brushwork that gives an ethereal atmosphere. His paintings of cranes and egrets are particularly admired for their graceful movements and elegant compositions. Since 1978, he has exhibited internationally, with works held in numerous museum and private collections.





145

ZHAO SHAO'ANG

b. China, 1905 – 1998

Bird On Bamboo Tree, 1978

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

PROVENANCE
Private collection, Selangor

RM 30,000 – 60,000



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.

146

HUANG YAO

b. China, 1917 – 1987

Untitled

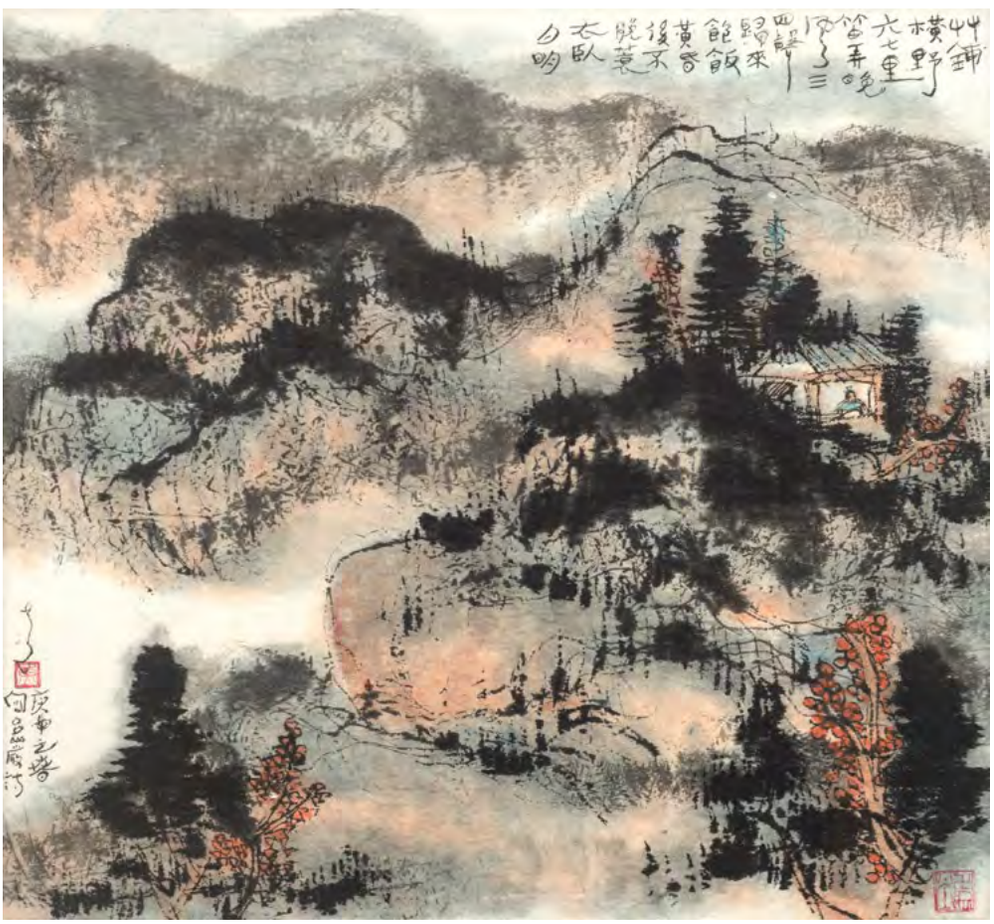
signed with one seal of the artist (lower left)
ink and colour on paper
51 x 56cm

PROVENANCE
Private collection, Selangor

RM 4,000 – 12,000

Huang Yao's ancestor can be traced to Huang Xiang, a filial son of the Eastern Han Dynasty and through his father, Huang Hanzhong, he was taught the traditional Chinese arts of calligraphy, painting, classical literature, philology, history and philosophy. He was raised in an environment that strongly appreciates arts and culture. In 1935, Huang Yao became Art Editor of the Shanghai Post and drew a huge following with his cartoon character, Niubizi, which had also become his nom de plume from 1934 to 1956. He had written and published numerous educational books namely A Chinese Soldier (1941) for the army during the war in China, Ten Talks on Niubizi for art classes in schools which was later translated into Malay language as Eight Talks on Niubizi, Chongqing in Cartoon (1943) and many more. Niubizi, It Is Time To Come Home this exhibition was held at Jia Shan Museum to commemorate the 85th Anniversary of Huang Yao's Niubizi Cartoon Series.

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



147

BUI XUAN PHAI

b. Vietnam, 1920 – 1988

Xóm quê (Village Hamlet), 1960s

signed (lower right)
woodcut print
21 x 28cm

PROVENANCE
Private collection, Kuala Lumpur

RM 10,000 – 18,000

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. A cow, a mother and child, are depicted in this village scene.



148

BUI XUAN PHAI

b. Vietnam, 1920 – 1988

Nang Moi (New Sunshine), c.1955

signed (lower left)
mixed media on paper
16.5 x 12.5cm

PROVENANCE
Private collection, Singapore
Sotheby's, Singapore,
South East Asian Paintings,
4 April 2004, Lot 88

RM 10,000 – 20,000



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149

NGUYEN GIA TRI

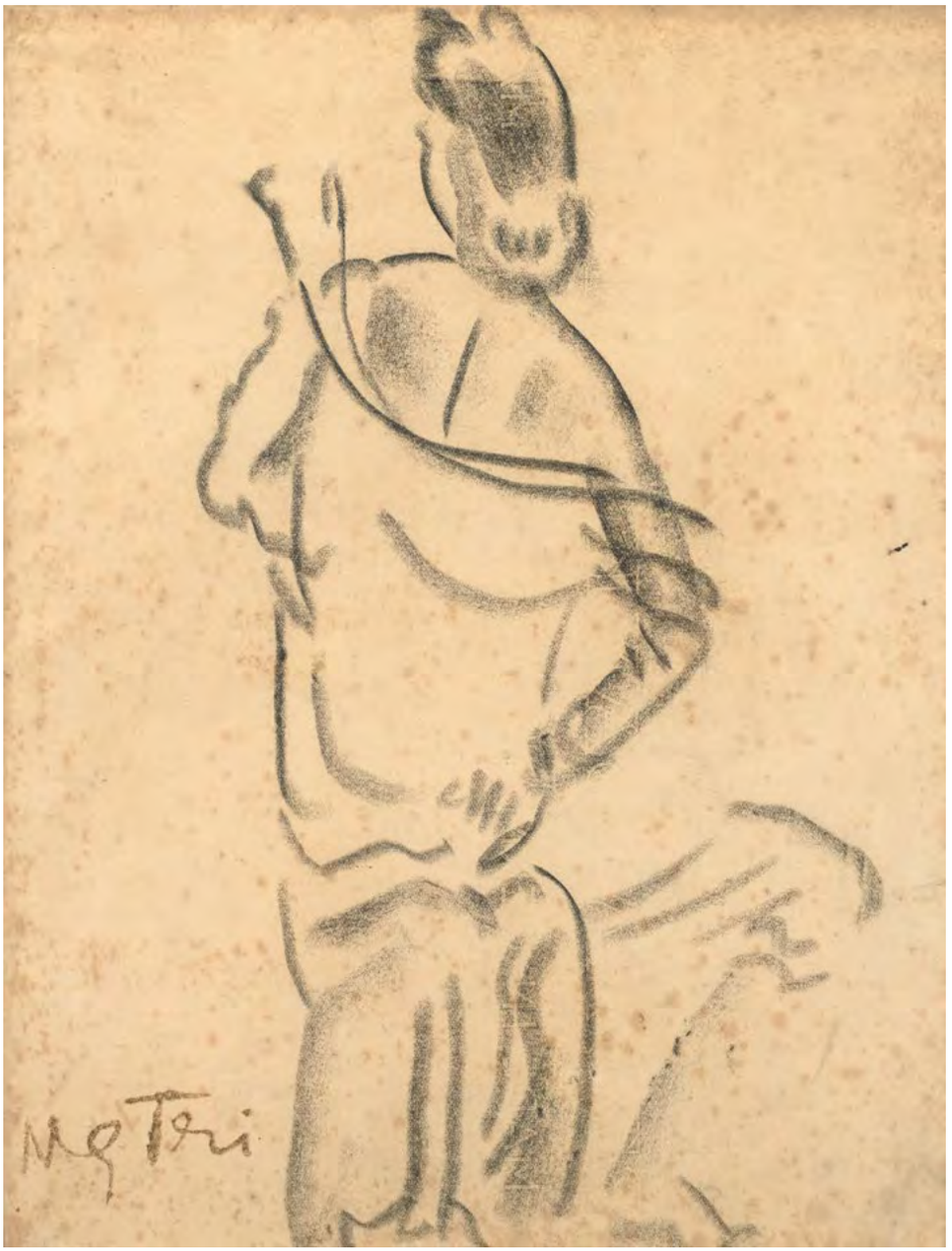
b. Vietnam, 1908 – 1993

Untitled, 1990s

signed (lower left)
pastel on paper
26 x 20cm

PROVENANCE
Private collection, Kuala Lumpur

RM 5,000 – 10,000



Widely regarded as the father of modern Vietnamese lacquer painting, Nguyen Gia Tri graduated from the École des Beaux-Arts de l'Indochine in Hanoi in 1936. He was known for transforming traditional lacquer from a decorative craft to fine art. The portrait captures the beauty and elegance of a woman through the artist's graceful, flowing lines.

150

NGUYEN TU NGHIEM

b. Vietnam, 1922 – 2016

Gong Acrobatics, 1970s

gouache on paper
37 x 47cm

PROVENANCE
Private collection, Singapore
Sotheby's, Singapore,
South East Asian Paintings,
4 April 2004, Lot 85

RM 12,000 – 24,000

Nguyen Tu Nghiem is revered as one of the Great Quartet of Vietnamese Art, the others in his generation being Bui Xuan Phai, Duong Bich Lien and Nguyen Sang. He was in the 15th intake of the Indo-China Fine Arts College between 1941-1946, then under Joseph Inguimberty. Like Phai, he won the highly coveted Ho Chi Minh Prize for art in 1996, after the 1st Prize in the Salon Unique in 1944. In his early years, he was inspired by Nguyen Do Cung and To Ngoc Van. He is remembered for his revolutionary zeal against the French invaders in the early 1950s, and even taught art at the Viet Bac revolution base. He also taught at his alma mater and the Hanoi Industrial Fine Arts University. As the last surviving of the quartet, he exerted greater influence with his art.



151

NGUYEN TU NGHIEM

b. Vietnam, 1922 – 2016

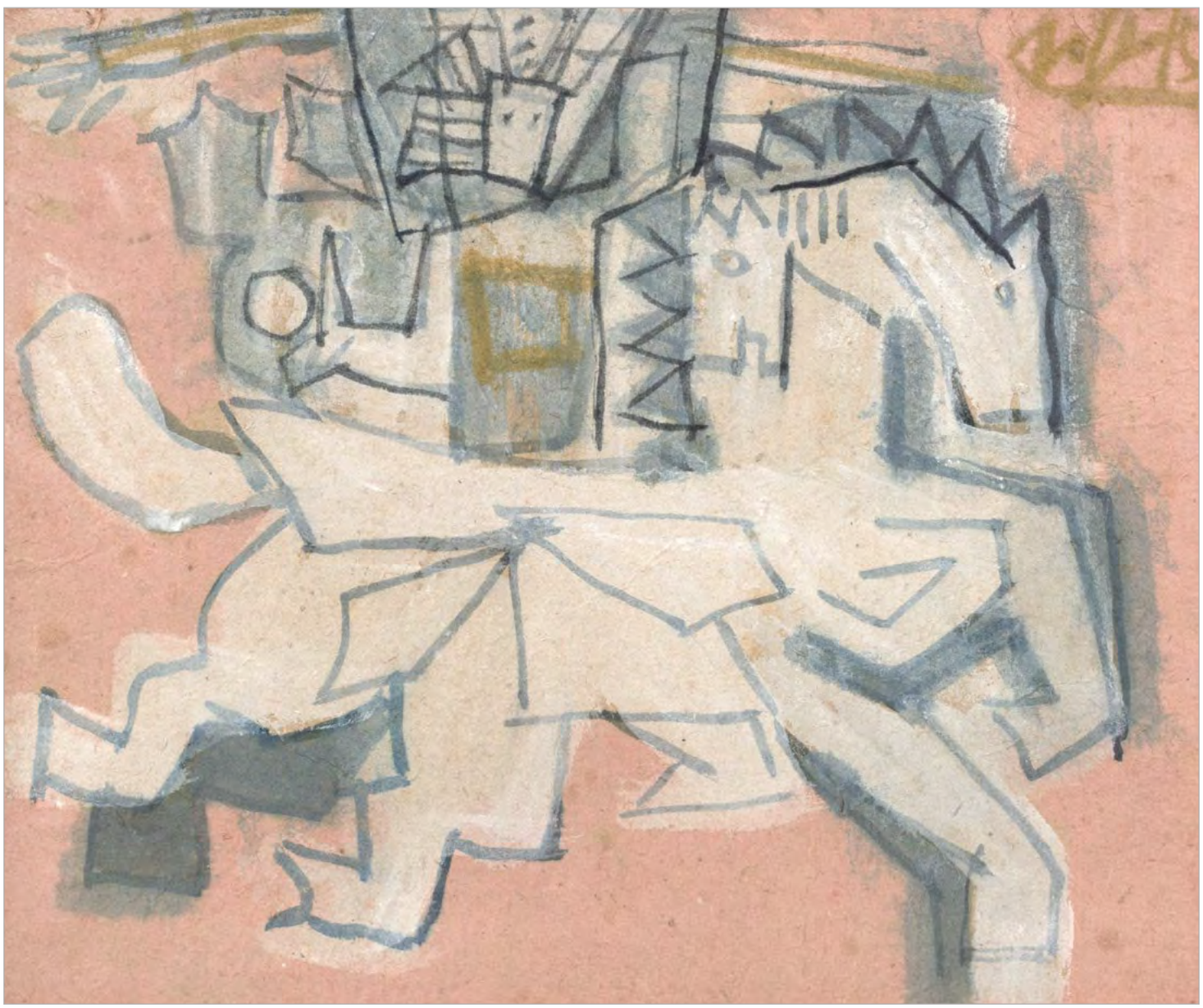
Thanh Giong, 1975

signed and dated (upper right)
gouache and watercolor on paper
26 x 31cm

PROVENANCE
Private collection, Kuala Lumpur

RM 13,000 – 24,000

Thánh Gióng also known as Phù Đong Thiên Vuong (Heavenly Prince of Phù Đong), Sóc Thiên Vuong, Ông Gióng, and Xung Thiên Than Vuong (Divine Prince of Heaven) is a mythical folk hero of Vietnam's history and one of The Four Immortals. According to the legend, Gióng was a boy who rode on an iron horse and won against the enemy of the state. The most well known version of the legend had him battle against the Chinese army, thus, he is considered the first anti-invasion hero of the Vietnamese. A statue of little Thanh Giong is erected at Phu Dong Six-Way Intersection, Ho Chi Minh city.



152

BUI NGOC TU

b. Vietnam, 1936 – 2020

Untitled, 1990; 1991

signed and dated (lower right)
watercolour on rice paper
19 x 41cm; 40 x 50cm

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000

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.





153

BUI NGOC TU

b. Vietnam, 1936 – 2020

Untitled, 1990; 1992

signed and dated (recto)
gouache on paper;
watercolour on rice paper
22 x 32cm; 35 x 38cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,200 – 6,000





154

NGUYEN DINH DUNG

b. Vietnam, 1943

Untitled, 1992; 1993

signed and dated (recto)
gouache on paper
48 x 79cm (sheet) each

PROVENANCE
Private collection, Kuala Lumpur

RM 3,500 – 6,500

Nguyen Dinh Dung is a self-taught Vietnamese artist known for his vibrant paintings fusing modernist expression with traditional Vietnamese culture. Initially working as an illustrator and cartoon film director, he developed a distinctive style characterised by bold, contrasting colours and dynamic compositions. His works frequently depict theatre, women in traditional dress, street scenes, capturing Vietnamese life and culture. He has exhibited internationally in cities including Paris, Singapore, Hong Kong, London and Tokyo.





155

HOANG DANG

b. Vietnam

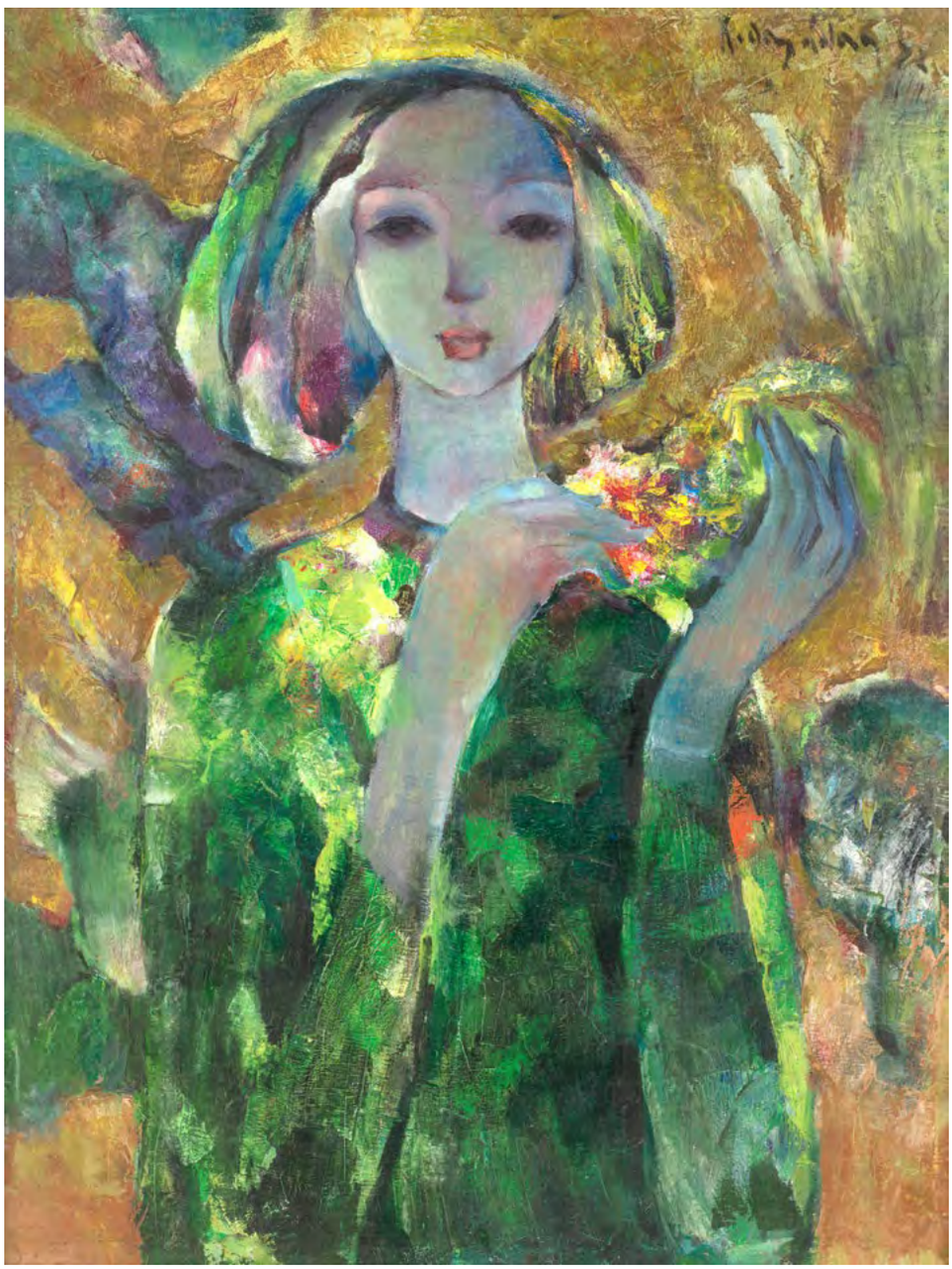
Damsel Of Danang I, 1972

signed and dated (top right)
oil on canvas
77 x 58cm

PROVENANCE
Private collection, Kuala Lumpur

RM 7,000 – 12,000

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



156

CHAMNAN CHONGPAIBOON

b. Thailand, 1982

Untitled, 2015

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

PROVENANCE
Private collection, Selangor

RM 12,000 – 22,000

Chamnan Chongpaiboon is a Thai contemporary artist known for his striking portraits of women, created using a distinctive pointillist technique. The models bold, red lips stand out against her smooth and fair complexion. A graduate of King Mongkut's Institute of Technology, he combines thousands of meticulously applied dots with vibrant colours, often drawing inspiration from retro fashion and feminine beauty. He has exhibited internationally in countries including Singapore, Malaysia, Indonesia, Taiwan, Hong Kong, UK, and USA.



157

NATTHAWUT SINGTHONG

b. Thailand, 1978

Untitled, 2009

signed and dated (verso)
mixed media on canvas
135 x 155cm

PROVENANCE
Private collection, Kuala Lumpur

RM 3,000 – 5,500

Celebrated Thai contemporary artist Natthawut Singthong created six paintings which was exhibited in Kuala Lumpur alongside his famous bridal images in 2009 illustrating cropped images of faceless men holding different masks in each work. Depicted in black and white, Natthawut's style of painting in charcoal generates a mysterious quality that is fuzzy in appearance and is almost dreamlike.

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



158

AGUS SUWAGE

b. Indonesia, 1959

Every Human Being Is An Artist, 2024

signed and dated (lower right)
oil and embroidery on canvas
150 x 120cm

PROVENANCE
Private Collection, Kuala Lumpur

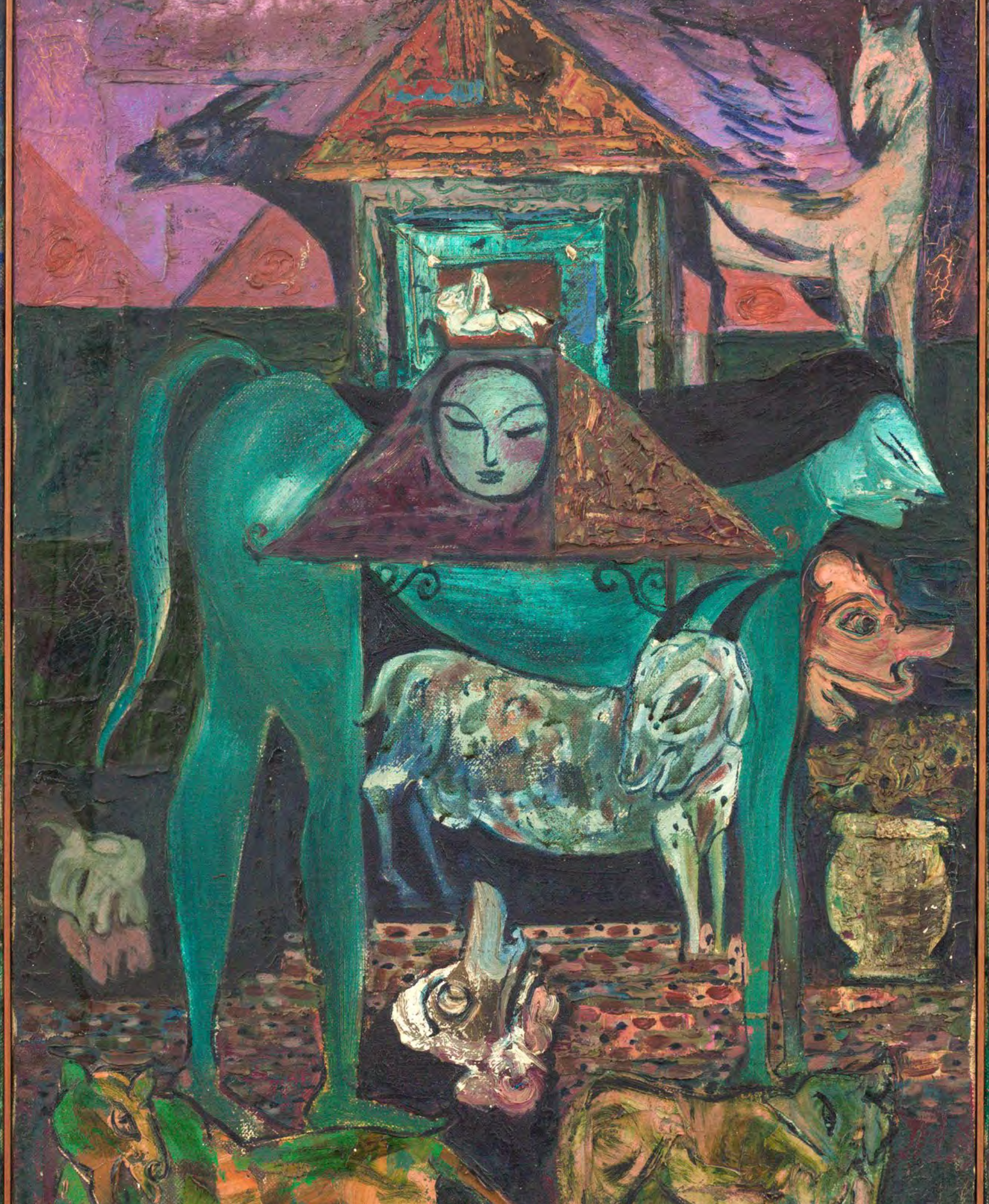
EXHIBITED
$$$ ($uara $uara $tudio),
Museum Dan Tanah Liat,
Yogyakarta, 2025

RM 45,000 – 80,000

German artist Joseph Beuys once intoned "Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives." In this work, Agus combines figuration and text to pay tribute to Joseph Beuys, the influential German avant-garde artist renowned for his pioneering contributions to conceptual and performance art.

Agus Suwage, the former Oei Hok Sioe, is a provocative Post-Suharto contemporary artist, having been represented by key Southeast Asian galleries like Silverlens, Cemeti Gallery, Mizuma Gallery, Arndt and Yavuz. Among his major selections are in the 2nd Asia-Pacific Triennial (1996), the 6th Havana Biennale (1997), the Kwangju Biennale (2000), the Singapore Biennale (2006), and the landmark Sunshower exhibition at the Mori Art Musuem in Tokyo, Japan (2017). In 2009, on the occasion of him turning 50, he was given a Retrospective called Still Crazy After All These Years at the Jogja National Museum. He graduated in Graphic Design from the Bandung Institute of Technology. In 2022, his exhibition titled Agus Suwage: The Theater Of Me, was held at Museum Macan.


EVERY HUMAN BEING
IS AN ARTIST
EVERY HUMAN BEING
IS AN ARTIST
EVERY HUMAN BEING
IS AN ARTIST
AGUS SUWAGE '2024



159

NASIRUN

b. Indonesia, 1965 – 2026

Buroq, 1990s

oil on canvas
40 x 121cm, triptych

PROVENANCE
Private collection, Singapore

RM 20,000 – 35,000

Nasirun was born into a farming family in Cilacap on the south coast of Central Java and graduated from the Indonesian Institute of the Arts in Yogyakarta in 1994. His father practised zikir, the Sufi repetition of God's names, and Nasirun described his own painting as partly an act of devotion. He drew on wayang kulit, Javanese mythology and Islamic imagery in dense, heavily worked canvases, and represented Indonesia at the Singapore Biennale in 2013 and the Beijing International Art Biennale in 2017. He died in Yogyakarta on 1 August 2026, aged sixty.

The Buraq is the winged steed, usually given a woman's face. In Java it became a folk image centuries ago: painted on glass in Cirebon, worked into batik, built as giant procession figures in Brebes. Nasirun's triptych fills the frame with Buraqs in flight among pyramids and a moon. The smaller animals and masked figures around them come from his wayang vocabulary.



160

ARIFIEN NEIF

b. Indonesia, 1955

Wedding, 1996

signed and dated (lower left)
acrylic on canvas
59 x 68cm

PROVENANCE
Private collection, Singapore

RM 15,000 – 25,000

Rendered in opulent red and green tones, *Wedding* by Arifien Neif captures a tender moment between a newlywed couple as they embark on a new chapter together. Dressed in fine jewellery and attire, the pair's warmth and affection are expressed through their tender gestures. Intricate objects are laid out on the tables for the special occasion. Love is in the air. The two become one.

Arifien Neif's compositions often explore themes of romance, urban life and domestic scenes, transforming ordinary moments into imaginative and evocative narratives. In 2008, he held a solo exhibition titled Fine Romance at the National Museum of Singapore, organised by Zola Zolu Gallery.



161

ERICA HESTU WAHYUNI

b. Indonesia, 1971

Harvesting In Harmony, 2023

signed and dated (lower center)
acrylic on canvas
80 x 110cm

PROVENANCE
Private collection, Indonesia

Accompanied by a certificate of authenticity

RM 5,500 – 10,000

Erica's painting depicts a bountiful harvest across golden fields, brought to life by an array of animals, including elephants, cows, birds, cats, dog, fish, and horse. Flourishing fruit trees adorn the landscape, symbolising abundance and prosperity. Adding a sense of playfulness to the idyllic scene, a boy flies a kite across the fields, evoking the simple pleasures in life and the harmony between people and nature.

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.



162

MADE WIANTA

b. Indonesia, 1949 – 2020

Untitled, 1990

signed and dated (lower left)
mixed media on canvas
88 x 162cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

Made Wianta's geometric abstraction consists of linear shapes decorated with pointillist dots. The overall effect of the painted dots creates a textile-like finish, giving the surface a rich sense of texture. The composition, formed by geometric squares and triangles, also evoke aerial views of houses.

Made Wianta creates multidisciplinary works that are concerned with environmental issues and has created installations to generate support and ignite awareness for social responsibility. In appreciation of his efforts in supporting social causes, he has been awarded the Dharma Kusuma Award by the Bali Provincial Government (1999). In 1967, he studied Balinese traditional music at Karawitan Conservatory, Denpasar. He received his education in art at Sekolah Seni Rupa Indonesia (Indonesia Art School), Denpasar, and furthered his studies at Akademi Seni Rupa Indonesia (Indonesia Institute of Art), Yogyakarta. His solo exhibitions include Treasure Island, Gaya Artspace, Ubud, Bali (2012), Transformation of Nature, with KJRI Wina at OPEC Fund for International Development (OFID), Vienna, Austria (2011), Dimitry Semenov Gallery, Saint Petersburg, Russia (2002), Amenitry Gallery, Tokyo, Japan (2000), and EP Gallery, Dusseldorf, Germany (1994). His group exhibitions include Fermented, Mizuma Gallery during Guggenheim UBS MAP event, Gillman Barracks, Singapore (2014), Untukmu Guru, Museum Widayat, Magelang Arts Event, Jakarta Art Space (2014), Determination Of Two Islands, Jeju island, Korea (2014), Versus, Mizuma Gallery, Singapore (2013), Beyond The East, Ciputra Artpreneur at Museo d'arte Contemporane Roma (MACRO), Italy (2011), CIGE (China International Gallery Exhibition), O House Gallery, Beijing (2009), Vision Of East Asia 2008, Olympiade XXIX, Beijing (2008), 50th Venezia Biennale, Italy (2003) and Catur Yuga, Museum der Kulturen Bassel, Switzerland (1997). He held the title of Professor for Correspondence of Academie from the Accademia Internazionale Greci-Marino, Italy (1996).



163

MARIA TJUI

b. Indonesia, 1934 – 2016

Klenteng, 1970

signed and dated (lower left)
oil on canvas
124 x 145cm

PROVENANCE
Private collection, Selangor

RM 3,300 – 6,000

Maria Tjui was one of Indonesia's established female painters, celebrated for her iconic depictions of Balinese culture, landscapes, and everyday life. 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.



164

ONG KIM SENG

b. Singapore, 1945

Morning At Khoo Kongsi, 2015

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

PROVENANCE
Private collection, Selangor

RM 10,000 – 18,000



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

165

JEFFREY WANDLY

b. Singapore, 1964

George Town, Penang, 2016

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

PROVENANCE
Private collection, Selangor

RM 8,000 – 15,000

Jeffrey Wandly is a Singaporean artist and co-founder of Maya Gallery, which he established with his wife, artist Masturah Sha'ari, in 2012. He graduated from the National University of Singapore with a Bachelor of Architecture (Honours) and holds a Master of Project Management from Queensland University of Technology. Wandly is known for his distinctive ink and acrylic paintings of heritage landmarks and historical architecture.

Using intuitive strokes and line variations, he captures the character, history and atmosphere of buildings, reflecting on cultural heritage amid rapid urban development. His solo exhibitions include Poetry of the Soul at Artshow Busan, South Korea, in 2014 and Building Whisperer at Singapore Contemporary in 2016. He has exhibited internationally in Malaysia, Indonesia, Hong Kong, South Korea and Vietnam, and received the Best of Show Award at SeniKita by Kamal Arts Gallery in Singapore in 2020. His solo exhibition Marantau was held at Hadiprana Gallery, Jakarta, Indonesia in 2026.



166

RUBEN PANG

b. Singapore, 1990

Building The Triad, 2014

signed and dated (verso)
oil, alkyd and retouching varnish
on aluminum composite panel
192 x 140cm

PROVENANCE
Private collection, Singapore
Christie's, Hong Kong,
20th Century & Contemporary Art,
24 November 2019, Lot 463

EXHIBITED
Singapore, ATARAXY,
Chan + Hori Contemporary, 2015

RM 130,000 – 230,000

Speculations centre around Ruben Pang's ambiguous figure types with undefined forms and electric razzmatazz psychedelia, a kind of neurosis as parallel beings in a make-believe world, and what? This work, *Building The Triad* coming from his *Vertical Paintings* series sometimes dubbed 'ethereal' continues the open-ended intrigue with Star Wars imagery and scenario. Though futuristic looking and more tragic than heroic, the character, he/she/it, morphs into anthropomorphic denisons in a wasteland on earth, even Armageddon, and that explains the feeling of abject alienation. The work is purportedly created not only with brushes but palette knife and even own hands

Ruben Pang is a rising Singaporean multi-disciplinary artist with several solos to date since his first at Chan Hampe Galleries in Singapore in 2011. A La Salle College of the Arts alumni, he has had forays overseas too – Pimae Noctis Art Gallery in Lugano, Switzerland (Atheric Portraiture), Vestfossen Kunstaboratorium, Norway (Contemporary Chaos), Antico Mercato di Ortigia, Italy (Medea), Primo Marella Gallery, Milan (Zwitterion), MO, Brescia (Meccaniche della Meraviglia) and Paul Allen Brain Institute, Seattle (The Figure In Process). He had won the Winston Oh Travelogue Award (2010), and obtained the Georgette Chen Arts Scholarship (2009-2010).



167

ANTIPAS DELOTAVO

b. The Philippines, 1954 – 2025

Untitled, 2008

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

PROVENANCE
Private collection, Kuala Lumpur

RM 4,000 – 7,000

The paintings of social realist artist Antipas Delotavo reveal the harsh realities of labour exploitation in Philippine society. In this urban scene, a diverse group of people from different walks of life move along the city streets, most dressed in white. Some walk towards the left, while others head in the opposite direction, creating a sense of movement within the composition. The warm weather is suggested by two female figures holding umbrellas to shield themselves from the sun, evoking the everyday struggles of ordinary people navigating the urban environment.

Antipas Delotavo studied Fine Arts at the Philippine Women's University in Manila. Proficient in both watercolour and oil painting, he has exhibited extensively in the Philippines and internationally, with his works presented in Madrid, New York, Singapore, and Fukuoka, Japan. His awards include the Thirteen Artists Award, 1990 and Garbo ng Bisaya Award of the Viva ExCon, 2012. Delotavo's exhibition of paintings on canvas titled "Gridlock", was presented in the Art in the Park Online 2021: Special Edition.



168

TOM EVERHART

b. America, 1952

Puff Doggy Dog, 2014

signed and dated (lower right)
mixed media print on deckled edge paper,
artist's proof 8/50
76 x 107cm

PROVENANCE
Private collection, Selangor

RM 6,000 – 10,000

Tom Everhart is an American painter and printmaker who studied at Yale University's School of Art and Architecture, completing his studies in 1976. He pursued his postgraduate studies at the Musée de l'Orangerie in Paris. In 1980, he met Peanuts cartoonist Charles M. Schulz, beginning a longstanding artistic relationship that profoundly influenced his practice.

Everhart is renowned for his vibrant, large-scale paintings featuring characters from the Peanuts cartoons illustrated by Charles M. Schulz. His work includes Snoopy, Charlie Brown and Woodstock, reinterpreting Schulz's distinctive line work through his painterly brushwork. Following a serious illness in 1988, he began incorporating Peanuts imagery as the central subject of his paintings, and received Schulz's authorisation to use the characters in his paintings. His works have been exhibited internationally at prestigious institutions, including the Louvre in Paris, the Suntory Museum of Art in Japan and the Charles M. Schulz Museum in California.



169

TAKASHI MURAKAMI

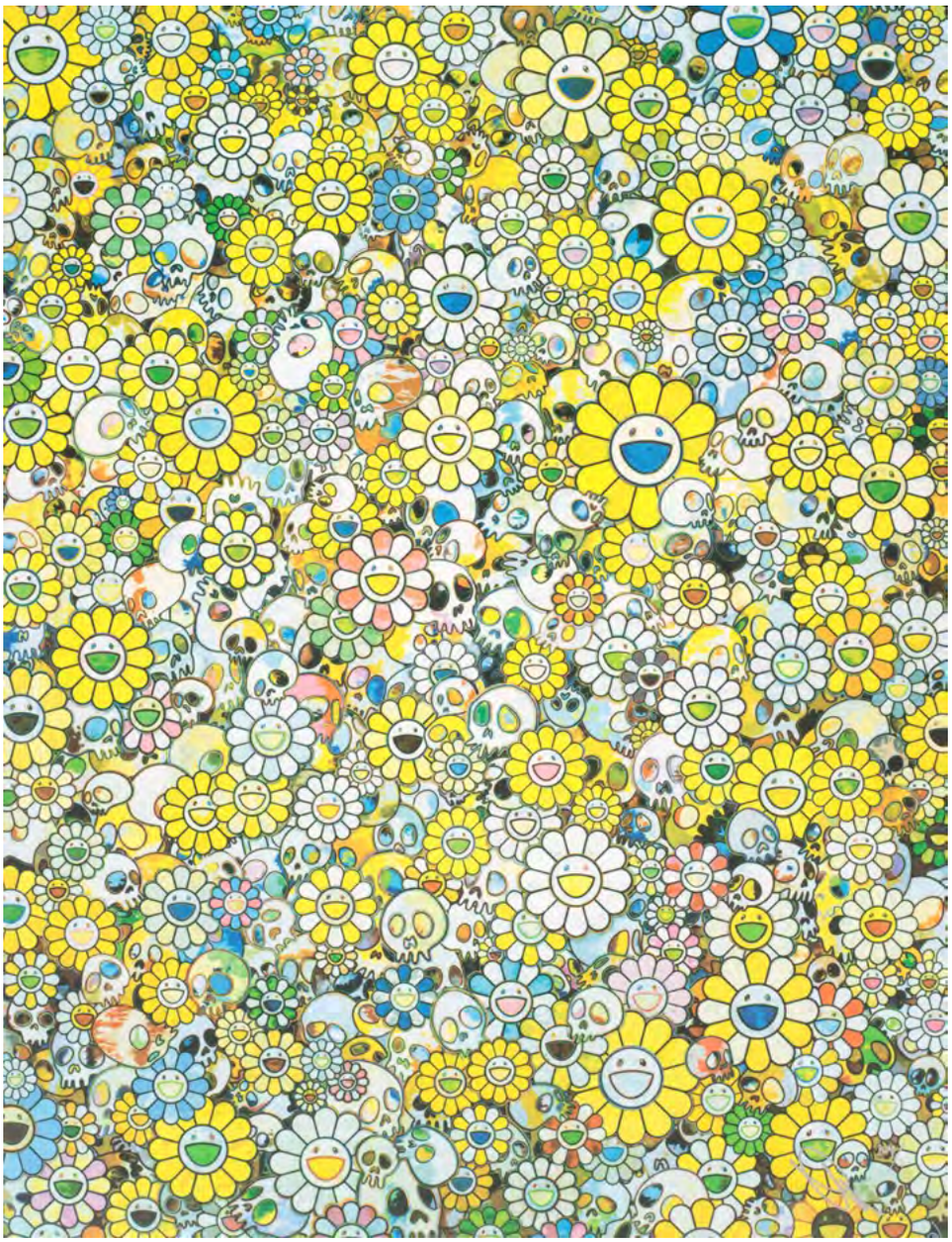
b. Japan, 1962

MG, 1960 -> 2012, 2016

signed and numbered (lower right)
offset print, edition 204 of 300
68.9 x 53cm

PROVENANCE
Private collection, Selangor

RM 16,000 – 30,000



Internationally acclaimed Japanese artist Takashi Murakami is known for his diverse artistic practice, encompassing painting and sculpture as well as commercial ventures in fashion, merchandise, and animation. Created in 2016, *MG, 1960 -> 2012* is an offset print that features Murakami's iconic smiling flowers and skull motifs, reflecting his distinctive and playful visual language.

Renowned for blurring the line between high and low arts, he coined the term 'superflat', which describes both the aesthetic of the Japanese artistic tradition and the nature of post-war Japanese culture and society. Superflat is also a term used to define Murakami's distinctive artistic style, as well as the work of other Japanese artists who have been influenced by him. He founded Kaikai Kiki Co in 2001 — an enterprise that invests in the production and promotion of artwork, the management and support of selected young artists, general management of events and projects, and the production and promotion of merchandise — based in Tokyo. Kaikai Kiki is the first Japanese company looking to the future to develop and promote state-of-the-art contemporary artworks. He holds a B.F.A. (1986), M.F.A. (1988), and Ph.D. (1993) from the Tokyo University of the Arts.

170

HAJIME SORAYAMA

b. Japan, 1947

Untitled_Sexy Robot_Floating_Type II 1/4 Scale (Silver), 2024

PU, ABS, alloy and LED light,
edition 109 of 500
65 x 29 x 29cm

PROVENANCE
Private collection, Selangor

RM 6,000 – 10,000



Hajime Sorayama is a renowned contemporary Japanese artist and illustrator, widely recognized 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 and 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. Shenzen Museum of Contemporary Art and Urban Planning also featured his solo exhibition in 2025.

171

LAUST HOJGAARD

b. Denmark, 1989

Olympic, 2022

signed and dated (lower right)
acrylic on canvas
68 x 49cm

PROVENANCE
Private collection, Kuala Lumpur

RM 12,000 – 24,000



Laust Hojgaard is a Danish contemporary artist whose practice incorporates classical drawing techniques to create expressive, surrealist compositions. He graduated from the Design Academy in Odense in 2006, The Drawing Academy in Viborg in 2008, and the Danish School of Media and Journalism, where he studied Visual Communication, in 2012.

Inspired by Greek mythology and pop culture, Hojgaard is known for his brightly coloured, elongated figures that resemble abstract forms. Contained within a space, each work is distinguished by exaggerated proportions, and distinctive body language that gives a sculptural effect. His selected solo exhibitions include Conflicted Misfits Of The Next Apocalypse at NBB Gallery, Berlin (2022), What We Did When The Sun Turned Green at Galerie Droste, Paris (2023), and Fable And Flesh at Galerie Droste, Düsseldorf (2025).

172

GILBERTO FROMETA

b. Cuba, 1946

Untitled, 2000s

signed (middle right)
mixed media on canvas
95 x 73cm

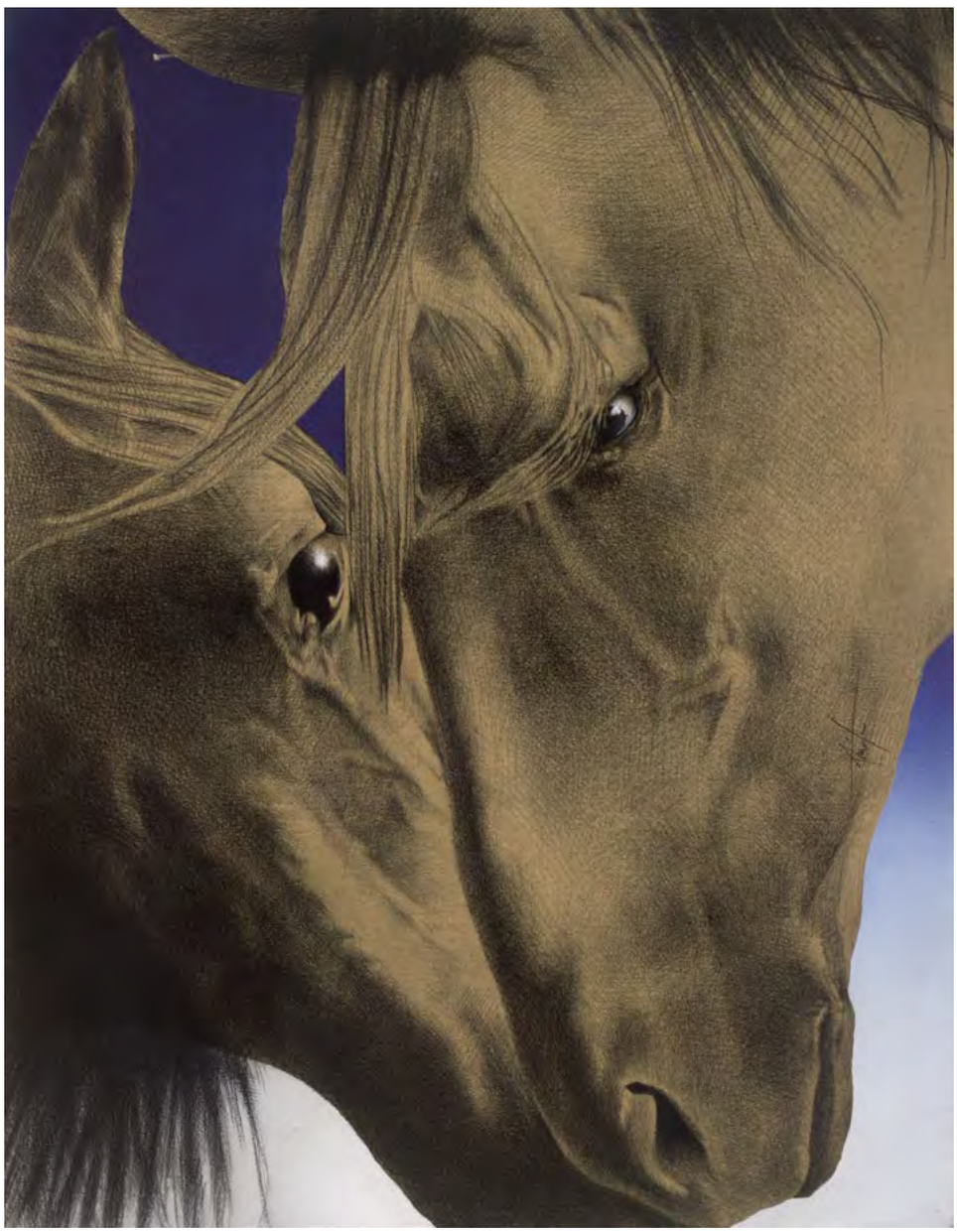
PROVENANCE
Private collection, Selangor

EXHIBITED
National Art Gallery Malaysia

RM 20,000 – 40,000

Gilberto Frómeta Fernández is a Cuban artist renowned for his versatility as a painter, draftsman, engraver and graphic designer. A graduate of the National School of Art in Havana, he later obtained a degree specialising in graphics from the Higher Institute of Art in 1984. In 1978, he was director of the National School of Design in Havana.

Initially recognised for his monochromatic depictions of horses, Frómeta gradually developed a distinctive visual language that embraces abstract expression as a means to explore colour. Over the course of his career, Frómeta has exhibited extensively in Cuba and internationally, including in China, Malaysia, Europe and the USA. His accolades include the National Culture Distinction awarded by Cuba's Ministry of Culture in 1996, while his works are held in public and private collections worldwide.



173

AIMEE GARCIA

b. Cuba, 1972

Espejismo, 2015

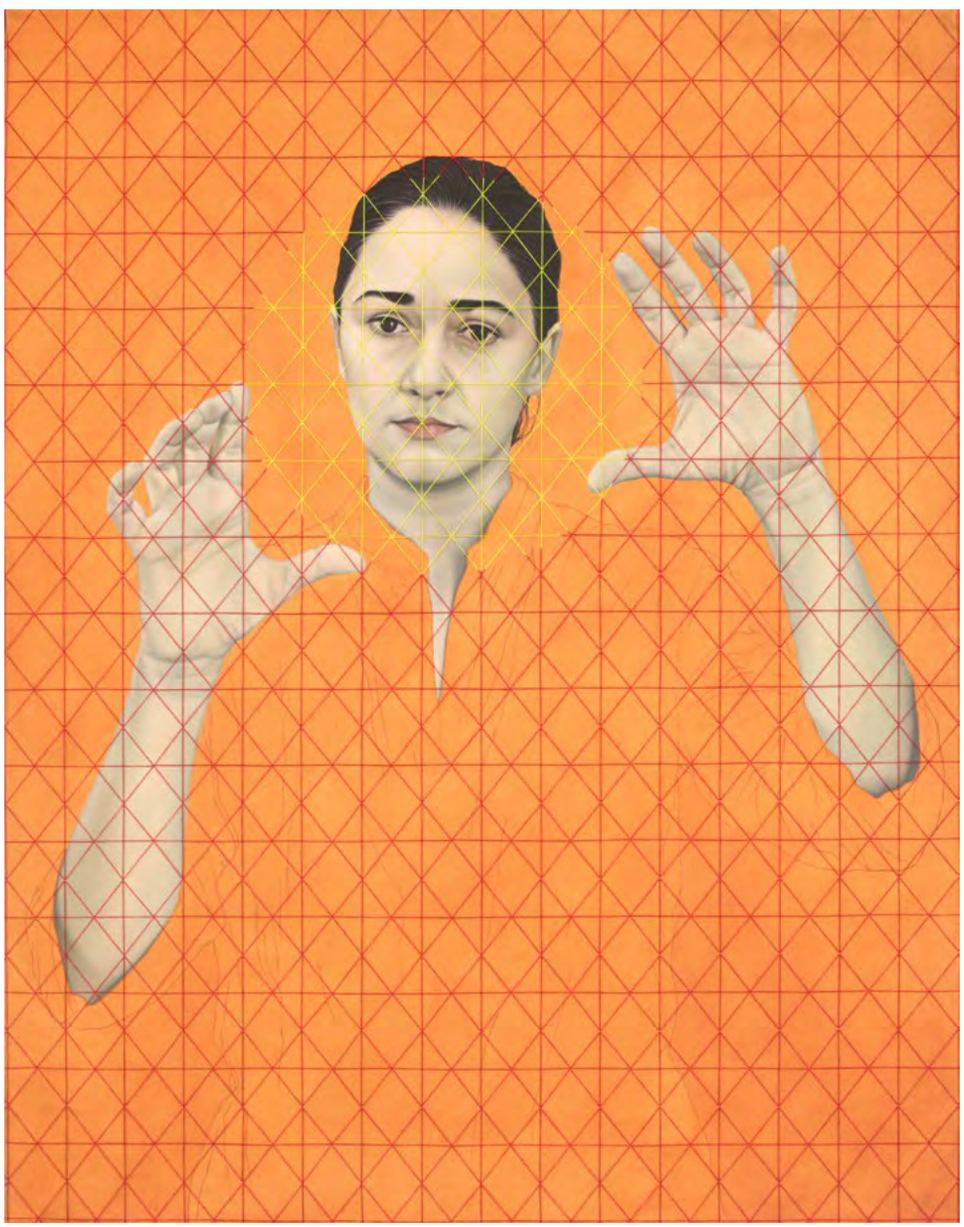
signed and dated (verso)
mixed media on canvas
92 x 73cm

PROVENANCE
Private collection, Selangor

EXHIBITED
National Art Gallery Malaysia

RM 15,000 – 30,000

Espejismo is translated as mirage or illusion. Aimée García is a contemporary Cuban artist whose symbolic works explore female identity, memory and societal expectations. A graduate of the Instituto Superior de Arte in Havana, she is known for combining painting with embroidery, textiles and mixed media to create thought-provoking compositions. Her works have been exhibited internationally in the United States, Mexico, Germany, England, Spain, and Italy. She has exhibited her works at numerous international biennials, including the 57th Venice Biennale, Havana Biennial, Gwangju Biennale, Cuenca Biennial, and the Caribbean and Central American Painting Biennial. Her works are held in prominent collections, including the National Museum of Fine Arts in Havana and the Pérez Art Museum Miami.



174

DAVID ROY OCOTLA

b. Mexico, 1984

Ventana Oval, 2017

signed (lower right)
mixed media on canvas
80 x 100cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

David Roy Ocotla is a Mexican visual artist based in Mexico City, known for his vibrant, mixed-media paintings that explore identity, contemporary portraiture, and the social and urban landscape. A graduate of the National School of Painting, Sculpture and Engraving "La Esmeralda", he incorporates found printed materials, posters, books, and newspapers into layered compositions that combine painting, drawing, collage, and graphic elements. Through hybrid figures and expressive imagery, his work reinterprets everyday visual culture, reflecting the complexities of contemporary society. His works have been exhibited internationally and are held in public and private collections worldwide.



175

DAVID ROY OCOTLA

b. Mexico, 1984

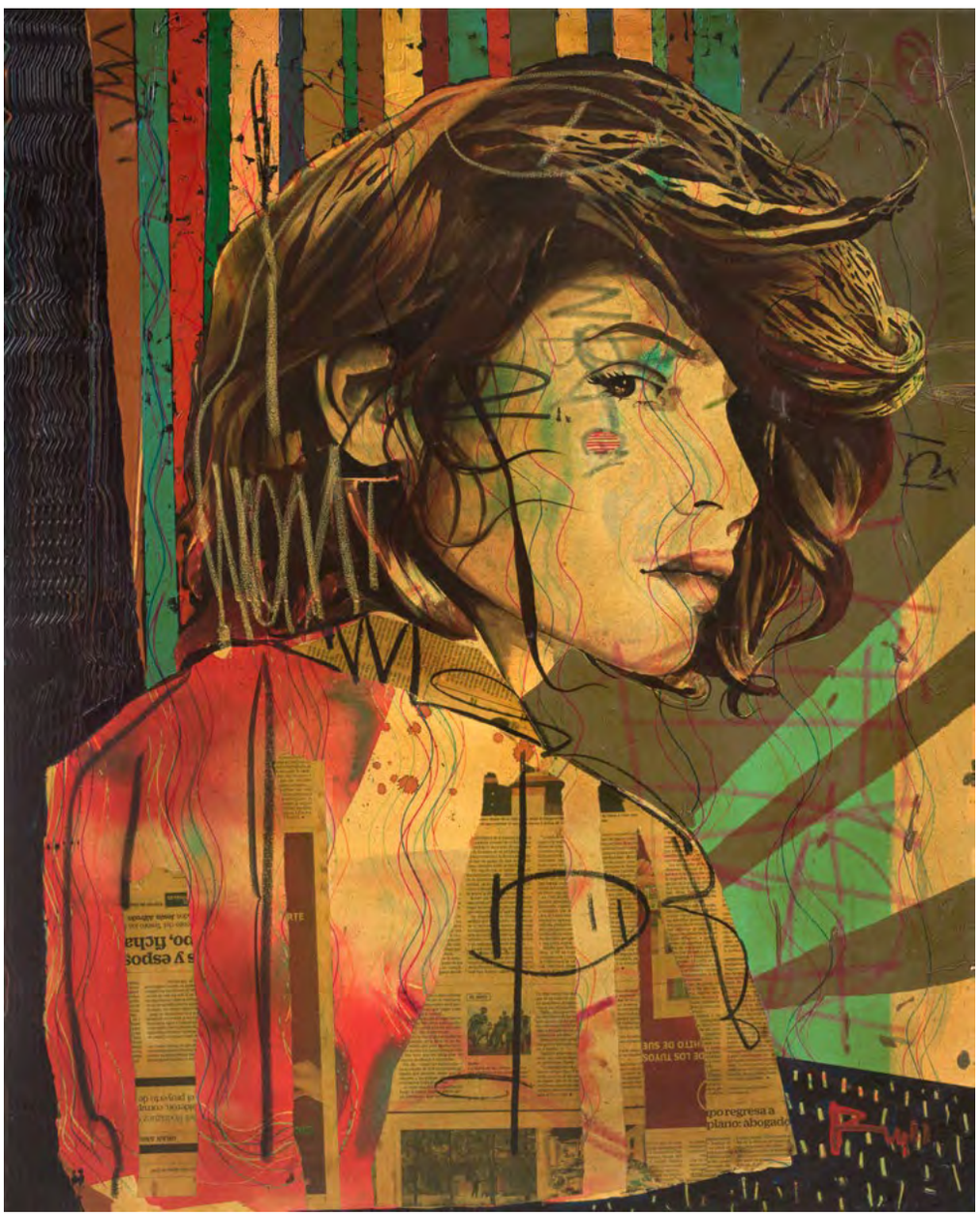
Mirada Al Pasado, 2017

signed (lower right)
mixed media on canvas
100 x 80cm

PROVENANCE
Private collection, Selangor

RM 8,000 – 14,000

The artwork title is translated as a glance into the past. Looking back, reminiscing about old times, reflecting on things that happened previously, learning from earlier experiences to better understand the present or future. David Roy Ocotla is a Mexican visual artist based in Mexico City, known for his vibrant, mixed-media paintings that explore identity, contemporary portraiture, and the social and urban landscape. A graduate of the National School of Painting, Sculpture and Engraving "La Esmeralda", he incorporates found printed materials, posters, books, and newspapers into layered compositions that combine painting, drawing, collage, and graphic elements. Through hybrid figures and expressive imagery, his work reinterprets everyday visual culture, reflecting the complexities of contemporary society. His works have been exhibited internationally and are held in public and private collections worldwide.



176

ROBERTO DÁVALOS

b. Argentina

Equipo, 2017

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

PROVENANCE
Private collection, Selangor

RM 8,000 – 16,000

The Spanish word equipo primarily means team or equipment. Roberto Davalos began his art journey at the age of eleven with drawing lessons under the guidance of teacher Alessandra Carpi. At twenty two, he returned to art with renewed dedication, focusing on horses and rural landscapes, creating large-scale realistic works. Between 1997 and 2000, he lived in the province of Buenos Aires, where his works were warmly received. Since 2012, he has shown his works in various provinces across Argentina and internationally. His exhibitions include the 136th Rural Exhibition and Nuestros Caballos at La Rural, the Argentine Polo Field, Club 20 de Febrero, and polo clubs in Malaysia, which he has visited on two occasions.





LOT 158 **AGUS SUWAGE** *Every Human Being Is An Artist*, 2024

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1.4. RESERVES

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(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
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(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:
[**https://www.hbart.com.my/links/einvoice**]

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

3.4.4. Non-payment by the buyer

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

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

3.4.5. Post-auction sales

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

3.4.6. Unsold lots

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

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

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

all amounts due to HBAA from the seller.

4. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS

4.1. Governing law

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

4.2. Jurisdiction

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

4.3. Service of process

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

4.4. Photographs and illustrations

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

4.5. Copyright

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

4.6. Export/Import and embargoes

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

4.7. Notices

Any letter, notice, request, demand or certificate:

(a) if delivered personally shall be deemed to be received at the time of receipt by the recipient; or

(b) if despatched by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of despatch (notwithstanding that it is returned through the post undelivered); or

(c) if sent by telex or by facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after despatch.

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

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

4.8. Severability

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

4.9. Personal details

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

4.10. Introductory fees

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

4.11. Miscellaneous

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

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

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

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

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



LOT 159 NASIRUN *Buroq*, 1990s



HENRY BUTCHER
ART AUCTIONEERS

Bidder No. (for office use)

Bidder Registration Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

POSTAL CODE

OFFICE PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE HENRY BUTCHER ART AUCTION

SALE DATE 22 NOVEMBER 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: [**https://www.hbart.com.my/links/einvoice**]

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)

HENRY BUTCHER
ART AUCTIONEERS

Bidder No. (for office use)

Telephone / Absentee Bid Form

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

BILLING NAME

CLIENT NUMBER (FOR OFFICE USE ONLY)

ADDRESS

I.C. / PASSPORT NO.

CITY

STATE

POSTAL CODE

COUNTRY

OFFICE PHONE NO.

HOME PHONE NO.

MOBILE PHONE NO.

EMAIL ADDRESS

SALE TITLE HENRY BUTCHER ART AUCTION

SALE DATE 22 NOVEMBER 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: [**https://www.hbart.com.my/links/einvoice**]

INDEX OF ARTISTS

A.B. Ibrahim 9
Abdul Fattah 131
Abdul Latiff Mohidin 76, 77, 78, 79
Agus Suwage 158
Ahmad Khalid Yusof 45, 46
Ahmad Shukri Mohamed 16
Ahmad Zakii Anwar 28, 29, 30, 31
Aimee Garcia 173
Anthonie Chong 33, 34
Antipas Delotavo 167
Arifien Neif 160
Awang Damit Ahmad 54, 55, 56

Bayu Utomo Radjikin 32
Bui Ngoc Tu 152, 153
Bui Xuan Phai 147, 148

C.N. Liew 80
Chamnan Chongpaiboon 156
Chang Fee Ming 1, 2
Cheong Laitong 61
Cheung Pooi Yip 6
Chia Yu Chian 22
Chong Siew Ying 37
Chuah Thean Teng, Dato' 18, 19, 20, 21
Chung Chen Sun 142, 143

David Roy Ocotla 174, 175
Dzulkifli Buyong 17

Eric Chan 27
Erica Hestu Wahyuni 161

Fauzin Mustafa 88
Fauzulyusri 99

Gilberto Frometa 172

Hajime Sorayama 170
Haron Mokhtar 11, 12
Haziq Syawal 137
Heidhir Hamdan 129, 130
Hisyamuddin Abdullah 120, 121
Hoang Dang 155
Huang Yao 146

Ibrahim Hussein, Datuk 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74
Ilse Noor 44
Ismail Hashim 43
Ismail Latiff 89, 90, 91, 92, 93
Issarezal Ismail 117

Jalaini Abu Hassan 40
Jeffrey Wandly 165
Jehan Chan 8
Jolly Koh, Dr. 58, 59, 60

Khalil Ibrahim 3
Khoo Sui Hoe 24, 25, 26
Kow Leong Kiang 35

Laust Hojgaard 171
Lina Tan 134
Lim Ah Cheng 140, 141
Lin Hukui 144
Lye Yau Fatt 14

Made Wianta 162
Maria Tjui 163
Marvin Chan 39, 135

Nadiah Bamadhaj 41
Najib Ahmad Bamadhaj 118, 119
Natthawut Singthong 157
Nasirun 159
Nguyen Dinh Dung 154
Nguyen Gia Tri 149
Nguyen Tu Nghiem 150, 151
Nik Rafin 138, 139

Ong Kim Seng 164

Raduan Man 115, 116
Rafiee Ghani 82, 83, 84, 85, 86, 87
Raimi Sani 132, 133
Raphael Scott Ahbeng 94, 95, 96
Roberto Dávalos 176
Ruben Pang 166

Sabri Idrus 98
Samsudin Wahab, Azam Aris,Fadly Sabran, Zulhusni Mohd Ridzuan 128
Sanip Lasman 97
Shahnaz Azlin 5
Sharifah Fatimah Syed Zubir, Dato' 48, 49, 50, 51, 52, 53
Simon Chong Yew, Datuk 15
Sivarajah Natarajan 136
Suzlee Ibrahim 81
Syed Ahmad Jamal, Datuk 75

Tajuddin Ismail, Dato' 47
Takashi Murakami 169
Tan Choon Ghee 10
Tew Nai Tong 23
Tom Everhart 168

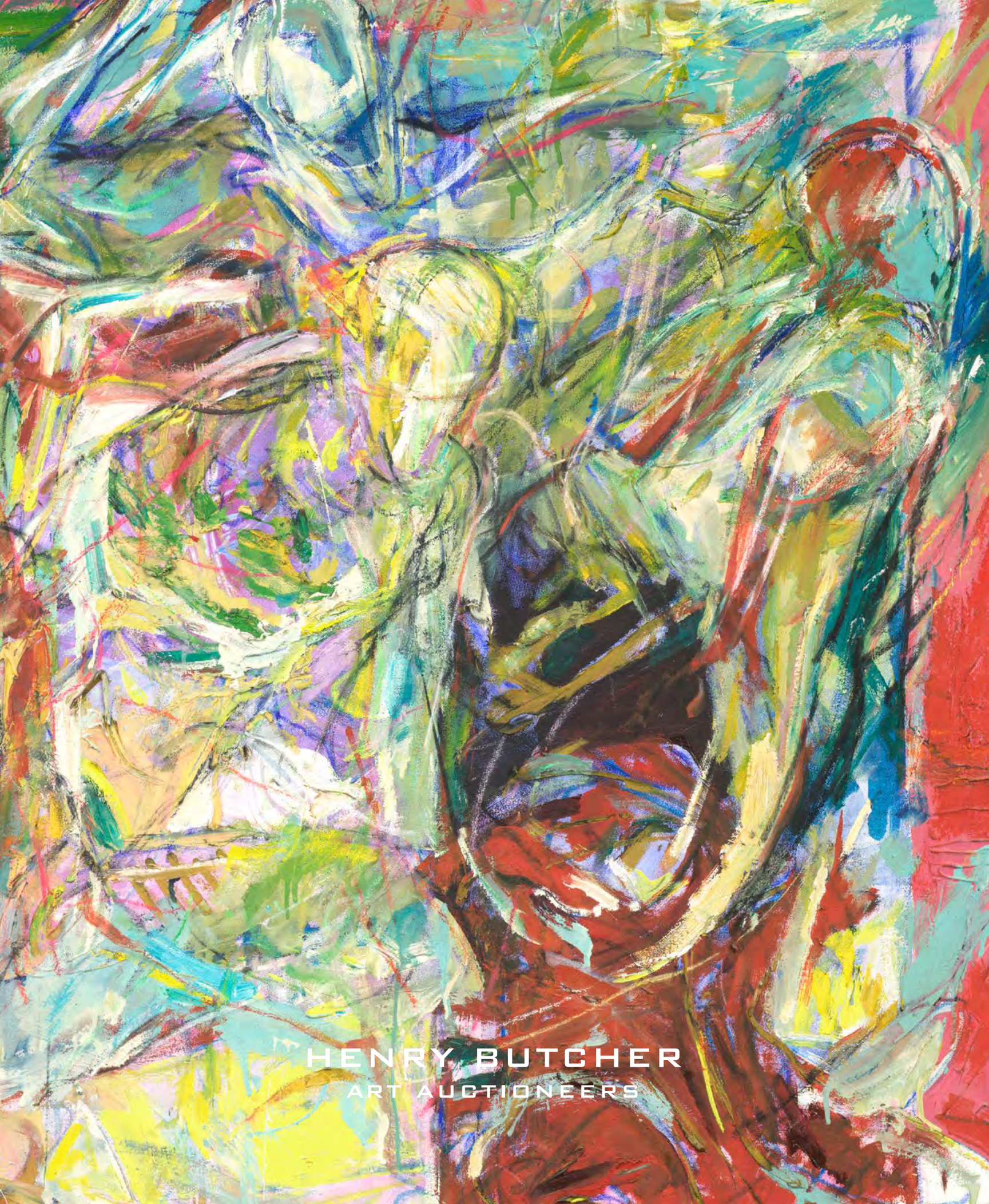
Wong Perng Fey 36

Yap Chin Hoe 13
Yee I-Lann 42
Yeoh Jin Leng 57
Yong Khek Cheong 7
Yusof Ghani, Dato' 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114

Zainal Abidin Musa 4
Zhao Shao'ang 145
Zulkifli Yusoff 38



LOT 48 SHARIFAH FATIMAH SYED ZUBIR, DATO' *Mindscape – The Link*, 1993



HENRY BUTCHER

ART AUCTIONEERS