

# ART + ARCHITECTURE AUCTION

30 JUNE 2019



**HENRY BUTCHER**

ART AUCTIONEERS



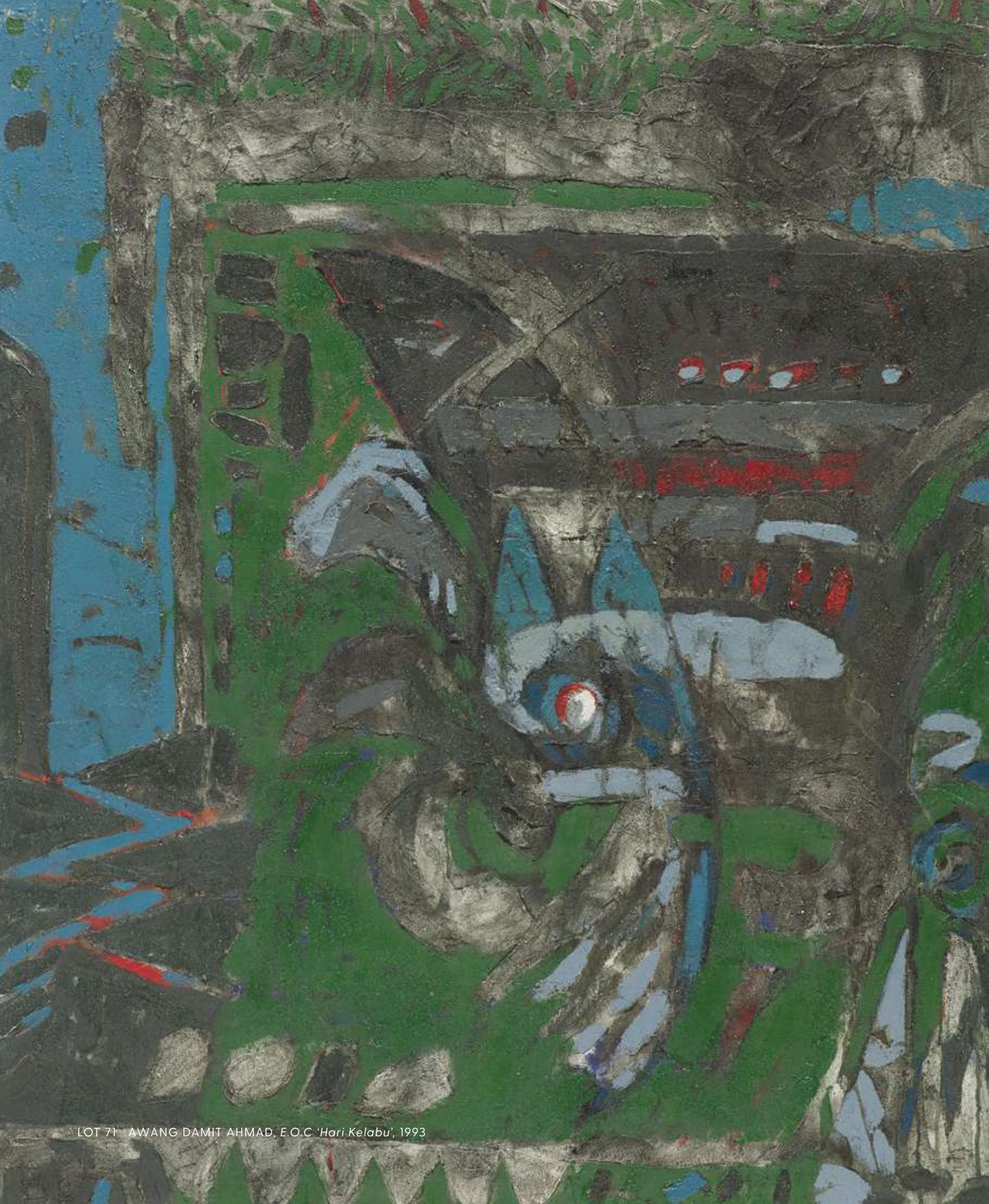
LOT 166 IBRAHIM HUSSEIN, DATUK *Dark Voices*, 1969











LOT 71 | AWANG DAMIT AHMAD, E.O.C 'Hari Kelabu', 1993



## IMPORTANT NOTICE

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

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

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

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

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

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SPECIAL EDITION

# ART + ARCHITECTURE AUCTION

AUCTION DAY

**30 JUNE 2019, 1PM**

GALERI PRIMA, BALAI BERITA BANGSAR

VIEWING

21 - 29 June 2019

Mondays - Sundays

10am - 6pm

Galeri Prima, Balai Berita Bangsar

31, Jalan Riong, Bangsar

59100 Kuala Lumpur, Malaysia

  
**HENRY BUTCHER**  
ART AUCTIONEERS  
LIVE ONLINE BIDDING



**KLAF**  
**2019**  
KUALA LUMPUR ARCHITECTURE FESTIVAL







LOT 37 CHUAH THEAN TENG, DATO', *Lullaby*, c. 1980s





LOT 39 ISMAIL MAT HUSSIN, *Untitled*, 2007

ISMAIL MAT HUSSIN  
2007





LOT 73 SHARIFAH FATIMAH SYED ZUBIR, DATO', *The Meeting* 13694, 1994



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018 - 263	<b>LOT 1 - LOT 200, CHARITY LOT 1 - 5</b>
264	BUYING AT HBART
266	CONDITIONS OF BUSINESS
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280	INDEX OF ARTISTS







# LOT DIRECTORY



1  
TEW NAI TONG  
*Malay Ladies; Flowers*  
1990; 1989



2  
TAN CHOON GHEE  
*Market Scene*  
1989



3  
TAN CHOON GHEE  
*Rest*  
1964; 1963



4  
KHALIL IBRAHIM  
*Untitled*  
1987



5  
KHALIL IBRAHIM  
*Untitled*  
2002



6  
KHALIL IBRAHIM  
*Untitled*  
1996; 2001



7  
KHALIL IBRAHIM  
*Untitled*  
1995



8  
KHALIL IBRAHIM  
*Untitled*  
1997



9  
KHALIL IBRAHIM  
*Untitled*  
1987



10  
KHALIL IBRAHIM  
*Untitled*  
1998



11  
KHAW SIA  
*Houses By The Volcano*  
1930s



12  
KHAW SIA  
*Seafood*  
1983



13  
LONG THIEN SHIH  
*The Farmer*  
1965



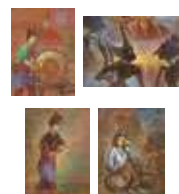
14  
TEW NAI TONG  
*Cows*  
2001



15  
TEW NAI TONG  
*Bali Beach*  
2002



16  
RAHMAT RAMLI  
*Untitled*  
2001



17  
LUI CHENG THAK  
*Rebana Ubi Drummer Malaysia; Wayang Kulit Malaysia; Silat The Malay Art Of Self-defence Malaysia; Serunai Player Malaysia*  
1998



18  
ADEPUTRA MASRI  
*Irama*  
2002



19  
HARRIS RIBUT  
*Dancers*  
2000



20  
HARRIS RIBUT  
*Tarian Melayu*  
2006





21  
NIK RAFIN  
*Dancescape*  
2016



22  
IBRAHIM HUSSEIN,  
DATUK  
*Dance Of Joy*  
1985



23  
ENG TAY  
*Untitled*  
2001



24  
LOW KONG WEN  
*Happy Sisters*  
undated



25  
TEW NAI TONG  
*Girl With Flowers (The Model) At Studio*  
undated



26  
RAJA AZHAR IDRIS  
*Nude*  
1979



27  
YUSOF GHANI  
*Untitled*  
2005



28  
YUSOF GHANI  
*Ulu Yam;  
Hijau - Telok Kemang*  
2001



29  
JOHAN MARJONID  
*Arca Alam Lembah  
Belum IX*  
2007



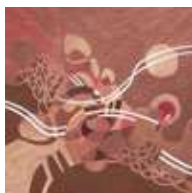
30  
HAMDAN SHAARANI  
*Water Reflection*  
1996



31  
PETER LIEW  
*Bukit Tekun By The  
Lakeside*  
2000



32  
LOO HOOI NAM  
*Evening Settles*  
2004



33  
NIK RAFIN  
*Desert Exotica*  
2011



34  
TAYEP BIN YOP  
*Untitled*  
1986



35  
TING CHO CHIEN  
*Land & Life*  
2013



36  
CHUAH THEAN TENG,  
DATO'  
*Two Aborigines*  
c. 1970s



37  
CHUAH THEAN TENG,  
DATO'  
*Lullaby*  
c. 1980s



38  
CHUAH THEAN TENG,  
DATO'  
*The Paddy Farmers*  
c. 1980s



39  
ISMAIL MAT HUSSIN  
*Untitled*  
2007



40  
ISMAIL MAT HUSSIN  
*Perahu*  
2008



41  
CHUAH SEOW KENG  
*Fishing Village*  
c. 1970s



42  
M SUKRI DERAHMAN  
*Three Sisters Pounding  
Rice II*  
2015



43  
KWAN CHIN  
*Untitled*  
undated



44  
LOO FOH SANG  
*Survival Of The Fittest*  
2006



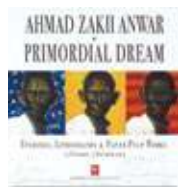
45  
JUHARI SAID  
*Red Garden*  
1994



46  
STEPHEN MENON  
*Mahathir*  
2012



47  
AHMAD ZAKII ANWAR  
*Chong; Roseli;  
Ah Meng; Shah*  
2008



48  
AHMAD ZAKII ANWAR  
*Poster For Ahmad Zakii Anwar's  
Solo Exhibition 'Primordial  
Dream' At Singapore Tyler Print  
Institute, 2005*



49  
AHMAD ZAKII ANWAR  
*Pear & Nails*  
2014



50  
LIM KIM HAI  
*Gathering*  
1999



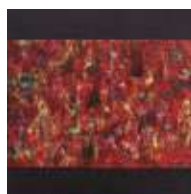
51  
YAP CHIN HOE  
*Untitled*  
1999



52  
RAFIEE GHANI  
*The Green Room*  
1980s



53  
MAAMOR JANTAN  
*Cakcibor*  
2000



54  
NIZAR KAMALARIFFIN  
*Faces And Faces -  
Siri Pura #2*  
2004



55  
ISMAIL AWI  
*The Driven*  
2017



56  
ISMAIL AWI  
*The Dreamers*  
2015



57  
ISMAIL AWI  
*Drama Queen*  
2015



58  
SHAFIQ NORDIN  
*Versus!!!...The Last Man  
Standing*  
2017



59  
SHAFIQ NORDIN  
*A Strange Package Arrived At The  
Court Of The Wounded Tyrant*  
2016



60  
SHAFIQ NORDIN  
*WONDERLAND*  
2016



61  
KHAIRUL ARSHAD  
*Asal Boleh Terbang*  
2015



62  
MEOR SAIFULLAH  
LULAED  
*Mr. Monkey (Kera Sumbang)*  
2009



63  
NIK MOHD SHAHFIZ  
*The Master*  
2017



64  
SAMSUDIN WAHAB  
*Self-Portrait As General  
(Let It Be)*  
2009



65  
IBRAHIM HUSSEIN,  
DATUK  
*Xenobiosis*  
1969



66  
IBRAHIM HUSSEIN,  
DATUK  
*Assembly Of Figures*  
1964



67  
SYED AHMAD JAMAL,  
DATUK  
*Landscape Outside  
Liverpool*  
1959



68  
DZULKIFLI BUYONG  
*Cat Man*  
1970



69  
JOLLY KOH  
*Cat*  
circa 1995



70  
ABDUL LATIFF  
MOHIDIN  
*Dark Bakau*  
1999



71  
AWANG DAMIT AHMAD  
*E.O.C "Hari Kelabu"*  
1993



72  
AWANG DAMIT AHMAD  
*Essence Of Culture (E.O.C)*  
1993



73  
SHARIFAH FATIMAH  
SYED ZUBIR, DATO'  
*The Meeting 13694*  
1994



74  
SHARIFAH FATIMAH  
SYED ZUBIR, DATO'  
*Solitude 2*  
2012



75  
ZULKIFLI YUSOFF  
*Untitled*  
c. 1990s



76  
ZULKIFLI YUSOFF  
*Peminangan Puteri Gunung  
Ledang... The Power Series*  
1994



77  
SUZLEE IBRAHIM  
*Sakura Series -  
Red Sakura II*  
2008



78  
SUZLEE IBRAHIM  
*Moonlight Series No. 5*  
2012



79  
TAJUDDIN ISMAIL,  
DATO'  
*Bloom (Avatar) No. 3*  
2012



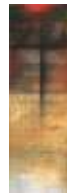
80  
TAJUDDIN ISMAIL  
DATO'  
*Untitled*  
c. 1990s



81  
MUSTAPA HAJI  
IBRAHIM  
*Arca Kabut Warna (I)*  
1983



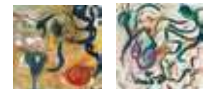
82  
FAUZAN OMAR  
*Unity & Diversity Series*  
1991



83  
DREW HARRIS  
*Wanting*  
1999



84  
M. NASIR, DATO'  
*Resam*  
2013



85  
RIAZ AHMAD  
*Untitled*  
c. 2010s



86  
BAYU UTOMO  
RADJIKIN  
*Abstract No. 42*  
1998



87  
ERIC PERIS  
*A Flower Does Not  
Talk - 13*  
2014



88  
SEAH ZELIN  
*The Blue And White -  
Route A*  
2015



89  
ANTON SUBIYANTO  
*The Long Road*  
2012



90  
AGUS SUWAGE  
*Mors Certa, Vita Incerta*  
2012



91  
AGUS SUWAGE  
*The King And Queen*  
2008



92  
YOGIE GINANJAR  
*Portrait Of G-Girls With  
The Fall Of Icarus*  
2009



93  
BOB YUDHITA AGUNG  
*Lady Muray*  
2016



94  
ARIFIEN NEIF  
*Pertemuan  
(Brief Encounter)*  
1988



95  
I MADE WIANITA  
*A Work In Abstract*  
1997





96

RANDY SOLON

*Trapped!*  
2013



97

CARLO ARANTON

*FF M4A1 MWS (Modular  
Weapon System)*  
2013



98

REYNOLD DELA CRUZ

*Dénonciateurs*  
2012



99

ANGELO TABIJE

*Pasan Pa Saan  
(Carrying To Nowhere)*  
2009



100

UTTAPORN  
NIMMALAIKAEW

*Image Of Inside*  
2013



101

NGUYEN VAN LAI

*Nude With A Red Vase*  
1993



102

HA TRI HIEU

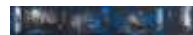
*Village Singers, Vietnam*  
1997



103

NGUYEN TU NGHIEM

*Ushering In The Year Of  
The Dog*  
1991



104

SARAH CHOO

*The Hidden Dimension II*  
2013



105

GUO YI XIU

*In Time To Come*  
2012



106

JOEL YUEN

*Lonely Supper*  
undated



107

WONG SHIH YAW

*My Story 47 (Wind Up Toy)*  
2013



108

THOMAS YEO

*Evening Shadows*  
undated



109

TAY BAK KOI

*Untitled*  
c. 1990s



110

ONG KIM SENG

*Bendigo, Australia*  
1990



111

YONG MUN SEN

*Untitled*  
1948



112

KUO JUPING

*Going To Work;  
House With Pots 1*  
undated



113

KUO JUPING

*Untitled*  
undated



114

MANSOR GHAZALLI

*Village*  
1999



115

MANSOR GHAZALLI

*Untitled*  
undated



116

KHALIL IBRAHIM

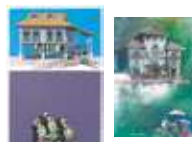
*Untitled*  
1968



117

HARON MOKHTAR

*Lakar Menara Pavilion:  
Kuala Kangsar;  
Lakar Masjid Tua*  
1994; 1994



118

HARON MOKHTAR

*Tarian Zapin I;  
British Colonial, Penang*  
1998; 1999



119

REDZA PIYADASA

*Untitled*  
1990



120

TAN TONG

*Symphonie Sacre-  
Coeur Paris*  
2003



I21  
PETER LIEW  
*Venice*  
2007



I22  
ALEX LEONG  
*Wisma Yeap Chor Ee, Weld Quay, Penang*  
2007



I23  
LUI CHENG THAK  
*Love Lane, Penang; Old Shop Houses At Transfer Road, Penang*  
2017



I24  
LUI CHENG THAK  
*Canon Square, Georgetown Penang; Jalan Tun H. S. Lee, KL*  
2017



I25  
LEE CHOR WAH  
*Old PAM Building, Jalan Tangsi, Kuala Lumpur; Old PAM Building, Jalan Tangsi, Kuala Lumpur*  
2018; 2010



I26  
ALEX LEONG  
*The Wooden Plank Walkway Of Lim Jetty; Yeoh Jetty; Koay Jetty; Ong Jetty; Lee Jetty*  
2008



I27  
MASYERIN M. NOR  
*Wing Of Change*  
2016



I28  
LIN HO  
*Convergence*  
2018



I29  
LIN HO  
*Grid*  
2018



I30  
NO-TO-SCALE  
*Sebelas Rumah: 11 Stories Of Erasure; 1954-mile Long Dining Table*  
2017



I31  
AJIM JUXTA  
*Separation*  
2016



I32  
NICHOLAS CHOONG  
*Untitled; Clout*  
2014; undated



I33  
MOHAMAD NOR HAKIM  
*Hue In Integration I, II, III*  
2012



I34  
DONALD ABRAHAM  
*Inner Space*  
2012



I35  
HIRZAQ HARRIS  
*Mencari Yang Halal Itu Fardhu*  
2012



I36  
ADEPUTRA MASRI  
*1MDB*  
2015



I37  
ZULKIFLI YUSOFF  
*Professor Frog 4*  
2000



I38  
ZULKIFLI YUSOFF  
*Hot Temper Series*  
2005



I39  
ZULKIFLI YUSOFF  
*Early Studies (From The New Reformasi)*  
c. 1990s



I40  
ANTHONIE CHONG  
*Untitled*  
c. 1990s



I41  
ANTHONIE CHONG  
*Untitled*  
c. 1990s



I42  
ANTHONIE CHONG  
*Untitled*  
c. 1990s



I43  
AHMAD FUAD OSMAN  
*Parasite*  
1995



I44  
AHMAD FUAD OSMAN  
*Study For Fly Me To The Moon*  
2007



I45  
BAYU UTOMO RADJIKIN  
*Gunman Guard, Mogadishu*  
1995

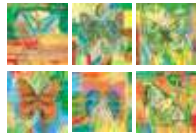




146

AHMAD SHUKRI  
MOHAMED

*Golden Gate, Butterfly Series*  
2011



147

AHMAD SHUKRI  
MOHAMED

*Untitled*  
1999



148

AHMAD SHUKRI  
MOHAMED

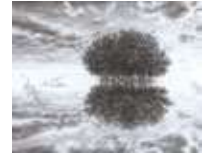
*Untitled*  
1999



149

UMIBAIZURAH  
MAHIR@ISMAIL

*Fertility*  
2014



150

CHONG SIEW YING

*Oasis In The Sky*  
2014



151

JALAINI ABU HASSAN

*Sejahtera Sentiasa  
Budi Mulia*  
2014



152

SUHAIDI RAZI

*Whale In My Playground*  
2017



153

KOW LEONG KIANG

*To The Sea 7*  
2012



154

KOW LEONG KIANG

*Malayan Nights 1010*  
2017



155

TAN WEI KHENG

*Jun Brim With Her Shirt*  
2010



156

ABDULLAH IBRAHIM

*Penan Girls*  
2009



157

S. CHANTHIRAN, DR.

*Root And Wings Series*  
2012



158

KHAIRUL AZMIR SHOIB  
@ MEME

*RX Queen*  
2008



159

NIK MOHD HAZRI

*Expression Series:  
Head Of A Child #2*  
2011



160

RAIMI SANI

*Vacant*  
2016



161

WAN AMY NAZIRA

*Amboi*  
2017



162

CHONG SOON LEONG

*Tease*  
2017



163

KHAIRI SHAMSUDIN

*Untitled*  
2012



164

LEE ENG BENG

*Day By Day..  
Keep Sprint*  
2010



165

KHALIL IBRAHIM

*Untitled*  
1999



166

IBRAHIM HUSSEIN,  
DATUK

*Dark Voices*  
1969



167

YUSOF GHANI

*Siri Tari*  
1991-1992



168

YUSOF GHANI

*Velocity I, Segerak Series*  
2007



169

SYED AHMAD JAMAL,  
DATUK

*Hijrah*  
1999



170

HOE SAY YONG

*Wind And Clouds II*  
2009



171  
AWANG DAMIT  
AHMAD  
*Payarama Baru 'Sendiri'*  
2015



172  
TAJUDDIN ISMAIL,  
DATO'  
*Black Windrift*  
1999



173  
ABDUL LATIFF  
MOHIDIN  
*Voyage Series*  
2003



174  
ABDUL LATIFF  
MOHIDIN  
*Gambut IV - Siri Rimba*  
1996



175  
YUSOF GHANI  
*Biring*  
undated



176  
YUSOF GHANI  
*Topeng*  
1996



177  
YUSOF GHANI  
*Journey*  
2008



178  
AMRON OMAR  
*Pertarungan*  
2012



179  
MOHD HOESSEIN  
ENAS, DATO'  
*Untitled*  
1981



180  
WONG KEAN CHOON  
*雄狮图, Lion*  
c. early 1980s



181  
CHEONG LAITONG  
*Untitled*  
1966



182  
CHIA YU CHIAN  
*Village*  
1977



183  
KHOO SUI HOE  
*Warrior*  
1995



184  
KHOO SUI HOE  
*Three Flying*  
2006



185  
RAPHAEL SCOTT  
AHBENG  
*Metal Trees*  
2014



186  
ISMAIL LATIFF  
*Ikan Hias Lombok Biru*  
2012



187  
KHALIL IBRAHIM  
*Untitled*  
1969



188  
RADUAN MAN  
*2*  
2013



189  
FAUZUL YUSRI  
*Seniman*  
2011



190  
FAIZAL SUHIF  
*Diari Petani Sepi...*  
2013



191  
TIONG CHAI HEING  
*The Desolate Echo*  
2017



192  
TANG YEOK KHANG  
*The Lost Garden*  
2010



193  
M. SHAFARIN GHANI  
*Oeuvre V*  
2010



194  
YUSOF MAJID  
*Peninsular Series -  
Cameron High Tea*  
2013



195  
MAD ANUAR ISMAIL  
*Siri Belangkas*  
c. 1990s





196  
WONG HOY CHEONG  
*Study For Chronicles Of Crime: Asphyxiation*  
2006



197  
RONNIE MOHAMAD  
*Paper Boat*  
2010



198  
HISYAMUDDIN  
ABDULLAH  
*The Next Secret*  
2014



199  
AZIZI LATIF  
*Datuk Syed Ahmad Jamal*  
2017



200  
SABIHIS MD PANDI  
*Self Portrait*  
2015



CHARITY LOT 1  
MARCELO PIERETTO  
*Hormigon En En Amarillo*  
2018



CHARITY LOT 2  
ALICIA RICCIARDELLI  
*Dama De Oro Y Plata (Lady Of Gold And Silver)*  
2018



CHARITY LOT 3  
MARCELO M. CASAS  
*Polo*  
2017



CHARITY LOT 4  
PAULA GIMÉNEZ  
*Viaje En Colectivo (Trip By Bus)*  
2018



CHARITY LOT 5  
CÉSAR JARME  
*Ikan Bertuah*  
2014



1

## TEW NAI TONG

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

*Malay Ladies; Flowers,*  
1990; 1989

signed and dated (lower right);  
signed and dated (lower left)  
watercolour on paper  
25 x 25cm; 28 x 21cm (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**

This set of two watercolour paintings by Tew Nai Tong offers a different perspective on his creative oeuvre. While Tew's oil on canvas work typically features phoenix-eyed women and doves, his watercolour sketches are more thematically versatile, such as the illustration of purple orchids. The other painting is Tew's observation, which features a group of Muslim women wearing hijab.

Tew Nai Tong received his early art education at the Nanyang Academy of Fine Arts in Singapore (NAFA), graduating in 1958. He worked for a while to raise funds for his studies at the Ecole Nationale Supérieure des Beaux Arts, Paris (1967-1968). In the early years, he signed his work as 'Chang Nai Tong'. His first solo was at the British Council, Kuala Lumpur in 1964 and he had his retrospective at the National Art Gallery in 2007. He taught at the Malaysian Institute of Art from 1969 to 1980, the Central Academy of Art from 1982 to 1985 and the Saito Academy of Art (head of department, 1986-1988). He concentrated fulltime in art in 1992. His awards included Second Prize, Chartered Bank Mural Design Competition (1964); Shell Watercolour Award (1981); Best Award, Esso (1982); Dunlop Watercolour Award (1983); and Grand Prize Asia Art Award (Malaysia) in Seoul in 2009. He was the co-founder of the Malaysian Watercolour Society (1982-1983) and the Contemporary Malaysian Watercolourist Association (1994).

### REFERENCE

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





Treasured Penang artist, Tan Choon Ghee revels in capturing the bustling streets of the island city. On offer here is a familiar sight that still exists in Penang today – makeshift hawker stalls and a cycle rickshaw or ‘beca’. Created in 1989, Tan’s illustration is like a time capsule, transporting the viewers to yesteryears but at the same time present in time.

2

## TAN CHOON GHEE

b. Penang, 1930 – d. 2010

*Market Scene*, 1989

signed and dated  
‘CHOON GHEE 1989’ (lower right)  
watercolour on paper  
22 x 54cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,200 – 4,000**

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Art in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He had received a German government painting scholarship and an Australian government television set design scholarship. He had worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a fulltime artist. He had held numerous one man shows with his first in 1956 at the Hooi Ann Association, Penang followed by in 1958, 1962 and 1963 organised by the British Council, Penang; National Library in Singapore (1962 and 1970); Australian High Commission in Kuala Lumpur (1983 and 1993) among others. Tan had also been honoured with two retrospective exhibitions in 1996 and 2000; a tribute show in Kuala Lumpur (2009) and a posthumous solo exhibition titled A Lifetime of Drawings showcasing his sketchbooks and paper works at the Penang State Art Gallery (PSAG) (2014). In 2017, Tan’s wife, Madam Kam Hye Sin, has entrusted PSAG to be the permanent custodian of 124 artworks created between 1958 and 2000. Entitled Resonance Of The Magical Moments - Donation From The Estate Of Tan Choon Ghee, the exhibition was curated by Lee Khai.

### REFERENCE

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

*Late Artist’s Collection In Good Hands*, Chong Kah Yuan, The Star Online, September 20, 2017.



3

## TAN CHOON GHEE

b. Penang, 1930 - d. 2010

*Rest*, 1964; 1963

signed and dated with one seal of the artist  
(lower right);

signed and dated with one seal of the artist  
(left, and upper center)

ink and watercolour on paper

18 x 19cm; 16 x 19cm

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**

On offer is a pair of sketches by prolific painter Tan Choon Ghee depicting anonymous figures at rest. Laying on the ground, the tired bodies could belong to construction workers who would normally take naps during their short breaks.

Tan Choon Ghee completed his secondary education from Chung Ling high school in 1948 and graduated from the Nanyang Academy of Fine Art in Singapore in 1951. He then attended the Slade School of Fine Art in London from 1957 to 1959. He had received a German government painting scholarship and an Australian government television set design scholarship. He had worked for TV Singapore and TV Broadcast Ltd in Hong Kong prior to becoming a fulltime artist. In 2017, Tan's wife, Madam Kam Hye Sin, has entrusted Penang State Art Gallery to be the permanent custodian of 124 artworks created between 1958 and 2000.





4

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

*Untitled, 1987*

signed and dated  
'Khalil Ibrahim 87' (lower right)  
watercolour on paper  
19 x 20.5cm

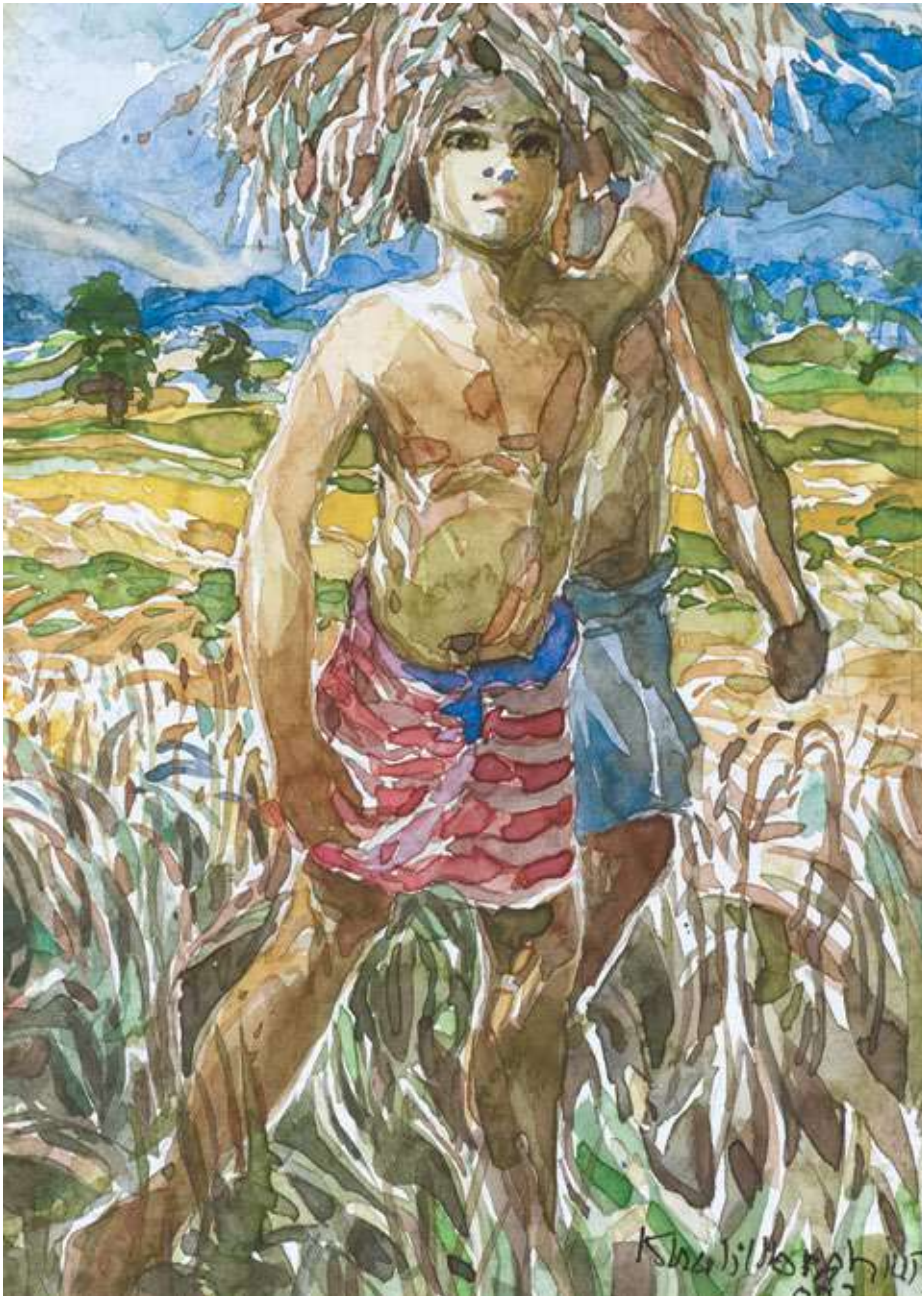
### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**

This intricate work depicts a common scene of the east coast daily activities. A group of fishermen would be seen working together getting ready to go offshore as a means to provide food and income for the family.

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



5

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

*Untitled, 2002*

signed and dated  
'Khalil Ibrahim 002' (lower right)  
watercolour on paper  
20 x 15cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

Depicted here is a watercolour on paper work by Khalil Ibrahim that features farmers working at the paddy field. It is harvest season as the subject matter is portrayed hauling the crop, which is placed on his head. Most of Khalil's subjects come from memory and it is likely that this visualisation is one of them.

Khalil Ibrahim is one of Malaysia's most gifted artist dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers dedicated its booth paying tribute to Khalil Ibrahim in Art Expo Malaysia 2018.



6

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

*Untitled*, 1996; 2001

signed and dated

'Khalil Ibrahim 96' (lower right);

signed and dated

'Khalil Ibrahim 001' (lower right)

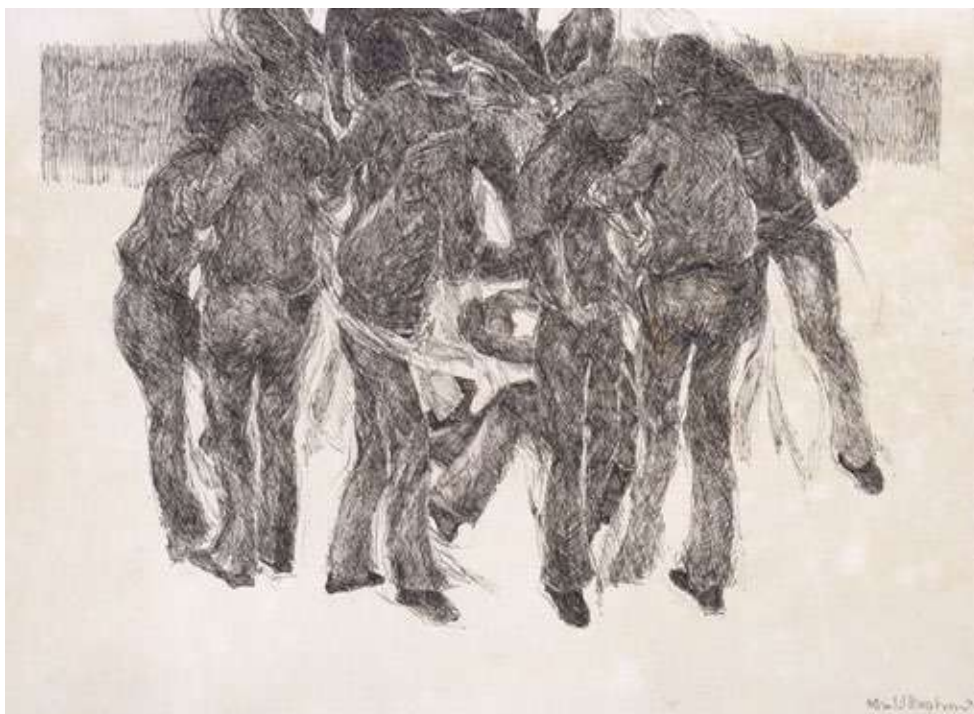
ink on paper

30 x 40cm; 20 x 20cm (set of 2)

### PROVENANCE

Private collection, Australia

**RM 5,000 – 8,000**



A prolific painter during his lifetime, Khalil Ibrahim's work is themed around the coastal life of Kelantan, where he was born. On offer is a pair of ink drawings by the prominent figurative artist.

Khalil Ibrahim graduated with a National Diploma of Design in Fine Arts at the prestigious St. Martin's School of Art and Design in London in 1964 (postgraduate in 1965). He practiced art professionally in 1966. Khalil was a co-founder of the Malaysian Watercolour Society and had his first double solo of London works and Malaysian batik paintings at Samat Art Gallery, Kuala Lumpur in 1970. That year, he also had a solo exhibition in Indonesia, the first Malaysian to have done so. He participated in numerous solo and group exhibitions in Malaysia, Singapore, Indonesia, Switzerland, and his works are in the collection of the National Museum in Singapore, Fukuoka Museum of Art in Japan, New South Wales Museum of Art in Sydney and the Royal National Art Gallery of Jordan, just to name a few.

Henry Butcher Art Auctioneers dedicated its booth paying tribute to Khalil Ibrahim in Art Expo Malaysia 2018.





7

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

*Untitled, 1995*

signed and dated  
'Khalil Ibrahim 95' (lower right)  
ink on paper  
15 x 14cm

### PROVENANCE

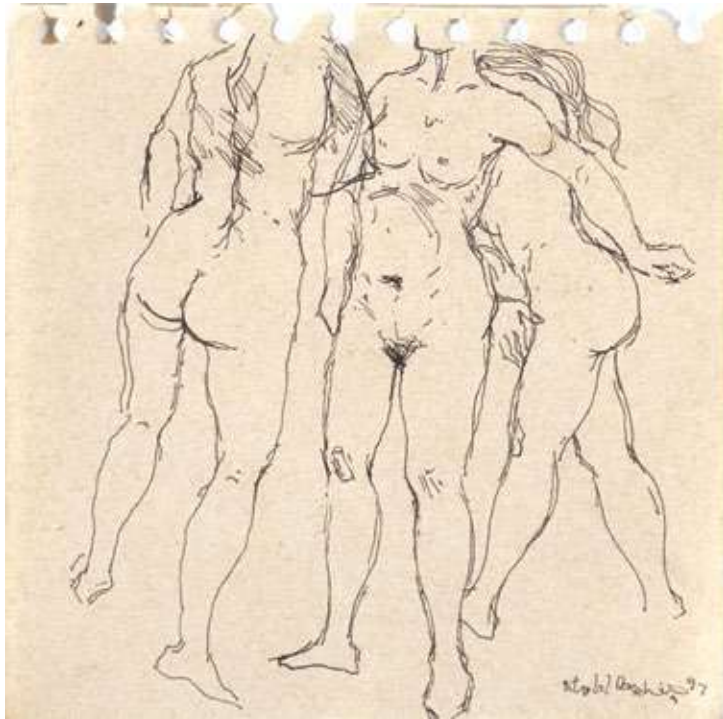
Private collection, Kuala Lumpur

**RM 3,000 – 5,500**

Khalil Ibrahim's body of work includes illustrating groups of bodies interacting with one another, and this particular piece is part of said repertoire.

Khalil Ibrahim is one of Malaysia's most gifted artist dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers dedicated its booth paying tribute to Khalil Ibrahim in Art Expo Malaysia 2018.





8

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

*Untitled, 1997*

signed and dated (lower right)  
ink on paper  
16 x 16cm, each

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,800 – 5,000**

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

Khalil Ibrahim is one of Malaysia's most gifted artist dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers dedicated its booth paying tribute to Khalil Ibrahim in Art Expo Malaysia 2018.



9

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

*Untitled, 1987*

signed and dated  
'Khalil Ibrahim 87' (lower right)  
ink on paper  
27 x 28cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

This is one of the copious drawings of masculine figures by Khalil Ibrahim using the fat Montel pen grasped by his left hand, and which had filled innumerable sketchbooks. Such was his telepathy that such scenes just appeared like magic on the paper, without having to refer to any real scene in front. He can be in the market, at home, in a teh-tarik stall chatting with artist friends, or on the bus on a long journey. Therein lay the strengths of Khalil's figures, male or female, that he could start with any part of the anatomy and find the same high level of accomplishments. Often too, a horizontal bar either full or truncated, on top or at the bottom, acts as a stabilizing plank to the 'floating' figures.





10

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

*Untitled, 1998*

signed and dated  
'Khalil Ibrahim 98' (lower left)  
oil on masonite board  
18 x 26cm

### PROVENANCE

Private collection, Australia

**RM 4,000 – 7,000**

This work depicts the peaceful countryside, with the presence of light illuminating the sky, deeply enhancing the sensation of nature and its moods. Rendered with confident brushstrokes, and beautiful colours of green and yellow hues, the overall impression given by the painting is that of a detailed study of nature. Painting trees silhouetted against the sky with graceful strokes, the artist creates the effects of a warm day casting shadows across the valley, recording his impressions of the scene.

Khalil Ibrahim is one of Malaysia's most gifted artist dexterous in all media and a great colourist versatile in figures and landscapes. He won a Pahang State scholarship to study at the St Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad. Henry Butcher Art Auctioneers dedicated its booth paying tribute to Khalil Ibrahim in Art Expo Malaysia 2018.



11

## KHAW SIA

b. China, 1913 - d. Penang, 1984

### *Houses By The Volcano*, 1930s

signed 'SIA' (lower right)  
watercolour on paper  
20 x 28cm

#### PROVENANCE

Private collection, Australia

**RM 1,000 – 1,800**

It is unclear where the 'house by the volcano' referred to here is, with the circa 1930s time frame, although a similar scene is featured on Page 110 in the book, *The Art of Khaw Sia and Kuo Ju-ping*, by Dato Dr Tan Chee Khuan. The only place with a volcano which Khaw Sia had visited was Indonesia, specifically Bali and Kintamani, and that was in 1954. He held a solo exhibition of his Balinese paintings in 1955. He had also been to, and stayed in, China, Hong Kong and Britain. The house with the volcano in the backdrop is shown amidst sparse vegetation and dull colours with a dirt track leading to it. The occupant (s) could not be anything but a farmer. Did Khaw Sia paint this after his informal lessons under Sir Russell Flint (1880-1969) in London in 1933? His later watercolours in the later half of the 1950s show greater maturity in execution and technique. Like the ones accepted by the Le Salon Paris (1956), the Royal Institute Galleries in London (1957), and the 25<sup>th</sup> National Society Exhibition in London (1958).





12

## KHAW SIA

b. China, 1913 - d. Penang, 1984

### *Seafood, 1983*

signed and dated with one seal of the artist  
'K. SIA. 1983' (lower left)  
watercolour on paper  
45 x 65cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

In 1983, to have lobsters was regarded a sumptuous feast although it's a heady concoction to eat it with Chinese wine mixed with a glass of beer. A squeeze of lemon helps maybe, but the chrysanthemum flowers could be in the plater just for decoration, for a more presentable still-life. This was painted a year before his death. Khaw Sia was a versatile pioneer, being adept at a variety of media and subjects such as still-life, portraits, landscape and was particularly noted for his painting of orchids, and hence, the tag as 'Orchid King'.

Khaw Sia was honoured with a posthumous Retrospective in 1998 by the Penang State Art Gallery. In 1937, he settled in Penang where he held his first solo in 1955. He studied at the Sin Hwa Academy, Shanghai, in China (1925-1932), and migrated to Penang in 1937.



13

## LONG THIEN SHIH

b. Selangor, 1946

*The Farmer*, 1965

signed and dated 'Thien Shih 65' (lower right)  
oil on masonite board  
38 x 55 cm

### PROVENANCE

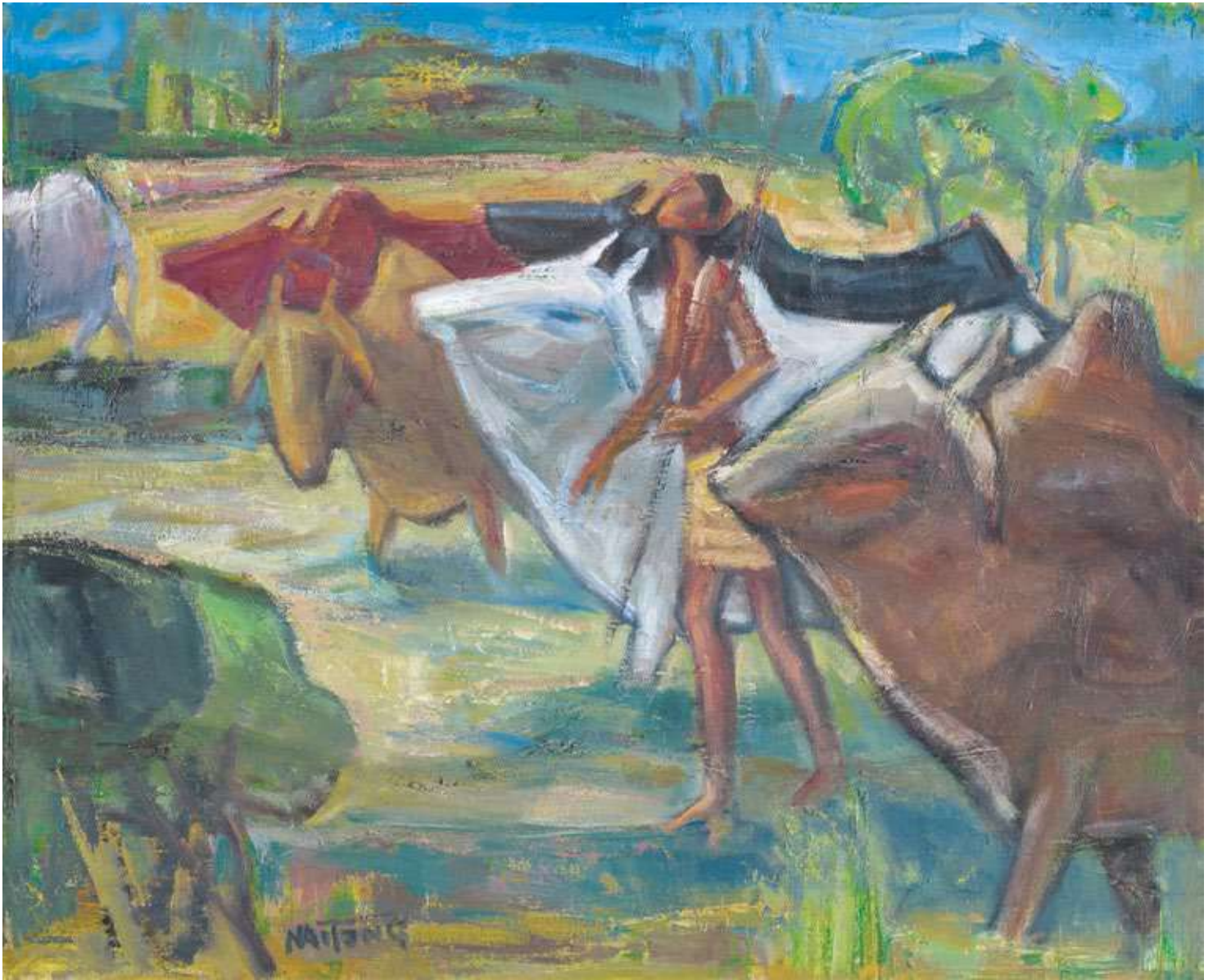
Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Veteran artist Long Thien Shih began his artistic career sketching and painting landscapes at the age of 15, many featuring the fishing villages around Klang, Selangor. Dated 1965, *The Farmer* is one of those early works Long created when he was 19 years old. Long depicts a shirtless man in a conical hat and carrying a larger than life pickaxe with his back facing the viewer is seen walking across a vast paddy field.

Long Thien Shih won a French government scholarship to study art in 1966 and was enrolled in the internationally renowned printmaking studio Atelier 17, founded by William Stanley Hayter, a prominent figure in British Surrealism and Abstract Expressionism. He presented a retrospective exhibition titled *Man Of The Times* at National Visual Arts Gallery, Kuala Lumpur in 2014. In 2018, he participated in a group exhibition titled *The Art Of Printmaking: Lasting Impressions*, which was held at Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur.





14

## TEW NAI TONG

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

Cows, 2001

signed 'NAITONG' (lower left)  
oil on canvas  
46 x 56cm

### PROVENANCE

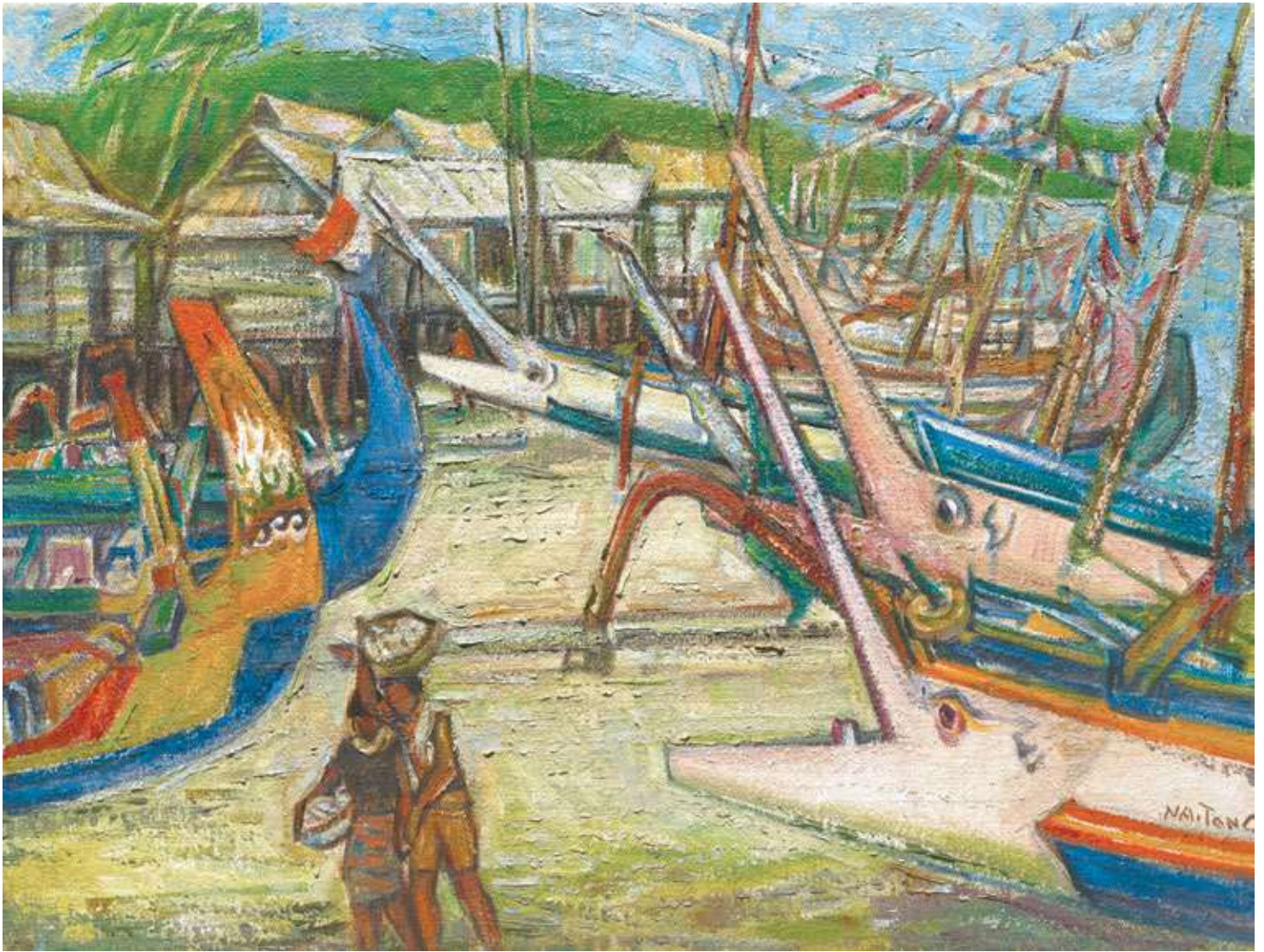
Private collection, Selangor

**RM 7,500 – 13,000**

A shepherd and his herd amidst a vast field dominate this refreshing landscape. In this composition, the serene landscape of the countryside is enlivened by the harmonious colours of green and orange. By using confident strokes, the artist creates a powerful and lively composition, evoking a harmonious atmosphere of nature and man united.

Tew Nai Tong studied at the Nanyang Academy of Fine Art (NAFA) in Singapore (1957-1958) and then the Ecole Nationale Supérieure des Beaux-Arts (1967-1968). After teaching at MIA, he taught at the Central Academy of Art (1982-1985), and the Saito Academy of Art (1986-1988), before he became a fulltime artist in 1992. With several solos since his first at the British Council in Kuala Lumpur in 1964, he held his survey exhibition called Odyssey at the National Art Gallery, Kuala Lumpur, in 2007. His awards include 2<sup>nd</sup> Prize in the Chartered Bank mural competition (1964), the Shell Best Award (watercolour, 1981), Esso Best Award (1982) and Dunlop Best Award (watercolour, 1983), and the Asia Art Award (2009) in Seoul, South Korea.





15

## TEW NAI TONG

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

*Bali Beach, 2002*

signed 'NAITONG' (lower right)  
oil on canvas  
61 x 81cm

### PROVENANCE

Private collection, Selangor

**RM 9,000 – 16,000**

The Balinese jukung canoe was especially popular during the time of Adrien-Jean Le Mayeur de Merpres (1880-1958). The small wooden outrigger canoe is still used for fishing although modern versions use High Density Polyethylene (HDPE) or polythene. It has a marlin-like prow with a crab claw sail. It must have been a day-off for the fishermen as the jukung are parked onshore, and two vendors could be seen carrying a basket, one on the head. Some activity could be discerned in the background dominated by a cluster of stilt hutments.

Tew Nai Tong studied at the the Ecole Nationale Superieure des Beaux-Arts (1967-1968) after a fast-track stint at the Nanyang Academy of Fine Art in Singapore, from 1957-1958. He helped set up the Malaysian Watercolour Society, and the Contemporary Malaysian Watercolour Association, and co-founded the Le Beaux Art Gallery in Kuala Lumpur. In 2007, he had a major survey exhibition, *Odyssey*, at the National Art Gallery. He won best awards in the Shell (watercolour, 1981), Esso (1982), Dunlop (watercolour, 1983) competitions. He was the 2009 Malaysian winner of the Asia Art Award in Seoul, South Korea. He had lectured at three art academies for 23 years before deciding to go fulltime in 1992.





16

## RAHMAT RAMLI

b. Thailand, 1964

*Untitled*, 2001

signed and dated  
'Rahmat 2001' (lower right)  
oil on canvas  
50 x 64cm

### PROVENANCE

Private collection, Australia

**RM 3,000 – 5,500**

A nostalgic scene like this is common in rural areas. Women wearing batik sarong is seen selling vegetables, some are doing groceries, some are gossiping with one another. It offers a harmonious and relaxing ambiance living in the outskirts. Thus, these women look effortlessly beautiful even without fancy dresses and makeup.

Rahmat Ramli was once promoted by AP Gallery. Rahmat's name was mentioned as the artist of the painting, *How Much For One Bunch Of Bananas?*, (page 42) in Professor Muliyadi Mahamood's book, *Modern Malaysian Art From The Pioneering Era To The Pluralist Era (1930s-1990s)* (Utusan Publications).



17

## LUI CHENG THAK

b. Negeri Sembilan, 1967

*Rebana Ubi Drummer Malaysia;*

*Wayang Kulit Malaysia;*

*Silat The Malay Art Of Self-defence Malaysia;*

*Serunai Player Malaysia, 1998*

oil on board

19 x 14cm; 14 x 19cm; 19 x 14cm; 19 x 14cm (set of 4)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,000**

On offer here is a set of 4 representations of Malay traditional activities from the artist's perspective. Painted in harmonious tones and vivid colours, the works bring a nostalgic memory of the golden days of these activities. Once upon a time activities like these were actively conducted in Malay culture. Nowadays, it is hard to come across performances like these as the culture changed along with modernisation.

Lui Cheng Thak studied at the Kuala Lumpur College of Art from 1987 to 1989. His early solos were *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia and Collective Memory* (White Box Publika, 2014). This was followed by consecutive solos with PINKGUY Gallery, the latest being, *Touched* (2018), and *Endless* (2017). He had a record of sort in his *Redeem* solo exhibition at PINKGUY Gallery in 2014 when all 12 works were sold within 18 minutes of opening.



18

## ADEPUTRA MASRI

b. Johor, 1970

*Irama*, 2002

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

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**



On offer here is Adeputra Masri's melodic illustration of abstract figures playing musical instruments with stylised figures clad in batik sarong. A musician himself, Adeputra plays the cello and sings for a local band that plays Indonesian keroncong music during his leisure time.

Rendered in the style of Cubism, this painting stems from Adeputra's quest for his own artistic voice. Predominantly painted in blue with hints of green and red, this painting also depicts three fishes at the bottom of the composition, perhaps to symbolise affluence. His current style honours his Javanese roots, where he incorporates wayang kulit and current narratives in his paintings.

A self-taught artist and former cartoonist, Adeputra Masri hailed from Parit Raju, Johor. Prior to becoming a full-time artist, he was producing social commentaries and editorial cartoons for Utusan Malaysia until 1995. His first solo exhibition entitled *My Promised Land* was held at Metro Fine Art, Kuala Lumpur in 1999. In 2014, he co-founded Titikmerah collective alongside artists Latif Maulan and Ajim Juxta. In March 2019, Adeputra participated in *The Art Vault*, a group exhibition at Kuala Lumpur featuring artists from Malaysia and the Philippines.



19

## HARRIS RIBUT

b. Selangor, 1951

*Dancers, 2000*

signed and dated  
'HARRIS RIBUT 00' (lower right)  
acrylic on canvas  
50 x 50cm, each (set of 2)

### PROVENANCE

Private collection, Australia

**RM 2,500 – 4,500**

Harris Ribut's subject matter can be analysed as a dichotomy. He illustrates voluptuous Malay women dressed in kebaya and sarong in the act of dancing – a seemingly innocent theme. But the modesty of the traditional attire – worn daily by elderly women in rural Malaysia – is sensualised through his depiction of rounded bosoms and derriere. Inspired by his mother, his creative approach is a celebration of maternal love and an appreciation for the beauty of plus size women.

Harris Ribut began his creative journey as a street painter. He worked as a paste-up artist in publishing companies until he was appointed an art director. He also worked as a journalist and later sub-editor. He started painting professionally in the early Nineties. Harris Ribut works from a pavilion at the Kuala Lumpur Craft Centre, Jalan Conlay alongside his wife, whose style of painting is thematically similar but her subjects are of slender female figures. The centre started hosting residence artists at their artist colony as early as the 1980s. He has participated in numerous group shows. In February 2019, his work was displayed at the Painting From The Heart – Art For Good, a charity art exhibition held at Bangsar Shopping Centre's concourse. Among his exhibitions included The Fat Lady & Elephantopedia at Gallery Hackman, Stockholm, Sweden (2005); Art For Heart at Galeri Petronas, Kuala Lumpur (2003); Citarasa at Bank Negara Malaysia, Kuala Lumpur (2000); and more.





20

## HARRIS RIBUT

b. Selangor, 1951

*Tarian Melayu*, 2006

signed and dated  
'HARRIS RIBUT 06' (lower left)  
oil on canvas  
45 x 60cm

### PROVENANCE

Private collection, Selangor

**RM 2,500 – 4,000**

*Tarian Melayu* presents traditional customs and culture of the Malay people. This elegant work depicts a trio of women dressed in traditional attire, dancing gracefully in rhythm. Composed with soothing purple and orange hues, the dancers unite and express their ideas through music, while forming beautiful movements together.

Harris Ribut started as a street artist and started learning painting at the Angkatan Pelukis SeMalaysia (APS) base. He worked as a paste-up artist in a publishing house. He then joined a Bahasa Malaysia daily as a graphic artist, then art director, and was even a reporter and a sub-editor. At one time, he had a pondok base at the artist's colony in Conlay, under the Malaysian Handicraft Centre, Kuala Lumpur. His wife also paints, but of exaggeratedly thin women.



21

## NIK RAFIN

b. Selangor, 1974

*Dancescape*, 2016

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

### PROVENANCE

Private collection, Selangor

**RM 5,000 – 8,000**

This blue composition depicts a group of women in the act of dancing. Nik Rafin creates an illustrative quality rather than painterly in this abstract rendition.

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 *Escape* series is a personal rendition of escaping negative emotions. He held his first solo exhibition at Golden Palette Art Gallery, Subang Jaya, Selangor in 2001. Among the group exhibitions that he has participated in included the Annual Malaysian Watercolour Organisation group exhibition at NN Gallery, Kuala Lumpur (2006); All In The Family Art Exhibition at Balai Seni Lukis Negara, Kuala Lumpur (2005); Milwaukee Institute of Art and Design Students Art Exhibition in Milwaukee, Wisconsin, USA (1997), and more.



## IBRAHIM HUSSEIN, DATUK

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

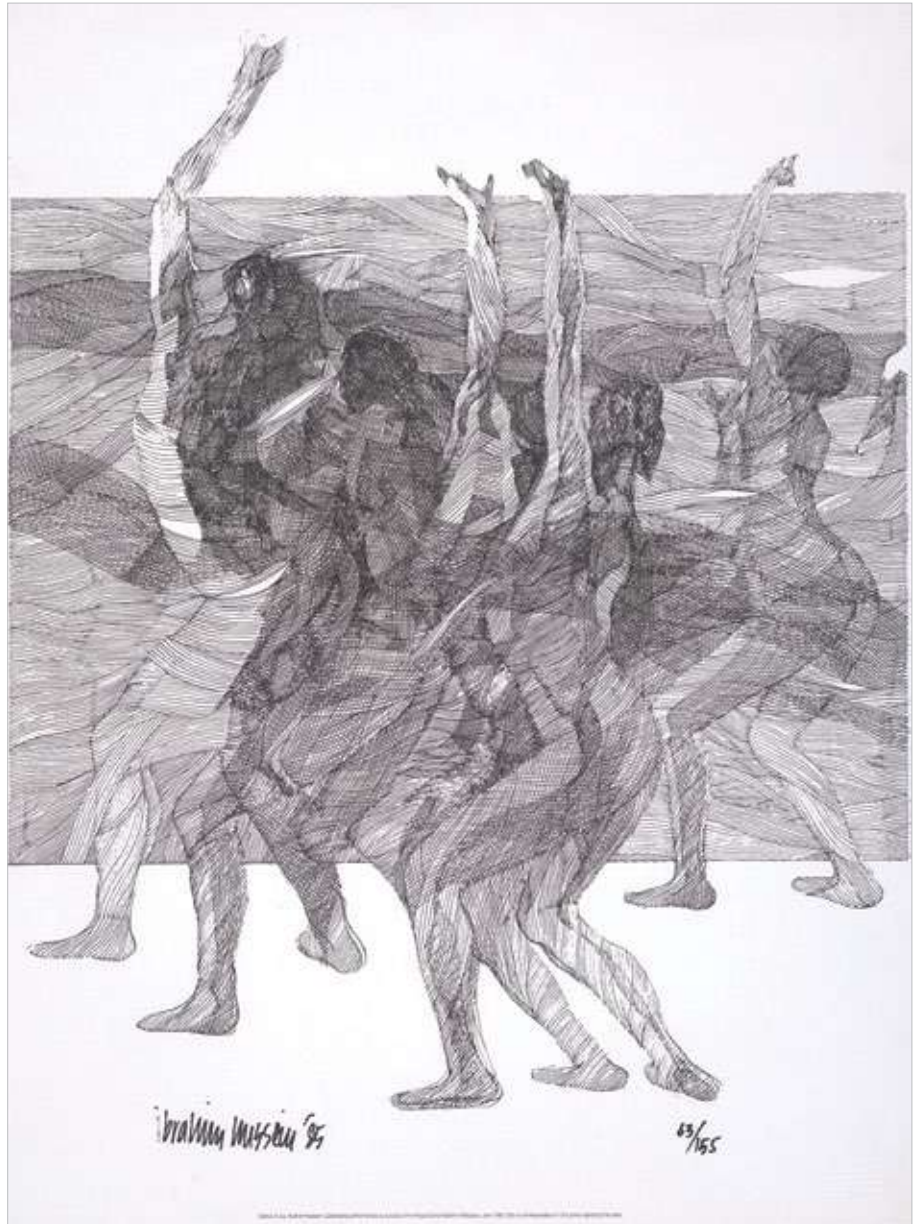
*Dance Of Joy*, 1985

signed, dated  
'ibrahim hussein '85' (lower left)  
in pen and numbered 63/155  
offset lithograph on paper  
76 x 56cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**



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

Datuk Ibrahim Hussein studied at the Nanyang Academy of Fine Art in Singapore in 1956 but did not complete. 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 18<sup>th</sup> 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.

## ENG TAY

b. Kedah, 1947

*Untitled*, 2001

signed and dated (lower right)

oil on canvas

78 x 82cm

### PROVENANCE

Private collection, Selangor

**RM 25,000 – 45,000**

Eng Tay's works revolve around the theme of relationships – between husband and wife, mother and child, siblings; and even in Post-911, communal togetherness as in his Columbus Park (New York) paintings. These endearing subject matters – whether executed in etchings, paintings or sculptures – are played out in exaggerated shapes, whimsical features, simple costumes and changing backdrops in soothing, melancholic colours. Much travelled and his heart drawn towards mostly traditional communities, Eng Tay harps on the essentials that define us, despite having lived in New York since 1968. He seems to be telling us through every pore of pigment in his painting that love indeed is what makes the world go around. The precious moments of togetherness, side by side, hand in hand, are all symbols of affection in Eng Tay's works.

The world of innocence and old-world charm stays in the art of Eng Tay, whose full name is Tay Eng Chye. After secondary education in Alor Setar, he took a bold step and headed for New York City to pursue his art education at the Art Students League (1969-1972) and then the Pratt Graphics Centre (1972-1977). He began exhibiting solo shows in the US for his prints, paintings and sculptures before etching his name in Malaysia and the rest of Asia. In 2009, Galeri Petronas hosted a retrospective entitled Eng Tay: The Exhibition.

### REFERENCE

*Eng Tay: The Exhibition*, Ooi Kok Chuen, Galeri Petronas, Kuala Lumpur, 2009.







Low Kong Wen illustrates a couple of female bathers seated on a large rock at the bottom of a waterfall — their hands stroking their long hair. The women, wearing sarong, appear calm with their eyes closed.

**24**

## LOW KONG WEN

b. Kuala Lumpur, 1938

*Happy Sisters*, undated

oil on canvas  
92 x 92cm

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 3,500**

Veteran artist Low Kong Wen participated in a group exhibition entitled *Passion On Canvas* at Heng Artland Gallery, Starhill Gallery, Kuala Lumpur alongside Tew Nai Tong, Chan Chiow Teng, Choh Kok Kheong, Tan Thean Song and Maamor Jantan in 2008. The same show was also held in Singapore. That same year, Low's work was also displayed in a group show titled *Vintage Paintings by Pioneer and Senior Artists* exhibition organised by Jiiva Fine Art and Dr. Cheng Haw-Chien at Starhill Gallery.

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





25

## TEW NAI TONG

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

*Girl With Flowers (The Model)*  
*At Studio*, undated

signed 'NAITONG' (lower right)  
 oil on canvas  
 60 x 75cm

### PROVENANCE

Private collection, Selangor

**RM 8,000 – 14,000**

A double nude, one real and standing full frontal and the other painted like a reclining maya, back to viewer. Suggestive stalks of the Flamingo Flower (red Anthurium) with its large whorl of heart-shaped leaves vie for attention with some white lilies, in a clash of the brazen and the pure. What is the girl doing in the house in the nude, and it takes quite a woman to hang a large nude painting in the house. An apple and two pears are scattered on the table in a still-life with innuendoes.

Tew Nai Tong studied at the the Ecole Nationale Superieure des Beaux-Arts (1967-1968) after a fast-track stint at the Nanyang Academy of Fine Art in Singapore, from 1957-1958. He helped set up the Malaysian Watercolour Society, and the Contemporary Malaysian Watercolour Association, and co-founded the Le Beaux Art Gallery in Kuala Lumpur. In 2007, he had a major survey exhibition, *Odyssey*, at the National Art Gallery. He won best awards in the Shell (watercolour, 1981), Esso (1982), Dunlop (watercolour, 1983) competitions. He was the 2009 Malaysian winner of the Asia Art Award in Seoul, South Korea. He had lectured at three art academies for 23 years before deciding to go fulltime in 1992.



26

## RAJA AZHAR IDRIS

b. Perak, 1952

*Nude, 1979*

signed and dated  
'Raja Azhar Idris 79' (lower left)  
acrylic and collage on canvas  
122 x 159cm

### PROVENANCE

Private collection, Selangor

**RM 40,000 – 65,000**

Few know about Raja Azhar's preoccupation with Realism in his early years in Australia. It was in 1979, in his first year at the Victoria College of the Art in Melbourne (graduating in 1981). This work shows his sleek skills, combining a female nude and a still-life, playing on patterns and design. A somnambulist spirit prevails as the woman is stretched on a mattress with striped and floral bedsheets, against a backdrop of a red floral design. On the left, cutting off her lower torso perhaps to conceal, a still-life of a potted plant with ramrod stems is put on a wooden pedestal, with the lower third dominated by a red-and-white veneer. It is reminiscent of the style and subject of American Pop artist Tom Wesselmann, known for his Great American Nude. Raja Azhar also taught art classes at the Caulfield Arts Centre for eight years, to help finance his education.

Raja Azhar Idris is a versatile artist being adept at drawings, oil, acrylic, printmaking, batik, watercolours and sculptural glass. He is also into conservation painting. He had a gallery called Raya in Melbourne, and on his return to Malaysia after 14 years there, set up Art Case Galleries in 1992. His first solo was a batik exhibition in 1976. He excelled early winning several art awards like the St Kilda competition in 1980 and 1981, the Lord Mayor's Prize in Melbourne in 1981, the Victorian Artists Society's Artist of the Year Award, the Gippsland Miniature Art Prize (1982), the Rotary Club of St Kilda Prize (1983) and the Greyhound Prize (1989).





27

## YUSOF GHANI

b. Johor, 1950

*Untitled, 2005*

signed and dated 'YG 05' (lower right)  
pencil on paper  
30 x 35cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**

With swift gestures drawn in pencil, the artist has captured the voluptuous curves of a reclining female nude in a seductive pose. Refined shading in the background provides contrast to the scene and creates a tender atmosphere filled with emotion.

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* and *Ombak*. He organised the Shah Alam Biennale twice, in 2016 and 2018 respectively. Yusof Ghani made his London foray with an exhibition, *Segerak VI – Transcendent Figures*, at the Asia House, on April 3-7, 2017.

## YUSOF GHANI

b. Johor, 1950

*Ulu Yam; Hijau - Telok Kemang, 2001*

signed 'YG' (lower right)  
mixed media on canvas  
60 x 76cm; 46 x 54cm

### PROVENANCE

Private collection, Australia

**RM 18,000 – 30,000**

In these two works, Yusof Ghani stays his usual abstract expressionist lunges in landscapes to tackle representational space hinging on notions of colours, textures, perspective and light. Interestingly as the title attests, Yusof Ghani uses Teluk Kemang, a small town south of Port Dickson (PD) at the Km11 Jalan Pantai as his entry point. They are from his *Hijau* repertoire of 1998–2002 which examines environmental changes caused by peripheral development from PD. *Hijau* also encompasses other terrains like Sungai Gombak, Sungai Terap, Dusun Raja, Ulu Yam, Teluk Bahang, Yan, Tasik Cini, the higher Gunung Semanggul and Gunung Tahan. In the *Hijau* catalogue, Abu Talib Putih wrote about the 'interconnectedness' between Man and all his 'skill, knowledge and even wisdom' and Nature with its "divine manifestations" and "a strong sense of symbolism and an awareness of the lucidity of the cosmos and its transparency."

It staggers the mind that Yusof Ghani was at a late 31 when he had formal studies in art, for his BFA at the George Mason University in the United States in 1981, and then MFA at the Catholic University in Washington, USA (1983). Previously, he had worked in art-related job for 10 years! When he returned, he lectured at the Mara Institute of Technology. But he has electrified the art scene with his series like *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 2016, his Tapak gallery organised the first Shah Alam Biennale.







29

## JOHAN MARJONID

b. Johor, 1968

*Arca Alam Lembah Belum IX, 2007*

signed and dated (lower right)

acrylic on canvas

160 x 100cm

### PROVENANCE

Private collection, Selangor

**RM 6,000 – 10,000**

Johan Marjonid is regarded as one of the Raja Rimba (Forest King) for his large close-up and panoramic realistic depiction of forest landscapes. His paintings are not from touristy picture postcards but own experience of spending time inside the main forest reserves in the country. He has been painting about rainforests since 1994 and had gone fulltime into art in 2000. He has been to Royal Belum some eight times, the first two with the Perak Artists Association and more recently with his well-known artist 'kakis' Jaafar Taib, Abdul Rasid Yusof, Zaharuddin Sarbini, Shaparel Salleh and Kasbi Sarbini. This is the second of his Belum paintings to have come up for the Henry Butcher Art Auction, the first smaller than this for the Oct 4, 2015 edition, which sold for a premium of RM8,260. His other HB successes were in Nov 2013, where his work fetched RM16,500; and in the Oct 2015 auction, RM7,890.

Johan received his BFA from the Universiti ITM in 1992. He was chosen for the 2000 World Expo in Hannover, Germany, where he gave demonstrations. He won 1<sup>st</sup> Prize in the Malaysian Landscape competition organised by the National Art Gallery (NAG), and Consolation in the International category. He also had Consolation Prizes in the NAG's Street-banner competition in 1992 and the Mekar Citra in Shah Alam Gallery in 2007. His first solo was at the New Straits Times' Balai Berita, titled, Melebu Alas, in 2005. The Pontian-born artist had also taken part in Art Expo Malaysia 2013 and 2015.





30

## HAMDAN SHAARANI

b. Perak, 1967

*Water Reflection, 1996*

signed and dated

'hamdan shaarani 96' (lower right)

oil on canvas

127 x 127cm

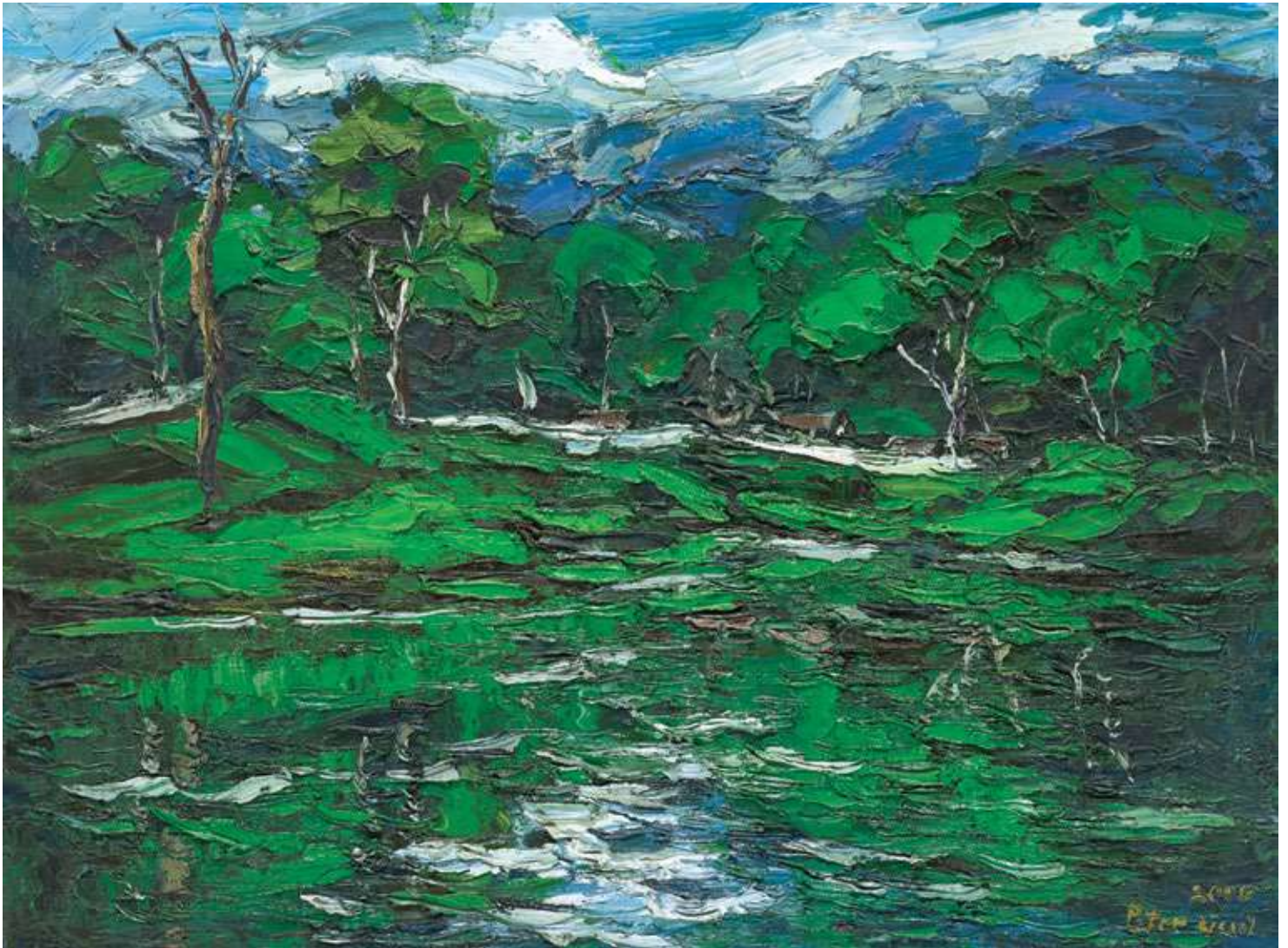
### PROVENANCE

Private collection, Selangor

**RM 2,000 – 3,500**

Hamdan Shaarani paints on Nature usually from an aerial view and with some water element, so that he could play on the water reflection. The natural vegetation or fallen leaves with the water movement, reflects life and changes. This work was shown in the G13 Gallery's booth in the Art Expo Malaysia 2013. Hamdan's most memorable triumph in a competition was 1<sup>st</sup> Prize in the Kenyir Eco-Fest 99 (Consolation in 1994) in Terengganu in 1999. He also won 1<sup>st</sup> Prize for Drawing in the Shah Alam Landscape competition in 1995 (Consolation for Watercolours in 1996), besides 2<sup>nd</sup> Prize for Shah Alam Cactus Drawing (1993), and Consolation Prize in the Formula Malaysia (2000) contest. A lecturer of Universiti Perak, he graduated with BFA at UiTM in 1995 and 2000 (Hons).





31

## PETER LIEW

b. Perak, 1955

*Bukit Tekun By The Lakeside,*  
2000

signed and dated  
'Peter Liew 2000' (lower right)  
oil on canvas  
90 x 121cm

### PROVENANCE

Private collection, Selangor

**RM 20,000 – 36,000**

An outdoor painter, Peter Liew captures the beauty of nature through his thick impasto technique. An avid traveller, he has painted a plethora of landscapes from various locations from Batu Caves, Ipoh, Taman Negara, Penang Hill and Tapah right to the outskirts of Paris, upstate New York vineyards, Venice waterways and rustic scenes in Prague, Czech Republic.

Peter Liew graduated from the Malaysian Institute of Art in 1979. He was awarded Best Student in 1978. He taught at his alma mater from 1981 to 1994. He has presented several solo shows since his first at Art House Gallery, Kuala Lumpur in 1981. In 2018, he presented the Peter Liew Retrospective exhibition, which featured 63 works, arranged in three themes: Nature, Cultural Heritage, and Portraits. It was held at the Soka Gakkai Malaysia (SGM) exhibition space in Wisma Kebudayaan SGM, Kuala Lumpur. During the same time, he showcased a solo exhibition titled Peter Liew: The Face at the Creative Space, National Art Gallery Malaysia from July 30 until August 28, 2018.





32

## LOO HOOI NAM

b. Kedah, 1965

*Evening Settles*, 2004

signed and dated 'HOOINAM 04'  
(lower right)  
oil on canvas  
45 x 60cm

### PROVENANCE

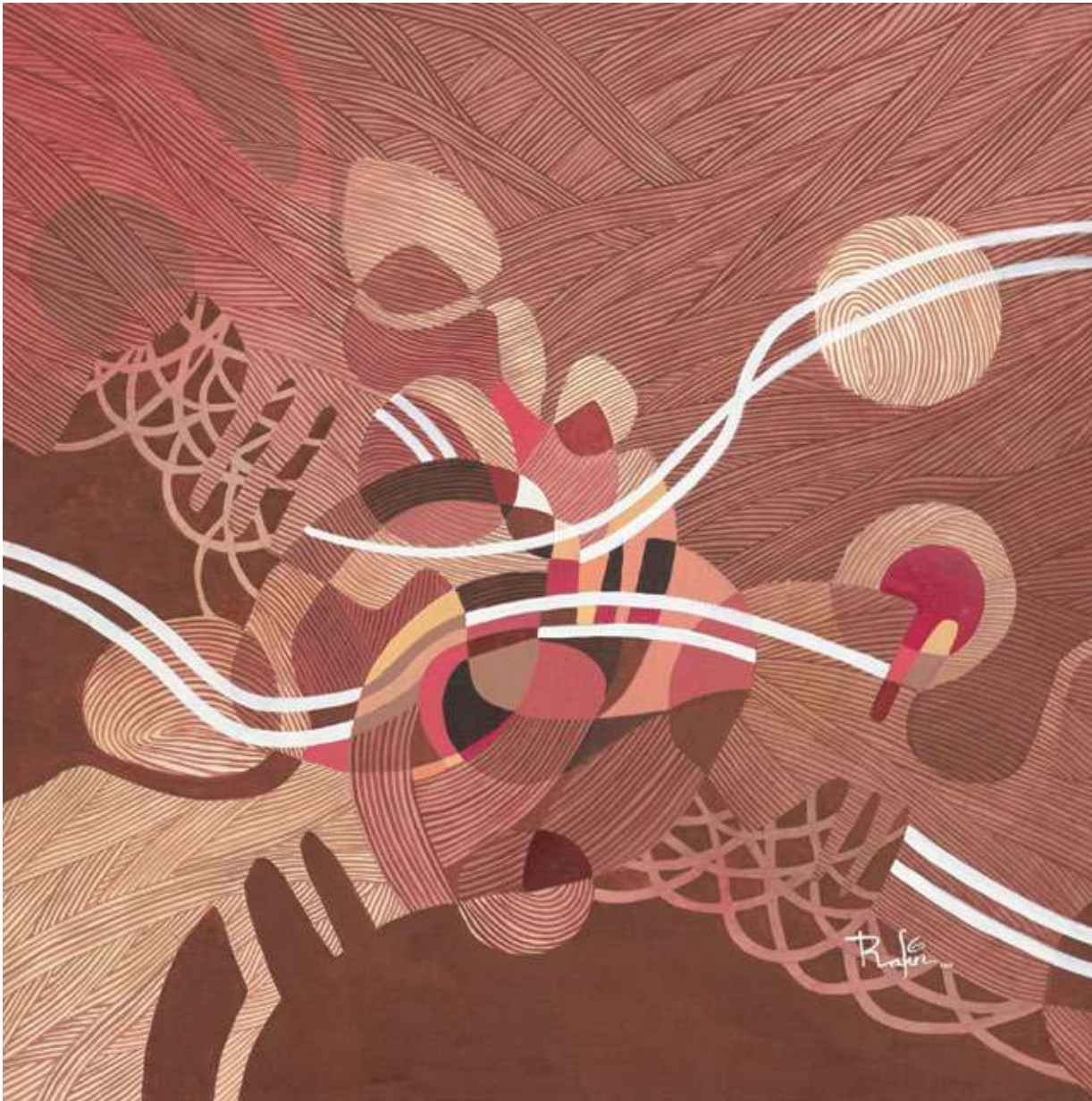
Private collection, Selangor

**RM 2,500 – 4,500**

Armed with a palette knife and a colour palette of blue tones, Loo Hooi Nam illustrates a scenic view of a harbour during twilight. His Impressionist rendition is created with thick impasto technique.

Self-trained painter Loo Hooi Nam has held several solo exhibitions such as at Galeri Seni Mutiara, Penang; City Art Gallery, Kuala Lumpur and Li Chi Mao Art House, Malacca in 2012. He won a gold award for the SP Setia Art Fair Penang in 2001. He is also the recipient of Pesta Pulau Pinang prizes in 1993, 1994 and 1997. Loo is a member of the Penang Art Society, Penang Watercolour Society, Angkatan Pelukis Kedah and Central Kedah Art Society. His solo titled Rhythms & Resonances was held at the Penang State Art Gallery in 2011.





33

## NIK RAFIN

b. Selangor, 1974

*Desert Exotica*, 2011

signed and dated (lower right)  
acrylic on canvas mounted on board  
65 x 65cm

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**

Nik Rafin's abstract paintings feature organic circular shapes with undulating linear form – creating a wave of non-representational image. This autumnal palette includes the colours brown, orange, red, yellow and a streak of white.

Upon completing high school, Nik Rafin studied Advanced Photography in the USA, before pursuing a Minor in Fine Arts from the Milwaukee Institute of Art and Design. He graduated with a Bachelor of Arts in Advertising and Mass Communication from Marquette University in Milwaukee, Wisconsin, USA where he was a student from 1994 to 1997. His work experience included being an illustrator for a Milwaukee newspaper, The Marquette Tribune before being offered an enviable job – a seven-year contract by Walt Disney as a graphic designer and illustrator – which he turned down due to his father's insistence that he returns to Malaysia. One of his proud moments is to illustrate a Winnie The Pooh promotional board.





34

## TAYEP BIN YOP

b. Penang, 1931

*Untitled, 1986*

signed and dated  
'TAYEP 86' (lower right)  
acrylic on canvas  
111 x 115cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

Tayep Yop's style of painting is mainly influenced by the motives and shapes of Malay culture such as wau, batik, the carvings of traditional kampong houses as well as nature. In the late 1980s, his style evolved into surrealism illustrating landscape in imaginative colours with various shapes coherently organised. On offer here is an image depicting an explosion of vibrant colours and organic shapes that portrays the natural cause of fertilisation.

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





35

## TING CHO CHIEN

b. Sarawak, 1970

*Land & Life*, 2013

watercolour on paper  
60 x 110cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 16,000**

Ting Cho Chien enjoys depicting the Malaysian life and culture particularly batik sarong hanging on the clothesline in a kampung landscape. *Land & Life* illustrates Ting's attention to detail and an immense sensitivity towards colours. A good composition is created. This piece was exhibited in Art Expo Malaysia 2013.

Husband to painter Ng Chi Ling, the couple have exhibited their artworks together in an exhibition called Small Town Story at Galeri Citra, Rohas Perkasa, in Jalan P. Ramlee, Kuala Lumpur in 2005. In 2017, Ting participated in a three-man show called 3'S A Crowd alongside artists Eston Tan and Ng Kok Leong held at The Gallery @ Starhill Gallery, Kuala Lumpur.



## CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

*Two Aborigines*, c. 1970s

signed 'Teng' (lower left)

batik

58 x 43cm

### PROVENANCE

Private collection, Australia

**RM 14,000 – 22,000**



In the jungles, the indigenous people made do with what they could source from Nature, whether by hunting, fishing or gathering / growing (vegetables). In their remote habitat, piped water was unheard of, while the sparkling stream water in the hills provided instant drinking water contained in cut bamboo shoot. Implements were made from objects around them, some improvised. Here, while one is quenching the thirst, the other looks like prodding a tortoise with a pole, to prevent it from moving and so that it could provide a meal, while its shells could be turned into bowl utensils, musical instruments and ornaments like bracelets or rings.

Dato' Chuah Thean Teng, world acknowledged as the originator of Batik Painting, never stopped innovating since he developed the art in 1953. In *Chinese Art In The 20<sup>th</sup> Century* (1959), Professor Michael Sullivan wrote: "In Teng, Malaya claims to have found her first national painter. Teng has conceived the idea of making pictures in batik – not just decorative designs, but large and frequently complex figure compositions." He was the first Malaysian (after British-born Peter Harris) to be given a Retrospective in 1965 by the National Art Gallery (The NAG again accorded him a Tribute exhibition in 2008), while Penang accorded him a Retrospective in 1994. In 1998, he was conferred a Dato'ship and in 2005, Penang's 'Live Heritage Award'. Images of his works, *Two Of A Kind* (1968) and *Tell You A Secret* (1987) were chosen for UNICEF's greeting cards. He was the only Malaysian in a roll of great world artists invited to take part in the Commonwealth Artists of Fame exhibition in London, to mark the Silver Jubilee of Queen Elizabeth's coronation in 1977.

## CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

*Lullaby*, c. 1980s

signed 'Teng' (lower left)

batik mounted on board

88 x 57cm

### PROVENANCE

Private collection, Australia

**RM 30,000 – 55,000**

Batik within a batik – that is one of Dato' Chuah Thean Teng's favourite artistic devices in his repertoire. The bright orange-and-red themed of the sarong of the woman in the foreground contrasts with the baby cloth cradle with its austere dull apple green and luminous green. The baby seems to be growing a bit big for the sarong cradle with a clump of hair noticeably jutting out. The overwhelming W-shaped posterior of the woman, possibly the mother, hints at a well-endowed baby-bearing hips with the torso arched to the right and the head, with the long hair neatly tied into a bulbous knot slanted to the left. On her right can be seen a wicker basket, so she must be doing something else while rocking her baby to sleep. The rocking works like a lullaby but the woman's buttocks denotes the solidity and stability of a mother's care.

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## CHUAH THEAN TENG, DATO'

b. China, 1912 – d. Penang, 2008

*The Paddy Farmers*, c. 1980s

signed 'Teng' (lower right)

batik

60 x 45cm

### PROVENANCE

Private collection, Australia

**RM 16,000 – 30,000**

Rice-growing is a back-breaking task, especially before the advent of automation and quality-yield technology. Land preparation which includes tillage, transplanting, fertilisers, weeding, harvesting, threshing, sorting and distribution. Though we often speak of farmers as masculine, it's actually barefoot women (wonder how they overcome the leeches) in conical hats bending over for hours on the field, tying up the padi stalks in bundles after reaping. An interesting diversion is the conical (of hats and reams of stalks) and chequered (on the sarong) patterns. There is a sense of unbalance with the figure in the foreground standing on one leg but the eye is drawn to the unusually bright blue attire of the figure in the background, stabilized by the pole bearing tied reams of padi.

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## ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

*Untitled, 2007*

signed and dated 'ISMAIL MAT HUSSIN 2007' (lower right)

batik

90 x 89cm

### PROVENANCE

Private collection, Selangor

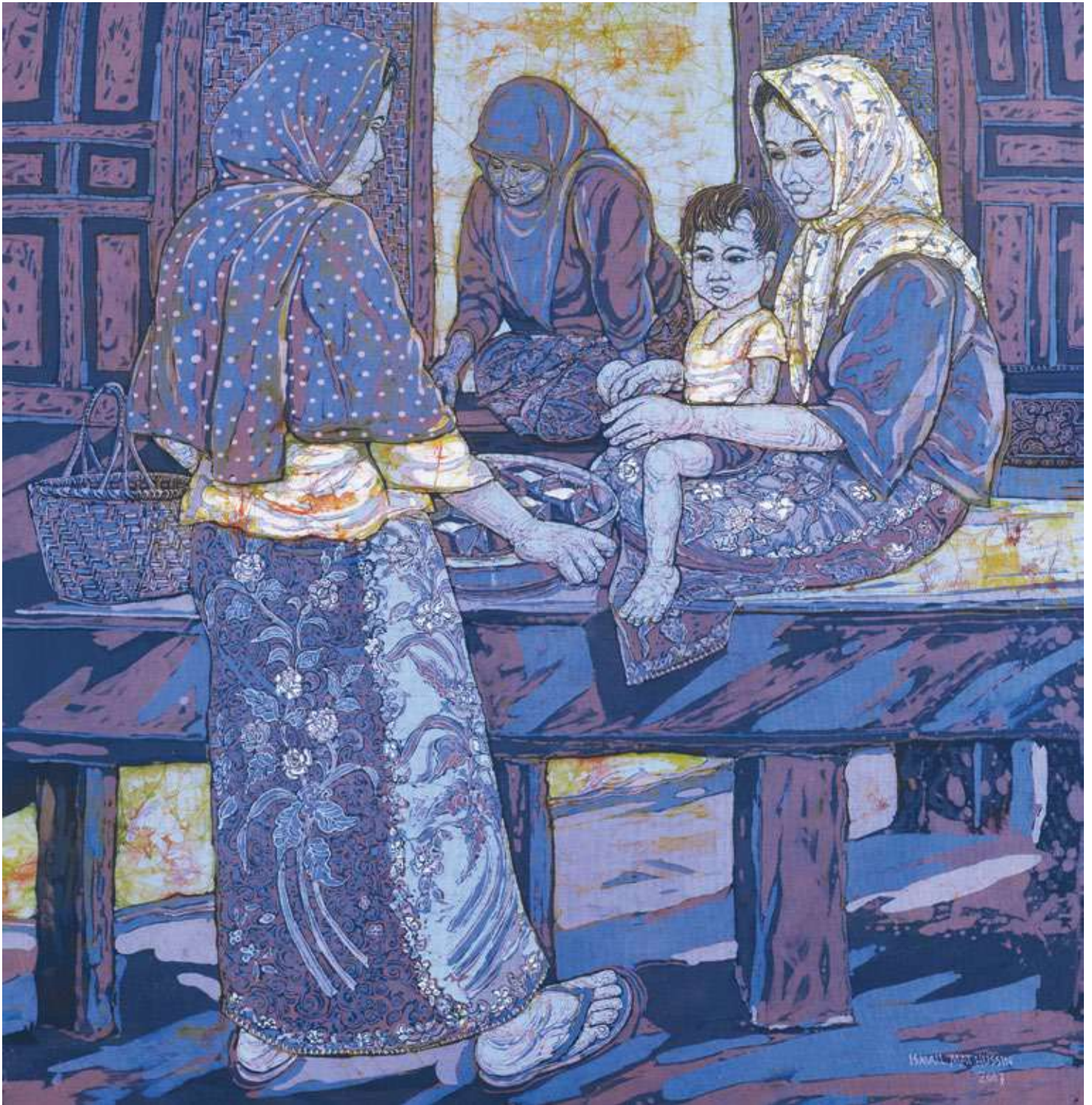
**RM 26,000 – 44,000**

A nostalgic scene that may seem like a distant past for city-dwellers, Ismail Mat Hussin captures this domestic kampung life accustomed to those who grew up in rural Malaysia. Featuring a trio of Malay women – two of them sitting on a pangkin, a woman with an infant on her lap is having a conversation with another woman who is holding a tray of kueh – while the other woman sitting further back is occupied with her chores.

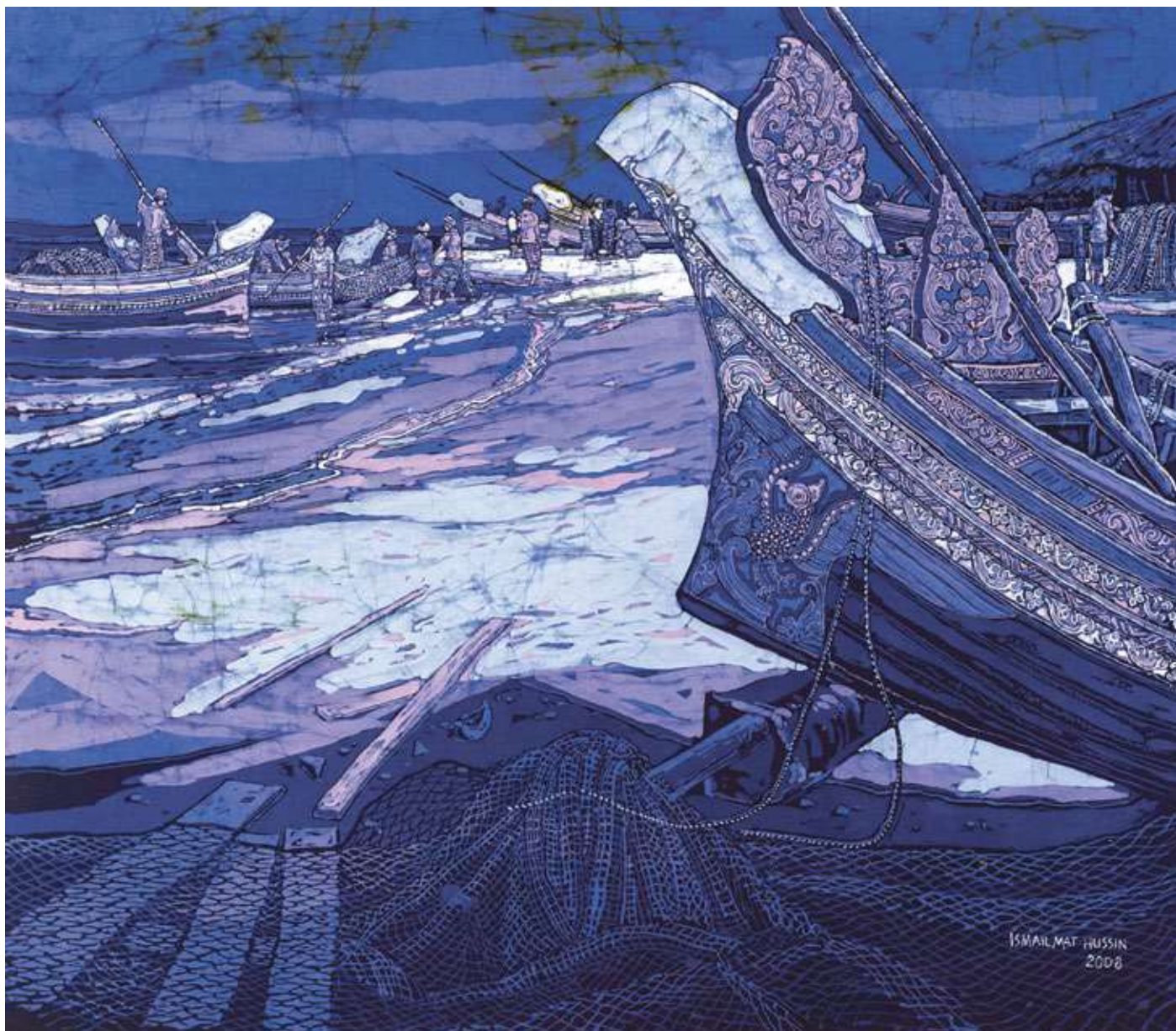
A self-trained artist, Ismail Mat Hussin excelled in portraying life in East coast Malaysia through batik painting. His interest in art was sparked during his time attending weekly art painting classes under Nik Mahmood at Padang Garong Malay School in Kota Bharu from 1954 to 1955. He became

a full-time artist in 1968 until he started work as a graphic designer cum illustrator with Syarikat Percetakan Dian in Kota Bharu from 1979 to 1991. He held a Grade V in violin, which enabled him to work as a part-time musician with Radio-Televisyen Malaysia in Kota Bharu from 1965 to 1967. A member of Angkatan Pelukis Semenanjung (APS) Kelantan Chapter and Persatuan Senilukis Kelantan (PESENI), he was also a protege of the prolific figurative artist, Khalil Ibrahim. In March 2019, one of his batik paintings broke the auction record selling for RM140,000 at Henry Butcher Malaysian and Southeast Asian art auction.









40

## ISMAIL MAT HUSSIN

b. Kelantan, 1938 - d. 2015

*Perahu*, 2008

signed and dated

'ISMAIL MAT HUSSIN 2008' (lower right)

batik

79 x 91cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 28,000 – 48,000**

The boat in the foreground is with the repair paraphernalia all over. This is one work where Ismail Mat Hussin executes his skills in great perfection, looking at the details of the artwork. In the background, the fishermen are shown beaching as the kampong folks help out with the chores. Dusk is suggested by the dark purplish hues.

Self-taught Ismail Mat Hussin learnt painting especially batik from Padang Garong School teacher Nik Mahmood in 1954-1955 and later Khalil Ibrahim. He was also adept at watercolours. He worked as a designer-illustrator for Dian Printers in Kota Baru from 1979-1991. He could also play the violin, with a Grade V certificate in violin from the Royal School of Music (London) and even worked part-time as a musician at Radio Televisyen Malaysia Kota Baru. He was a member of the Angkatan Pelukis SeMalaysia and Persatuan Senilukis Kelantan (Peseni).



41

## CHUAH SEOW KENG

b. Kelantan, 1945

*Fishing Village*, c. 1970s

signed 'S. Keng' (lower right)

batik

58 x 42cm

### PROVENANCE

Private collection, Australia

**RM 4,000 – 7,000**



A multi-disciplinary artist, Chuah Seow Keng is known for his ability in treating batik, watercolour and fiberglass as a variety of media for his works. Illustrated here is an abstract rendition of stilt houses and a fishing boat. The large void in the composition offers room for imagination.

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



42

## M SUKRI DERAHMAN

b. Kelantan, 1975

*Three Sisters Pounding Rice II*,  
2015

signed and dated (lower right)

batik

116 x 85cm

### PROVENANCE

Private collection, Selangor

**RM 3,600 – 6,600**

Intricately composed with fine details, a group of villagers are processing paddy in the traditional manner outside huts in their village. The women are dressed in traditional batik sarong's that are beautifully decorated with vivid colours and patterns. The three sisters are pounding rice.

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, whom he learned batik from. He has exhibited at City Art Gallery, Kuala Lumpur in the group exhibition *Lambaian Kelantan* in 2015, and the *Gelora Timur* Exhibition at Dita Colour Gallery, Kuala Lumpur in 2016.



43

## KWAN CHIN

b. Kuala Lumpur, 1946

*Untitled*, undated

signed (lower right)

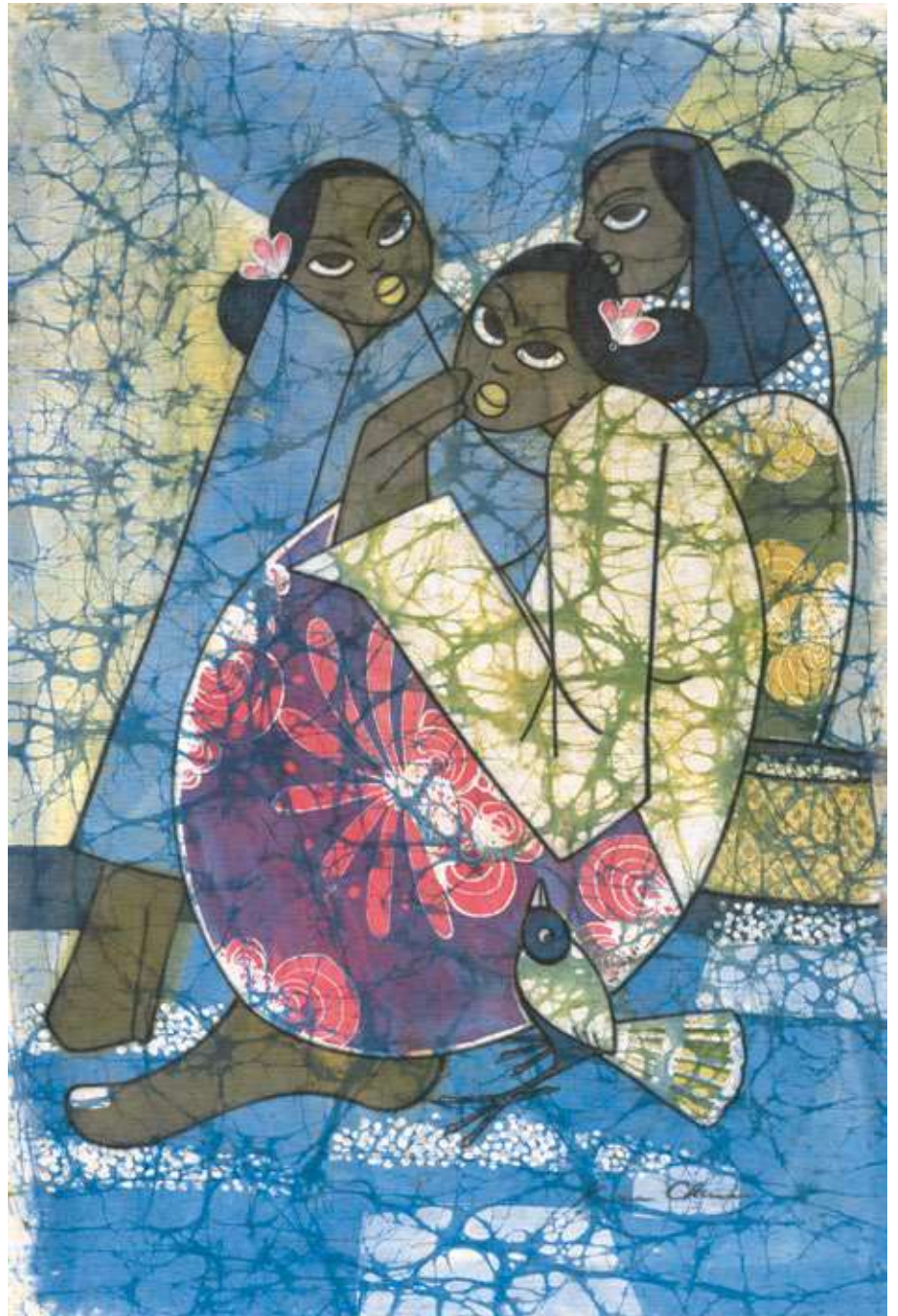
batik

75 x 50cm

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**



This charming batik painting of three stylised figures of Malay women exemplifies the essence of Nusantara. Kwan Chin's main subject, the central focus of his composition — is curled up in a foetal position with her sarong outlined in a circular shape.

Kwan Chin attended the Nanyang Academy of Fine Arts in Singapore, where he was trained in Western artistic mediums including charcoal, watercolour, and oil. He went on to work as a commercial artist in an advertising firm before discovering batik painting. His works are in the permanent collections of Bank Negara Malaysia, the Penang Batik Painting Museum as well as other major private institutions.



44

## LOO FOH SANG

b. Pahang, 1944

*Survival Of The Fittest*, 2006

signed and dated (lower right)

intaglio print

48 x 48cm, artist proof

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**

“For me, I usually use natural materials such as feathers, leaves and petals. I also use nets and aluminium foil to enhance the visual effects.” – Loo Foh Sang

Loo Foh Sang has mastered the art of printmaking with over five decades of experience creating artworks with the medium. *Survival Of The Fittest* depicts a cockfighting scene executed using intaglio technique.

On his website, Loo shares the technical process of intaglio print “in which the printmaker cuts the image into a metal surface using steel or diamond-tipped tool, or etches the image into the plate’s surface with acid. The area below the surface holds the ink. As a damp paper is placed on the inked plate, the print is produced when the paper picks up the ink in the grooves as a press roller passes on top of it. This is the opposite of the relief technique and comes from the Italian word *intagliare* – “to cut into”.

Loo Foh Sang attended Nanyang Academy of Fine Arts in Singapore from 1963 to 1965. He then pursued his art education at the Ecole Nationale Supérieure des Beaux-Arts in Paris in 1966. After graduation, he remained there and was accepted to study printmaking under the tutelage of Stanley William Hayter, the English printmaker and painter who founded Atelier 17, widely known as the most influential print workshop of the 20<sup>th</sup> century. From 1996 onwards, Loo has organised three international Contemporary Printmaking Art Shows in Malaysia. In 2000, he was in the Jury Panel of the 3<sup>rd</sup> International Triennial of Graphic Arts, Macedonia. In the same year, he received an honourable mention and became an “in-house artist” at the Romania Art Museum. In 2009, he was awarded the Asia-Pacific Art Golden Award. And in the following year, he received the global Golden Brand Award. He has held 25 solo exhibitions locally and abroad since 1963. Loo established his own studio called Atelier 11 or Loo Foh Sang Art Eleven in Balakong, Selangor.



## JUHARI SAID

b. Perak, 1961

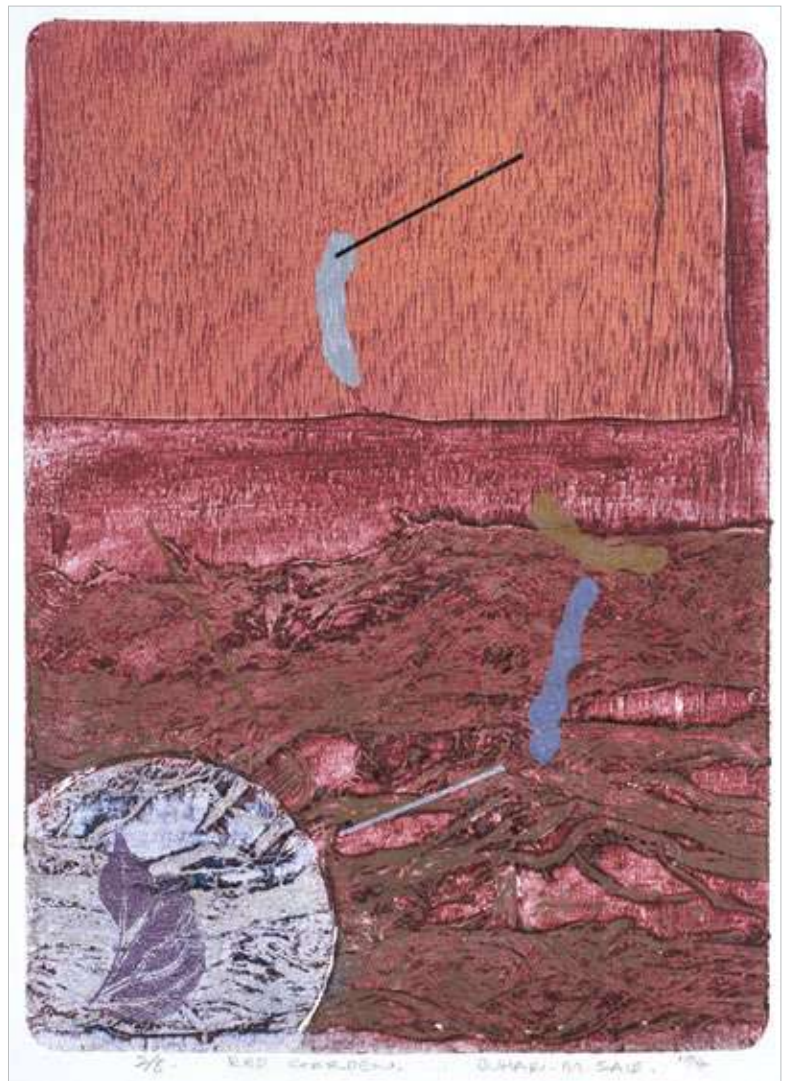
*Red Garden*, 1994

signed and dated 'JUHARI.M.SAID '94'  
(lower right)  
colour etching on paper  
28 x 20cm, edition 2 of 8

### PROVENANCE

Private collection, Australia

**RM 800 – 1,400**



Leading printmaking artist, Juhari Said produced *Red Garden* in eight editions in 1994. The abstract etching of a plot of land is enhanced by the use of red ink that further resembles soil. Every mark and groove are engraved in varying intensity – leaving a lasting impression on paper.

Juhari Said attended Universiti Teknologi MARA (UiTM) from 1979 to 1983. He won the Permodalan Nasional Berhad Prize and the Main Prize in the printmaking category at Salon Malaysia in 1991. In 1993, he represented Malaysia at the ASEAN workshop in Manila, and was awarded a research grant in Paris by the French Government. In 1994, he received a research grant from Japan Foundation and studied traditional Japanese printmaking in Tokyo under national artist Yoshisuke Funasaka. In 2008, he was appointed as a Creative Fellow by Universiti Sains Malaysia, Penang. He has also been awarded the Anugerah Karyawan Seni 2009 by the Ministry of Unity, Culture, Arts and Heritage Malaysia.

Juhari has held more than ten solo exhibitions, and participated in over a hundred local and international exhibitions. His recent participation in group exhibitions included Go Block: Potilombus Wayahinik Pinogumu – The Expanded Contemporary Printmaking alongside contemporary artists Samsudin Wahab, Faizal Suhif and Shahrul Jamili at G13 Gallery, Selangor and Seni Cetakan Sepanjang Zaman: The Art Of Printmaking: Lasting Impressions at Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur in 2018. In 2013, he presented two solo exhibitions: Pet – Woodcut On Canvas at Galerie Vivant, Ginza, Tokyo and Pameran Cukilan Kayu Juhari Said, 'Hewan', Galeri Soemardja, Institut Teknologi Bandung, Indonesia. Besides working as an artist, he also contributes his talent to the programmes organised by the Yayasan Raja Muda Selangor and other charitable organisations. Juhari works from Akal di Ulu, an orchard located in Hulu Langat, Selangor.



46

## STEPHEN MENON

b. Pahang, 1972

*Mahathir*, 2012

signed and dated (lower left)  
silkscreen and acrylic on paper  
43 x 31cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

This is Tun Dr. Mahathir's most significant pose to date. His right hand is touching his cheeks while his head tilted to the right side gives a warm and friendly gesture of a father like figure that loves his country wholeheartedly. The same pose appeared on the cover of his best selling book *A Doctor In The House*. Tun Dr. Mahathir was Malaysia's longest serving Prime Minister, from 1981 to 2003, and he is now the world's oldest Prime Minister when he assumed office as the 7<sup>th</sup> Prime Minister on May 10, 2018.

Having obtained a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993, Stephen Menon started his career as a fine artist combining portraiture and spiritualism in a search for meaning. Stephen creates self-portraits that are personal depictions of the state of his inner self. Stephen has taken part in numerous group exhibitions including the 'Open Show' at Galeri Shah Alam (2006 and 2007), 'Malaysian Art Award' in Penang (2007), 'Beautiful People' at Core Design Gallery (2010), 'Asean Art Show' in Tokyo, Japan (2010), 'Winds Of Desire' at Annexe Gallery (2010) as well as 'Absolut 18@8' at Wei-Ling Gallery (2010). He won the 2006 Major Award from the Galeri Shah Alam Open Show and was a finalist in the Young Contemporary Art Award held by National Art Gallery Malaysia in 2006 and 2007.



47

## AHMAD ZAKII ANWAR

b. Johor, 1955

*Chong; Roseli; Ah Meng; Shah, 2008*

titled and numbered (lower left),

signed and dated (lower right)

print

30 x 42cm, each (sheet), edition 4 of 10 (set of 4)

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**



Besides painting human figures, animals, Balinese dancers, Buddha images and still life, Ahmad Zakii Anwar has also expanded his creative oeuvre in other media such as digital photography and print. In 2018, Zakii produced a limited edition of lithography entitled *Mephisto* that was created at the historic Idem lithography workshop in Paris. Alongside Jalaini Abu Hassan, Zakii presented the artworks created at the workshop in an exhibition called *Stoned In Paris* that was held at Cult Gallery in Kuala Lumpur. Zakii also participated in a residency programme at Singapore Tyler Print Institute (STPI), Singapore in February 2005. At the end of the residency, he presented an exhibition called *Primordial Dream*. The expressions of the figures are well captured in this set of work.

## AHMAD ZAKII ANWAR

b. Johor, 1955

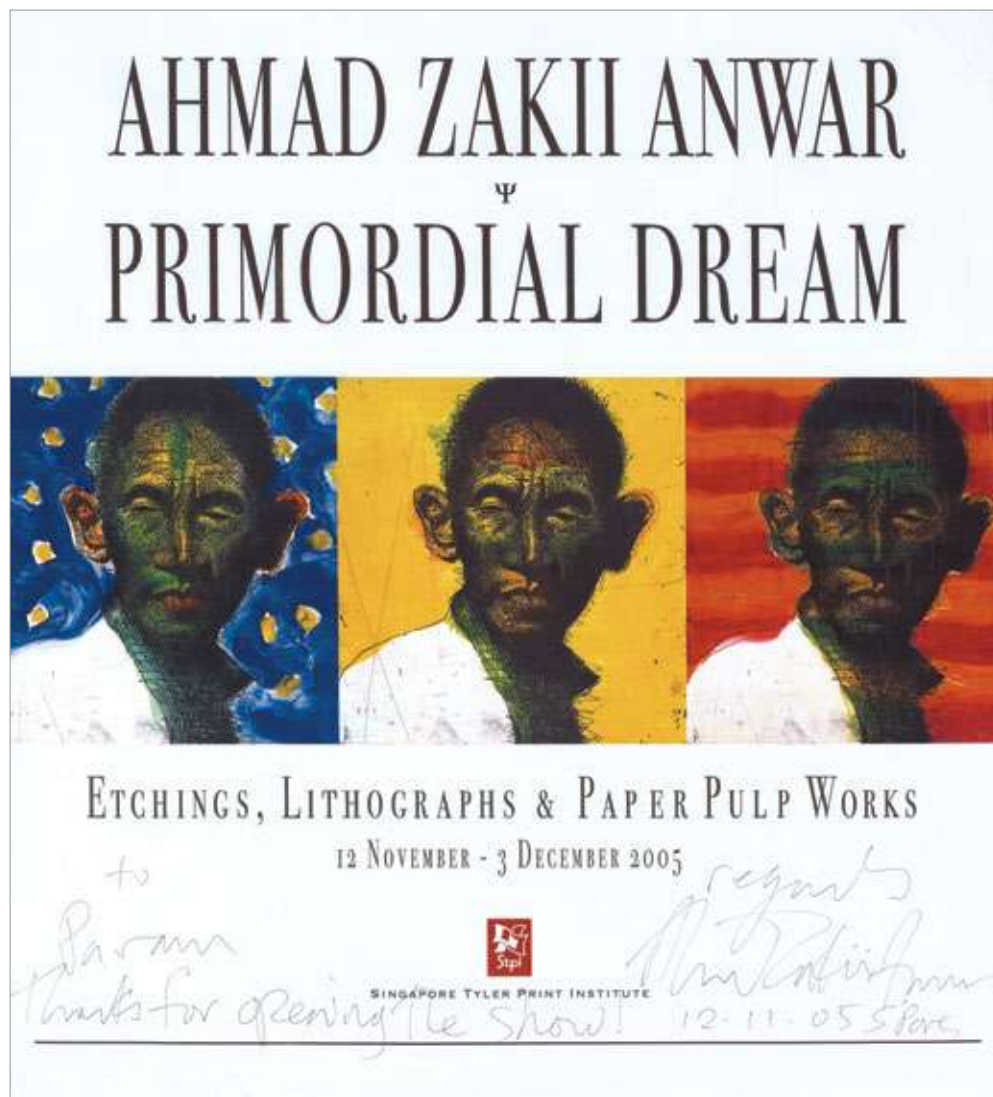
*Poster For Ahmad Zakii Anwar's Solo Exhibition 'Primordial Dream' At Singapore Tyler Print Institute, 2005*

signed and dated (lower right)  
poster  
108 x 99cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 4,500**



Primordial Dream was a solo exhibition by Ahmad Zakii Anwar in 2005, featuring works produced during his residency at the Singapore Tyler Print Institute. The works displayed are a continuation of Zakii's interest in a universal representation of human nature. Majority of his works are etchings, lithographs and paper pulp works. On offer here is a poster of Primordial Dream exhibition. One of the few posters printed for Ahmad Zakii Anwar's solo exhibition entitled "Primordial Dream" held at the Singapore Tyler Print Institute, 12 November - 3 December 2005. Hand-signed by the artist and presented to Dato' N Parameswaran who opened the exhibition.

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





49

## AHMAD ZAKII ANWAR

b. Johor, 1955

*Pear & Nails, 2014*

signed and dated

'Ahmad Zakii Anwar 14' (lower right)

acrylic on jute

41 x 69cm

### PROVENANCE

Private collection, Selangor

**RM 22,000 – 38,000**

Ahmad Zakii Anwar's still life paintings are often contemplative and atmospheric. An example is this work here featuring a pear penetrated by metal nails. Erected on a table with spikes as its stands, the pear is meticulously painted and so too are the rusty nails. In selecting his subject matters, particularly the fruits for his still life compositions, Zakii would handpick the ones that he feels most characterful.

Highly regarded as one of Malaysia's leading figurative contemporary painter, Ahmad Zakii Anwar skilfully depicts human and animal anatomy in an array of media such as charcoal on paper and acrylic on canvas. In 2018, he exhibited a body of work in watercolour on paper – a medium he currently prefers as a means to break away from monotony – in a solo exhibition entitled *My Shadow's Shadow* at Baik Art Seoul, Korea. Zakii also participated in a group show alongside Jalaini Abu Hassan and Indonesian artists Jumaldi Alfi and Putu Sutawijaya at Cult Gallery, Kuala Lumpur in April 2019.



50

## LIM KIM HAI

b. Selangor, 1950

*Gathering*, 1999

signed and dated  
'K.H.LIM 99' (lower center)  
oil on canvas  
30 x 30cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

This still life with Mangosteens, composed of refined brushstrokes, leads the viewer to a close up view and contemplation of the subject. Mangosteens are tropical fruits native to Southeast Asia, valued for its delectable flavour. In this work, the artist draws inspiration from daily life, and succeeds in creating an elegant composition rendered with dynamic colours and tones.

Lim Kim Hai has won several major awards including the Golden Award in the Salon des Artistes Francais, Paris 1982; Silver Award in the Salon Internationale Du Val D'Or, France 1984; Salon de Mantes La Jolie, France, Rotary Club Award 1986; Prix Henri Lehmann – Peinture from Institut de France, Academy des Beaux 1986; Golden and Public Awards from 52 Salon des Beaux Arts, Enghien-les-Bains, France 1987. He was educated at the Ecole Nationale Superieure Des Beaux Arts, Paris, France (1975-1980) and the Nanyang Academy of Fine Arts, Singapore (1970-1972). After residing in Paris for 17 years, he made a grand return to Malaysia in a solo at the Galeri Maybank in 1992, when his works were price-tagged in the five digits. He also had solos in Singapore, France, Russia, Jordan, China, Vietnam, Taiwan, Indonesia and Thailand. His latest exhibition Boundless: The Art Of Kim Hai Lim was held at The Ngee Ann Kongsi Galleries, Nanyang Academy of Fine Arts, Singapore in 2018.





51

## YAP CHIN HOE

b. Selangor, 1970

*Untitled*, 1999

signed (lower left); signed (lower right)  
mixed media on paper  
38 x 20cm; 26 x 28cm; 26 x 30cm (set of 3)

### PROVENANCE

Private collection, Selangor

**RM 5,000 – 9,000**

On offer is a set of three works by Yap Chin Hoe featuring blue and white porcelain set against an abstract background. Unlike his typical canvas work – structured still life with dark background – this composition seems experimental and more relaxed. The detail of the porcelains stands out.

Yap Chin Hoe has demonstrated his talent from an early age. Even before he graduated from the Malaysian Institute of Art in 1991, he has received awards and his work was displayed in 1990's Young Contemporary Artists Exhibition in Kuala Lumpur. With a double major in oil painting and printmaking, Yap puts a spin on the Western still life painting by employing Oriental porcelain and creatures as his theme.



52

## RAFIEE GHANI

b. Kedah, 1962

*The Green Room*, 1980s

signed (lower right)  
acrylic on canvas laid on board  
30 x 61cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

The rawness of *The Green Room* by Rafiee Ghani demonstrates a unique quality in his early interior composition. The application of paint here is in blocks – demarcated by clear lines in varying forms to suggest a room with a window, a table, a chair, vases of flowers and a plant. His colour palette choice of green, red, blue and yellow sets a solemn mood.

Rafiee Ghani won the Minor Award in the coveted Young Contemporary Artists exhibition and the Minor Award in the 1991 Salon Malaysia. He was placed second in the Malaysian Art Open competition in 1994, and was among the five Juror's Choice winners in the Malaysian-level Philip Morris Asean Art Awards. He studied at the De Vrije Academie Voor Bildeendie Kunst at the Hague, the Netherlands, but did not finish. He obtained his Diploma at the Mara Institute of Technology (ITM, 1981-1985) and a Master from the Manchester Metropolitan University (Manchester Polytechnic) in Britain from 1986 to 1987. After teaching at ITM for a few years, he taught in Mahe, Seychelles from 1991 to 1993. His work, *The Beginning Of The Red Sea* (2016), sold for a personal record of HK\$325,000 in Sotheby's Hong Kong April 2017 sale. He presented a body of work alongside abstract painter Suzlee Ibrahim at Nou Gallery, Taipei in Taiwan from November 16 to December 16, 2018.



53

## MAAMOR JANTAN

b. Kedah, 1961

*Cakcibor*, 2000

signed and dated  
'maamor jantan 2000' (lower right)  
oil on canvas  
152 x 122cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**



Painted with a vibrant palette of colours, the work contains his signature theme, of dragonflies and its surroundings, among them pitcher plants, and gentle leaves. This work celebrates the biodiversity of local rainforests of Malaysia.

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

54

## NIZAR KAMAL ARIFFIN

b. Pahang, 1964

*Faces And Faces –  
Siri Pura #2, 2004*

signed and dated  
'NIZAR 04' (lower right)  
acrylic on canvas  
91 x 91cm

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 3,500**

"Most of my works is to search the soul through the purest inner sense. Life is life, full of beauty, suffering and secrets. It is the inner beauty of time, space and mass." – Nizar, the Pondering Mask Man.

This abstract composition by Nizar Kamal Ariffin features a horizontal image – layers of red, yellow and orange with a hint of blue in the background – with outlines of anonymous faces swiftly drawn with varying intensity. Framed in the middle of a square canvas by a void, which is painted black, the configuration is Nizar's way of expressing his visual trickery.

Working only on square formats, which symbolises fairness and circular shape, which reflects the balance in life, Nizar's obsession with masks is not associated with religion, ritual or ethnic culture. "Mask as a mask", the answer to his unending quest of Who, What, Why, When and How. To Nizar, "the process of searching is not to unravel the truth or untruth. Conscience and consciousness are the way to self-revelation."

Nizar Kamal Ariffin joined SENIKA, the State of Art Society in Kuantan, Pahang, in 1984. He started painting while working with the Ministry of Culture and Youth and was appointed as their Resident Artist at Taman Seni Budaya, Pahang. In 1986, Nizar pursued his studies in fine arts and graphics at University Sains of Malaysia. He started painting professionally after graduation. He moved to Kuala Lumpur in 1993 and painted at the Central Market at the Angkatan Pelukis SeMalaysia's house while freelancing mainly in graphics and print works. Nizar began painting full-time and eventually joined the Conlay Artist Colony at Craft Complex Malaysia in 1998.





55

## ISMAIL AWI

b. Terengganu, 1987

*The Driven*, 2017

signed and dated 'ISMAIL AWI 17'  
(lower right)  
oil and acrylic on canvas  
153 x 153cm

### PROVENANCE

Private collection, Selangor

**RM 8,000 – 14,000**

Ismail Awi draws heavily on gothic, surrealism and street culture, weaving them into his own intriguing narrative. In *The Driven*, every creature looks as if it was controlled by a powerful source, in this case a roaring lion riding a horse vehicle, in the manner of a procession. The lion is making a grand entrance as a means to show who is in charge and all are apt to obey him.

Ismail Awi is a rising star who was among 12 artists featured in the Tanah Air Ku showcase at the Malaysian Embassy in Phnom Penh, Cambodia. It was organised by Galeri Chandan and all the works belong to the Embassy. In July-August 2016, his work also 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!





56

## ISMAIL AWI

b. Terengganu, 1987

*The Dreamers*, 2015

signed and dated 'Ismail Awi 2015' (lower right)  
oil and acrylic on canvas  
92 x 92cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

In a surreal state of mind, Ismail Awi imaginatively creates a fantasy landscape inhabited by strange creatures. Confronted with a lucid dream, the viewer is forced to narrate a scene from the grotesque encounter. *The Dreamers* illustrates a winged-man, slobbering in deep sleep. His face is resting on an ancient tortoise – its expression indicates astonishment. A couple of birds are hovering around them. Miniature stilt houses are positioned on the sleeping man's palm.



57

## ISMAIL AWI

b. Terengganu, 1987

*Drama Queen*, 2015

Signed and dated  
'Ismail Awi 2015' (lower right)  
acrylic on canvas  
92 x 62cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,500**



Ismail Awi's stimulating dreamscape is a vision of fantasy. *Drama Queen* illustrates a masked woman blossoms into a flower as though she is dressed in haute couture attending a floral themed gala like the Met. In the background is an ornamental mirror that reflects a mountainous landscape that echoes Mount Rushmore's sculptures carved into the granite face.

Ismail Awi's current meteoric rise to stardom in the emerging artist segment is aided by supportive galleries and art patrons. He has participated in several group exhibitions namely The Young Artists at HOM Art Trans in 2012; 4WARD Exhibition at Segaris Art Center alongside fellow Universiti Teknologi MARA (UiTM) graduates Khairul Arshad, Arikwibowo Amril and Syed Fakaruddin in December 2013; We R Gen-Y at G13 Gallery in 2016; a showcase by Segaris Art Center in Art Expo Malaysia 2016; and The Young Contempo Showcase II presented by Curate Henry Butcher and held at Galeri Prima in December 2017. In October 2018, aged 31, one of his paintings fetched an astronomical price of HKD150,000 in Sotheby's Hong Kong Modern and Contemporary Southeast Asian art sale.



58

## SHAFIQ NORDIN

b. Negeri Sembilan, 1989

*Versus!!!...The Last Man Standing*, 2017

signed and dated on verso  
acrylic on jute on MDF board  
115 x 117cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

This playful work suggests a friendly duel between established and young artist. On the subject's boxing gloves, we can see iconic motifs from important contemporary artists. On the left are Warhol's silkscreen banana graphic; and on the right, Basquiat's crown motif. The work is skillfully presented in the artist's signature style created with intricate textures, clear lines, and enigmatic creatures that possess human traits. Rendered with vibrant and eye catching colours, this is an eloquent work by a promising young artist.



59

## SHAFIQ NORDIN

b. Negeri Sembilan, 1989

*A Strange Package  
Arrived At The Court Of  
The Wounded Tyrant,*  
2016

signed and dated  
'SHAFIQ NORDIN 16'  
(lower right)  
acrylic on jute  
183 x 183cm

### PROVENANCE

Private collection, Selangor

### EXHIBITED

*Imperium: A Solo Exhibition by  
Shafiq Nordin*, HOM Art Trans,  
Kuala Lumpur, 2016

**RM 10,000 – 18,000**



A great mix of the Thinker, polka dots, cats, mouse and fish in this composition. Deriving from Shafiq Nordin's first solo exhibition titled *Imperium*, which means 'absolute power', he adopted this context "as a statement of condemnation of its abuse at the hands of the unscrupulous, aided and abetted by the opportunistic and fanatical." He uses animals such as wolves, chameleons and hyenas to characterise negative human traits and apes – bearing likeness to human beings – depict the will for good and evil.

One of the fastest rising young artists since graduating with a Bachelors (Hons) in Fine Art from Universiti Teknologi MARA, Shah Alam in 2012, Shafiq Nordin's success is depicted in his meticulous body of work. In 2013, he was one of the five winners of the Malaysia Emerging Artists Award and was granted a solo show at HOM Art Trans, Kuala Lumpur in 2016. In 2018, he held his second solo exhibition entitled *Aletheia* at G13 Gallery, Selangor. He was represented in Art Expo Malaysia by RA Fine Art in 2013 and G13 Gallery in 2014, 2017 and 2018. In 2015, his artworks were displayed at various international art fairs namely the Istanbul Contemporary Art Fair and Sydney Contemporary Art Fair with Yavuz Gallery; The Collective Young From Southeast Asia at Mizuma Gallery, Singapore; Art Bazaar Jakarta with G13 Gallery; and Nasi Campur 2015 at Taksu Gallery, Jln Merah Saga, Singapore. In 2018, he participated in Bangkok Hotel Art Fair in Thailand and Art Busan in Korea with G13 Gallery.





60

## SHAFIQ NORDIN

b. Negeri Sembilan, 1989

*WONDERLAND*, 2016

signed and dated  
'SHAFIQ NORDIN 16' (lower right)  
acrylic on jute  
122 x 91cm

### PROVENANCE

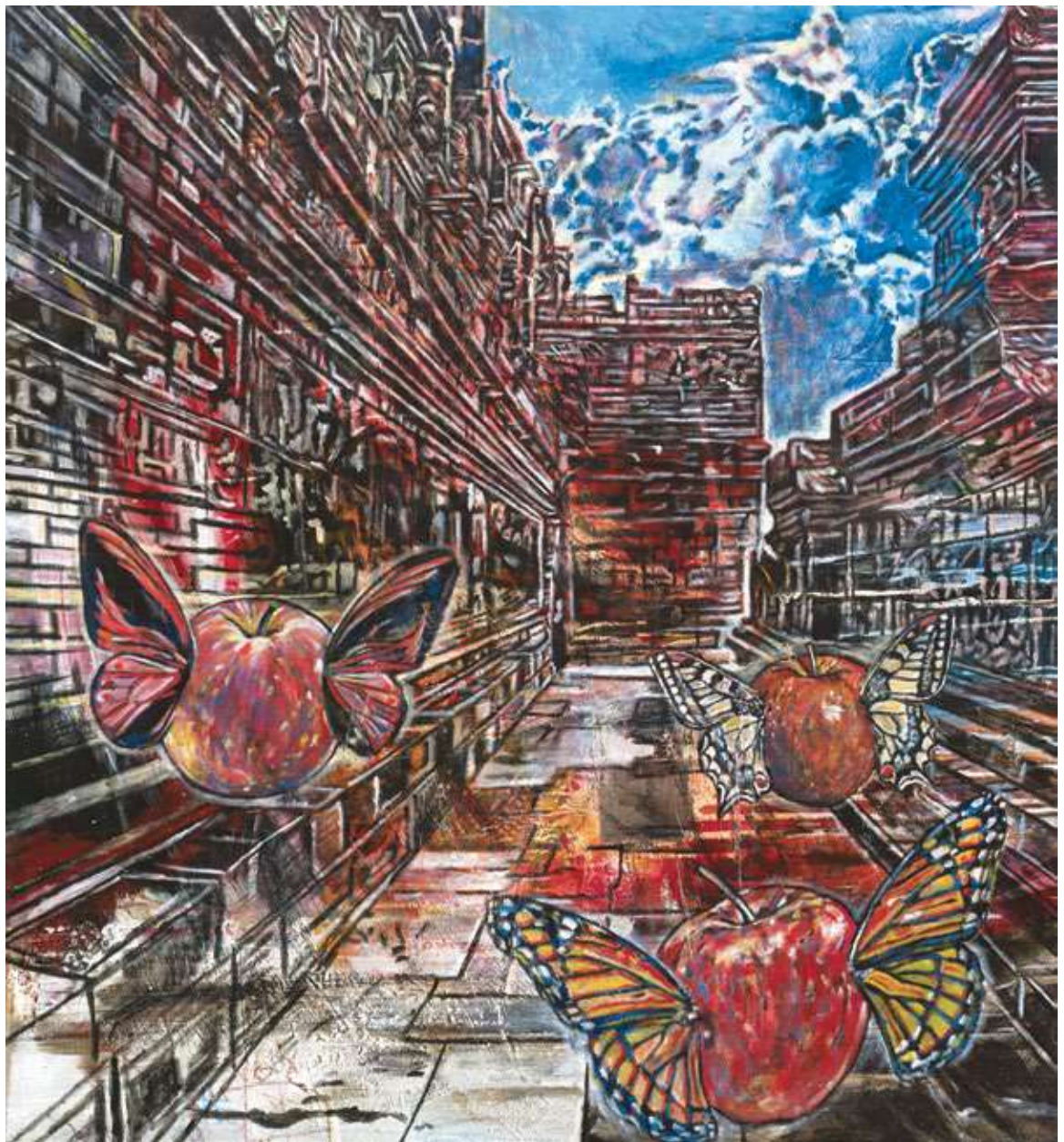
Private collection, Selangor

**RM 5,000 – 8,000**

*Wonderland* illustrates a giant panda donning a party hat eating a bamboo and a flying fish, a pitcher plant as well as a couple of oversized snails, in a forest. Created in Shafiq's signature style, the engraved effect of his composition gives a woodblock technique quality – dramatizing his surreal landscape even more.

Shafiq's theme is often politically inclined and it is possible that *Wonderland's* narration is based on the giant pandas that were loaned by China on May 21, 2014, to mark 40 years of diplomatic relations between Kuala Lumpur and Beijing. Under the agreement between the Malaysian and Chinese governments, the giant panda pair would remain in the country for 10 years.





61

## KHAIRUL ARSHAD

b. Johor, 1987

*Asal Boleh Terbang*, 2015

acrylic on canvas  
109 x 100cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,000**

Khairul Arshad's calculated approach and his wild inventiveness of such pictorial device makes *Asal Boleh Terbang* visually stimulating. His clever use of perspective as the background for three butterfly-winged red apples in flight mode is a fresh take on surrealism.

Khairul Arshad obtained a Bachelor (Hons) in Fine Art from Universiti Teknologi MARA (UITM), Shah Alam in 2010, a Diploma in Fine Art from UITM Alor Gajah, Melaka in 2008. In 2007, he was the second runner-up for Tanjong Heritage art competition. In 2013, Khairul participated in the Neu 4 group exhibition at Pace Gallery (now Nadine Fine Art) together with Azrin Mohd, Nasir Che Din and Hafidz Shabri. Khairul was also selected for the Art KL-Melbourne at space@collins in Melbourne, Australia in 2014. A member of the trio Paksi — alongside artists Arikwibowo Amril and Mohd Akhir Ahmad — Paksi held its debut exhibition titled *Berdiri* at HOM Art Trans in 2015 followed by *Jogja Journal* based on their month-long residency in Perahu Art in Jogjakarta in February 2016.





62

## MEOR SAIFULLAH LULAED

b. Perak, 1984

*Mr. Monkey (Kera Sumbang), 2009*

signed and dated (lower left)

mixed media on canvas

152 x 90cm

### PROVENANCE

Private collection, Selangor

**RM 3,500 – 6,000**

Meor Saifullah Lulaed is known for his surreal figurative works, amalgamating animal features with human elements. From the artist's point of view, his work is about social tensions and diversity between groups – inspired by culture, proverbs and Malay paradigms. Employing cynicism in his works, Meor aims to engage with human nature and their behaviour. On offer here is a portrait of monkey with a cigarette in its mouth – its human body is of a man wearing a blue t-shirt with his arms crossed.

Meor Saifullah graduated from UiTM Shah Alam with a Bachelor of Fine Art in Printmaking. He has been exhibiting since 2008 in various galleries in Malaysia while showing his artistic offerings in UN-CUT, a Malaysian Arts Festival held at Gallery Shambala in Copenhagen in 2009. He has also participated at several exhibitions that included Young and New Part 3 at HOM Art Trans and Overlook at Taksu Gallery, Kuala Lumpur, both in 2009. In 2012, Meor participated in the Malaysian Emerging Artist Award in which he was a finalist. In 2010, he held five exhibitions in Kuala Lumpur namely Locals Only at Taksu, Contemporary Rhetoric at Valentine Willie Fine Art, General Hanging at House of Matahati, Earth Hour Exhibition at Zinc Art Space as well as The Tale Of Two Cities, a two man show at Threesixty Art Development Studio. In May 2019, he participated in a group show entitled Koapsalwey: A Tribute To Hery Zain organised by Sebijipadi & The Gang at HOM Art Trans, Kuala Lumpur.





63

## NIK MOHD SHAHFIZ

b. Kelantan, 1993

*The Master*, 2017

signed and dated (lower left)  
oil on canvas  
80 x 80cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 4,500**

Depicted in the scene as the title mentioned, *The Master* is a figure of a man riding a horse. The man looks like a historical figure who had authority and was powerful in society. A solid sword hanged to the side complements his courageous aura. Nik Mohd Shahfiz is one of the famous art Trio from the Nik brothers. He has his own distinctive style in conveying his message about humanity and how the world revolves around it.

Nik Mohd Shahfiz has a Diploma in Fine Art from the Faculty of Art & Design of Universiti Teknologi MARA . He received a Bachelor (Hons) in Fine Art from the same university. He has held two person show titled *Unparalleled Eye Beyond Sight* (2017) at G13 Gallery and participated in group exhibitions in Malaysia and abroad. In 2016, he won First Runner Up Winner of Nando's Perify Your Art-Alive in 2014 and Second Runner Up of Nando's Art Initiative: Your Art Your Story in 2016.

## SAMSUDIN WAHAB

b. Perak, 1984

*Self-Portrait As General (Let It Be)*, 2009

signed and dated 'Samsudin 09' (lower right)  
wood frame, acrylic & bitumen on canvas  
115 x 83cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,500 – 14,500**

Hail, 'Jeneral' Samsudin Wahab self-caricaturised with a goofy smile and large elephant ears plugged with probably an audio-prompter or he could be wrapped in a world of his own, listening to his favourite music. As in character, the general is unashamedly bedecked with ostentatious medals, never a mite embarrassed over the scandal of two missing engines from government fighter jets parked at the Sg Besi air base in 2007 (they got sold to a South American dealer, it was revealed). If you want more shenanigans, there's the submarine deal fiasco in France, and the phasing-out of the Nuri (Sikorsky S-61A-4) helicopter after 89 crew members lost their lives in 15 accidents. Malaysia dropped to 56th from 47th on the 2009 Corruption Index by Transparency International.

Samsudin Wahab won the Malaysia Emerging Artist Award in 2009. He was resident artist in Rimbun Dahan in 2009, and in Mumbai, India, in 2010, under Khazanah Nasional sponsorship. He won the Juror's Award in the 2013 Bakat Muda Sezaman, 2<sup>nd</sup> Prize in the Goethe-Institut's Salon Meets Art in 2007, and a Consolation Prize in the Tanjung Heritage competition in 2005. He was educated at the Universiti ITM, with a BFA, Majoring in Printmaking, in 2007. He co-founded the printmaking collective, Cetak Kolektif.





## IBRAHIM HUSSEIN, DATUK

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

*Xenobiosis*, 1969

signed and dated 'ibrahim hussein 69' (lower left)  
mixed media on canvas  
135 x 90cm

### PROVENANCE

Private collection, Selangor

### ILLUSTRATED

*Ibrahim Hussein: A Retrospective*  
(National Art Gallery, Kuala Lumpur, 1986), p. 157

**RM 300,000 – 500,000**

This work, *Xenobiosis*, is listed on page 157 of the 1986 Ibrahim Hussein Retrospective catalogue. *Xenobiosis* is defined by Merriam-Webster as "symbiosis in which members of two species of ants live together in the same nest but do not rear their young in common." In the three-month stint in the United States, first under the Fulbright travelling award (1967) and then the John D. Rockefeller III Award, Datuk Ibrahim Hussein innovated with a new technique of image transfer which he dubbed "printage" which he incorporated into his acrylic on canvas. He had two exhibitions in New York in 1968, first at the Newsweek Gallery and then the Galerie Internationale. Newsweek noted how Ib combined "hard-edged geometric design, complex linear patterns and sculptural form with unusually rich colour to achieve paintings filled with vitality, activity and energy." He visited New York, Los Angeles, San Francisco, North Carolina, Honolulu and the Deep South witnessing events like the Harlem riots and poetry reading by Allen Ginsberg.

The figure in the "printage" could be the English model, actress, and singer widely known as Twiggy. She was a British cultural icon and a prominent teenage model in swinging sixties London. Twiggy was initially known for her thin build and her androgynous look consisting of big eyes, long eye lashes, and short hair. Few abstract figures are positioned at the bottom part of the painting, and few lines are spotted. Datuk Ibrahim Hussein in later years developed his world-famous meticulous lines compositions and expressions. This is a Masterpiece.

Datuk Ibrahim Hussein was the first Malaysian to have taken part in the Venice Biennale under the Smithsonian Institute Workshop programme in 1970. In 1986, he was accorded a Retrospective by the National Art Gallery. He studied briefly at the Nanyang Academy of Fine Art in Singapore in 1956 but did not complete. He graduated from the Byam Shaw School of Drawing and Painting in 1959-1963, and the Royal Academy in London in 1963-1966. In 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. His major awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18<sup>th</sup> 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.





## IBRAHIM HUSSEIN, DATUK

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

### *Assembly Of Figures, 1964*

signed and dated 'ibrahim hussein 64' (lower right)  
gouache on magazine page laid on card  
26 x 20cm

#### PROVENANCE

Private collection, Australia

**RM 20,000 – 35,000**

This work is among the genesis of Datuk Ibrahim Hussein's early abstracts which included collage elements but not yet his image transfers he dubbed as 'printage' (developed in 1967). He had graduated from the Byam Shaw School of Drawing and Painting in London (1959-1963) before spending a year at the Royal Academy in London. London art critic Charles Spencer wrote (1965) about Ib's "conscious overlapping of linear definitions of the figure to such an extent that they become blurred into bulbous almost sculptural forms, (giving) the impression not only of movements, but of power." He was also painting with gouache, and on magazine pages (laid on card), whether selectively or at random.

Datuk Ibrahim Hussein was the first Malaysian to have taken part in the Venice Biennale under the Smithsonian Institute Workshop programme in 1970. In 1986, he was accorded a Retrospective by the National Art Gallery. He studied briefly at the Nanyang Academy of Fine Art in Singapore in 1956 but did not complete. In 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. His major awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18<sup>th</sup> 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.





ibrahim hussein 64  
assembly of figures.



67

## SYED AHMAD JAMAL, DATUK

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

*Landscape Outside Liverpool,*  
1959

signed and dated (lower left)  
pencil on paper  
29 x 48cm

### PROVENANCE

Private collection, Selangor

### ILLUSTRATED

*Syed Ahmad Jamal: PELUKIS*  
(Balai Seni Lukis Negara, 2009), p. 586

**RM 10,000 – 18,000**

The vegetation is sparse, with a pervasive sense of desolation in this doodle likely done when Datuk Syed Ahmad Jamal was teaching at the Malayan Teachers Training College in Kirby, Lancashire, for two years from 1958-1959. For some reasons, he felt cold and lonely there this time. It was his second stint in UK, his first when studying Art at the Chelsea School of Art and the Institute of Education at the London University from 1950-1956. It was during this Kirby period that Syed Ahmad Jamal came up with iconic pieces like *Sawah Padi*, *Chairil Anwar* (all 1958), *Angin Dingin* and *Umpan* (both 1959). On his return, he held his first solo at the British Council, Kuala Lumpur, in 1960.

An artist, an academician, an administrator, a critic-writer, a curator, a stage and costume designer, a cartoonist. National Laureate Datuk Syed Ahmad Jamal had been director of the Asian Cultural Centre, Universiti Malaya, KL (1979-1983), the National Art Gallery (NAG) (1981-1991), and principal of the Specialist Teachers Training Institute, from 1964 (1961-1972). The NAG honoured him with a Retrospective in 1975, and another monster Retrospective titled Syed Ahmad Jamal: Pelukis (2009). He also had a survey exhibition titled, Syed Ahmad Jamal: Historical Overview 1954-1994, held at the Nanyang Gallery of Art, Kuala Lumpur, from 1994-1995. In 1996, he was conferred the Panglima Jasa Negara, which carries the title 'Datuk'. He was also honoured with country awards from India (1962), the United States (1963-1964), France (1970), and Australia (1984).



## DZULKIFLI BUYONG

b. Kuala Lumpur, 1948 – d. 2004

*Cat Man*, 1970

signed and dated (lower right)

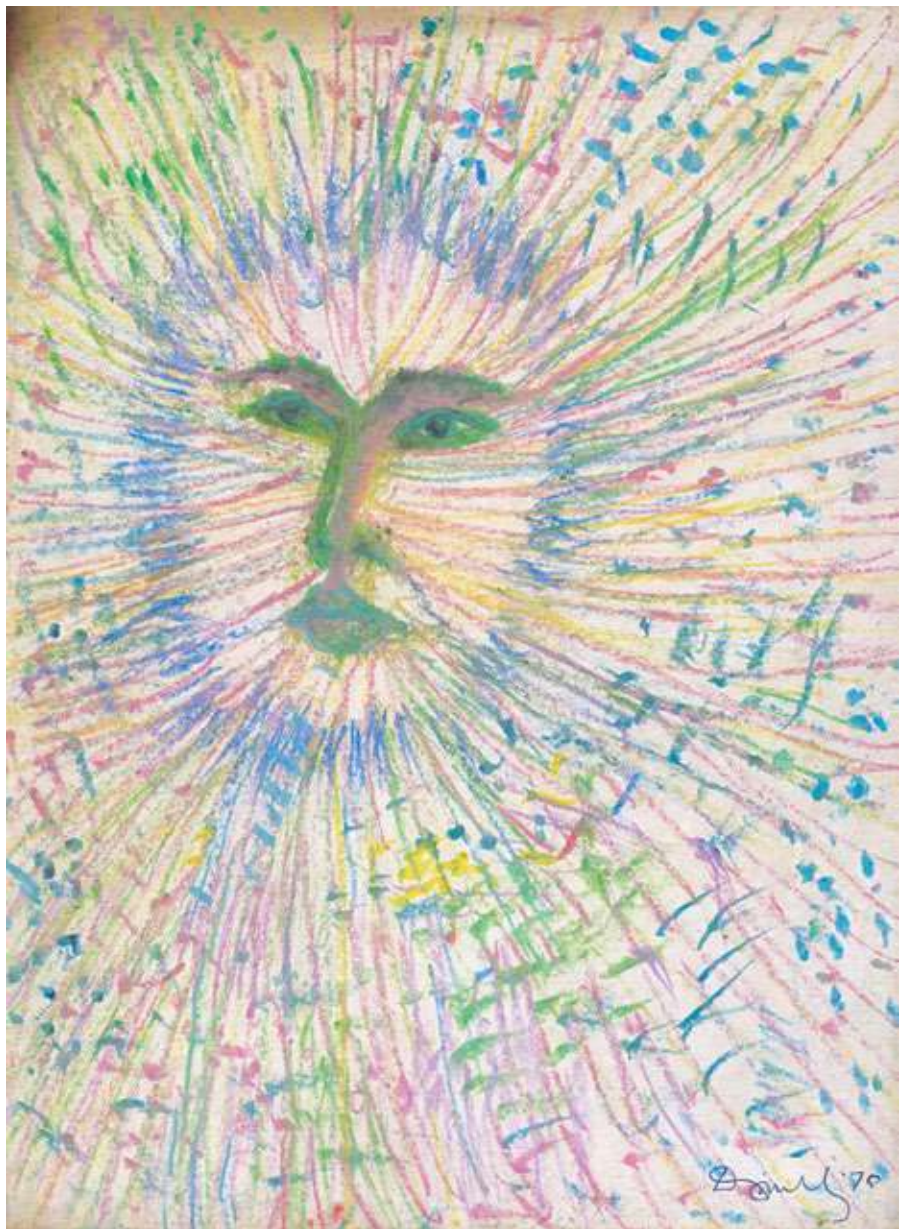
pastel on paper

38 x 28cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 10,000 – 18,000**



The face is a mark of identity and expressions, and yet it can be inscrutable. The face here can't possibly be a self-portrait but is open to different psychological interpretations. The artist, Dzulkifli Buyong, was known to be sensitive, reticent and given to solitary brooding, and this work during his Japanese sojourn around 1969-70 perhaps indicates his descent into personal turmoil because he found Japan a cultural shock. There's lots of tension with the coloured lines either emanating from, or flowing to, the face proper. The eyebrows are all screwed together indicating a tensed inner trauma and it might recall the kabuki face painting of Kumadori. Buyong is known for painting cats, or it could be seen as (cat) whiskers growing on a man's face.

Dzulkifli Buyong was a wunderkind of the Wednesday Art Group which he joined from 1962-1966. He is known for his mini psychological dramas of children at play and in the rural home surroundings, and often with a cat in tow or sometimes with the cat taking centrestage itself. He first excelled in 1962 when he won the Best Overall Entry award presented by the Raja Permaisuri Agong and then prime minister Tunku Abdul Rahman. His other awards include: 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Prizes (pastels), Young Friends' Art Competition 1962; 3<sup>rd</sup> Prize (oil) and 3<sup>rd</sup> Prize (pastel), Mother & Child competition 1963; 1<sup>st</sup> and 2<sup>nd</sup> (pastels), Young Friends Competition 1963; 3<sup>rd</sup> Prize, Bahasa Kebangsaan Month Poster Competition, 1964; 2<sup>nd</sup> Prize (pastel), Joy Of Living competition, 1964. His auction record was RM134,400 set in the October 2018 Henry Butcher Art Auction for *Kucing Sakit* (1984).

## JOLLY KOH

b. Singapore, 1941

*Cat*, circa 1995

signed 'Jolly Koh' (lower right)

mixed media on paper laid on board

76 x 56cm

### PROVENANCE

Private collection, Australia

**RM 5,000 – 9,000**

A cat clumsily balancing with so many limbs (like a crossbred ostrich, giraffe and camel combined), performing an awkward yoga? Perhaps, the artist Jolly Koh, given to more luscious transcendence of colours, is making a poke at some unsavoury character as he is known not to be suffering fools. A flibbertigibbet? He likes to do the occasional caricatures when something piques him.

Born in Singapore and growing up in Malacca, Jolly Koh has been all around, to work and paint, and is also an art academician and intellectual. He's an 8<sup>th</sup> generation Baba. He first studied for his National Diploma in Design at the Hornsey College of Art in London, and the Art Teacher's certificate at the Institute of Education in London University. He taught briefly in Malaysia, at the Mara Institute of Technology in Shah Alam and Sabah's Gaya College. He was awarded a Fulbright to do his Doctor of Education and Master of Science at the Indiana University in the United States in 1973-1975. He taught for several decades in Australia from 1976, first in Melbourne and when he quit, he was senior lecturer at the TAFE College in Adelaide. He returned to Malaysia to teach, but decided to become full-time artist, as his paintings are much sought after.





## ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

*Dark Bakau*, 1999

signed and dated 'Latiff 99' (lower left)

oil on canvas

122 x 122cm

### PROVENANCE

Private collection, Selangor

**RM 200,000 – 380,000**

The mangrove forest is a tardy ecosystem that can possibly stem the more devastating effects of tsunamis, cyclones and on a lesser scale, tidal inundation. It is salt-tolerant with its own filtration and root system in coastal saline or brackish water, and helps prevent sea water from getting into rivers. It can sustain all kinds of life like fish, crab and prawns, and all kinds of micro-organisms. But like all living forms, with rejuvenation and decay, it will eventually be reduced to peat. *Dark Bakau* has a more sparse veneer with snorkelling-like tendrils stick out, very much like the mangroves recycle oxygen within its depths. Few mangrove forests are gazetted like in Matang, Kuala Selangor, Bako, Kota Kinabalu and Sepilok.

Latiff Mohidin catapulted onto the world stage when his *Pago-Pago* was celebrated in a landmark exhibition from February-May 2018 at the Pompidou Centre in Paris (In-Focus Gallery), making him the first artist from Southeast Asia to be featured there. He was accorded a major Retrospective by Malaysia's National Art Gallery, Kuala Lumpur, in 2012-2013. In literature, he won the pinnacle SEA Write Award in Bangkok, Thailand, in 1984, and swept the Literary Award of Malaysia from 1972 to 1976. He was also the Creative Fellow in Universiti Sains Malaysia (1997) and Guest-writer, Dewan Bahasa dan Pustaka (1988). He graduated from the DAAD German Academy (Student Exchange), on a scholarship, in Bonn 1960, and was awarded the John D. Rockefeller III Fellowship in 1965 and the French Culture Ministry's scholarship to study printmaking at the Atelier La Courrier in Paris in 1969. He won 2<sup>nd</sup> Prize (Graphic) in the 1968 Salon Malaysia.

Latiff Mohidin's *Pago-Pago Growth I* (1968), 77 x 77cm, oil on canvas, was sold for RM1.3 million recently at an auction house abroad.





## AWANG DAMIT AHMAD

b. Sabah, 1956

*E.O.C "Hari Kelabu", 1993*

signed on verso

mixed media on canvas

95 x 82cm

### PROVENANCE

Private collection, Selangor

**RM 60,000 – 100,000**

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

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





## AWANG DAMIT AHMAD

b. Sabah, 1956

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

signed and dated (lower right)

acrylic on paper

23 x 19cm; 25 x 20cm

### PROVENANCE

Private collection, Singapore

**RM 9,000 – 16,000**

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

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





## SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

*The Meeting 13694, 1994*

acrylic on canvas  
120 x 130cm

### PROVENANCE

Private collection, Selangor

### ILLUSTRATED

*Pancawarna: Karya Pilihan 1990-2012 Selected Artworks*  
(Balai Seni Visual Negara, Malaysia, 2013), p. 91

**RM 50,000 – 80,000**

Since 1993, Dato' Sharifah Fatimah Zubir has been incorporating an innovative extension to her abstract repertoire: the knotty tangle, often placed centre and sometimes in fragmented forms, with protrusions in four directions and with multiple colour variations. It presents another vista of her play on the ambiguity of space, the foreground-background contrasts and such. It does not belong to any particular series but is used as and when. This unheralded 'device' surprisingly has been used by other Malaysian artists too, but in much more different ways and to different results.

Dato' Sharifah Fatimah Zubir is without doubt one of the greatest women artists in Malaysia today, with a body of astonishing unequalled works. She is from the pioneering batch of fine art students from the Mara Institute of Technology (now a university) graduating in 1971. She studied for her BFA at the Reading University, England, in 1973-1976, and her MFA at the Pratt Institute, New York, in 1976-1978, under the JDR III Fund fellowship. She won the Minor Award in the Malaysian Landscape competition in 1972 and the 1981 Bakat Muda Sezaman. In 1979, she won the coveted Major Award in the Salon Malaysia. In 2007, she was conferred the Dato' title by the Sultan of Kedah. Her other awards include 3<sup>rd</sup> Prize 2<sup>nd</sup> Biennial of Contemporary Painting of the Islamic World in Tehran, Iran, in 2003. Prices of her artworks have been soaring high recently in auction houses locally and abroad.







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## SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

*Solitude 2*, 2012

acrylic on paper  
35 x 25cm

### PROVENANCE

Private collection, Kuala Lumpur

### ILLUSTRATED

*Pancawarna: Karya Pilihan 1990-2012*

*Selected Artworks* (Balai Seni Visual  
Negara, Malaysia, 2013), p. 157

**RM 5,000 – 8,000**

An accomplished abstract painter, Dato' Sharifah Fatimah's "lyrical abstraction" style distinguishes herself from others. Her technique involves multi-coloured layers of paint typically in red, green and blue that are applied to form geometrical yet organic shapes.

Dato' Sharifah Fatimah 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 50<sup>th</sup> anniversary of her career as an artist, she presented a solo exhibition entitled *Song Of Eucalyptus* at Segaris Art Centre.





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## ZULKIFLI YUSOFF

b. Kedah, 1962

*Untitled, c. 1990s*

mixed media on canvas  
152 x 152cm

### PROVENANCE

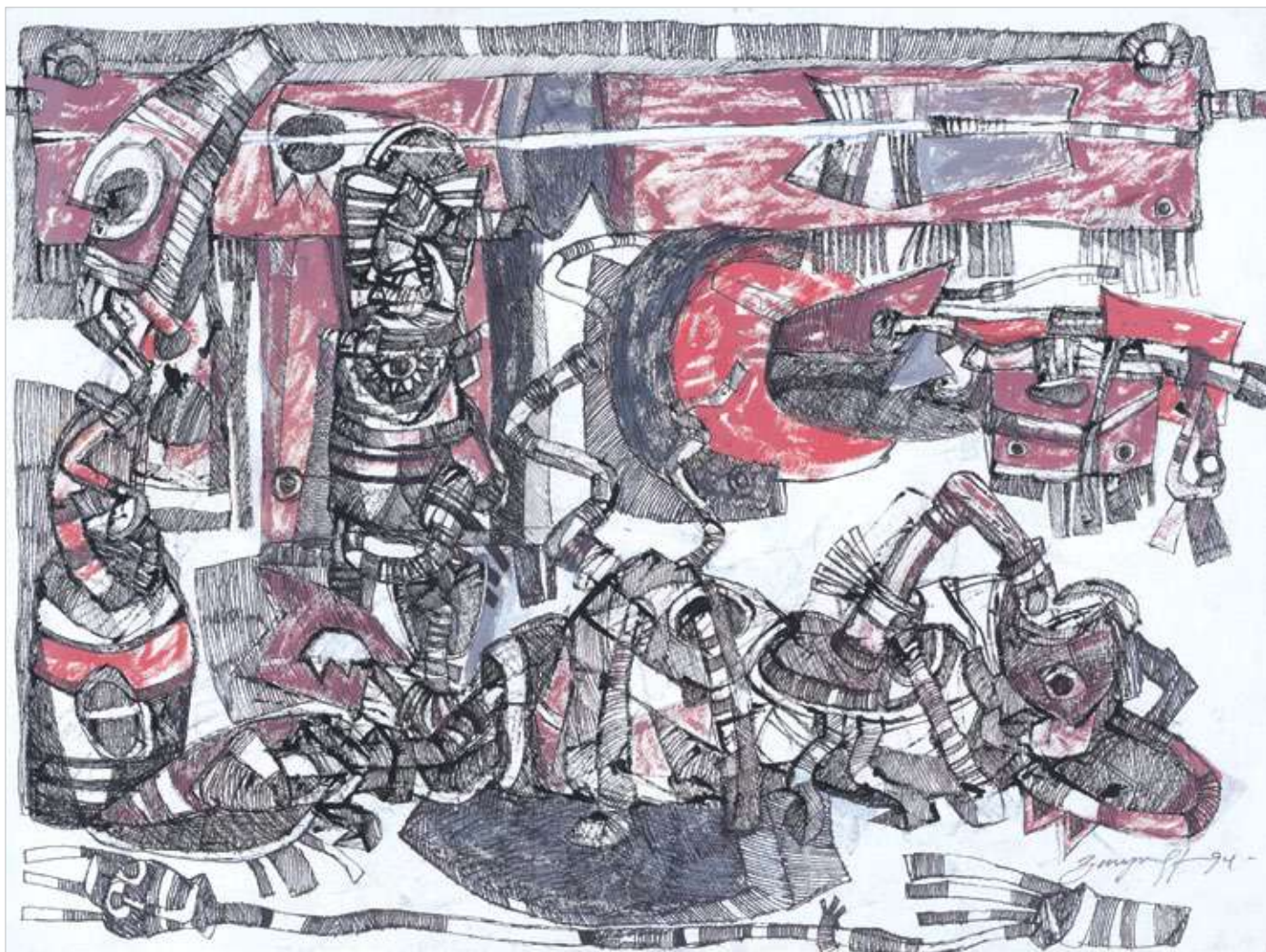
Private collection, Kuala Lumpur

**RM 35,000 – 65,000**

A gaggle of Daumier-like caricatures with exaggeratedly deformed faces huddled closely together probably chattering and gossiping. The only work they do is with their mouths, and it's not as if they are discussing something profound or meaningful. Zulkifli Yusoff likes to comment on current and historical issues dealing with socio-political episodes or obnoxious personalities.

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





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## ZULKIFLI YUSOFF

b. Kedah, 1962

*Peminangan Puteri Gunung  
Ledang... The Power Series, 1994*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,500 – 9,500**

Illustrated here is a drawing (related to Mount Ledang Princess) that is derived from Zulkifli Yusoff's *The Power Series*, which reflects on socio-political issues. Aimed as an expression of authority and identity, the series questions the Malaysian identity and the political climate. Zulkifli uses totemic shapes to represent certain characters, skilfully rendered in black ink with hints of red on a white background.

Zulkifli Yusoff's installation titled *Kebun Pak Awang*, named after a 1970s radio show about a farming family – reminiscent of a plantation or an orchard setting in a kampung – is currently on display at the 58<sup>th</sup> International Art Exhibition of La Biennale di Venezia, which runs till November 24, 2019. He has participated in the 47<sup>th</sup> Venice Biennale themed Modernities and Memories: Recent Works from the Islamic World in 1997 showcasing his installation *Don't Play During Maghrib*. His iconic installation titled *Immunity* dated 1993, which has been in private collection is currently on loan and on display in an exhibition titled Pusaka: Warisan Kemudi Wawasan (Embracing Our Heritage For The Future) at Bank Negara Malaysia Museum and Art Gallery until September 18, 2019. He was represented at the Singapore Art Museum's group show *The Collectors Show: The Weight of History*. Zulkifli currently sits on the National Visual Arts Development Board of Malaysia.





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## SUZLEE IBRAHIM

b. Terengganu, 1967

### *Sakura Series — Red Sakura II, 2008*

signed and dated on verso  
acrylic and oil on canvas  
122 x 122cm

#### PROVENANCE

Private collection, Selangor

**RM 30,000 – 50,000**

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

Suzlee Ibrahim has taught for 26 years, first at his alma mater Universiti ITM (graduated 1987) and then Aswara, and was awarded the Tokoh Seni Citra Kencana UKM in 2011 and the Anugerah Perkhidmatan Cemerlang Aswara in 2010. He had also won the Japan-Malaysia Art Friendship Ambassador Award (2007) and the Emaar Art Symposium Outstanding Creative Excellence Award, Dubai, United Arab Emirates (2005). He had solos in Denmark (Remise Academy, Brande) and Macedonia (Kicevo art colony), and in 2010, took part in the Tunisia Art Festival Workshop in Monastir. He had a glimpse survey exhibition at The Art People Gallery in Klang in 2016. He presented a body of works alongside Rafiee Ghani at Nou Gallery, Taipei's leading gallery, from Nov 16 to Dec 16, 2018.





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## SUZLEE IBRAHIM

b. Terengganu, 1967

*Moonlight Series No. 5, 2012*

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

### PROVENANCE

Private collection, Selangor

**RM 12,000 – 20,000**

Abstract painter Suzlee Ibrahim gains inspiration from travelling the globe. His gestural paintings focus on brushstrokes and colour palette. On offer here is a fine example with streaks of red, yellow, blue, white and black juxtaposed against each other to make up a symphonic composition. On September 29, 2015, Suzlee received a recognition from the Malaysia Book of Records as the artist who produced the longest painting entitled *The Poem*, measuring 5 feet by 60 feet, created between 2010 and 2015.

Suzlee Ibrahim graduated from the University Mara Institute of Technology (UiTM), Shah Alam in 1987. As an academician, Suzlee started as a part time lecturer at the School of Art & Design, Institut Teknologi MARA in 1993 (later known as the Faculty of Art and Design, Universiti Teknologi MARA). He currently serves as the Dean of Visual Communications and Design faculty at the National Academy of Arts, Culture & Heritage (ASWARA). Other universities and organisations also sought Suzlee's expertise in fine arts as facilitator for art workshops, jury and curator. Among the professional bodies included Pusat Kebudayaan Universiti Kebangsaan Malaysia (UKM) and Pusat Perkembangan Profesional INTAN, Bukit Kiara, Kuala Lumpur. He received the Anugerah Citra Kencana by UKM in 2011. He has been actively involved in the art scene with his participation in numerous associations such as Persatuan Pelukis Malaysia (1990), Angkatan Pelukis Semenanjung (1997) and the International society of Assemblage and Collage Artists, Colorado, United States of America (2012). He has a number of awards namely in recognition of Outstanding Creative Excellence, Emaar International Art Symposium, Dubai (2005) and the International Honorary Artistic Committee Award in Greece (2007). He has participated in more than 500 group exhibitions across the UK, USA, Europe and Asia. He has held over 30 solo shows at home and abroad since 1998. In 2019, he held two solo exhibitions entitled *Tengkujuh* at Muzium Negeri Terengganu, and *AA Collection* at Galeri ASWARA, Kuala Lumpur.





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## TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

*Bloom (Avatar) No. 3*, 2012

signed and dated on verso  
mixed media on board  
122cm diameter

### PROVENANCE

Private collection, Kuala Lumpur

**RM 25,000 – 45,000**

Painting on a round canvas demands a different approach from say, if one were to paint on a rectangle or a square. The series may be the same, but the shape dictates and defines the content. Even with the lottery of chance and intent, the composition will revolve around a circular trajectory, as the edges are all moving the way a cat chases its tail. In a horizon scale, the edges are 90-degrees sharp at the ends. Dato' Tajuddin Ismail started playing with circular paintings in the early 2000s. A sonorous tactility comes from the mixture of acrylic and some natural fibrous materials. A myriad constellation or an undersea bio-organisms – take what you will, it's pleasing to the eye, playing with illusion of dimensions and space.

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



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## TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

*Untitled*, c. 1990s

oil on canvas  
91 x 91cm

### PROVENANCE

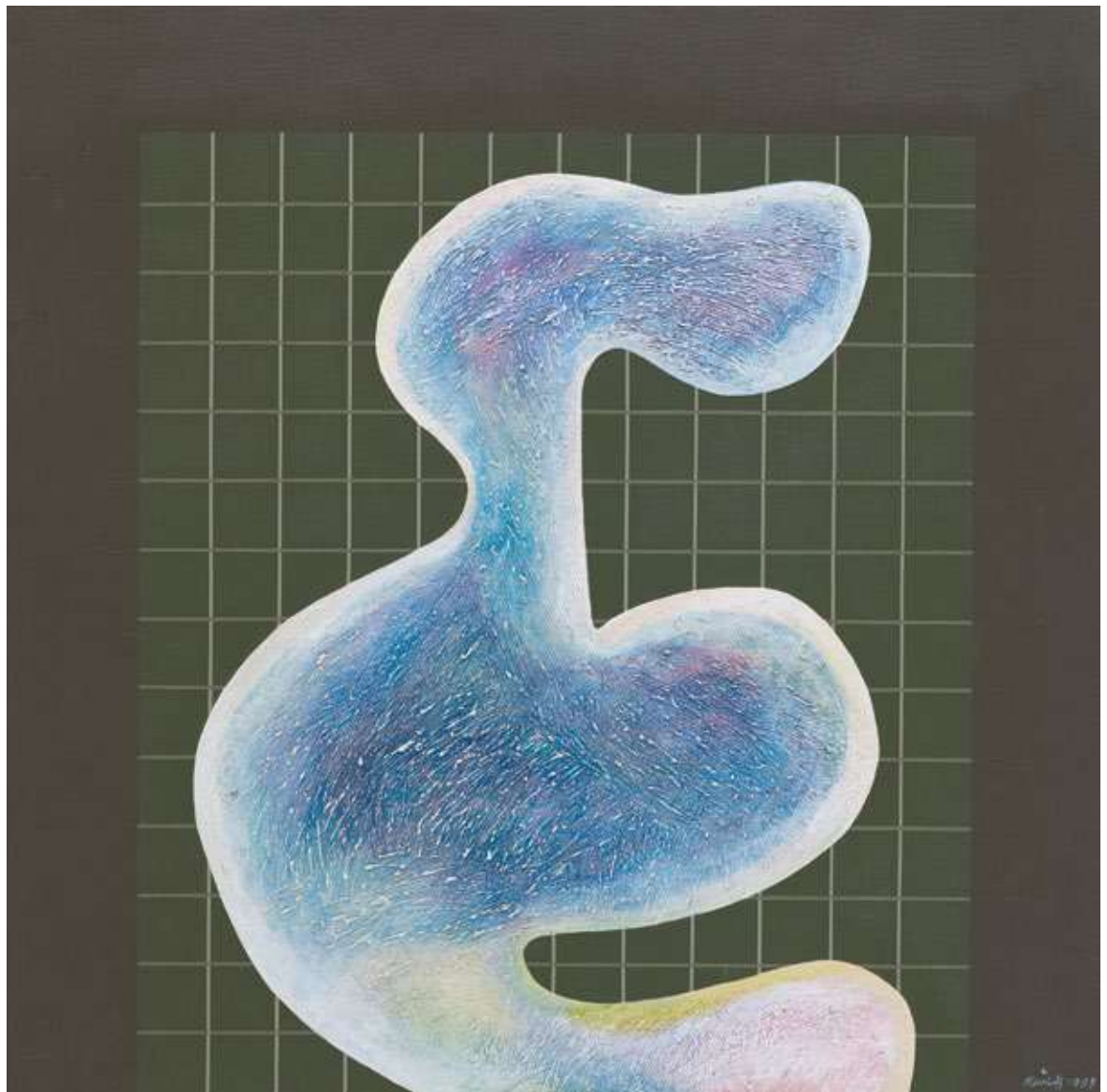
Private collection, Kuala Lumpur

**RM 13,000 – 23,000**

For a work by Dato' Tajuddin Ismail, it might look a tad lopsided to the right and as if two of his works are stacked side by side with the dark expanse 'in between' bordered by a green strip fusing two disparate images. True, the narrow panel on the right with the inverted pyramid against the nondescript 'X' looks a stanchion by itself, but it swivels to the double panel, the closest to it a blinding white flash but with a line at the top forming a link with the other panel, a truncated third. The panels may look disparate entities but there is a synergy, a collusion of elements, however threadbare, among them.

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





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## MUSTAPA HAJI IBRAHIM

b. Perak, 1946

*Arca Kabut Warna (1)*, 1983

signed and dated (lower right)  
acrylic and modelling paste on canvas  
101 x 101cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 14,000**

Mustapa Haji Ibrahim began painting a series of abstract work in the 1970s called *Siri Cinta*, which depicted biomorphic and organic forms. He often titled each painting after nature's poetic asceticism that signified his inner feelings. On offer is an abstract painting that illustrates an exaggerated image of a living organism in cotton-candy hues of pastel blue, pink and white, set against a grid background in black.

Mustapa Haji Ibrahim has been active in the local art scene since the 1960s when he began painting at Angkatan Pelukis Se-Malaysia (APS)'s Studio Taman Budaya, Jalan Ampang. He was also one of the founding members of Anak Alam – established on May 1, 1974 – alongside Latiff Mohidin, Maryam Abdullah, Ali "Mabuha" Rahamad, and Mohd Yusoff Osman. Four of the Anak Alam members regrouped to present an exhibition called Tunjang at the Creative Space of the National Art Gallery, Kuala Lumpur in 2016.



“My scope of interest is strictly confined to nature. The manifestation of my art is all about nature.” – Fauzan Omar

Having practised art professionally for over 30 years, Fauzan Omar constantly explores new ways to convey his concerns about the decay of nature through his mixed media paintings. Executed in the early Nineties, *Unity & Diversity* depicts Fauzan’s initial endeavour in immortalising the beauty of tree barks and dried foliage. Fauzan places a layer of canvas on top of another and begins the process of carving the top to reveal the layer underneath. This technique brings out the texture and form of the outermost layers of stems and roots of woody plants.

82

## FAUZAN OMAR

b. Kelantan, 1951

*Unity & Diversity Series*, 1991

fabric collage and oil on canvas  
61 x 179cm

### PROVENANCE

Private collection, Selangor

**RM 16,000 – 28,000**

Fauzan Omar attended Maryland College Institute of Art in Baltimore, Maryland, USA from 1982 to 1984 and attained Master of Fine Arts (Paintings). In 1995, he won two awards: Australian Cultural Awards from the International Cultural Relations Department of Foreign Affairs and Trade, Australia; and Major Award from the Philip Morris Art Competition, at the National Art Gallery, Kuala Lumpur. His solo exhibitions include *Bracing The Heat* (2018) at The Edge Galerie, Kuala Lumpur, *Hazardous Beauty* (2017) at Wei-Ling Contemporary, Kuala Lumpur and *Recent Paintings By Fauzan Omar* at the Australian High Commission, Kuala Lumpur (1991), among others. Recently-retired art educationist Fauzan Omar is currently devoting his time to create artworks. He was a fine art lecturer at Universiti Sains Malaysia.



## DREW HARRIS

b. Canada, 1960

*Wanting*, 1999

signed and dated on verso  
mixed media on canvas  
183 x 61cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,500 – 6,000**

Abstract painter Drew Harris seeks consistency in his body of work. Besides depicting structural elements such as the sharp vertical line demarcating the top centre of his composition, he also incorporates multi-layers of paint to create a sense of space. Earthy tones in gradient palette of black, maroon, dark brown, yellow ochre and off-white with hints of red are applied on a rectangular format. The lighter part of the canvas is mystified with scrawls of obscure notes.

Drew Harris recently spent the spring of 2018 (April to June) as artist in residence hosted by Tri-Art Manufacturing in Canada. At the end of his residency, he showcased a body of work at Art Noise Gallery in Kingston, Ontario, Canada. His work has been featured in two of Rhéni Tauchid's books, *The New Acrylics* and *New Acrylics Essential Sourcebook*. Harris has held over 30 solo exhibitions globally since 1981. In 2013, he participated in a group exhibition alongside leading Malaysian contemporary artists Ahmad Zakii Anwar, Jalaini Abu Hassan, and Dato' Tajuddin Ismail at The Edge Galerie in Kuala Lumpur.





**84**

## M. NASIR, DATO'

b. Singapore, 1957

*Resam*, 2013

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

### PROVENANCE

Private collection, Kuala Lumpur

### EXHIBITED

Tanda: M. Nasir, Tapak Galeri, Shah Alam, Selangor, 2014; illustrated in exhibition catalogue

**RM 8,000 – 14,000**

"Through art, I'm just expressing my existence now. I'm enjoying the process of making art." – Dato' M. Nasir

Themes like dreams, certainties, doubts and history relating to Dato' M. Nasir's understanding of poetic abstraction are illustrated in his paintings. Keen to pursue abstract art as an artistic voice, Dato' M. Nasir always bears in mind what Russian abstract pioneer Wassily Kandinsky describes in his essay *Paintings as Pure Art*: "This art speaks in artistic language from spirit to spirit".

Award-winning music composer and singer, Dato' M. Nasir is also an accomplished music producer, film director, actor, and poet – a household name in the Malaysian entertainment industry. He graduated in fine art from Nanyang Academy of Fine Arts, Singapore in 1977. In 2014, he held his first solo exhibition at Tapak Galeri, owned by veteran abstract artist Yusof Ghani in Shah Alam, Selangor. Entitled *Tanda*, the sold-out show featured 15 paintings, which took more than a year to complete. The following year, Dato' M. Nasir presented *Tanda II*, which showcased 25 abstract paintings created between 2013 and 2015. He has also participated in various group exhibitions namely *Two-Man Batik Exhibition* with S. Amin Shahab at National Art Gallery Singapore in 1978, and *Maya* at Maybank Art Gallery, Kuala Lumpur in 1999.





85

## RIAZ AHMAD

b. Perak, 1963

*Untitled*, c. 2010s

signed (lower right)  
oil on canvas  
66 x 65cm, each (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,500 – 7,500**

In an abstract double platter, Riaz Ahmad plays with calligraphic squiggles resembling figures like the German artist A.R. Penck, or they can just lapse into some nebulous abstract lines. The two are contrasting works with one against a painted white and a lot of graffiti thrown in, while the other has a dull yellow wash with what looks like a spying eye on the top left.

Riaz Ahmad Jamil, aka Nagesh won 3<sup>rd</sup> Prize in Printmaking in Salon Malaysia 1991 and the 4<sup>th</sup> Asean Youth Painting Award in 1986. He received his diploma at the Mara Institute of Technology in 1982-1986., and lectured on printmaking at ITM in 1988-1998 and on art at the Limkokwing Institute of Creative Technology in 1996-1998. He was apprenticed to printmaker Ilse Noor for the Shell calendar project in 1986-1988. He became a freelance artist in 2003. Apart from participation in group exhibitions such as I Love Abstract Art at Xin Art Space in September 2015 and Belantara at Segaris Art Centre in April 2017, Riaz is largely incommunicado.



86

## BAYU UTOMO RADJIKIN

b. Sabah, 1969

*Abstract No. 42*, 1998

oil on canvas  
70 x 64cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,500**

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



87

## ERIC PERIS

b. Johor, 1939

*A Flower Does Not Talk* - 13,  
2014

signed and dated (lower right)  
photographic print  
51 x 41cm, edition 1 of 10

### PROVENANCE

Private collection, Kuala Lumpur

### EXHIBITED

*A Flower Does Not Talk*,  
Sutra Gallery, Kuala Lumpur, 2014

**RM 2,000 – 3,500**



This photograph of white flowers was captured from Eric Peris' late mother's garden. In her memory and in conjunction with what would be her 99<sup>th</sup> birthday, veteran artist-photographer Eric Peris held an exhibition titled *A Flower Does Not Talk*. Sponsored by Fujifilm, the exhibition took place at Sutra Gallery in Kuala Lumpur.

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



88

## SEAH ZELIN

b. Kuala Lumpur, 1980

*The Blue And White - Route A*,  
2015

signed and dated 'ZELIN 15' (lower center)  
bitumen and acrylic on aluminium plate  
114 x 86cm

### PROVENANCE

Private collection, Kuala Lumpur

### EXHIBITED

Hit The Ground And Blossom,  
Taksu Gallery, Kuala Lumpur, 2015;  
illustrated in exhibition catalogue

**RM 10,000 – 18,000**

This work depicts a deconstructed blue and white porcelain. Seah Zelin incorporates Southeast Asian elements such as a hibiscus motif to symbolise issues on cultural migration and his experience as a Chinese-Malaysian. This still-life theme takes its reference point from works by Dutch Baroque painter Jan Davidsz de Heem (1606-1684).

Seah Zelin received his Bachelor (Hons) in Fine Art from the University of Central England, Birmingham, UK in 2007. His first solo exhibition entitled *To Whom It May Concern – Being* was held at HOM Art Trans, Kuala Lumpur in 2011. His most recent solo show was held at Art Expo Malaysia 2018 presented by Richard Koh Fine Art, titled *In Awe Of Things*. He has exhibited widely in Southeast Asia, United Kingdom and Germany, including The National Art Center Japan (2011), Saatchi Gallery United Kingdom (2014), Art Stage Singapore (2015, 2016) and at Subject-Object Gallery Berlin (2018). Seah has been awarded several recognitions such as the Jury's selection of recommended works at the 14<sup>th</sup> Japan Media Arts Festival (2011), The Young Guns Award Malaysia (2013), and the silver prizes in UOB Painting Of The Year Malaysia twice (2016, 2017). Seah has been participating in artist-in-residence and exchange programmes in several countries including Malaysia, Myanmar, Philippines, Indonesia, and Germany namely at Basis E. V Frankfurt (2017) and Cammin-Castle in Mecklenburg-Vorpommern (2018). His works have been acquired for public and private collections including National Art Gallery Malaysia, HOM Art Trans and University of Central England.



## ANTON SUBIYANTO

b. Indonesia, 1980

*The Long Road*, 2012

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 16,000**



Illustrated here is Anton Subiyanto's perspective of a derelict roofless building. Its dense structure is perhaps an illustration of squatter settlements prevalent in urban areas in Indonesia. Housing provision for the urban poor in informal housing settlements is one of many agendas for politicians in Indonesia. An example is the Kampung Deret program that was initiated by then Jakarta Governor Joko Widodo in 2013.

Anton Subiyanto won the fourth edition of UOB Indonesia's Painting of the Year in 2014. In 2015, he participated in a group exhibition alongside Jalaini Abu Hassan, Ahmad Shukri Mohamed, Khairul Izham, Agus 'Baqu' Purnomo, and Dadi Setiyadi entitled *Spice Select 2015: South East Asian Mythology And Folklore* at Pace Gallery in Petaling Jaya, Selangor.

## AGUS SUWAGE

b. Indonesia, 1959

*Mors Certa, Vita Incerta*, 2012

graphite on resin and acrylic sheets

51 x 119 x 16cm

### PROVENANCE

Private collection, Singapore

**RM 30,000 – 55,000**

This crumpled compressed mesh of mock skeletal remains in a transparent showcase goes by the lofty Latin title of *Mors Certa, Vita Incerta*, meaning 'Death is Certain, Life is Uncertain.' The use of Latin derived from Etruscan, greek and Phoenician alphabets gives the work an ancient aura, but beyond semantics, death does not speak of the original intrinsic forms or the persona behind the shape, even if it somehow and quizzically looks shaped like a guitar and is shown in an oblong transparent showcase. The work was shown in a group exhibition in the Hong Kong Art Fair in 2012. On another tack, the work might hint at humanoids (fake humans) referred to as replicants in Ridley Scott's 1982 sci-fi fantasy *Blade Runner*, and the use of the Voigt-Kampff Scale to ascertain humans from humanoids.

Of mixed Chinese Javanese descent and a Muslim convert, Agus has taken part in the Jogja Biennale (2007 and 2013), Gwangju Biennale (2000), the Asia-Pacific Triennial (1996), Havana Biennale (1997), Singapore Biennale (2006). He received his MFA in Graphic Design at the Bandung Institute of Technology in 2006 after his BFA in 1979-1986. Since his first solo in Yogyakarta in 1991 (Cementi Art House), he also had three solos at Tyler Rollins in New York in 2011, 2013 and 2017. His works are collected by the Singapore Art Museum, Fukuoka Art Museum, Tokyo Metropolitan Art Museum, Saitama Museum of Modern Art (Japan), Los Angeles County Museum of Art, and the Cornell University (United States).







91

## AGUS SUWAGE

b. Indonesia, 1959

*The King And Queen*, 2008

brass, crystal and mixed media  
22 x 31 x 22cm, each (set of 2)  
edition 4 of 5

### PROVENANCE

Private collection, Singapore

**RM 25,000 – 45,000**

Reality is relative, with the real and the counterfeits becoming increasingly difficult to tell apart. Fake news, fake faces (literally) and boobs, fake art... The eye and heart are easily enticed by things flashy, never mind if shaped in skull heads, with Mickey Mouse ears and coloured plastic baubles as eyes, and what more decked with 'royal' crowns and fashioned in precious metals of gold and silver. In a mock Jeff Koons fetishizing whatchamacallit, Agus Suwage, one of Indonesia's leading contemporary artists, turns out a set of work presumably art and / or jewellery and / or 'award' for the fervent seeker of memorabilia, with an edition of five to boot.

Agus Suwage likes to delve into his pet themes of identity, self-reflection and the inherent societal contradictions. In 2009 at the relative young age of 50, he was given a Retrospective at the Yogyakarta Art Museum, complete with a 670-page monograph, *Still Crazy After All These Years*.



## YOGIE GINANJAR

b. Bandung, 1981

*Portrait Of G-Girls With  
The Fall Of Icarus, 2009*

signed on verso

oil on canvas

100 x 80cm

### PROVENANCE

Private collection, Singapore

**RM 5,000 – 8,000**



Hyperrealist painter Yogie Ginanjar has done a series of figurative paintings early in his career, which included *Portrait Of G-Girls With The Fall Of Icarus*. Executed in 2009, this painting features three Caucasian women in bikini striking various poses perhaps for a photograph set amidst a vast swimming pool in the background. A fan of the Renaissance period, Yogie holds figurative art in high regards, claiming that it is the most sophisticated form of art. But after the demise of his father, Yogie sought refuge in the teachings of Islam and moved on from painting figurative to abstract expressionism. He has since found his true calling in abstract art.

Yogie Ginanjar was the winner of the Sovereign Asian Art Prize (public prize) in 2017, which was awarded to the artwork with the most public votes, for his painting of a punk rock biker entering a mosque. He has participated in several group shows namely *Perjalanan Senyap*, represented by Orbital Dago, Bandung, Indonesia (2017); *Bazaar Art Jakarta* at the Ritz Carlton Pacific Place, Jakarta, Indonesia (2015); *South East Asia (SEA) + Triennale*, Galeri Nasional, Indonesia (2013); and *Neo-Chiaroscuro* at Valentine Willie Fine Art, Kuala Lumpur (2012), to name a few.



93

## BOB YUDHITA AGUNG

b. Yogyakarta, 1971

*Lady Muray*, 2016

signed and dated (lower right)  
mixed media on canvas  
150 x 125cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

Heavily influenced by Jean-Michel Basquiat and pop culture such as music and tattoo art, Bob Yudhita Agung's paintings feature bold lines and vibrant colours depicting stylised figures with social connotations. *Lady Muray* illustrates female nudes in the style of Fauvism displaying primeval qualities in a contemporary manner.

Also known as Bob Sick, Bob Yudhita Agung attended the Indonesian Institute of Arts in Yogyakarta from 1991 to 1998. He has exhibited widely in Indonesia and is the recipient of the prestigious Affandi Prize in 1994. In April 2019, Vallette Gallery in Kuala Lumpur presented a solo exhibition entitled *Sick: An Exploration Of The Human Condition* by Bob Yudhita Agung a.k.a Bob Sick.



## ARIFIEN NEIF

b. Surabaya, 1955

*Pertemuan (Brief Encounter)*,  
1988

signed and dated (lower right)  
oil on canvas  
32 x 26cm

### PROVENANCE

Private collection, Selangor

### ILLUSTRATED

*Arifien: The Life And Fantasy Of An Emerging Indonesian Painter*  
(Museum Universitas Pelita Harapan Press, 1997), p. 184

**RM 6,000 – 10,000**



Inspired by the works of artists such as Sudjono, Matisse, Chagall and Bosch, Arifien's style of painting is rich with characters and highly distinctive. His experience in interior design is exemplified in his paintings by the way he arranges the objects and space. His home, Rumah Chandari in Jakarta is built on a 400 square metres land using naturally collapsed trees. The eldest son of eleven siblings, Arifien Neif has been interested in art at a young age. After completing high school in Surabaya, Arifien could not afford to pursue formal art education. As a self-taught artist, he regularly participated in many art competitions and won. Arifien moved to Jakarta in the 1970s. After more than six years of hardship from one job to another, he finally joined an advertising company, a perfect venue for his passion in art. Arifien decided to become a fulltime artist in 1980.

His solo exhibitions were held in 1989, 1990, 1997 in Jakarta and in Singapore in 1999. In 2008, he held his second solo show in Singapore titled *Fine Romance* at the National Museum of Singapore. In 2013, Zola Zolu Gallery published a book called *Arifien Neif – Wonderful World: Theater Of Life* written by Jean Couteau and edited by Sherry Kasman.



95

## I MADE Wianta

b. Bali, 1949

*A Work In Abstract, 1997*

signed and dated  
'Wianta 1997' (lower right)  
mixed media on canvas  
51 x 41cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 – 3,500**

During his early career, I Made Wianta studied the Balinese classical wayang style of painting from master artists in Kamasan, Klungkung. His drawings of Balinese spirits and creatures has novel, peculiar and personalised shapes. When he used colours, the works were similar in structure to his drawings but did not have figurative elements. Instead, he began painting in abstraction that systematically used small dots of colour with a mixture of linear contours and flat surfaces. Then he went on to create geometrical constructions that combined spontaneous calligraphic strokes. His works throughout his career can be classified by periods such as the dots period, the triangles period, the calligraphy period and the mixed media period. His work is represented in the collection of The Neka Museum in Ubud, Bali.

I Made Wianta attended the school of fine art in Denpasar, Bali and the Indonesian Academy of Fine Art in Yogyakarta. He went to Brussels, Belgium before he could complete his formal art education only returning to Indonesia in 1972. In 2017, he held a retrospective exhibition entitled *Run For Manhattan*, which showcased 42 works consisting of paintings and sculptures. Held at the Ciptadana Art Space in Central Jakarta, the exhibition was curated by Emmo Italiaander. He has participated in numerous group and solo exhibitions in Indonesia and abroad namely the Venice Biennale in 2003 and Mike Weiss Gallery in New York, USA in 2005. His works are documented in publications like *Made Wianta* (1990), *Made Wianta: Universal Balinese Artist* (1999), *Made Wianta: Art And Peace* (2000) and *Wild Dogs In Bali: The Art Of Made Wianta* (2005). He now lives and works in Denpasar, Bali.





96

## RANDY SOLON

b. The Philippines, 1971

*Trapped!*, 2013

signed and dated 'Solon 13' (lower right)  
acrylic on canvas laid on board  
122 x 153cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Randy Solon is known for his Hyperrealist paintings depicting a menagerie of animals with some works couched only in a bluish sheen. In this artwork, a live white bird seems trapped inside the ribcage of a wolf. Is there some kind of religious symbolisms to it? Or is it about the survival of the fittest, in this predatory world?

Randy 'Anloi' Solon won the Grand Prize in the 2006-2007 National Telephone Directory Cover competition. He was thrice finalist in the Shell national students painting competition in 2005, 2006 and 2007. He had BFA (Major, Painting) at the College of Fine Arts, University of the Philippines, and a Certificate in Advertising from the Philippines Women's University in Manila.



97

## CARLO ARANTON

b. The Philippines, 1988

*FF M4A1 MWS*  
(*Modular Weapon System*), 2013

carbon on wood, stainless steel and foam  
136 x 50 x 13.5cm

### PROVENANCE

Private collection, Singapore

**RM 3,000 – 5,000**

From playthings to killing tools. The guns and swords improvised from harmless materials used as toys (like this one made of wood blocks and joined together by dowels) take on sinister dimensions when these children, mostly boys, grow up to be men. Even as a child, he could not differentiate the real carelessly left around the house, and pull the trigger in a make-believe cowboy-and-Red Indians game, leading to tragedy. A modular weapon system (MWS) is a rifle with components to reconfigure a weapon's capabilities. This is part of a larger series, Art Trek, started in 2007. According to the Stockholm International Peace Research Institute, global military spending in 2018 rose to US\$1.8 trillion, with the United States far outstripping other countries with its estimated spending for 2020 put at US\$989 billion. Its Stealth Northrop Grumman B-2 Spirit programme alone cost US\$44.75 billion, with each of its plane costing US\$2 billion a piece.

Carlo Aranton is a finalist of the Philippines' Shell National Students in 2006 and 2008. He has taken part in Art Fair Philippines since 2013 except for 2014. He graduated with a BFA from the University of the Philippines (2005-2009).



## REYNOLD DELA CRUZ

b. The Philippines, 1974

*Dénonciateurs*, 2012

signed and dated (upper left)

oil on canvas

89 x 39cm

### PROVENANCE

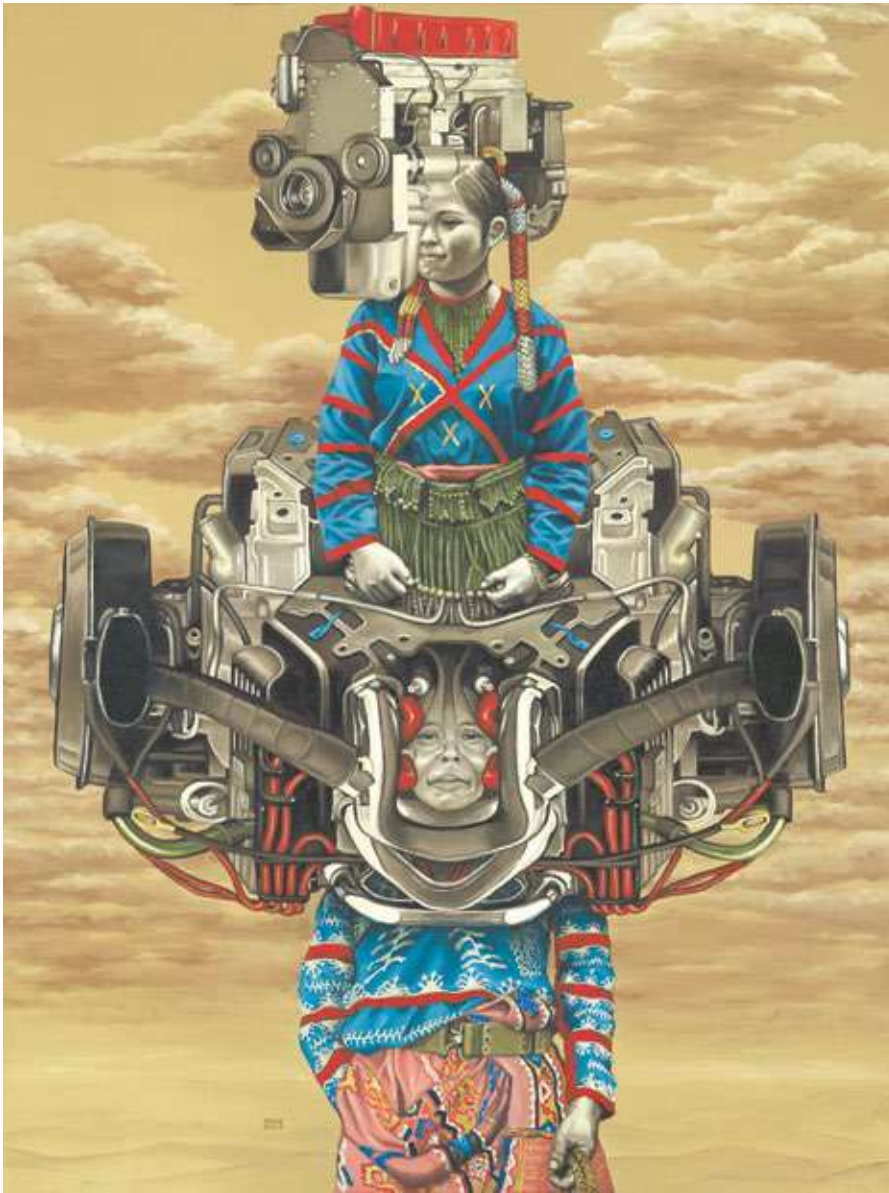
Private collection, Kuala Lumpur

**RM 2,500 – 4,500**

As stated in this piece is a french word *dénonciateur* which means a person who tells someone in authority about something illegal that is happening or one word to describe it is whistleblower. Reynold Dela Cruz brilliantly paints the head as to be a traditional kettle where it will whistle when the water is boiled so people will be alert ironically similar to a person who function as whistleblower as they act as an informer to alert people about a company / association / community / government.

A self-taught artist, Reynold gained attention when he won the Juror's Choice in the Philip Morris Asean Art Awards final held in Vietnam in 1998 (Malaysia's Kow Leong Kiang won the Grand Prize). He was also a Juror's Choice in the Letray Figuras organised by the Instituto Cervantes in 1999, and a finalist in the GSIS national competition in 2009.





99

## ANGELO TABIJE

b. The Philippines

*Pasan Pa Saan*

*(Carrying To Nowhere)*, 2009

signed and dated

'TABIJE 2009' (lower center)

oil on canvas

122 x 92cm

### PROVENANCE

Private collection, Singapore

### EXHIBITED

PROSPEKTS 2009: Group Show

by Amihan, Angelo Tabije and Zean

Cabangis, Singapore, 2009

**RM 4,000 – 7,000**

*Pasan Pa Saan (Carrying To Nowhere)* is described as below in a website:

"Angelo Tabije's paintings juxtapose images of hi-tech machinery and manufactured technologies over colonial images of pre-Hispanic and indigenous Filipinos. Gears, levers, and minute parts of the machine become elaborate headdresses, like grotesque artefacts from a lost civilisation. A reflection on the role of technology and identity, Tabije's paintings are concerned with our over-reliance on technology, to the point that society no longer recognises how machines affect people and their environment."

Angelo Tabije graduated from the University of the Philippines, College of Fine Arts (BFA) and was awarded with distinctions at various national art competitions, most notably the Grand Prize (oil / acrylic category) at the 6<sup>th</sup> Art Petron National Competition in 2006. Tabije was also a Finalist in the 38<sup>th</sup> Shell National Art Competition (oil / acrylic category) in 2005, the 2007-2008 PLDT-DPC Telephone Directory Cover 21<sup>st</sup> Visual Art Competition, and the 7<sup>th</sup> Art Petron National Student Art Competition (oil / acrylic category).

He had a solo exhibition entitled *Superhuman* at Utterly Art, Singapore in 2017. His first solo show was held at Kaida Contemporary in Quezon City, Manila in 2010.



100

## UTTAPORN NIMMALAIKAEW

b. Thailand, 1980

*Image Of Inside*, 2013

signed and dated (lower right)

mixed media

140 x 120cm

### PROVENANCE

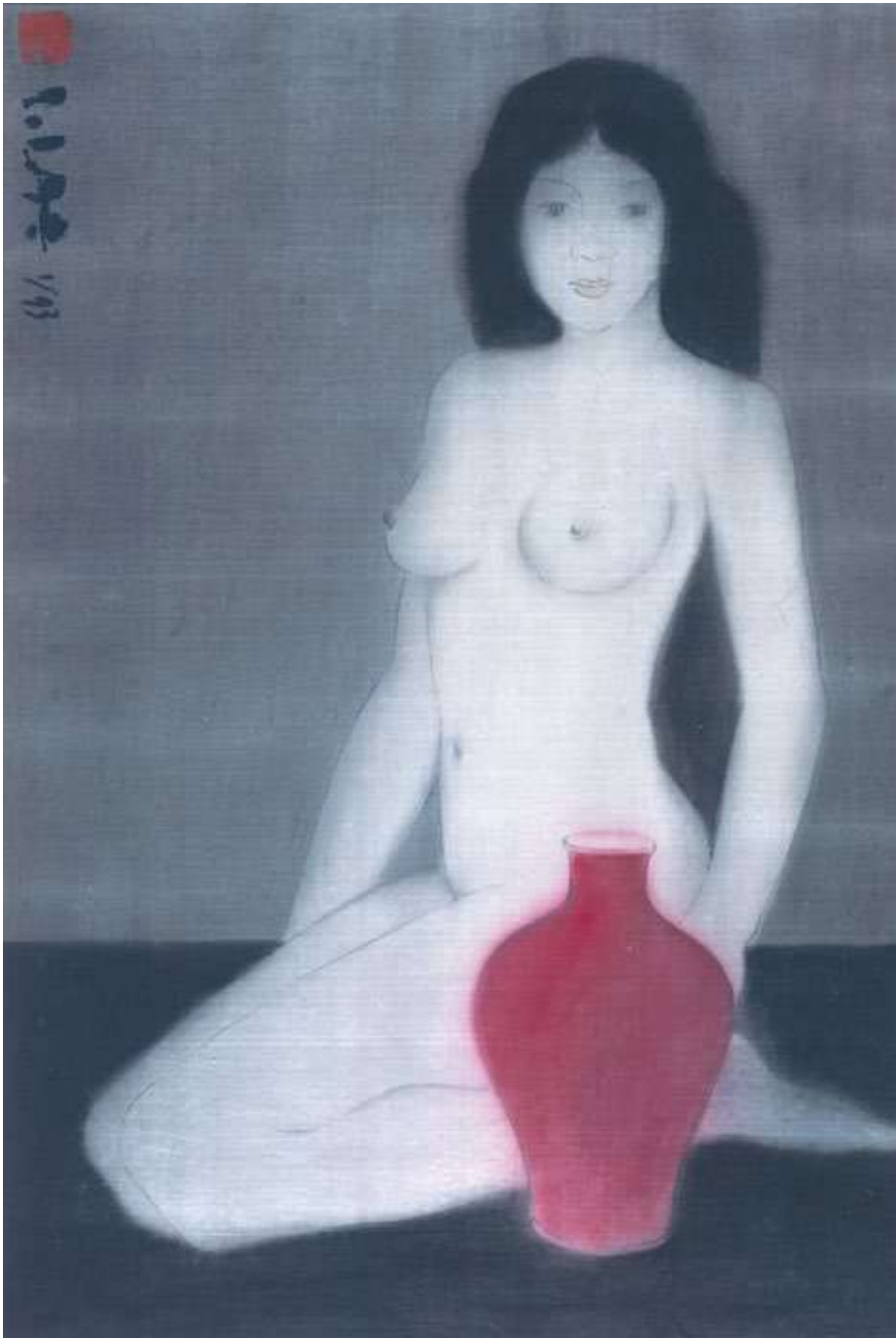
Private collection, Singapore

**RM 10,000 – 18,000**



The impermanence of life is linked to the Buddhist concept of annica, as shown in this image of a seated girl looking forward, in the artist Uttaporn Nimmalaikaeuw's mock-holographic repertoire with thin layers of fine netting called tulle. His works explore the notions of birth, ageing and death. He uses family members as models in his works. One's physicality is an illusion, whatever the good traits physically and in terms of achievements. What is the core identity is related to core values and the actions done. There will be the layers of concealment, the veil of deception, but how one is judged is not how well one dresses or flaunts one's wealth, but what is being done to help fellow human beings, perhaps little acts of kindness.

Uttaporn Nimmalaikaeuw hit big time when he won the hugely coveted Sovereign Asian Art Prize in 2006. His other major awards include the Purchase Prize in the 3<sup>rd</sup> Bangkok Triennale in 2012, and 1<sup>st</sup> Prize in the Thai national art exhibition in 2005 and 2009. Apart from in Bangkok, he has held a solo at the Musee du Quai Branly in Paris in 2018. He works as an art instructor at the King Mongkut Institute of Technology, Bangkok, where he studied for his BFA. He completed his MFA at the Silpakorn University.



101

## NGUYEN VAN LAI

b. Vietnam

*Nude With A Red Vase, 1993*

signed and dated (upper left)

watercolour on silk

79 x 53cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,000 – 3,500**

In this work, a charming oriental beauty is seen exposing her ivory skin and curvaceous body, radiating grace and tranquility. The bold red vase placed beside her has intensified the whole scene, and draws the viewer's attention towards her figure.

Nguyen Van Lai was an artist in Hanoi. He worked full time in a Government cultural company in Hanoi. A number of his works is known to some collectors in Malaysia.





102

## HA TRI HIEU

b. Vietnam, 1959

*Village Singers, Vietnam, 1997*

signed and dated (upper center)  
gouache on paper  
53 x 69cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 14,000**

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

– Ha Tri Hieu

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

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

## NGUYEN TU NGHIEM

b. Vietnam, 1922 – d. 2016

*Ushering In The Year Of The Dog*, 1991

signed and dated (lower left)

oil pastel on paper

28 x 30cm

### PROVENANCE

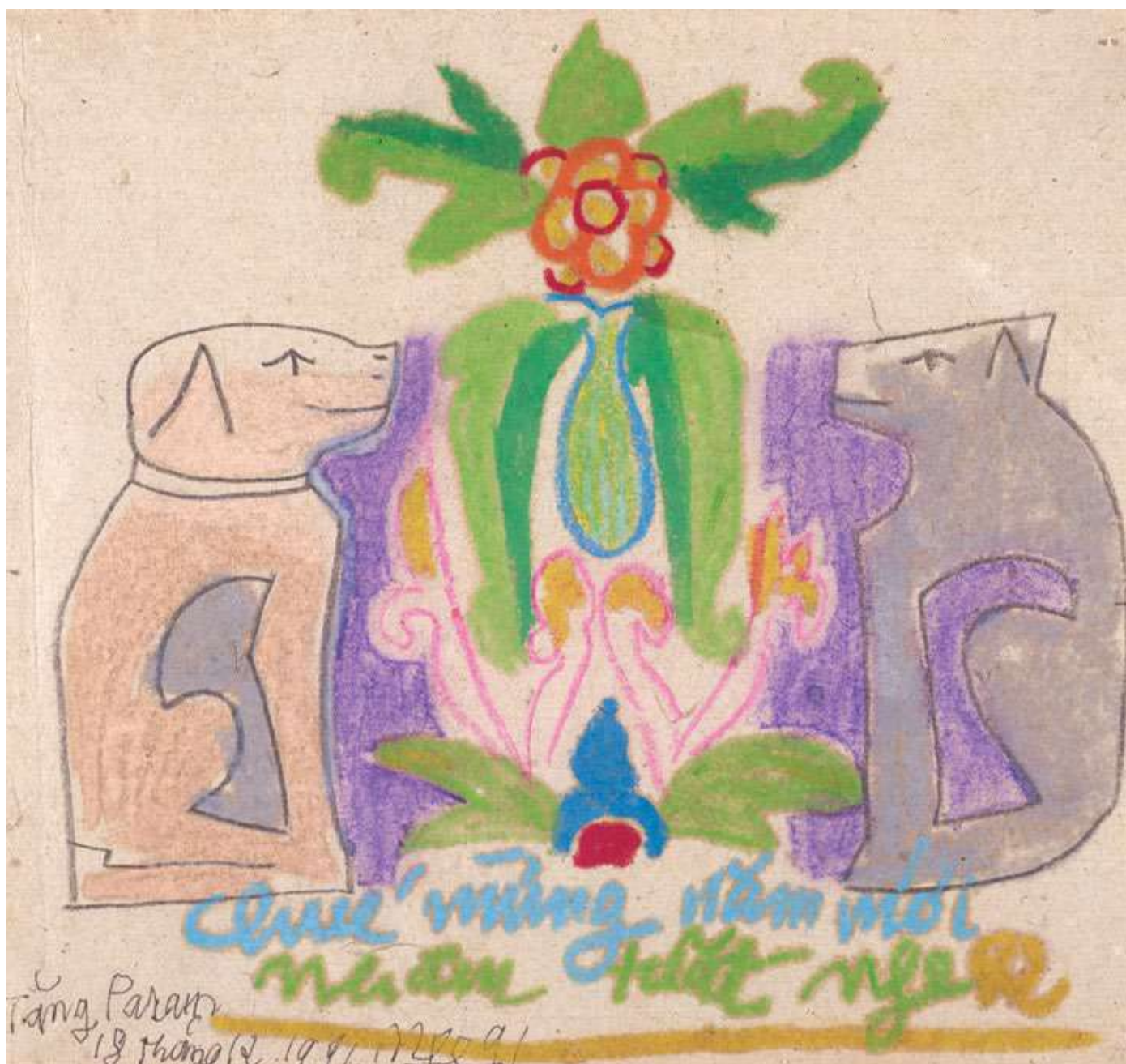
Private collection, Kuala Lumpur

**RM 10,000 – 16,000**

Nguyen Tu Nghiem is often referred to as the great Vietnamese quartet of Nghiem-Lien-Sang-Phai, the other three being Duong Bich Lien, Nguyen Sang and Bui Xuan Phai, whom he studied together at the Indo-China Fine Arts College in 1941-1946. This drawing celebrated friendship using the faithful dog analogy.

Nguyen Tu Nghiem combined folklore with the contemporary in his lacquer works, incorporating ancient dance and Vietnamese zodiac signs, and paeans of the countryside. He won the Ho Chi Minh Prize for art in 1996. He was very much influenced by Nguyen Do Cung and To Ngoc Van. His literature *Temple Guard* won the 1<sup>st</sup> Prize at the Salon Unique in 1944. He took part in the anti-French Resistance war and the land reforms in 1953. He taught at the Hanoi Fine Arts University from 1959-1960, and also the Hanoi Industrial Fine Arts University.







104

## SARAH CHOO

b. Singapore, 1990

*The Hidden Dimension II*, 2013

archival inkjet print on Hahnemuhle paper and  
Aluminium Dibond

28 x 192cm, edition 1 of 5

### PROVENANCE

Private collection, Singapore

**RM 5,000 – 8,000**





This photography work is based on a one-minute video directed by Sarah Choo. On her website, *The Hidden Dimension II* is described as follows:

Solitude has become a significant issue in today's society. This is ironic when contrasted against a highly populated city, such as that of Singapore. How is it possible, that despite being surrounded by people, we are so much alone? In her recent work, Choo reflects upon this phenomenon. In *The Hidden Dimension* she questions the effectiveness of the relief offered by daily routines. Seven members of her family are depicted engaged in trivial acts of self-occupation. At exactly the same point in the film, in an unexpected cadence, they simultaneously break from their self-imposed Sisyphean distraction and look out into the audience and each other.

Known for her interdisciplinary approach to photography, video and installation, Choo's work depicts identifiable moments and characters within contemporary urban society suggesting a plethora of private and often solitary narratives. The artist is concerned with the gaze of the flaneur, voyeurism and the uncanny.

Choo obtained her MFA at the Slade School of Art, London in 2015. Her solo exhibitions included *The Art Of Rehearsal* at the National Museum of Singapore (2017); *Flights Of The Mind* at Art Projects Space, PMQ Building, Hong Kong (2016); *From Across The Road* at A.I Gallery, London (2015), and *Private Space, The Hidden Dimension, The Immersive Room* at the Institute for Media Innovation, Nanyang Technological University, Singapore (2013), among others.

Choo has exhibited internationally at The Busan Museum of Art in Korea, the Daegu Photo Biennale in Korea, Art Paris at The Grand Palais in Paris, the START Art Fair at The Saatchi Gallery in London, Photo London 2015 at The Somerset House in London, and The Santa Fe International New Media Festival in New Mexico, USA. She has clinched the Gold Award in the 2016 PX3 Prix de la Photographie, Fine Art Category and been awarded First Place in the 2015 Moscow International Foto Awards. Her works are collected by public institutions including the Singapore Art Museum, National Museum of Singapore, and The Arts Club Permanent Art Collection in London. Choo lives and works in Singapore.



"Spaces in Singapore seems to always disappear quickly, to make space for newer and better developments. Growing up here, I have found nostalgia to be even more compelling, due to the fast disappearance of structures and buildings. The work that you see here is composed of digital scans of various objects relating to the space I've spent so much time in: the hawker centres in Singapore. Are they remnants of my memory?" – Guo Yi Xiu

**105**

## GUO YI XIU

b. Singapore, 1989

*In Time To Come*, 2012

print on Hahnemuhle paper  
100 x 150cm, edition 3 of 3

### PROVENANCE

Private collection, Singapore

**RM 2,500 – 4,000**

Singaporean multidisciplinary artist and educator Guo Yi Xiu accentuates on the element of play in her practice. She believes "what separates the ordinary from the everyday and transforms it into the spectacular, is the power of 'play'". On offer here is her interpretation of a hawker centre – composed of found objects, deftly arranged according to specific colours and then manipulated digitally – producing a pixelated or mosaic-like effect.

Guo Yi Xiu was the winner of the 27<sup>th</sup> UOB Painting Of The Year Competition (2008). She won first prize for the Representational Category for her oil on canvas work entitled *Comfort Zone*. Her solo exhibitions included *Artificial Love* with OCBC Bank and Galerie Sogan and Art, Singapore (2014) and *The Departed* at Galerie Sogan and Art, Singapore (2012). In 2013, she was the youngest artist to participate in the fourth edition of Singapore Biennale themed *If The World Changed*. Then aged 24, she created a site-specific installation, *Paranoia*, by weaving multi-coloured raffia strings into a green criss-cross fence that had been pre-fixed onto a metal frame.





106

## JOEL YUEN

b. Singapore, 1983

*Lonely Supper*, undated

photography, unique piece  
60 x 200cm

### PROVENANCE

Private collection, Singapore

**RM 2,500 – 4,000**

“In order to execute and portray an idea manifestly, staged photography has become the apt choice of expression for the contemporary arts. My ideas and inspiration stem from religion and religious art (Roman Catholic), where a deep sense of ideology is portrayed. After exploring different mediums and art genres, the crux of a finished piece of work is for it to convey a message that relates to the human psyche.” – Joel Yuen

Joel Yuen studied at Nanyang Technological University’s School of Art, Design & Media with a major in Photography & Digital Imaging (BFA), and received his MA Fine Art from Chelsea College of Art & Design (London). Yuen has been focusing his practice on social issues within the context of Singapore, and how the work challenges the established norms of visual perception and understanding. His preferred medium is photography, video, and sculpture.

Yuen is a recipient of the Artists and Collectors Exchange Bursaries Award (London), and winner of the 27<sup>th</sup> UOB Painting Of The Year Competition (Singapore, 2008). Notable exhibitions include The Singapore Show: Future Proof at Singapore Art Museum at 8Q, Farewell To Experience, Lianzhou Foto (China), and Nouvelles Vagues: File Not Found at Palais de Tokyo (Paris).

In 2018, he participated in the NPE Art Residency programme as an artist-in-residence. At the end of the programme, Yuen displayed his work alongside Australian artist Merryn Trevethan in a joint exhibition called Stillscapes. The NPE Art Residency is founded by award-winning art consultant, artist and educator, Daryl Goh.



107

## WONG SHIH YAW

b. Singapore, 1967

*My Story 47 (Wind Up Toy),*  
2013

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

### PROVENANCE

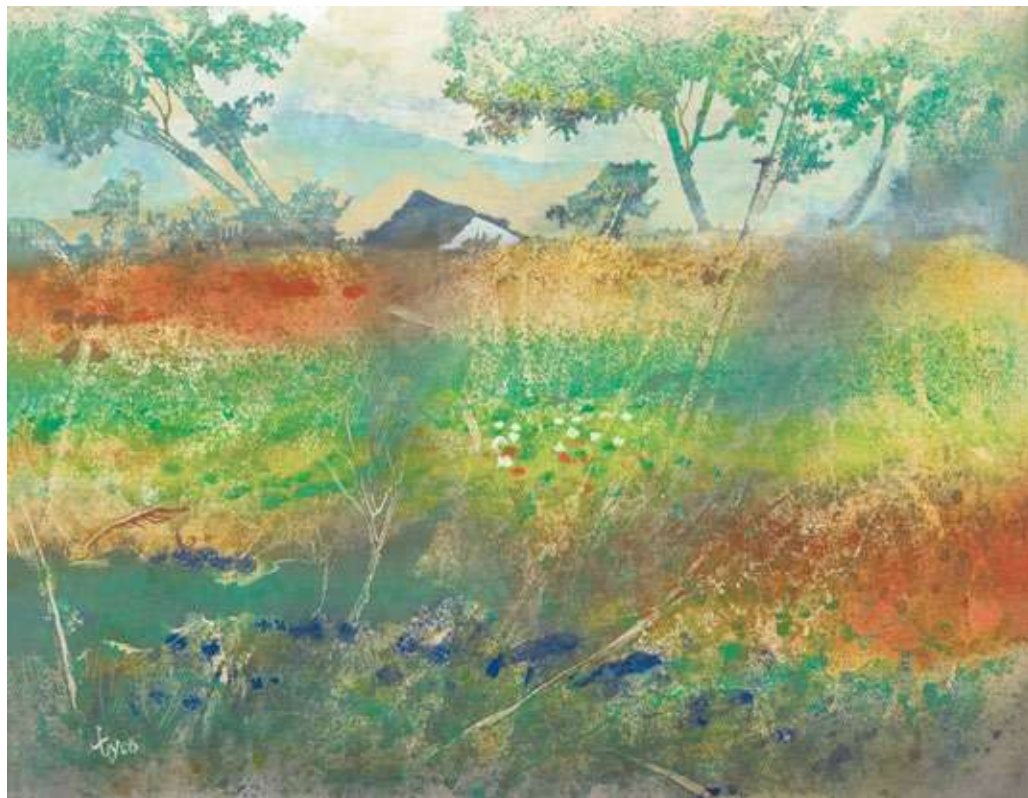
Private collection, Singapore

**RM 4,500 – 8,000**

Wong Shih Yaw's autobiographical series offer a fresh visual metaphor about the world around us. His work is dominated by a fantastical machine, which assumes the character of an animal, a mechanical device and a vehicle of transportation within which the artist sits, or is sheathed or becomes a part of.

Wong Shih Yaw graduated from the Nanyang Academy of Fine Arts in 1989 with a Diploma in Fine Art and is one of the key founding members of The Artists Village, a pioneering contemporary art group that advocated rethinking and regeneration of art in Singapore. The exhibition showcases over 50 works and includes large-scale, highly-coloured compositions as well as drawings. He has held more than 10 solo exhibitions since 1996. His latest exhibition entitled *Eleven Stories* was held at Art Projects Gallery, Hong Kong in 2017.





"It's easy to say I want to be an artist because I love art. But this love alone is not enough. There are three things you must do to be an artist: You must have a dream — dream every day and night that you want to be an artist and of why you want to be an artist; you must have passion — all the time wherever you go, you are constantly thinking "I must draw this. I must create that"; and you must suppress your other interests and have discipline. The priority is always art and nothing else." – Thomas Yeo

A prolific painter, Yeo works with a variety of media namely gouache, oil and acrylic. His early works show quiet surrealist natural environments — "mindscape" as they were sometimes called — with wispy images of trees, in which occasionally nestle slight hints of rural houses. Later he developed bolder abstractions of colour and textures. Described as "first and foremost a colourist" by fellow artist and critic Chia Wai Hon, Yeo's paintings place colour as their topmost priority, with their subjects being of secondary importance. Yeo's work in the Eighties prompted Chia to describe his output as "highly imaginative landscapes of the subconscious mind".

Thomas Yeo was enrolled in Nanyang Academy of Fine Arts from 1958 to 1960 and studied under pioneer painters such as Georgette Chen and Cheong Soo Pieng. From 1960 to 1964, he trained at the Chelsea School of Art and the Hammersmith College of Art & Architecture in London where he held his first overseas solo show at the Cathay Gallery in 1963. He returned to Singapore in 1967 hoping to find greater support for his work. From 1973 to 1977, he held solo exhibitions in Singapore and Australia. In 1983, he won second prize in the UOB Painting Of The Year competition in Singapore which recognises top talent in the region. In 1984, he received the Cultural Medallion from the National Arts Council, Singapore, an honour recognising individual artistic contributions to the country's arts and cultural landscape.

108

## THOMAS YEO

b. Singapore, 1936

*Evening Shadows,*  
undated

signed 'tyeo' (lower left)  
gouache on rice paper  
laid on board  
60 x 78cm

### PROVENANCE

Private collection, Australia

**RM 3,000 – 5,500**

## TAY BAK KOI

b. Singapore, 1939 - d. 2005

*Untitled*, c. 1990s

signed (lower right)

oil on canvas

100 x 120cm

### PROVENANCE

Private collection, Selangor

**RM 60,000 – 100,000**

A herd of buffaloes in Tay Bak Koi's inimitable style of the animals shaped like Minangkabau roofs provides a welcome distraction in this work with two cowherds watching over. The topography is punctuated by the white curved horns like little sickles. The sharp-angled hump forms with thinly etched outlines and the play of colours are reminiscent of the cretaceous sandstone-and-siltstone rainbow mountains of China at the Zhangye Danxia Landform Geological Park, named a UNESCO World Heritage Site in 2009. Earlier works of buffaloes were limited to mostly green and blue. Chia Wai Hon wrote on his buffaloes: "... tightly stylised creature with a massive body supported on two pairs of inverted V-shaped legs, a small head and a sharp hump..."

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







110

## ONG KIM SENG

b. Singapore, 1945

*Bendigo, Australia, 1990*

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 14,000**

The former gold-mining boom town of Bendigo bears vestiges of Victorian prudishness in its architecture as seen in this Rosalind Park, with a Queen Victoria statue to boot. With the gold-prospecting scramble during the 1850s, Bendigo, some 150km north-west of Melbourne, has grown to be the fourth most populous city in Australia. Like his travels all over the world, Ong Kim Seng, a Dolphin Fellow (2000) for winning the American Watercolor Society (AWS) Award six times, makes records of places and landmarks he's been, taking special care on the light and colours. This was done during his solo exhibition in Australia in 1990. That was the year he became the first Asian outside America to be named on the registrar of the AWS – only five years after becoming a fulltime artist. His personal record was set for an acrylic on canvas, *Nepal*, which sold for HKD725,000 (S\$130,540) at Sotheby's Hong Kong.

The world-acclaimed watercolorist Ong Kim Seng has been honoured with several prestigious awards – the Dolphin Fellow, the Singapore Cultural Medallion in 1990, and the Singapore Arts Supporter Award (2001). He was the organising chairman of the Asian Watercolours '97 and since 1998, is the art adviser to the Singapore National Arts Council. His works are in the collections of Queen Elizabeth II, former UN secretary-general Kofi Annan, and former prime ministers of Thailand, Japan and India.





111

## YONG MUN SEN

b. Sarawak, 1896 - d. Penang, 1962

*Untitled, 1948*

signed and dated  
'MUN SEN 1948' (lower left)  
watercolour on paper  
27 x 38cm

### PROVENANCE

Private collection, Australia

**RM 7,000 – 12,000**

It's a most typical idyllic kampong attap hut by the sea scene popularly pursued by Yong Mun Sen in his early watercolours. A solitary stilt hut with the ubiquitous coconut tree or two, and the mountain in the distance with the wide expanse of sky. This scene particularly appealed to Caucasian tourists seeking souvenirs of the tropical clime in the then frontier land of halcyon Malaya.

The legendary Yong Mun Sen is one of the earliest watercolorists, but one with profound influence and high visibility. He was referred to as the Father of Malaysian Painting by dealer-gallerist-artist-writer-publisher Dato' Dr. Tan Chee Khuan in several of his books on pioneer artists. Born Yong Yen Lang, Mun Sen (the name he adopted in 1922) returned to China briefly (1914) before picking up art on his return to his hometown Sarawak. He had stints in Singapore before settling in Penang (1922), where he set up a photography studio cum gallery. He co-founded the Penang Chinese Art Club and the Singapore Society of Chinese Artists. He was accorded posthumous memorials by Singapore (1966), the National Art Gallery (Kuala Lumpur) and the Penang State Art Gallery in 1972, and the PSAG followed it up with a retrospective in 1999.



112

## KUO JUPING

b. China, 1908 – d. Penang, 1966

*Going To Work;*

*House With Pots 1*, undated

signed with one seal of the artist (lower right);

signed with one seal of the artist (lower left)

watercolour on paper

21 x 24cm; 32 x 23cm (set of 2)

### PROVENANCE

Private collection, Australia

### ILLUSTRATED

*Charity Art Exhibition In Memory Of Mrs. Tan Siau Bian*, The Art Gallery Penang, 2010, p. 13

**RM 3,000 – 5,000**

In this set of 2 works, the artist effectively illustrates the tranquil nature and steady rhythm of village life. *House With Pots 1* is a rustic scene portraying traditional architectural styles that are gradually being lost. Amidst wooden houses, long poles scatter in various directions as a support. *Going To Work* illustrates a lady surrounded by lush tropical greenery. The scenes are nostalgic, showing the relaxed movement of time.

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



113

## KUO JUPING

b. China, 1908 – d. Penang, 1966

*Untitled*, undated

signed '若萍' (lower right)

oil on canvas

55 x 44cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 16,000**



The Penang waterfront conurbation was a favourite haunt of Kuo Juping as it was near his business residence, an import-export trading company inherited from his father, the Sin Guan Thye Company in Victoria Street. There, he started honing his cross-cultural portraits of ordinary people – Indian jetty workers or stevedores and cattle minders, Chinese traders and coolies and trishaw riders, Indian-Muslim chettis and goldsmiths, Acehese settlers in the Muslim enclave of Lebuah Aceh... The Kapitan Keling Mosque stands as an imposing landmark in the business district closely tied to the history of the Chulias. The main means of getting round were by cars, scooters (Lambretta or Vespa), trishaws and bicycles. A somewhat similar scene can be gleaned on page 33 of the *Kuo Ju-Ping Memorial Exhibition* (Penang State Art Gallery, Aug 5-30, 1997) catalogue.

Kuo Juping was from the pioneering batch of students studying directly under founder Lim Hak Tai at the Nanyang Academy of Fine Art, Singapore, in early 1941 but he had to return home during the Japanese Occupation in December that year. He formed the Thursday Art Group and Penang Chinese Art Club in 1936.



114

## MANSOR GHAZALLI

b. Perak, 1930 – d. Selangor, 2009

*Village, 1999*

signed and dated  
 'mansor ghazalli 99' (lower right)  
 watercolour on paper  
 53 x 72cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,500**

Renowned as a landscapist, Mansor has a particular affinity with nature and this intimate relationship can be seen in his vivid and skilful renditions of jungle and village scenes. In this work, the artist used refined strokes to build his composition, and captures a graceful village scene with its people.

As a child in school, Mansor Ghazalli had a tendency to indulge in drawing and creativity. Although he did not receive support from school, his father encouraged him to pursue his talent and continue drawing. Mansor studied at Clifford School Kuala Kangsar before joining Institut Latihan Perguruan in Johor (1952), later joining the Specialist Teachers Institute in Kuala Lumpur. He was claimed to be one of the earliest Malay students majoring in architecture in Brighton, England in 1962. Mansor's work is characterised by his ability to inject an exhilaration and feeling of deep affection for the natural environment, painting with the aims of showing his appreciation for the beauty of nature.





"I feel my work reflects the melancholy, the serenity and the joyous life apparent in the village. My style of work is spontaneous, devoid of inhibitions to reflect my feelings." – Mansor Ghazalli

Illustrated here is a streetscape by veteran watercolour artist, Mansor Ghazalli. During his lifetime, he was known as Cikgu Mansor and was regarded as one of the most talented watercolourists despite his low-profile character.

**115**

## MANSOR GHAZALLI

b. Perak, 1930 – d. Selangor, 2009

*Untitled*, undated

Signed 'mansor ghazalli' (lower right)  
watercolour on paper  
27 x 38cm

### PROVENANCE

Private collection, Selangor

**RM 1,500 – 2,800**

Mansor Ghazalli graduated from the Brighton College of Art, United Kingdom in the Sixties. Upon his return, he taught art at Sekolah Menengah Bentara Luar in Batu Pahat until his retirement in 1986, for which he was awarded the title of 'Most Active Art Teacher' in the Batu Pahat district. He relocated to Bangi, Selangor later and continued to paint in watercolour outdoors. A member of the Malaysian Watercolour Society since 1984, Mansor Ghazalli also painted in oil and had done numerous drawings during his time as a student in Brighton as well as his travels in Europe. These paintings were displayed in his posthumous 'mini retrospective' showcasing works from 1955 to 2008 at RA Fine Art, Kuala Lumpur in 2009. Mansor passed away on June 9, 2009, aged 79. The show, which opened from June 6 until June 20 and was due to be launched on June 11 was marked as a celebration for his joyful life as an artist and traveller.





**116**

## KHALIL IBRAHIM

b. Kelantan, 1934 - d. Selangor, 2018

*Untitled, 1968*

signed and dated  
'Khalil Ibrahim 68' (lower right)  
watercolour on paper  
28 x 39cm

### PROVENANCE

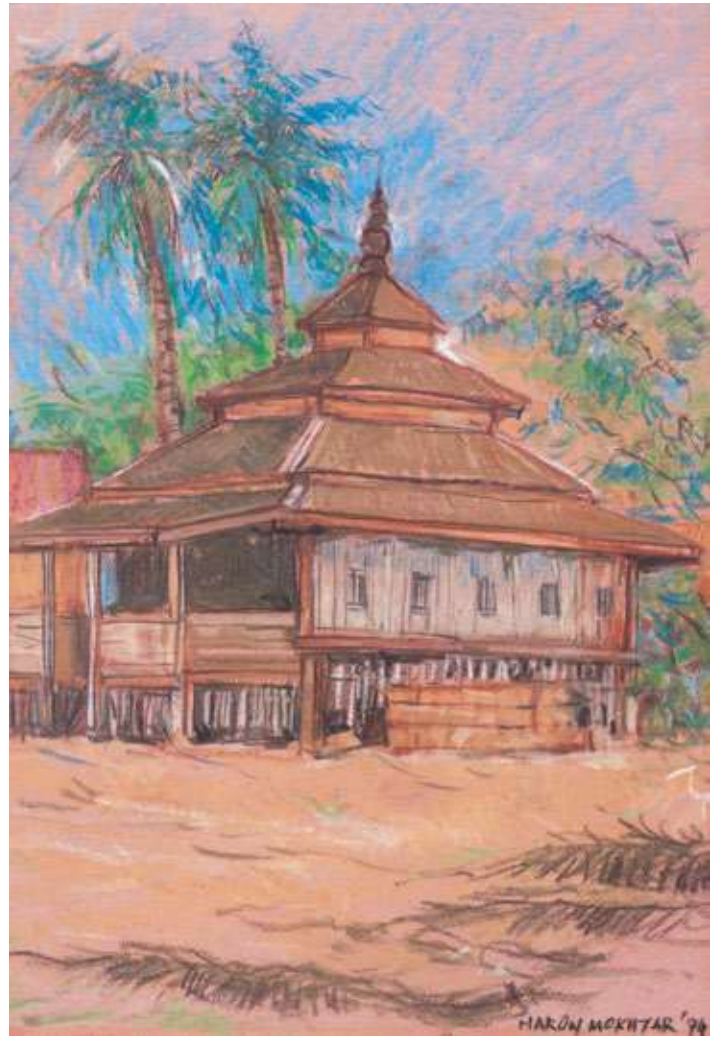
Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

As one of Malaysia's most versatile artists, Khalil Ibrahim's ability to execute various subject matters from landscape to figurative and abstraction in different media propelled him to excel at an early age. Created in 1968, this idyllic landscape of tropical greenery and a kampung house is a fine example of his proficiency in watercolour.

Khalil Ibrahim won a Pahang State scholarship to study at the St Martins School of Art in London where he graduated with a National Diploma of Design in 1963 and followed up with a postgraduate study. On his return, he was relieved of his contract and he had been a fulltime artist since September 1966. He was given a double solo of his London works and Malaysian batik paintings at the Samat Art Gallery, Kuala Lumpur in 1970. He was the first Malaysian to have a solo in Indonesia in 1970. He co-founded the Malaysian Watercolour Society. His major solo shows included Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas, Kuala Lumpur in 2004. He has also been featured in major national exhibitions abroad.





117

## HARON MOKHTAR

b. Selangor, 1963

*Lakar Menara Pavilion: Kuala Kangsar;*  
*Lakar Masjid Tua,*  
 1994; 1994

signed and dated  
 'HARON MOKHTAR '94' (lower right)  
 pastel on paper  
 41 x 28cm, each (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,500 – 6,500**

Haron Mokhtar immortalises historical landmarks in his body of work. On the left is Menara Pavilion (Kuala Kangsar) with Chinese-inspired design as seen in its elevated roofs like a pagoda.

Another drawing depicts Masjid Tua which features a multi-tiered pyramidal hip roof also known as bumbung meru. Its structural elements are similar to Kampung Laut Mosque, the oldest surviving mosque in Malaysia located in Kelantan, which dates to around the early 18<sup>th</sup> century.

Haron Mokhtar has held eight solo exhibitions since his first in 1995. His solo shows included Haron Mokhtar: Kapsul Masa 1988-2018 (*Siri Perakam Waktu*) at Galeri Shah Alam, Selangor, curated by Faizal Sidek in 2018; Yesteryear Part I and II at Interpr8 Art Space, Publika in 2015; and *Siri Warisan* at Pelita Hati, Kuala Lumpur in 2011, among others.

## HARON MOKHTAR

b. Selangor, 1963

*Tarian Zapin I;  
British Colonial, Penang.*

1998; 1999

signed and dated (lower left)

acrylic on canvas

76 x 51cm; 47 x 32cm (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

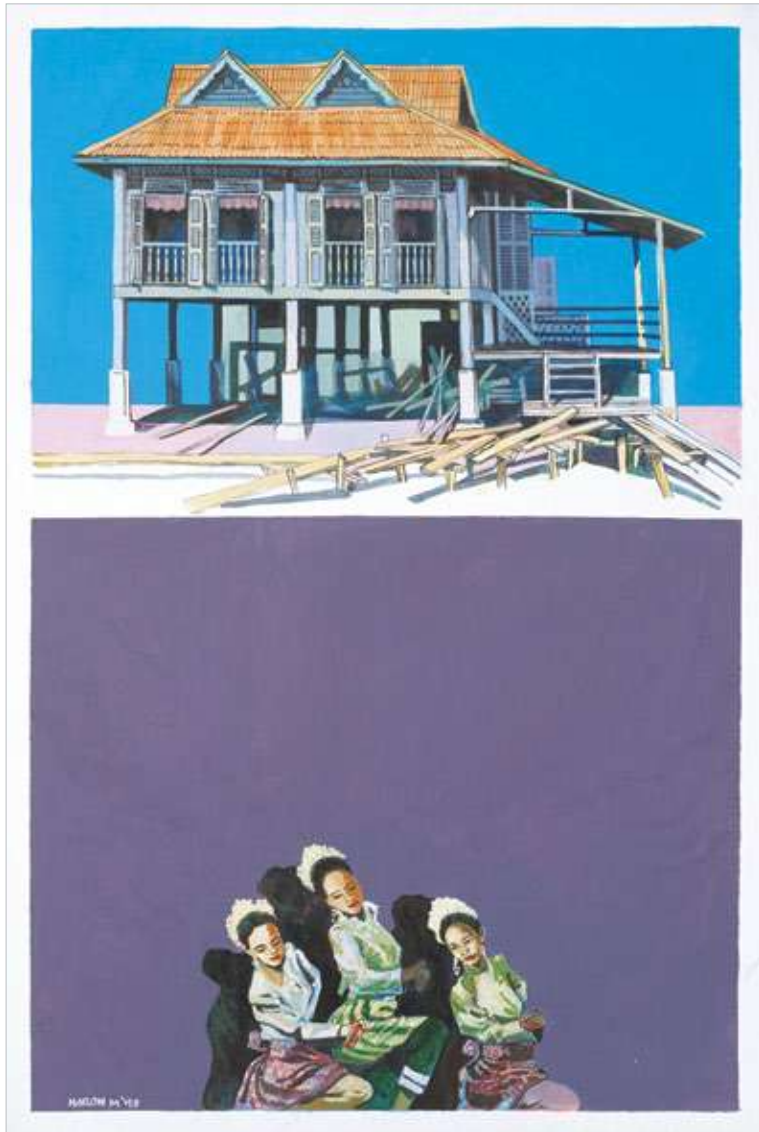
Haron Mokhtar's appreciation for heritage and culture is portrayed in his thoughtfully composed paintings. By pairing traditional architecture with local society, Haron preserves cultural legacy in his visual chronicles.

On offer here is a couple of paintings – one features a traditional Malay kampung house paired with a trio of cultural female dancers executed in his characteristic minimalist style. The kampung house is painted on the upper section of the canvas and the traditional dancers are placed on the lower centre of the composition. Shifting the viewer's focus from the centre, Haron deliberately marks a straight line and applying the colour grey as background on the lower part of the canvas, leaving a void in the middle.

Another painting illustrates a British colonial mansion and a man on a cycle rickshaw. The rigidness seen from the other painting is absent here but instead, Haron explores an expressionistic approach to illustrate his subject matter. The negative space in the centre remains but his brushstrokes are visible. His liberal gestures move in various directions. The opacity of its background palette green varies in consistency granting a sense of space for the viewer.

Haron Mokhtar has held eight solo exhibitions since his first in 1995. His solo shows included Haron Mokhtar: Kapsul Masa 1988-2018 (*Siri Perakam Waktu*) at Galeri Shah Alam, Selangor, curated by Faizal Sidek in 2018; Yesteryear Part I and II at Interpr8 Art Space, Publika in 2015; and *Siri Warisan* at Pelita Hati, Kuala Lumpur in 2011, among others.





## REDZA PIYADASA

b. Pahang, 1939 – d. Selangor, 2007

*Untitled*, 1990

signed and dated 'Piyadasa '90' (lower left)

mixed media

92 x 74cm

### PROVENANCE

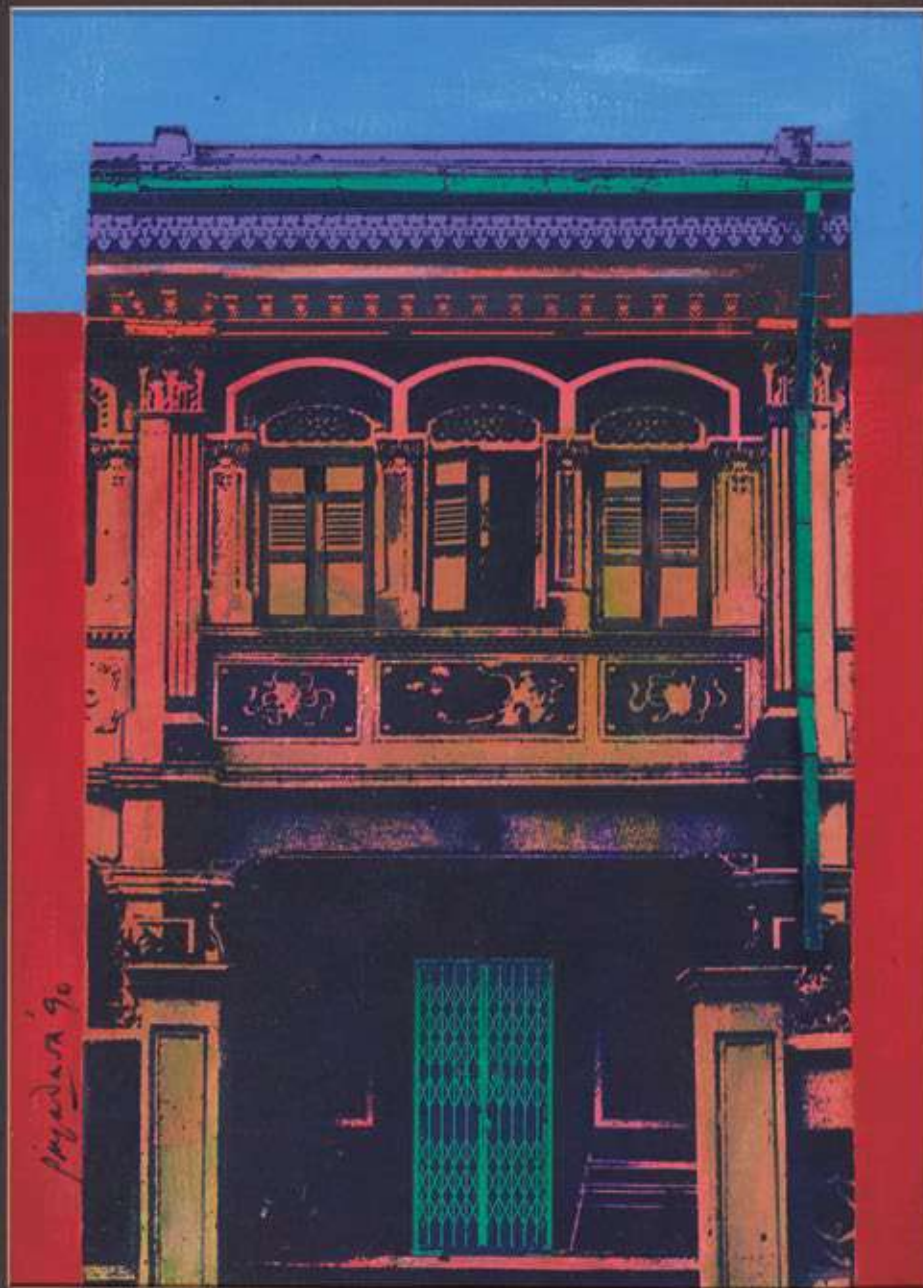
Private collection, Kuala Lumpur

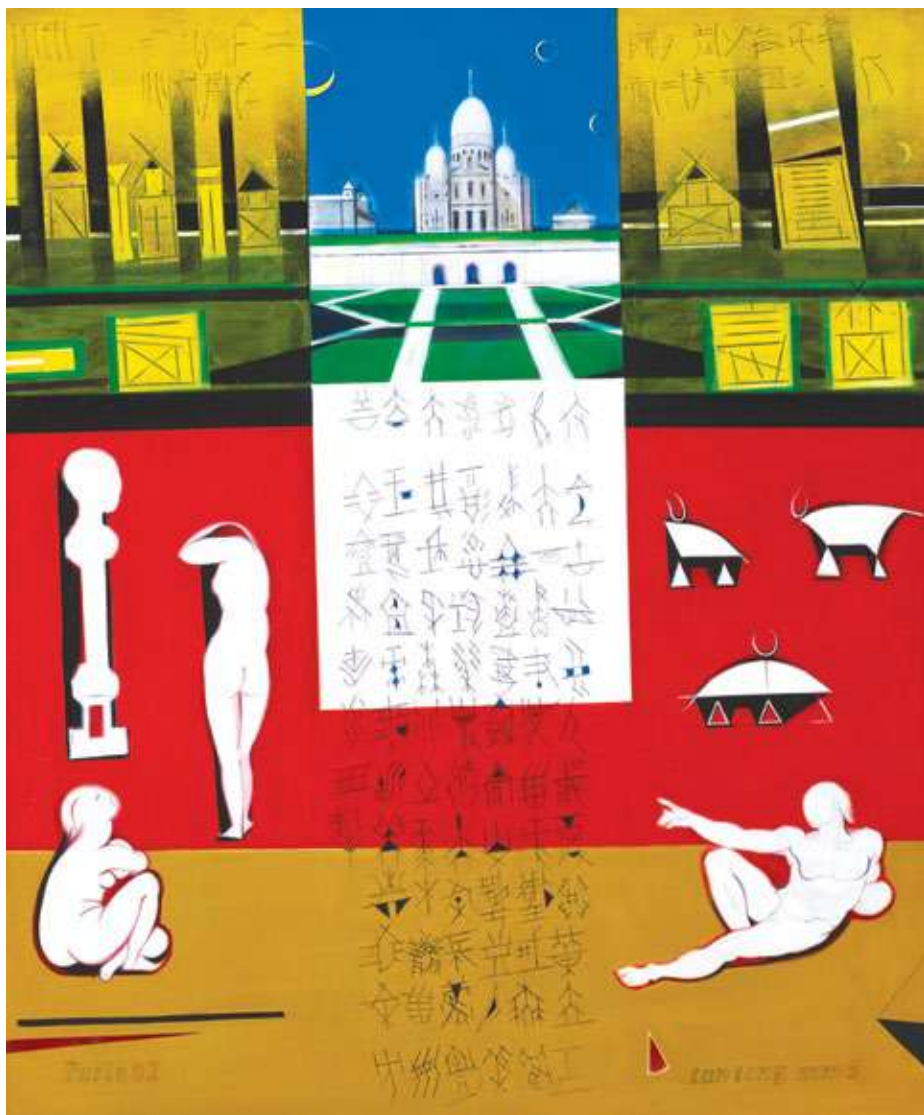
**RM 55,000 – 90,000**

The grafting of foldable iron grille door into what is Late Straits architecture in the Straits Settlement States adds an interesting element to the facades; it had started well with the combination of British and Chinoserie elements. Such terraced residences or shophouses are only between 16 to 18 feet wide, but are often very long. Solid grilles, even if they could get corroded easily, have become a security necessity, although the main gate between the two connecting pillars in front of the unusually short frontage is missing. Redza Piyadasa used silkscreen collage to intervene into time cultures of peoples of various ethnicities and hybrid architecture related to time, and to comment on tradition and change. This is a rare masterpiece, with brilliant colour-matching.

Redza Piyadasa burst into the scene when he won the Major Prize in the Malaysian Landscape 1974, and in 1979, he was joint winner of the Minor Award with Lee Kian Seng in Salon Malaysia. His major international award was the Prince Claus Award in 1998, and in 1987 he won the Australian Cultural Award and 1992 the Japan Foudation Travel Award. He was artist-in-residence at Canberra Institute of the Arts in 1991. Piyadasa was also a co-founder of the Five Arts Centre in 1983. In 2001, the National Art Gallery KL accorded him a Retrospective. He received his MFA at the University of Hawaii in Honolulu in 1977 after studying at Hornsey (1967).







Tan Tong's works comprise an infusion of Chinese philosophy, culture and history with I-Ching hexagrams and nine-square grid of Chinese magic squares (also known as the Golden Section), with elements of Taoist mysticism and Tantric Buddhist space (cosmology). The work shows fusion / influence from the East and the West.

**120**

## TAN TONG

b. Selangor, 1942 - d. 2013

*Symphonie Sacre-Coeur*  
Paris, 2003

mixed media on canvas  
120 x 100cm

### PROVENANCE

Private collection, Selangor

**RM 25,000 – 45,000**

Tan Tong held two major exhibitions during his lifetime: Homage To Picasso in August 2006 and Homage To Tan Tong – His Art And Times at Wisma Kebudayaan Soka Gakkai Malaysia (December 2011 to January 2012). In both shows, he developed his "Neo-Cubism" and "DeCubism" style of painting. Tan Tong received diplomas in painting and drawing from the Ecole Nationale Supérieure des Beaux-Arts in Paris where he attended from 1972 to 1975. His re-enrolment was due to non-recognition from his first attendance at the same institution from 1964 to 1969, apparently because of being foreign. However, he was granted a rare solo show at the Foyer des Artistes Galerie in 1967. In 1974, he won the La Fondation Rocheron Award for his Buddha Eye painting. He received another French Government scholarship to study French language at the Bordeaux University between October 1970 to June 1971. He was to revisit Paris four times on field trips in 1983, 1995, 2002 and 2008. He was an art lecturer at the Malaysian Institute of Art for 26 years and retired as Head of Art and Design department in 2002.



121

## PETER LIEW

b. Perak, 1955

*Venice, 2007*

signed and dated 'Peter Liew 2007'  
(lower left)  
oil on linen  
120 x 89cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**



An intricate network of canals wending through towering ghoulish buildings casting its shadows on the activities below, as gondolas jostle with motorized vaporetta and other kinds of boats in transporting locals, tourists and goods. In certain areas, the harsh sunlight filters through the interstices of buildings but for most there is a pall of dark shadows. This is one of the places painted by Peter Liew in his nearly month-long stay in Venice in 2012. It is just behind the San Marco Square near where he was billeted on a holiday cum work schedule. Altogether, he painted some 19 pieces of Venice all over. Venice is beautiful with its motley collection of Romanesque, Gothic and Renaissance architecture. Peter Liew keeps up a busy schedule painting landscapes and cityscapes all over the world. This year, he has been to Ho Chi Minh City in Vietnam, Moscow in Russia, and China.

He taught at the Malaysian Institute of Art from 1981-1994, after receiving his Diploma of Fine Art there in 1979 (he was awarded Best Student in 1978). He has several solos since his first at Art House Gallery, Kuala Lumpur, in 1981, including in the International Art Expo Malaysia. Most notable is his solo at Galeri Seni Maybank, Kuala Lumpur in 1997. He was invited to hold a solo in Skopje, Macedonia, in 2002, after his participation in the Art Colony in Debrca, Belchista, Macedonia in 2000. In 2018, he presented two major shows at Wisma Kebudayaan Soka Gakkai Malaysia, and at National Art Gallery Malaysia.



122

## ALEX LEONG

b. Penang, 1969

*Wisma Yeap Chor Ee, Weld Quay,  
Penang, 2007*

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

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 7,500**

Adept in illustrating Penang street scenes and historical landmarks, Alex Leong captures the colonial building of Wisma Yeap Chor Ee at Weld Quay within the heart of George Town's UNESCO World Heritage Site. Built in 1922 by the "Grand Old Man of Penang", tycoon and founder of Ban Hin Lee Bank – Yeap Chor Ee to house his business interests.

In 2008, the historical building was used as a set for a film called *Lust, Caution* directed by Academy award winner Ang Lee. The building now houses the Penang Science Cluster, a science centre established by the Penang state government.

Alex Leong's solo exhibitions included Magic Moments (2018) organised by Jada Art, held at ION Orchard, Singapore and Colours Of Heritage (2016) at The Edge Galerie, Kuala Lumpur.



123

## LUI CHENG THAK

b. Negeri Sembilan, 1967

*Love Lane, Penang;  
Old Shop Houses At  
Transfer Road, Penang, 2017*

signed and dated 'Cheng Thak Lui 2017'  
(lower right; lower left)  
ink and watercolour on paper  
30 x 45cm, each (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

**RM 4,000 – 7,000**



On offer is a set of two monochromatic drawings of tourist areas in Penang by Lui Cheng Thak. Love Lane is a lane within the inner city of George Town. It forms the boundary between the core and buffer zones of the George Town UNESCO World Heritage Site. There are a number of guesthouses on Love Lane for travellers on a budget. Transfer Road is famous for roti canai road side stall where many locals and tourists will come for breakfast particularly on weekends.

Lui Cheng Thak attended the Kuala Lumpur College of Art from 1987 to 1989. His early solo exhibitions included *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia And Collective Memory* (White Box Publika, 2014). This was followed by consecutive successful solos with PINKGUY Gallery namely *Pristine* (2019), *Touched* (2018), and *Endless* (2017).

124

## LUI CHENG THAK

b. Negeri Sembilan, 1967

*Canon Square,  
Georgetown Penang;  
Jalan Tun H. S. Lee, KL, 2017*

signed and dated  
'Cheng Thak Lui 2017' (lower left)  
ink and watercolour on paper  
30 x 45cm, each (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

♦ PINKGUY Conservation Framing for this lot

**RM 3,500 – 6,500**



Lui Cheng Thak focuses on historical landmarks and heritage buildings as his subject matter. This set of two ink and watercolour on paper illustrations of Canon Square in Georgetown, Penang and Jalan Tun H. S. Lee in Kuala Lumpur are rarely seen in the market as he is known to work mainly with oil paint on canvas.

Lui Cheng Thak attended the Kuala Lumpur College of Art from 1987 to 1989. His early solo exhibitions included *As I Was Passing* (Hotel Istana, organised by Pelita Hati), *Our Heritage* (Rusli Hashim Fine Art, 2001), *As I Was Passing II* (Galeri Citra, 2006), *Circles: Nostalgia And Collective Memory* (White Box Publika, 2014). This was followed by consecutive successful solos with PINKGUY Gallery namely *Pristine* (2019), *Touched* (2018), and *Endless* (2017).





**125**

## LEE CHOR WAH

b. 1960

*Old PAM Building, Jalan Tangsi, Kuala Lumpur, 2018;*

*Old PAM Building, Jalan Tangsi, Kuala Lumpur, 2010*

signed and dated 'LCW2018' (lower left);

signed and dated 'CHOR WAH 100610'

(lower left)

watercolour on paper;

pen and ink on paper

25 x 35cm; 20 x 29cm (set of 2)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,400 – 4,000**



This set of two works capture the grandeur of the old PAM (Pertubuhan Akitek Malaysia) building, known as Loke Hall, the mansion was originally built in 1907 by prominent businessman and municipal councillor, Loke Chow Kit. The neoclassical-style mansion is one of the most iconic heritage buildings ever built in Kuala Lumpur and is known for its distinct design, merging European classical forms with traditional Chinese house plans and elements. From 1973 to mid 2012, PAM was the custodian and tenant of Loke Hall.

Ar. Lee Chor Wah was a former CEO of SN Low & Associates Sdn Bhd and is also a Past President of PAM. He was also a board member of Lembaga Akitek Malaysia (LAM) as well as Vice President of Fiabci Malaysia in 2008-2009. Lee Chor Wah graduated from the University of New South Wales, Australia with a B.Arch (Hons) degree, he had worked with Philip Cox, a renowned architectural design and planning practice in Sydney before returning to Malaysia in the early 1990s.

Prior to his appointment as the CEO / Director in SN Low & Associates, he was the Senior Vice President / Chief Designer at Reng Design Group Sdn Bhd and Director / Chief Designer with Tak Design Consultants Sdn Bhd. At TAK, he was incharged of various mega masterplanning and architecture projects in Pakistan and the UAE such as the GHQ Masterplan and Buildings in Islamabad, and the 110-storey Burj Al Alam in Dubai.



126

## ALEX LEONG

b. Penang, 1969

*The Wooden Plank Walkway Of Lim Jetty;  
Yeoh Jetty; Koay Jetty; Ong Jetty; Lee Jetty, 2008*

signed and dated (lower right)  
ink and pencil on paper  
36 x 26cm, each (set of 5)

### PROVENANCE

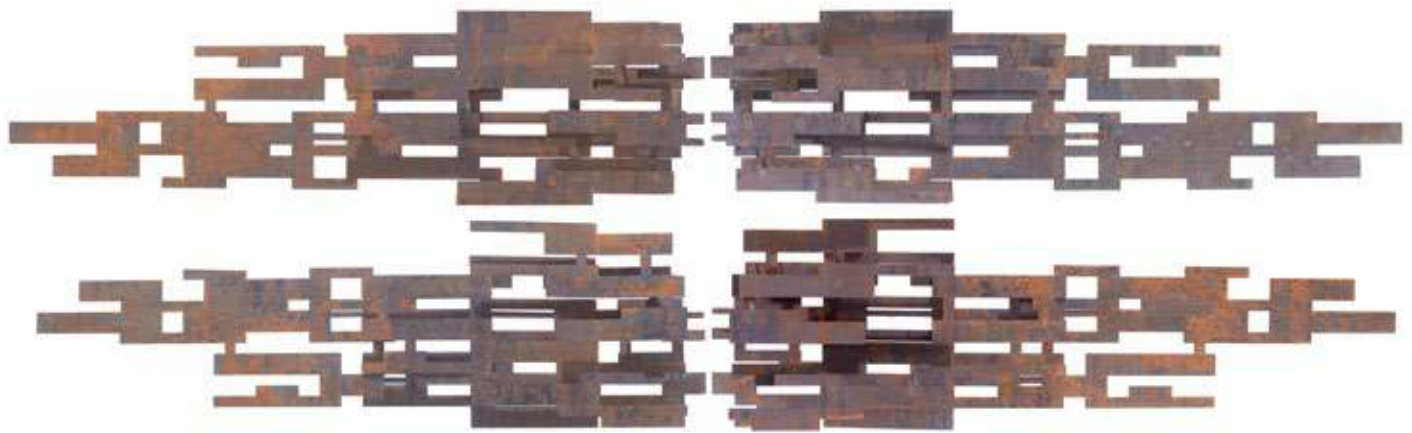
Private collection, Selangor

**RM 4,000 – 7,000**

Situated close to the Penang ferry terminal, the Clan Jetties form part of the Penang Heritage Trail. On offer here is a set of sketches by Alex Leong, capturing five of the original seven jetties: Lim, Yeoh, Koay, Ong and Lee. These swift renderings could have been executed en plein air.

Based in Penang, Alex Leong triumphs in depicting the charming streetscapes of the island. In 1992, he won the young talent award in the major category of the Penang State Pesta Art. In 2003, he received the Han Chiang Association Watercolour Competition award and in 2006, he was awarded a prize for the first Putrajaya National Watercolour Competition.





127

## MASYERIN M. NOR

b. 1974

*Wing Of Change*, 2016

oxidized metal  
120 x 300cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**

### Wing Of Change

If God gives you wings for a day?

Would you fly to Ethiopia to deliver pizzas for the hungry children?

Would you fly in the sky of Aleppo to stop the ballistic missiles?

Would you fly over the Mediterranean to guide the refugees?

Or

Would you rather fly to Paris for the finest caviar and a croissant?

Masyerin M. Nor is the principal architect at Domaine Architects Sdn Bhd, and the firm has won several architectural awards including PAM Awards. The work was made during their shift to their current office in 2016, also a time of a devastating Syrian War. *Wing Of Change* is one of five of a series called *Wings*. Masyerin graduated with Bachelor of Architecture with Honors from University of Tasmania, Australia in 1998.



**128**

## LIN HO

b. Selangor, 1965

### *Convergence*, 2018

signed (lower right);

numbered and titled '1/5 Convergence' (lower left)

Giclée print on cotton rag paper, printed in 2019

66 x 101cm (image); 72 x 105cm (sheet),

edition 1 of 5

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,800 – 4,800**

The sinuous forms of the building against the sky are captured through a unique perspective, creating a striking composition that features a modern aesthetic. The structure is bathed in a warm glow of light that captures dramatic shadows, which also enhances the atmosphere of the scene.

At the age of 13, Lin received a Christmas present — a plastic toy camera 'that takes REAL picture' (as the box stated). His journey to the world of photography thus began. After graduating Form Six, Lin went to Boston to study Fine Arts and later trained professionally in photography. Today, Lin is running his commercial studio in KL working on advertising, editorial & fine art assignments. Lin's client list includes some of the best architects and interior designers, builders, developers and the entire fraternity of the build industry. He also works closely with design studios and agencies to promote client's project.





129

## LIN HO

b. Selangor, 1965

*Grid*, 2018

signed (lower right);

numbered and titled '1/5 Grid' (lower left)

Giclée print on cotton rag paper, printed in 2019

66 x 101cm (image); 72 x 105cm (sheet), edition 1 of 5

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,800 – 4,800**

By using the principles of perspective and depth in this work, the converging horizontal and vertical lines lead the viewers gaze to a tranquil space in the distance. The details of the structure and contrast of shadows conveys the character of the building.

At the age of 13, Lin received a Christmas present – a plastic toy camera 'that takes REAL picture' (as the box stated). His journey to the world of photography thus began. After graduating Form Six, Lin went to Boston to study Fine Arts and later trained professionally in photography. Today, Lin is running his commercial studio in KL working on advertising, editorial & fine art assignments. Lin's client list includes some of the best architects and interior designers, builders, developers and the entire fraternity of the build industry. He also works closely with design studios and agencies to promote client's project.



130

## NO-TO-SCALE

*Sebelas Rumah: 11 Stories Of Erasure;  
1954-mile Long Dining Table, 2017*

Giclée print, printed in 2019  
42 x 59.4cm, each (set of 2), edition 1 of 5

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 9,000**

First piece: With various traditional heritage houses floating amidst the sky, this enigmatic piece depicts the disappearance and impermanence of Kampung Bharu. For more development projects in Kuala Lumpur? Second piece: Trump's wall as a 1954-mile long dinner table. A satirical take on President Trump's proposed 'magnificent' wall along the US-Mexico border. A wall as a nondivisive tool, instead bringing people together in the spirit of conviviality through something as simple as a meal.

No-To-Scale (NTS) is a think tank studio designing possible futures and is currently based in Kuala Lumpur, Malaysia. NTS studio's proposals come in a variety of mediums such as collages, 1:1 mock-ups and writings. These proposals were designed to circulate ideas, via channels such as exhibitions, publications, the press and the internet. NTS acts as a design research platform responding to current issues through the act of design and also as a socio-political commentary to the various issues addressed.



131

## AJIM JUXTA

b. Kuala Lumpur, 1983

*Separation*, 2016

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,000 – 5,000**



The painting is a contemporary abstract from his *Tugu* series. His repertoire of works can be found in various mediums, including pen and ink, found-object sculptures and paintings on canvas. His architectural background shines through from the use of lines and structures in his artworks.

Ajim Juxta, or his real name Raja Azeem Idzham, is a graduate of Bachelor of Science in Architecture, Universiti Teknologi MARA Shah Alam. After having briefly worked as an architect for three years upon graduation, Ajim then turned to his true calling in art. As an artist, Ajim is not afraid to explore new media types. He draws upon ideas of dystopian realities while in pursuit of personal utopias. Ajim views the lives of individuals as being neither here nor there, constantly in a state of discontent, yet lost as to what fulfilment truly entails. His works were described as akin to organic blueprints created to make sense of a world observed from a current perspective. Ajim's latest collaborative visual art exhibition entitled TuguUgut was held at PAM Centre, Kuala Lumpur in 2018. He was awarded the Khazanah National Associate Artist Residency, Acme Studios, London, UK in 2017.



132

## NICHOLAS CHOONG

b. Kuala Lumpur, 1977

*Untitled; Clout*, 2014; undated

signed and dated 'NICHOLAS CHOONG 14'  
(lower right); signed on verso  
watercolour on paper; mixed media on paper  
26 x 74cm; 21 x 29cm (set of 2)

### PROVENANCE

Private collection, Selangor

**RM 2,000 – 3,800**

Nicholas Choong works in a series-based format and is currently working on his cityscape compositions. On offer here is two works from various series: a watercolour painting of a street scene and *Clout* series comprising abstract mixed media collage. Both artworks offer versatility, displaying the artist's ability to work in various styles and techniques.

Nicholas Choong studied watercolour painting from a mentor at the age of 13. At 16, he learnt graphic design and photography working as a Production Assistant in the film industry. By the time he was 19, Nicky (a moniker he goes by sometimes) was already working in the events, music and entertainment industry. The next 17 years of his life was spent working and raising a family before he began painting again in 2011. In 2014, he helped develop and was the first artist in residence for the Sembilan Art Residency Programme in Seremban. He was a resident artist at Rimbun Dahan for the Southeast Asian Art Residency programme from February to April 2018. His solo exhibitions included *Particolare* at Art WeMe Contemporary Gallery, Pavilion KL in 2019; *Retrospektiv* at Port Commune, Selangor in 2016; and his first solo exhibition was held at Epicenter Art Gallery, Petaling Jaya in 2011, to name a few. In 2018, he is one of the two artists featured in the exhibition *Liku-Liku* (organised by Pelita Hati) held at National Art Gallery Malaysia.

In 2015, he established his own studio, Satu Arts and experimented with installations, performance art and collaborative mural projects. In 2016, he began his foray into video production. He is no stranger to the visual arts and design world, servicing a list of reputable clientele such as MRT Gamuda, Uber Malaysia, Tiger Beer, as well as accounting and public relation firms and the food and beverage industry in Malaysia as a conceptual artist.





133

## MOHAMAD NOR HAKIM

b. Johor, 1991

*Hue In Integration I, II, III*, 2012

mixed media on canvas  
122 x 61cm, each (set of 3)

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

It's great to be young especially in this Internet Age where connectivity brings one closer, one's friends and family, and also a multitude of friends all over the world. No matter how many 'friends' one can accumulate in social-media machines such as Facebook, one can get lonely back in one's room or abode, when the digital device is switched off. Spending time with oneself is perhaps one of the most under-rated of happiness, as can be seen by the exhilaration of the specific individuals in moments of revelry. One can be standing, moving (dancing perhaps) or just sitting down on the floor with the legs pulled back to the chest. The gay bright colours add to the façade of laughter. This work was shown in the Platform exhibition at Galeri Chandan, MAPS Publika, Kuala Lumpur, in March 2013.

Mohd Nor Hakim was joint 1<sup>st</sup> runner-up in the 2014 Nando's art competition, which had the theme, Alive.



134

## DONALD ABRAHAM

b. Sabah, 1981

*Inner Space*, 2012

signed and dated  
'Donald Abraham 2.12' (lower left)  
acrylic on canvas  
122 x 244cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,500 – 7,500**

This diptych by Donald Abraham illustrates an assortment of fictional characters in the style of surrealism. Predominantly painted in green, the creatures are assembled in a dreamlike landscape with one in particular is seen cycling. His doodles are inspired from his childhood: reading cartoon magazines like Gila-Gila.

A self-trained artist, Donald Abraham started his artistic journey through street art. His passion for street culture such as skateboarding and hip-hop music is depicted through his paintings. His murals can be viewed in public spaces such as Publika and Damansara Uptown. He uses the graffiti tag "Yak Yak", which symbolises the sound of a free bird. Hailing from the Kadazan-Tatana community, Donald Abraham moved to Kuala Lumpur in 2001. In 2018, he showcased 18 artworks in a solo exhibition called Yang Lain-Lain that was held at Suma Orientalis in Selangor. He has participated in numerous group exhibitions namely Hidup Bersama: Malaysia@55 at Balai Seni Menara Maybank in 2018, Street Art Exhibition at Valette Gallery in 2016, 20@ G13 at G13 Gallery in 2013, and at Interpr8 Kuala Lumpur.



135

## HIRZAQ HARRIS

b. Negeri Sembilan, 1987

*Mencari Yang Halal Itu*  
*Fardhu, 2012*

mixed media on canvas  
159 x 140cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**



Pigs, hogs; or in Malay, babi or khinzir... call it what you will, but the animal, for all its popularity as a food staple to many except Muslims, does get pretty bad Press. Yet, in the nomenclature of vices, taboos and things 'haram' (illegal), how do pigs rate against say supposedly more pernicious things such as rape, murder, adultery, corruption, gambling, alcohol and theft. The artist, Hirzaq Harris, revealed that the work was done during his NAFA art residency in Yogyakarta, Indonesia, in 2012.

Hirzaq Harris is a two-time winner of the Grand Prize 2D (Hanging) in the Nando's art competition in 2009 and 2010, and 1<sup>st</sup> Prize in the 2013 Johor Open. He was 1<sup>st</sup> runner-up in the Visual Art Pitch 3 competition at Ken Gallery in 2018, and Maybank Expression of Malaysian Tiger in 2010. He also won the Consolation Prize in the 2017 Penang Open. He was featured in the Kuala Lumpur Biennale in 2017. He held his first solo, Mission, at Galeri Chandan in 2014. He also took part in the Gwangju Art Fair in South Korea in 2015. He graduated from the Universiti ITM with a BFA, majoring in Sculpture.

136

## ADEPUTRA MASRI

b. Johor, 1970

*1MDB*, 2015

mixed media on board  
41 x 30cm, each (set of 9)

### PROVENANCE

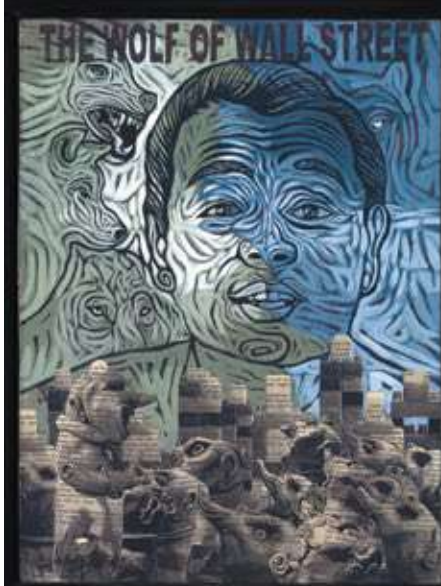
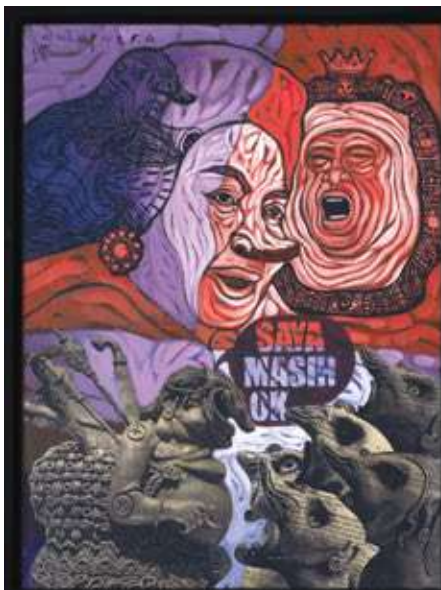
Private collection, Kuala Lumpur

**RM 10,000 – 18,000**

Adeputra Masri uses caricatures of power and greed to rail against human frailty, and this work is specifically pointed at corruption in high places resulting in digs at the high-cost production of the movie *The Wolf Of Wall Street* and the splurge of ill-gotten gains to buy instant prestige through high-value art.

Self-taught Adeputra started drawing for humour magazines *Gelihati* (under the pseudonym Adi Putere) and *Ujang* (1990-1992) before doing social commentaries and editorial cartoons for *Utusan Malaysia* (until 1995). He had written two books, *Misnan Dan Sarip* and *Dari Poket Seorang Kutu Lepak*, in 1997. A member of the Titikmerah collective, he held a two-man show with Latif Maulan in May 2017 and was featured in a group exhibition at Artemis Art in August 2017. A Johor-born of Javanese descent, he combined elements of the wayang purwa and the Javanese version of the wayang kulit.









137

## ZULKIFLI YUSOFF

b. Kedah, 1962

*Professor Frog 4, 2000*

signed and dated on verso  
mixed media on canvas  
152 x 117cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 38,000 – 60,000**

Academia can be a cesspool of intrigues but in the clash of the pedagogues, the blood spilled will likely be those of the students. Scathing and provocative, Zulkifli Yusoff unleashes his venom on canvas and in sculpture figurines, with choice nicknames like Professor Katak or Professor Kangkong, or just plain Ahmad the lecherous fornicator with frequent visits to the border. The 'katak' here could also refer to the political 'frogs' who jump from party to party for lucre and expediency. A jumble of grotesque faces with graffiti all over. These works got full play in the exhibition, *Powerful Dialogue*, at The Art Gallery Penang in 2000, and reprised partly in *Zulkifli Yusoff: A Historical Survey (1996-2009)*, at Art Salon@SENI, Kuala Lumpur.

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





138

## ZULKIFLI YUSOFF

b. Kedah, 1962

*Hot Temper Series, 2005*

signed and dated (lower right)  
mixed media on canvas  
125 x 188cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 35,000 – 60,000**

There is a hierarchy and power structure in the posse of six figures lined up firing range, except that the four on the right are raised on a metal contraption and looking decidedly haughty with an air of one in authority. These are caricatures reminiscent of Zulkifli Yusoff's *Power Series* in the 1990s and end-1990s, *Reformasi Series*. The characters have morphed from his tin chess figurines that won him the Major Award in the Bakat Muda Sezaman competition in 1988 (he won again in 1989, jointly). But it's really anyone's guess which is the power bloc which is politically variable with anyone inclined to switch sides. There is no reasonable argument against the barrel of the gun with the trigger cocked at snapping point. In 2005, Zulkifli Yusoff had a solo, *Hot Temper*, at Utterly Art in Singapore.





On offer is an abstract painting (from the New Reformasi) that features calligraphic-like brushstrokes in black – in harmony with the vibrant colour palette of red, green, yellow and white on the background.

**139**

## ZULKIFLI YUSOFF

b. Kedah, 1962

### *Early Studies*

(*From The New Reformasi*),

c. 1990s

mixed media on canvas laid on board  
61 x 75cm

### PROVENANCE

Private collection, Selangor

**RM 7,000 – 12,000**

Working with a plethora of media, Zulkifli Yusoff has played a significant role in developing installation art in Malaysia. His creative oeuvre includes paintings, drawings, prints, sculptures and mixed media compositions.

Zulkifli Yusoff's installation titled *Kebun Pak Awang*, named after a 1970s radio show about a farming family – reminiscent of a plantation or an orchard setting in a kampung – is currently on display at the 58<sup>th</sup> International Art Exhibition of La Biennale di Venezia, which runs till November 24, 2019. He has participated in the 47<sup>th</sup> Venice Biennale themed Modernities And Memories: Recent Works From The Islamic World in 1997 showcasing his installation *Don't Play During Maghrib*. His iconic installation titled *Immunity* dated 1993, which has been in private collection, is currently on loan and on display in an exhibition titled Pusaka: Warisan Kemudi Wawasan (Embracing Our Heritage For The Future) at Bank Negara Malaysia Museum and Art Gallery until September 18, 2019. He was also represented at the Singapore Art Museum's group show The Collectors Show: The Weight Of History. Zulkifli currently sits on the National Visual Arts Development Board Malaysia.



140

## ANTHONIE CHONG

b. Perak, 1971

*Untitled*, c. 1990s

oil on canvas  
121 x 91cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 15,000 – 25,000**



We see a young family captured in a thoughtful pose, perhaps alluding to an important phase in life. The artist casts a strong light on the sitter's personas, using striking contrasts of flesh tones against an earth-toned background. Accomplished mastery of the human form is evident in the modelling of body contours, resulting in a warm, contemplative, and mysterious atmosphere.

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, 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.



141

## ANTHONIE CHONG

b. Perak, 1971

*Untitled*, c. 1990s

oil on canvas  
122 x 91cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 13,000 – 23,000**

It was a phase after college (first half of the 1990s) that Anthonie Chong created a macabre slew of naked figures with striated flaked white paint and stripped of all pretence. Like “bare-forked animals”, male and female, often singly. Here, a ‘Delilah’ is running and running, probably reverse-chased by a ‘Samson’. Running in the dead of the night on a rickety platform with a diagonal slant (a favourite device of his) to subvert the view. Why, and in full buff and the ashen face, it’s not for us to know, but you could almost hear the thumping sounds of running feet adding to the dramatization. There may be some vicarious thrill in the viewer, and one suspects, the creator too... such is human nature.

It may not have been the best of starts to hold one’s solo at the X Pub and Gallery (Penang, 1994) after Anthonie Chong graduated with a Diploma in Graphic Design from the Perak Institute of Art in Ipoh (1990). But in 1998, he won the Malaysian award of the Philip Morris Asean Art Awards. In 2000, he switched to cartoon iconography called e-monk fusing eastern surrealism with digital technology, with his last show on this at Artfolio, Kuala Lumpur in 2009. He even had a solo, *Naked Perfection*, at the Singapore Art Museum in 2002. He had worked as an art teacher, graphic designer and illustrator. His 1990s works are very much sought after by collectors.





142

## ANTHONIE CHONG

b. Perak, 1971

*Untitled*, c. 1990s

oil on canvas  
61 x 46cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

We see a distorted image of a man as though he is anxiously moving left and right. Perhaps waiting for something or worried about things around him. The gloomy background gives a sense of melancholy to the viewers and make the whole piece look dramatic.

Anthonie Chong graduated with a Diploma, majoring in Graphic Design, at the Perak Institute of Art, Ipoh in 1990. He had worked for short spells as an art teacher, graphic designer and illustrator, but thrives mainly as a practicing artist who likes to work in series. He held his first of six solos at the X Pub and Gallery in Penang in 1994, and was even given a solo at the Singapore National Museum in 2002, called *Naked Perfection*. He won the Malaysian level award in the Philip Morris Asean Art Awards in 1998.



143

## AHMAD FUAD OSMAN

b. Kedah, 1969

*Parasite*, 1995

signed and dated

'A. FUAD OSMAN '95' (lower center)

mixed media on paper

121 x 91cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 22,000 – 38,000**

Ahmad Fuad Osman and his Matahati brethren are known for their parodies on contemporary socio-political issues. Here, going by the title, *Parasite*, is difficult to tell who is providing succour to whom, although the figures encased inside the orb on top look effete, with a listless arm dropping out. An umbilical cord serves as a conduit of nutrients and sustenance, and is tightly held by the nondescript 'creature' at the bottom. It's aspersions against the hangers-on, right-wing political NGOs perhaps serving their masters' bidding in return for financial support. Fuad's credo is that he does not subscribe to a single-thought process, style, medium or material, over another. "Art becomes a window through which I am given a freedom to get to know life, the world and its Creator," he intoned.

Born in Baling, Kedah, Ahmad Fuad Osman was a member of the Matahati artist's collective. He had won the Juror's Choice Award in the Malaysian-level Asean Art Awards in 2000 and 2003, and also the Juror's Choice in the APB Signature Art Prize (Singapore) in 2008. He had residency at Rimbun Dahan (2007-2008); Goyang Art Studio, South Korea (2005-2006); and Vermont Studio Centre, USA (2004). He had his art tutelage at the Mara Institute of Technology in 1991.



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## AHMAD FUAD OSMAN

b. Kedah, 1969

*Study For Fly Me To The Moon,*  
2007

signed and dated

'A. FUAD OSMAN 2007' (center left)

oil on canvas

138 x 61cm, diptych

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

The canvas is stretched long vertically and dense with vegetation to emphasize the tough task ahead. A half-naked emaciated man looks determinedly upwards to the moon, which represents hope and light, and with his hands strapped with makeshift wings, outstretched.

This work was produced during Fuad's residency at Rimbun Dahan in 2007, but is not part of the residency's series. Born in Baling, Kedah, in 1969, Fuad received his degree in Fine Arts from the University Mara of Technology. He was a member of the Matahati artist's collective. He won the Juror's Prize in the APBF Signature Art Prize in Singapore in 2008.



## BAYU UTOMO RADJIKIN

b. Sabah, 1969

*Gunman Guard, Mogadishu, 1995*

signed and dated on verso

acrylic on canvas

151 x 110cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 25,000 – 40,000**

Bayu Utomo Radjikin's approach in art-making in the Nineties was mainly sparked by current affairs with political and social commentary besides his signature large-scale self-portrait as warrior. Created in 1995, *Gunman Guard, Mogadishu* was perhaps inspired by the events of the time – the Battle of Mogadishu, which occurred in the capital of Somalia in 1993. Often referred to as Black Hawk Down, this battle was fought between Somali militiamen and United States forces aided by United Nations Operation in Somalia.

Bayu Utomo Radjikin received his BA (Hons) in Fine Art from Universiti Teknologi Mara, Shah Alam. Besides working as a professional artist, Bayu is also a leading proponent of the local contemporary art industry. A founding member of House of Matahati (HOM), now known as HOM Art Trans - an independent art space comprising a gallery, studio facilities and art residency for emerging local artists - Bayu also initiated Malaysia Emerging Artists Award (MEAA) and Malaysian Art Archive and Research Support (MARS), a non-profit research support centre that compiles, preserves, and archives mainly printed materials related to Malaysian visual arts. Since the disbandment of Matahati collective, Bayu has established other artist groups such as The F Klub and Chetak Kolektif. Presently, Bayu's artistic practice focuses on abstract expressionism.









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## AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

*Golden Gate – Butterfly Series,*  
2011

signed and dated (lower right)  
mixed media on canvas  
170 x 196cm

### PROVENANCE

Private collection, Selangor

**RM 45,000 – 65,000**

Inspired by nature, Ahmad Shukri Mohamed's paintings convey a meaningful message that is for the preservation of the rainforest. The butterflies in Shukri's paintings also symbolise nature's beauty that have become his trademark. A mixed media extraordinaire, Shukri works with an array of medium such as acrylic, oil, collages and silk screen on fabric.

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.





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## AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

*Untitled*, 1999

signed and dated  
'ahmad shukri mohd 99' (lower right)  
mixed media on paper  
28 x 28cm, each (set of 6)

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,000**

This suite of multi-coloured butterfly drawings by Ahmad Shukri Mohamed offers a preliminary idea of a larger body of work, probably for his iconic *Butterfly* series, or for commissioned project. His nature-themed artworks are produced in multi-layers to create visual depth. His technical ability to master mixed media makes his compositions recognisable.

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.



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## AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

*Untitled, 1999*

signed and dated  
'ahmad shukri mohd 99' (lower right)  
mixed media on paper  
28 x 28cm, each (set of 6)

### PROVENANCE

Private collection, Selangor

**RM 4,500 – 8,000**

On offer here is a set of six delightful floral drawings (with butterflies) by Ahmad Shukri Mohamed. Executed in a vibrant palette of yellow, blue, green and red – juxtaposed in various silhouettes to create the background – Shukri then adds layers of floral and butterfly imagery to form a dazzling composition.

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.





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## UMIBAIZURAH MAHIR@ ISMAIL

b. Johor, 1975

*Fertility*, 2014

signed and dated (lower left)  
ceramic and mixed media  
38 x 99 x 14cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

Umibaizurah Mahir@Ismail constantly pushes the boundary in art-making. Predominantly a sculptor who works with ceramic, she also dabbles in painting as exemplified in *Fertility* – displaying the best of both. On the left is a painting of an anonymous face with a comb of ripe bananas on its head with lush greenery as a backdrop. On the right is a porcelain sculpture of a figurine placed on a ceramic building adorned with decals. The word “Fertility” is spelled on the background.

Umibaizurah held a successful solo exhibition entitled *Fragile By Umibaizurah: Recent Works 2015-2016* at The Edge Galerie, Kuala Lumpur in 2016. In 2018, Umibaizurah has been commissioned by developer BRDB to produce an outdoor installation for Art In The Park at Tamansari in Rawang. Among the selected artists include Ramlan Abdullah, Haffendi Anuar and Jun Ong. Her artworks are also commissioned by Empire by Zouk in Genting, curated by Singaporean art consultant The Artling. In 2019, she was represented by Art Seasons Singapore and participated in S.E.A Focus art fair organised by STPI in Singapore.

## CHONG SIEW YING

b. Kuala Lumpur, 1969

*Oasis In The Sky*, 2014

signed and dated 'Siew Ying 2014' (lower left)  
charcoal and acrylic emulsion on paper mounted canvas  
138 x 174cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 30,000 – 55,000**

This dreamy monochromatic work is derived from Chong Siew Ying's *The Home And The World Series* (2009-2015), lodged in Western Art nomenclature but with Chinese art tonalities. With an island of tree cluster with reflection off-centre, it plays on light and silhouettes, portraying Nature in all its resplendent beauty and complexities with a sudden burst of its mercurial nature.

Nature in all its beauty and complexity, and hints of its sudden mercurial nature. The tree 'island' plays on the mind like a dirigible but with mystique. Subverting the Chinese art scroll format, paintings of this genre could stretch for some 280cm.

There is no doubt that Chong Siew Ying's decision to further her art studies in Paris in 1990 proved a turning point. There was limited scope one could expect with a Diploma in Graphic Design (Petaling College of Art and Design). In Paris, she had solos at the Maison TchÅ, Atelier d'Maravel, and Gallery Café Panique. She worked as au pair and other jobs to finance her studies at the L'Ecole des Beaux-Arts, Versailles (1991-1994) and then L'Atelier 63 (1994-1996). Two residencies added to her experience – Rimbun Dahan, Selangor (1999-2000) and the Vermont Studio Centre, United States (2001, Freeman Asian Artist Fellowship). In 2002, she won a Special Award in the highly coveted Bakat Muda Sezaman competition, and she was a finalist in the Hong Kong Sovereign Art Prize in 2009.







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## JALAINI ABU HASSAN

b. Selangor, 1963

*Sejahtera Sentiasa Budi Mulia*,  
2014

signed and dated  
'Jai 2014' (lower right)  
mixed media on canvas  
91 x 91cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 16,000**

With a distinct style of work, Jalaini Abu Hassan's artistic tendency of domestic and communal portrayal executed in sepia-toned palette displays a sense of nostalgia. Another of the artist's trademark is to inscribe his artwork's title within his composition. *Sejahtera Sentiasa Budi Mulia* is a well-wishing message that expresses positivity directly translates as "Always Prosperous Noble Character". Kuala Sepetang is a coastal town located in Larut, Matang and Selama District, Perak, Malaysia.

Artist-educator Jalaini Abu Hassan, popularly known as Jai, has held numerous solo exhibitions with his most recent entitled *Cerpan-Cerpen: New Works From Jalaini Abu Hassan* at Our Art Projects, Kuala Lumpur (2018); *Siang & Malam: The Landscape In Mind* at The Edge Galerie, Kuala Lumpur (2016); *Picturing Painting* at Segaris Art Center, Kuala Lumpur (2015), among others. He has also participated in various group shows locally and internationally namely *Alfi, Putu, Jai, Zakii: Recent Works* at Cult Gallery, Kuala Lumpur in April 2019; *Against The Day*, Our Art Projects, Kuala Lumpur in 2018; *Rupa-Rupa (Nya...)* organised by Fergana and held at White Box, Publika, Kuala Lumpur in 2018; *Stoned In Paris*, Cult Gallery, Kuala Lumpur in 2018; *ARTJOG*, Jogja National Museum, Yogyakarta, Indonesia in 2018; and more.



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## SUHAIDI RAZI

b. Sarawak, 1977

*Whale In My Playground,*  
2017

signed and dated  
'Suhaidi Razi 2017' (lower right)  
oil on canvas  
158 x 124cm

### PROVENANCE

Private collection, Australia

**RM 10,000 – 18,000**



One's childhood holds precious memories and can perhaps cement sibling relationships that endure adulthood. Although there are more modern toy contraptions like the Batman figure, perhaps a blown-up balloon, and the rocking horse (horse is a recurrent theme in his work), there is no sign of any computerised gadgets, not even the ubiquitous handphones that have become de rigeur with kids nowadays. The artist Suhaidi Razi reflects on his sons forging relationships through studies and play, which could well serve as lessons later in life. As a cautionary device, the floating whale with the smirking look represents the bugbear obstacles that will put character and blood ties to the test.

Suhaidi excelled when he clinched the Major Prize in the Nokia Art Awards in 2002. He also won the Grand / Major Prizes in the Pesta Anggerik, Shah Alam (Life Drawing, 2004); Traditional Malay House (Malacca, 2008); Historical Painting in Pahang (2002), Malacca (2005), Johor (2004, 2008) and Terengganu (2009); Terengganu Nature (2006) and Craft Design (2008) apart from more than a dozen Minor Awards in various competitions. He obtained his MFA from the Universiti ITM in 2003-2005, and BFA in 1995-1999.

## KOW LEONG KIANG

b. Selangor, 1970

*To The Sea 7*, 2012

signed and dated 'KOW LEONG KIANG 2012'  
(lower right)  
acrylic on canvas  
120 x 120cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 40,000 – 65,000**

This work hails from a series, *To The Sea*, which was shown in Kow Leong Kiang's eponymous solo at the Ernst & Young Singapore exhibition in 2012, his seventh solo. In a departure from his usual, the artist painted a full-body actioner as opposed to his usual half-body or face-only depictions; relished in the acrylic medium instead of the more luminescent oils; invested greater details in the nubile Malay girl model portrayed in both her clothes and the surroundings. Compared to her other works in the series, this one has a touch of melancholy and gelora (tension), with the frothy, foamy waves creating a poetic empathy to her innermost emotions. Here, he superbly captures the allure, innocence, alacrity and ordinary nature of the kampong girl finding solace by the sea. The series also represents a return to clothed modesty after an excursion into depicting large nudes shown in *Intimate Collisions* (Kuala Lumpur) and *Soft* (Yogyakarta, Indonesia) in 2010 and 2011 respectively.

Kow Leong Kiang is a mid-career artist who extends the parameters of the figure in terms of representation, action and metaphor. He is best known as Malaysia's only winner of the Grand Prize of the Philip Morris Asean Art Award in 1998, for his work, *Mr. Foreign Speculator, Stop Damaging Our Country*. Kow's other major accolades include the Minor Award in the 1992 Bakat Muda Sezaman; an award for student artists in the Savannah College (USA) international art competition (1993); and Major Award in the National Day Art Competition organised jointly by the National Art Gallery and Isetan (1991). A graduate of the Kuala Lumpur College of Art (1989-1991), he was chosen for a two-month Asian Freeman Foundation fellowship at Vermont Art Studio in the United States. He set an auction record of RM88,000 twice in The Edge auctions in June 2013 and March 2015.





## KOW LEONG KIANG

b. Selangor, 1970

*Malayan Nights 1010*, 2017

signed and dated 'KOW LEONG KIANG 2017'  
(lower right)  
oil and acrylic on canvas  
142 x 90cm

### PROVENANCE

Private collection, Kuala Lumpur

### EXHIBITED

A Solo Presentation: Kow Leong Kiang,  
Art Formosa, Taipei, G13 Gallery,  
30 June – 2 July 2017

**RM 23,000 – 40,000**

According to the exhibition catalogue, Kow Leong Kiang "portrays his image collection of Malay girl in order to convey various displays of emotions, which are inexplicable, fragile, disturbed, tempted, confused and sometimes absurd. Indirectly, these feelings reflect his thoughts on the local scenarios of his country as he demonstrates his current growth throughout his body of work."

Kow Leong Kiang received his Diploma in Fine Art in 1991 from Kuala Lumpur College of Art. In 1998, he won the Grand Prize in the Philip Morris ASEAN Art Awards. In 2004, he was a resident artist at Vermont Studio Center, USA. In 2008, he completed a residency with Valentine Willie Fine Art (VWFA) and Tembi Contemporary in Yogyakarta, Indonesia and has spent the last three years between Malaysia and Indonesia where he exhibited regularly. He participated in two artist residency programs initiated by Baik Art in 2013 and 2015, which took place at Seoul and Jeju Island, Korea and 18<sup>th</sup> Street Art Center, California, USA respectively. Among his solo exhibitions included Human at Red Mill Gallery, Vermont, USA

and Floating World at VWFA KL (2003); Silent Conversation at VWFA KL (2005); Other People at VWFA KL (2007); Jogja Constellation at Tembi Contemporary, Yogyakarta, Indonesia (2009); Intimate Collisions at VWFA KL (2010); and Facescape Of Bali at Bazaar Art, Jakarta, Indonesia (2015).

He has also participated in group exhibitions in Malaysia, Indonesia, China and Vietnam namely Continuities: Contemporary Art Of Malaysia At The Turn Of 21<sup>st</sup> Century held at Guangdong Museum of Art, China (2004); Tenggara: Contemporary Paintings from Indonesia, Malaysia, Philippines at the Novus Contemporary Urban Centre, Liverpool, UK (2008); Headlights at VWFA Singapore and Tanah Ayer: Malaysian Stories From The Land at Selasar Soenaryo, Bandung, Indonesia (2011). Kow has also been participating in international art fairs such as Art Stage Singapore, Art Taipei and Art Kaohsiung in Taiwan, Start Art Fair (held at Saatchi Gallery) in UK, and Art Busan in Korea. His beautiful wife Chong Ai Lei is also a figurative painter.







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## TAN WEI KHENG

b. Sarawak, 1970

*Jun Brim With Her Shirt, 2010*

signed and dated

'TAN WEI KHENG 2010' (lower right)

oil on canvas

91 x 61cm

### PROVENANCE

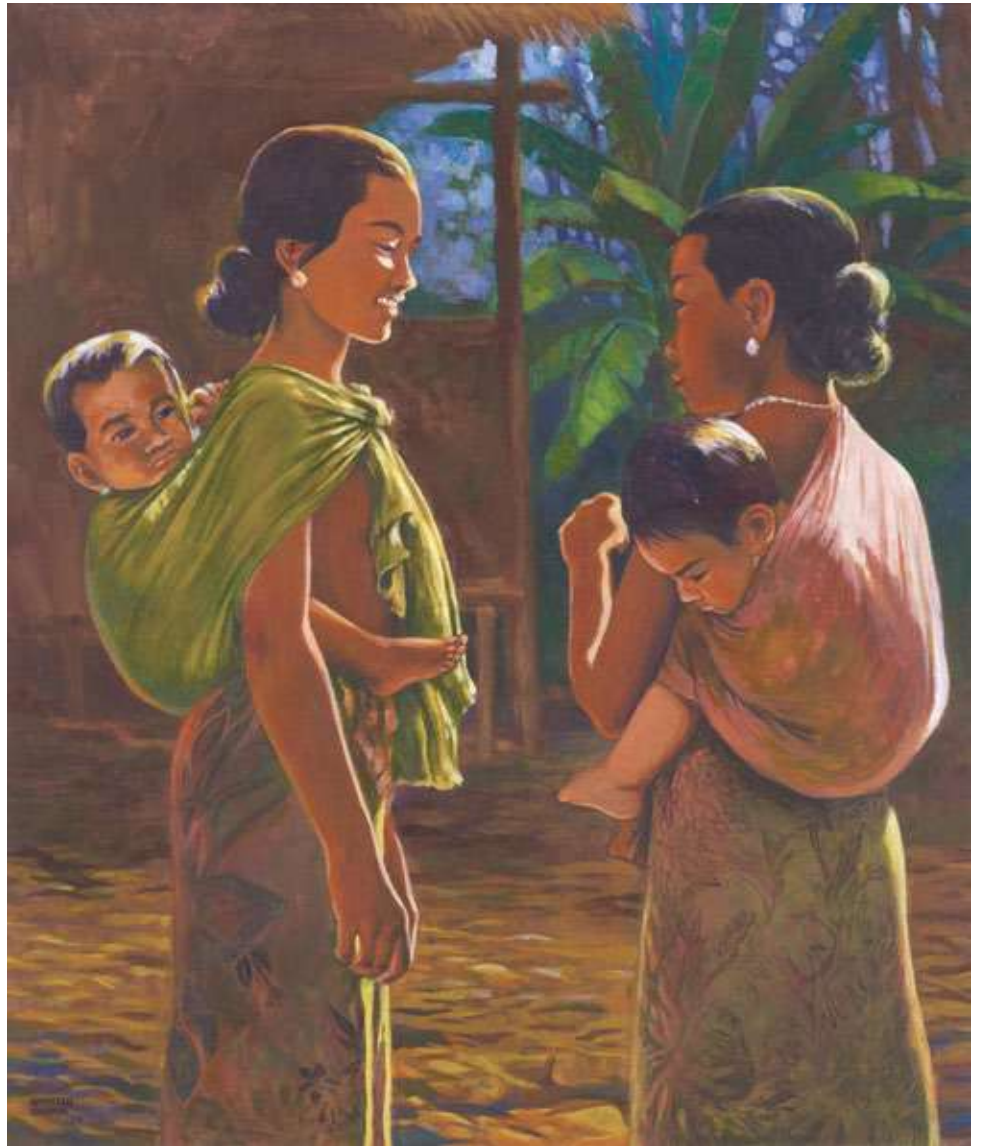
Private collection, Kuala Lumpur

**RM 14,000 – 24,000**

Tan Wei Kheng is a modern-day Penan warrior for chronicling in artworks real personalities of the once itinerant Penans deep in regular trips into the Borneon forests. Like the Kelabit, Bisaya, Murut and Lun Bawang, the Penans live on the natural resources of the land but both flora and fauna have been decimated through increasing encroachment and development especially by logging and construction of hydro-electric projects. Wei Kheng met Jun Brim in her village Long Napir in Ulu Limbang, near the Brunei border and some 606km north-east of Kuching, in 2009. She strapped on a wicker carrier over her shoulder as she headed out to pick wild vegetables in the jungle, and donned a loose shirt for modesty. Her fingernails were blackened from the hard work. There were streaks of grey hair on her head, but it was just another day. Her husband had gone out to hunt for animals. Long Napir consists of four settlements of the Penan and Kelabit people – a 2007 census put the population at 166 adults and 134 children, but the place has to make way for a hydro-electric dam project in the upper Limbang river.

Self-taught, Wei Kheng is extraordinarily talented for his compassionate portraits of the unseen tribal people in the interiors. He first worked as a ceramist but decided to concentrate on painting especially after a sold-out exhibition, *Nostalgia Of Tribal Borneo*, in his solo at the Gallery Avanthay Contemporary in Zurich, Switzerland, in 2009. His earlier solos were at the Miri Boat Club (1991), Hilton Hotel Kuching (1992), Holiday Inn Miri (1993), Rihga Royal Hotel Miri (1994), Hornbill House Miri (2001), Art House, Kuala Lumpur (2003), Penanga Club, Brunei (2009), and Metro Fine Art, Kuala Lumpur ('Tong Tana', 2012). Richard Koh Fine Art presented his solo, *Art Language Of The Jungle*, in 2014.





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## ABDULLAH IBRAHIM

b. Kelantan, 1947

*Penan Girls, 2009*

signed and dated  
'Abdullah Ibrahim 09' (lower left)  
oil on canvas  
80 x 69cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,500 – 6,000**

This painting of two Penan girls carrying their siblings on their back using 'sarongs' is not the usual scene that we can see. The nomadic Penans, unlike the other indigenous peoples of Sarawak, who grow most of their food, the Penan are hunter-gatherers. The Penan people face a continued struggle against deforestation and the loss of their native culture. In areas where the forests have been cleared for logging and oil palm plantations, it is becoming very challenging for the Penan to sustain themselves. The two girls are from the families of the settled Penan who started to plant rice, bananas and other crops but continue to rely on the forest for most of their needs.

Abdullah Ibrahim was born on 1 February 1947 in Kelantan, Malaysia. He is a Malaysian painter and illustrator. His artistic career spans over three decades mostly focusing on Kelantanese culture through a realistic figurative art approach and influenced with Photorealism. His work blends painting and drawing into a visual entity with soft yet detailed combination of acrylic and oil media. His painting often documents the custom and lives of the locals.

## S. CHANTHIRAN, DR.

b. Negeri Sembilan, 1957

*Root And Wings Series, 2012*

signed and dated (lower left)

acrylic on canvas

122 x 122cm

### PROVENANCE

Private collection, Selangor

**RM 16,000 – 25,000**

This sepia-toned painting by Dr. S. Chanthiran illustrates an attractive young Indian woman in traditional attire gazing into space away from the viewer. The background illustrates the intricacy of an ancient Indian temple architecture.

Dr. S. Chanthiran pursued his art education at the Fine Art Varnam College of Art in Chennai, India. During his time in India, he worked under leading master Rajagopal. He obtained a doctorate in contemporary arts from Camden University, USA in 2005.

He was a scholarship recipient of the MCEF research study on Ornaments India. Dr. S. Chanthiran was appointed a resident artist and consultant for Public Bank, Kuala Lumpur from 1987 to 1995 at Ovier Art Designers. He had served as a Board Member for National Visual Art Gallery, Malaysia. He has been painting for over four decades. In a 2017 Malaysia Nanban report, Dr. S. Chanthiran's artwork was sold at an art exhibition in New Delhi, India, for 250,000 rupees (RM16,000). The painting, which depicts a classical dancer was bought by an Indian millionaire. It was said to be one of the most expensive paintings sold during the event.





## KHAIRUL AZMIR SHOIB @ MEME

b. Perak, 1975

*RX Queen*, 2008

signed and dated 'meme 2008' (lower right)

acrylic on canvas

210 x 134cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

Constantly striving to create visual poetry that record silent conversations between self and other, Khairul “Meme” Azmir Shoib takes his inspiration from fairy tales and children’s books. His artworks are imbued with similar outlandish, mythical and macabre characters, visuals and narratives. Illustrated here is a mannequin-like woman, elegantly dressed in an evening gown, striking a pose while sitting on a red chair and a creature carrying a sleeping figurine standing next to her. At the bottom corner of the composition contains a handwritten excerpt by the artist.

Khairul “Meme” Azmir Shoib obtained a BA (Hons) in Fine Art from Universiti Teknologi Mara, Shah Alam and MA (Fine Art and Technology) in 2004. He was the recipient of Juror’s Award from Young Contemporary, National Art Gallery, Kuala Lumpur and won first prize in a life drawing competition. He has participated in various group exhibitions in institutions and galleries in Malaysia, Singapore and Australia. Among his past solo exhibitions are *Nocturnal Creatures* (2015); *Let It All Rain Down From The Blood-Stained Clouds* (2014); *Post Gothic Dreams* (2009) and *Fairieality* (2006). He has illustrated a youth literature book titled *Kailash* authored by Quek Sue Yian.







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## NIK MOHD HAZRI

b. Kelantan, 1988

*Expression Series:*  
*Head Of A Child #2, 2011*

signed and dated (lower right)  
acrylic, oil and soot on canvas  
91 x 75cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

A promising young artist, Nik Mohd Hazri's signature style is his expressions of large-scale portraits that captures his subject's emotions. The work depicts the face of a young girl with her head tilted downwards – giving prominence to her forehead – as the best feature.

Nik Mohd Hazri obtained a Diploma of Fine Art from Universiti Teknologi MARA (UiTM) in Machang, Kelantan, where he studied from 2008 to 2011. He then pursued his Bachelor of Fine Art (Painting) at UiTM, Shah Alam, Selangor where he graduated in 2014. He has participated in numerous group exhibitions such as Human Being by F Klub at Ken Gallery, Kuala Lumpur (2019); Bintang 5 Volume III, Segaris Art Center, Publika (2018); We Are 5: Artemis Art's 5<sup>th</sup> Anniversary Exhibition, Artemis Art Gallery, Publika (2017); Nik Brothers: Art Trio, G13 Gallery, Selangor – where he exhibited with his brothers Nik Mohd Shazmie and Nik Mohd Shahfiz; to name a few. He has also participated in several international art fairs namely Art Kaohsiung, Art Stage Singapore, Art Stage Jakarta, and Art Expo Malaysia etc. He was awarded the Vice Chancellor's Award, Bachelor Degree in Fine Arts (Hons), UiTM Shah Alam, Selangor (2014) and the Dean's List Award for Semesters 3 and 4, Bachelor of Fine Art, UiTM Shah Alam in 2012. A member of the Intuitive Art Group, he was involved with a mural project at Publika alongside other group members.





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## RAIMI SANI

b. Kuala Lumpur, 1992

*Vacant*, 2016

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

### PROVENANCE

Private collection, Selangor

**RM 2,800 – 4,400**

Raimi Sani's brilliant handling of brushstrokes and color showcases her mastery of painting human forms. In this work, a pretty girl is shown immersed in a contemplative atmosphere.

Raimi Sani received her Bachelor of Fine Art (Painting), at Mara University of Technology (Uitm) Shah Alam, Selangor. Her first solo exhibition, *White Knight* was held at G13 Gallery in 2017. She has exhibited at Art Expo Malaysia with G13 Gallery in 2018, and Art Kaohsiung with G13 Gallery in 2017. Notable group exhibitions include *Art Show Publika* (2018), *White Box Publika*, *Filling The Void: A Conversation Between Man And Space* with G13 Gallery, *Bintang 5, Volume II* with Segaris Art Centre (2018), *Figure In A Room* with The F Klub (2017), *Locals Only* with Taksu Gallery, Kuala Lumpur (2016), and *The Art People Gallery*, Klang.



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## WAN AMY NAZIRA

b. Selangor, 1989

*Amboi*, 2017

signed 'Amy. nazira' (lower left) and dated '2017' (lower right)  
oil and charcoal on canvas  
92 x 92cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 2,500 – 4,000**

As comical as it may seem this piece titled *Amboi* depicts a girl wearing a red ribbon headband while a green scarf wrapped around her neck further enhances her personality. A heater speaker is seen hanging at her side, suggesting that the girl is using it to make an announcement. To note that *Amboi* by definition is an expression used to express explicit feeling like admiration, anger, wonder, delicious etc perhaps that's the function of the heater.

Wan Amy Nazira received her Bachelor (Hons) Fine Art majoring in Painting at UiTM Shah Alam Selangor in 2015. Amy Nazira has been participating in numerous group exhibitions including Sketsa Alam, Melaka River Pirate Park (2012), Muda Mudi at Segaris Art Center (2016), Art Expo Malaysia with G13 Gallery (2017), Enthrall exhibition at The Art People Gallery (Klang), Galeri Prima and Curate Henry Butcher (2018).



## CHONG SOON LEONG

b. Malacca, 1990

*Tease*, 2017

signed and dated (lower right)

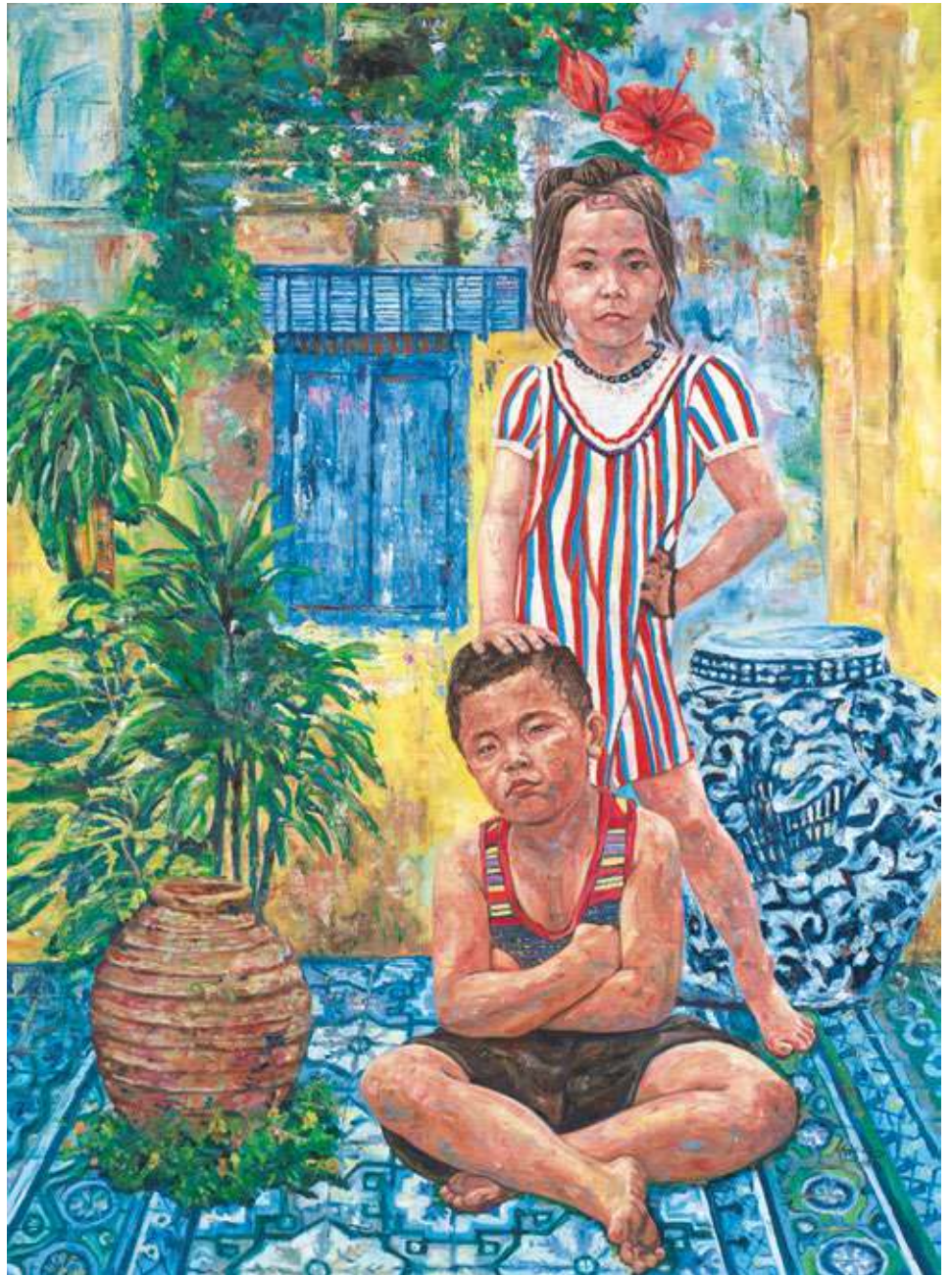
oil on canvas

150 x 110cm

### PROVENANCE

Private collection, Selangor

**RM 4,000 – 7,000**



"I always think of children as very happy and innocent. They bring me lots of joy. I hope that when viewers look at my paintings, they can reflect on things from their childhood that they may have lost." – Chong Soon Leong

Emerging artist Chong Soon Leong captures the innocence of children in his paintings. Entitled *Tease*, Chong illustrates a pair of school-age children – perhaps siblings – striking a pose. A girl, wearing vertical striped dress is standing with her palm resting on a boy's head. The boy is seated on the ground with his arms and legs crossed. Set in perhaps the indoor courtyard of a Peranakan home, the blue-and-white tiles as well as the porcelain vase in the background suggest so.

Chong Soon Leong obtained a degree in fine art from the University of the West of England in 2014. In 2012, he received a diploma in fine art from Dasein Academy of Art. He has participated in various exhibitions namely *Merah Putih Biru Kuning* (2018) and *G13 Project Room: Peekaboo* (2017) at G13 Gallery, Selangor; *Youngest* (2016) at HOM Art Trans, Kuala Lumpur; *Locals Only* (2015) at Taksu Gallery, Kuala Lumpur, and The Art People Gallery, Klang.



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## KHAIRI SHAMSUDIN

b. Penang, 1988

*Identity*, 2012

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 1,500 – 2,500**

Nature or will? Khairi Shamsudin uses his work here to explore the contentious issue of transgender, and the social, physical and physiological influences. There's no telling the hormonal changes in one's body or / and peer influences, and gender-bending is as compassionately perplexing as it is controversial, mainly because of religious strictures. Here, the sex-convert is shown fully garbed with a shawl covering the head, so is faith something superficial and in the heart, and how can one tell?

Khairi Shamsudin is a multi-media artist who lectures on Painting, Drawing and time-based media at the Universiti ITM. He graduated with a Diploma in Industrial Design (automotive design) at UiTM Merbok in Kedah in 2009, and followed up with a BA (Painting) at UiTM Shah Alam in 2011, and an MA in Video Art at UiTM Jalan Othman in 2015. He first emerged in 2011 when he won Consolation Prize in the Anti-Piracy watercolour competition organised by University LICT, and then the consolation prize in the Nando's Peri-fy Your Art in 2012 and also in 2014. He was a finalist in the French-Malaysia Young Artist Award. He had taken part in the Art Stage Singapore 2018, Shah Alam Biennale 2016, Kuala Lumpur Biennale 2017, and Art Expo Malaysia 2013. He was given an internship at the Selasar Sunaryo Art Space in Bandung in 2011.





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## LEE ENG BENG

b. Penang, 1967

*Day By Day... Keep Sprint,*  
2010

signed and dated 'Eng Beng 2010'  
(lower left)  
acrylic on canvas  
104 x 179cm

### PROVENANCE

Private collection, Selangor

**RM 11,500 – 22,000**

This lot features a rare subject matter by figurative painter Lee Eng Beng whose typical paintings portray common folk engaged in street activities such as eating hawker food on the five-foot way. Illustrated here is an image of a sprint athlete portrayed at the edges of the composition to depict his swiftness. The void in the middle section of the canvas portrays time and distance.

An alumnus of Han Chiang High School, Lee Eng Beng is better known for his watercolour paintings of figures with exaggerated limbs, particularly big feet. His solo exhibitions included Lee Eng Beng: Works On Canvas at The Art Gallery, Penang (2015); Artbeat: The Pulse Of Urban Expressionism at Purplehouz Fine Arts, Petaling Jaya, Selangor (2011); and Penang Life at WAF Art Gallery, Penang (2011). Lee has won various awards at art competitions, including the first prize at the Malaysia Watercolour Painting Competition organised by the Teochew Association in Penang in 1994. His artwork is in the permanent collection of the Penang State Museum.

## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled*, 1999

signed and dated 'Khalil Ibrahim 99' (lower right)

acrylic on canvas

76 x 102cm

### PROVENANCE

Private collection, Australia

**RM 30,000 – 55,000**

The Malay women in Kelantan and Negeri Sembilan are known for their industry, resourcefulness and capacity for hardwork. The women come in long slender bodies, with or without sarung worn to the waist and bra, and often rendered in silhouettes in psychedelic Pop colours to add a sense of modesty. They are clustered together to show the teamwork on the beach as they help out their fishermen husbands on their return from the high seas.

Khalil Ibrahim was educated at the St Martin's School of Art and Design in London 1964 (National Diploma of Design, post-graduate, 1965) and turned fulltime in 1966. His first solo, of his batik and watercolours, was held at the Samat Art Gallery, Kuala Lumpur, in 1970. He was the first Malaysian artist to have exhibited in Indonesia, in 1970. His major exhibitions include Khalil Ibrahim: The Art Journey in Petaling Jaya (2015), and Khalil Ibrahim: A Continued Dialogue at Galeri Petronas in 2004. He is also the co-founder of Malaysian Watercolour Society.

Henry Butcher Art Auctioneers dedicated its booth in Art Expo Malaysia 2018 paying tribute to Khalil Ibrahim.





## IBRAHIM HUSSEIN, DATUK

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

### *Dark Voices*, 1969

signed and dated 'ibrahim hussein 69' (lower left)  
mixed media on canvas  
122 x 58.5cm

#### PROVENANCE

Private collection, Selangor

**RM 160,000 – 260,000**

*Dark Voices* represents a dichotomy of situations, the top half given to shadows of ordinary-looking faces or celebrities' figures in a deep dark pall framed in an oblong portrait scale, representing plotters or conspirators perhaps. The bottom section shows a whirligig of people jostling or close together within a circle, in an coalescence with an inner white periphery. Datuk Ibrahim Hussein had spent 10 years in Britain and the United States, returning in September 1969.

Datuk Ibrahim Hussein was the first Malaysian to have taken part in the Venice Biennale under the Smithsonian Institute Workshop programme in 1970. In 1986, he was accorded a Retrospective by the National Art Gallery. He studied briefly at the Nanyang Academy of Fine Art in Singapore in 1956 but did not complete. He graduated from the Byam Shaw School of Drawing and Painting in 1959-1963, and the Royal Academy in London in 1963-1966. In 1977, he was featured in the eventful tripartite exhibition with Andy Warhol and Salvador Dali in Kuwait. His major awards include the Anugerah Tokoh Terbilang (2007), the Japan Foundation Cultural Award (1988), the Monte Carlo 18<sup>th</sup> 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.





Ibrahim Hussein 69

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## YUSOF GHANI

b. Johor, 1950

*Siri Tari*, 1991-1992

mixed media on canvas

152 x 121cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 95,000 – 160,000**

This *Siri Tari* was first shown as part of six panels in an exhibition at the National Art Gallery. It is arguably one of three in the open market – a corporation owns the other three. The camouflaged forms of figures are set in interlocking conundrum with ambiguities in depth. Starting in 1985, the *Siri Tari* saw impact in the Yusof Ghani's solo exhibition at Galeri Citra, Kuala Lumpur, in 1989.

It staggers the mind that Yusof Ghani was at a late 31 when he had formal studies in art, for his BFA at the George Mason University in the United States in 1981, and then MFA at the Catholic University in Washington, USA (1983). Previously, he had worked in art-related job for 10 years! When he returned, he lectured at the Mara Institute of Technology. But he has electrified the art scene with his series like *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 2016 and 2018 respectively, his Tapak gallery organised the Shah Alam Biennale.





## YUSOF GHANI

b. Johor, 1950

*Velocity I, Segerak Series, 2007*

signed and dated 'Yusof Ghani 07' (lower right)

mixed media on canvas

125 x 96cm

### PROVENANCE

Private collection, Hong Kong

**RM 25,000 – 45,000**

This is a late *Segerak III* around 2006-2007, the movement of the figures are well captured. Two main figures seem to be in a hurry, and from the angle of the one at the back, probably a pursuit. The figures are better defined than the artist Yusof Ghani's *Siri Tari*, certainly with more swift and deft motions, if not gestures. On April 3-7, 2017, Yusof Ghani unveiled his *Segerak VI – Transcendent Figures* – at Asia House in London, returning to a balance after his aggressive, even violent *Biring*.

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## SYED AHMAD JAMAL, DATUK

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

*Hijrah*, 1999

signed and dated (lower right)

oil on canvas

122 x 213cm

### PROVENANCE

Private collection, Selangor

### EXHIBITED

*Antara Langit & Bumi: Syed Ahmad Jamal*, Galeri Petronas, Kuala Lumpur, 2000, illustrated in exhibition catalogue on pg. 44

**RM 350,000 – 550,000**

*Hijrah* conjures the migration of the great Prophet Muhammad from Mecca to Medina, but Datuk Syed Ahmad Jamal's interpretations on canvas take it beyond religiosity, forms, ideas and colours. The transition of red, blue, green, yellow and the Nur white with a blobish dark-hued blues evokes a sense of struggle and obstacle despite the evanescent shades. This work is featured on page 44 of the catalogue of the eponymous exhibition, *Between Heaven And Earth* (Galeri Petronas, 2000), and in the same *Hegira Series* are *Arafah* (1999) and *Safa / Marwa* (2000). Curator Dr. Mulyadi Mahamood concluded in *Between Heaven And Earth*: "From the point of view of iconography, *Between Heaven And Earth* comprises an Islamic message supported by traditional values and applied to contemporary society. For Datuk Syed Ahmad Jamal, this world, the space between Heaven and Earth, belongs to Allah, the Lord of the Worlds."

An artist, an academician, an administrator, a critic-writer, a curator, a stage and costume designer, a cartoonist. National Laureate Datuk Syed Ahmad Jamal had been director of the Asian Cultural Centre, Universiti Malaya, KL (1979-1983), the National Art Gallery (NAG) (1981-1991), and principal of the Specialist Teachers Training Institute, from 1964 (1961-1972). The NAG honoured him with a Retrospective in 1975, and another monster Retrospective titled *Syed Ahmad Jamal: Pelukis* (2009). He also had a survey exhibition titled, *Syed Ahmad Jamal: Historical Overview 1954-1994*, held at the Nanyang Gallery of Art, Kuala Lumpur, from 1994-1995. In 1996, he was conferred the Panglima Jasa Negara, which carries the title 'Datuk'. He was also honoured with country awards from India (1962), the United States (1963-1964), France (1970), and Australia (1984).

In the October 2018 Henry Butcher Art Auction, Datuk Syed Ahmad Jamal's 1957 oil on board, *Ronggeng*, sold for a premium of RM470,400.







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## HOE SAY YONG

b. Johor, 1956

*Wind And Clouds II*, 2009

signed (lower right)  
oil on canvas  
122 x 122cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 12,000 – 20,000**

“Reflection to me is only a subject, a theme. It is what is behind the reflection that matters. It is a projection of my mind, or an impression of surrounding issues that concern me.” – Hoe Say Yong

Known for his water ripple expressions, Hoe Say Yong creates tranquil compositions of undulating forms in his body of work. Titled *Wind And Clouds II*, this rendition of serenity is expressed with the primary colour palette of red and blue.

Hoe Say Yong graduated from Kuala Lumpur College of Art in 1977. He is the recipient of the Asia Art Award 2011 from the Korea Culture Art Research Institute. He has exhibited in Singapore, Indonesia, South Korea, Japan, Belgium, Thailand, China, Vietnam, Taiwan etc. His solo exhibitions included Reflections, which was held at Alpha Utara Gallery, Penang and Artfolio, Kuala Lumpur (2009) as well as Artfolio, Singapore (2010); Imagery at Pipal Fine Art, Kuala Lumpur (2011); Innerworld at Pipal Gallery, Guangzhou, China and at Curate Henry Butcher, Kuala Lumpur (2015), to name a few.



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## AWANG DAMIT AHMAD

b. Sabah, 1956

*Payarama Baru 'Sendiri'*,  
2015

mixed media on canvas  
80 x 80cm

### PROVENANCE

Private collection, Singapore

**RM 27,000 – 45,000**



In this emotive topography in the melancholy saga of *Payarama*, the affinity and tension between Man and Nature is brought into greater focus with the jostle for dominance between a red curdled in slightly softer hues and raw white strokes. While the white and red signifies is unclear, the pulled vertical stance does act as a balance, a harmonious diluting force in an otherwise maelstrom. Whatever the vagaries of weather, alluding to the divine or not, Man will always work with or even against the opposing forces, in order to find succour and livelihood. But the faith in oneself is also intertwined with seeking some divine assistance to make the labour easier to handle, if not successful. *Payarama* is Awang Damit Ahmad's series that made people sit up and started looking back at all his series right to his first important works, *Essence Of Culture (E.O.C)*, first shown in his solo at Shenn's Fine Art in Singapore in 1994. In December 2014, he held his latest *Payarama* solo, *Dari Iraga Ke Payarama* at the Segaris Art Centre, MAP Publika, Kuala Lumpur.

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



172

## TAJUDDIN ISMAIL, DATO'

b. Negeri Sembilan, 1949

*Black Windrift*, 1999

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

### PROVENANCE

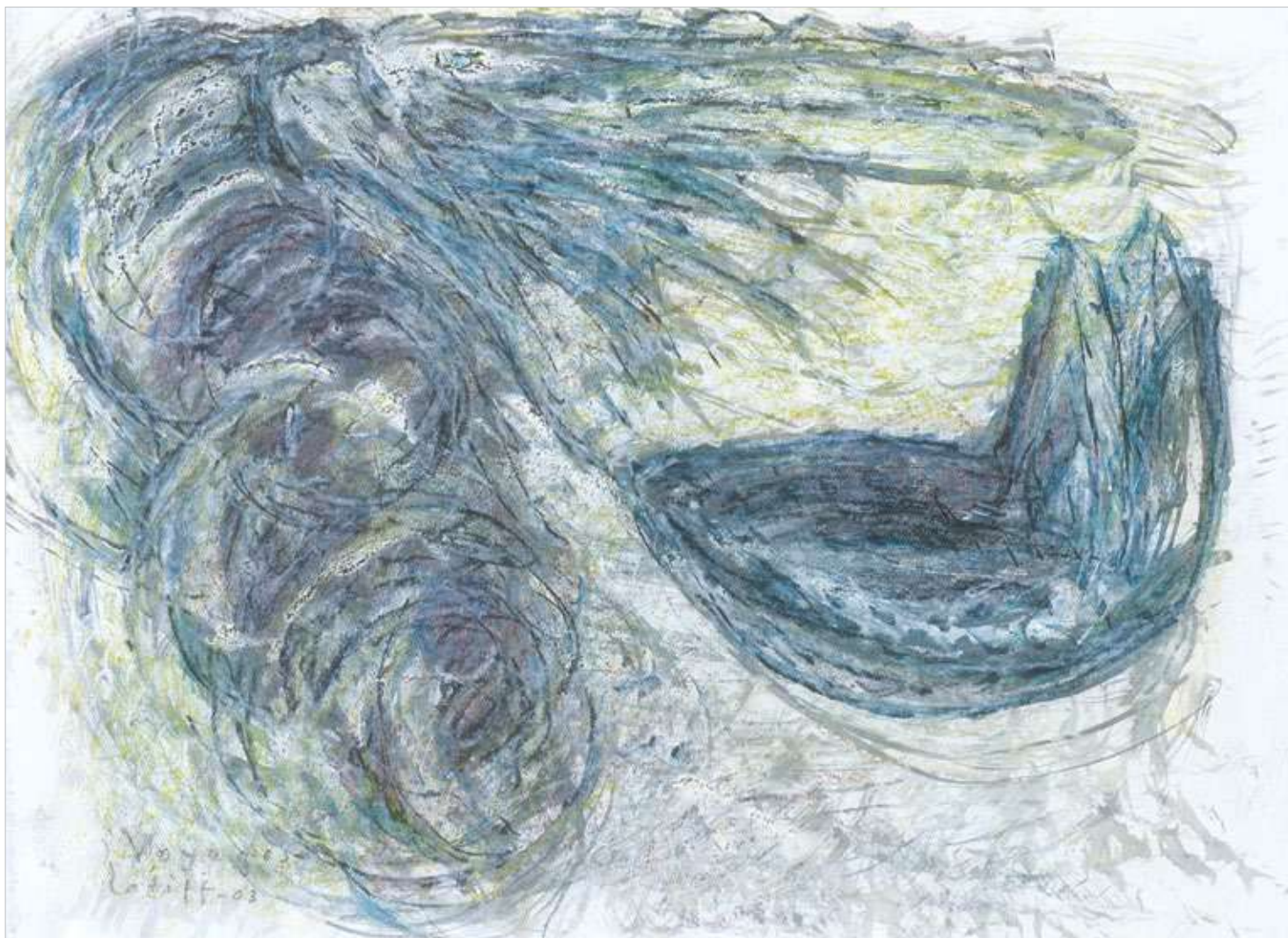
Private collection, Kuala Lumpur

**RM 30,000 – 50,000**

In the *Windrift* denominated works, Dato' Tajuddin Ismail turns from the juxtaposition of surface colours to purposeful black lines like a Motherwell, creating air-streams of Lyrical Abstraction in micro-cellular forms, even cosmic forms. Inspired obviously by Nature, it presents emotive expressive interpretations of landscapes, nebulous and unspecific but innate with musical interludes.

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





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## ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

### *Voyage Series*, 2003

signed and dated  
'Latiff 03' (lower left)  
mixed media on paper  
26 x 36cm

#### PROVENANCE

Private collection, Kuala Lumpur

**RM 20,000 – 35,000**

*Voyage* is poet-artist-sculptor-printmaker Latiff Mohidin's diaristic page-tagged of memories mostly rooted in Nature, as in places. Gestural like from the *Gelombang Series*, it reveals more ruminative impinges and with more glacial strokes. The trajectories are in boat-like vessels and waves, emptying memories that are personal and transitory. The *Voyage Series* done with a decidedly lighter finish can be taken as between 2001 to 2008.

Latiff Mohidin catapulted onto the world stage when his *Pago-Pago* was celebrated in a landmark exhibition from February to May 2018 at the Pompidou Centre in Paris (In-Focus Gallery), making him the first artist from Southeast Asia to be featured there. He was accorded a major Retrospective by Malaysia's National Art Gallery, Kuala Lumpur, in 2012-2013. In literature, he won the pinnacle SEA Write Award in Bangkok, Thailand, in 1984, and swept the Literary Award of Malaysia from 1972 to 1976. He was also the Creative Fellow in Universiti Sains Malaysia (1997) and Guest-writer, Dewan Bahasa dan Pustaka (1988). He graduated from the DAAD German Academy (Student Exchange), on a scholarship, in Bonn 1960, and was awarded the John D. Rockefeller III Fellowship in 1965 and the French Culture Ministry's scholarship to study printmaking at the Atelier La Courrier in Paris in 1969. He won 2<sup>nd</sup> Prize (Graphic) in the 1968 Salon Malaysia.



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## ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

*Gambut IV - Siri Rimba*,  
1996

signed 'Latiff 96' (lower right)  
mixed media on paper  
19 x 33cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 20,000 – 35,000**

Diagonal tawny streaks with little splotches forming all over create a symbiotic pattern in this composition from Latiff Mohidin's *Rimba Series*. The gambut (peat or bog) represents decomposing organic matter that gets new life in its decay as energy sources.

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175

## YUSOF GHANI

b. Johor, 1950

*Biring*, undated

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

### PROVENANCE

Private collection, Selangor

**RM 7,000 – 12,000**



On offer is an illustration of *Biring* – a series that originated as a departure from his *Segerak* series (2003-2006). 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 presented to the public at Wei-Ling Gallery, Kuala Lumpur in March 2007.

Yusof Ghani worked in art-related jobs such as artist-illustrator at the Agriculture Ministry (1967), instructor at the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before pursuing his art education in the United States. Upon his return, he was Associate Professor at the Mara Institute of Technology. He graduated with a Masters in Fine Art at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 1985, he won the Minor Award in the PNB art competition in Kuala Lumpur. His gallery, Tapak, organised the Shah Alam Biennale twice in 2016 and 2018. Yusof Ghani made his London debut in an exhibition titled *Segerak VI – Transcendent Figures* at the Asia House in April 2017. His *Siri Tari – Dabus* dated 1993-1994 was sold for RM196,000 at Henry Butcher Art Auctioneer's sale in March 2019.





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## YUSOF GHANI

b. Johor, 1950

*Topeng*, 1996

signed and dated (lower right)  
acrylic on paper  
55 x 75cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 16,000**

While some may look at Balinese masks, Yusof Ghani's source is closer home, the Kenyah and Kayan masks (*hudoq*), with talismanic and curative properties. This was triggered by a visit to Sarawak in 1988 and 1991. There is another aspect or phase to his *Topeng*, and that started after his South African visit in 1994.

Yusof Ghani worked in art-related jobs such as artist-illustrator at the Agriculture Ministry (1967), instructor at the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before pursuing his art education in the United States. Upon his return, he was Associate Professor at the Mara Institute of Technology. He graduated with a Masters in Fine Art at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 1985, he won the Minor Award in the PNB art competition in Kuala Lumpur. His gallery, Tapak, organised the Shah Alam Biennale twice in 2016 and 2018. Yusof Ghani made his London debut in an exhibition titled *Segerak VI – Transcendent Figures* at the Asia House in April 2017. His *Siri Tari – Dabus* dated 1993-1994 was sold for RM196,000 at Henry Butcher Art Auctioneer's sale in March 2019.





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## YUSOF GHANI

b. Johor, 1950

*Journey*, 2008

signed and dated (lower right)  
mixed media on canvas  
laid on board  
100 x 90cm

### PROVENANCE

Private collection, Selangor

**RM 10,000 – 18,000**

*Journey* depicts an impulsive expression of *Wajah* – a series that capture the spirit of anonymous human faces. Executed in an economical approach, figures are outlined in charcoal and later a wash of paint is dripped and smeared onto the canvas. Movement of the figure (on the left) seems to be from *Segerak Series*.

Yusof Ghani worked in art-related jobs such as artist-illustrator at the Agriculture Ministry (1967), instructor at the Fisheries Institute, Penang (1971) and a graphic artist at Radio-Television Malaysia (1977) before pursuing his art education in the United States. Upon his return, he was Associate Professor at the Mara Institute of Technology. He graduated with a Masters in Fine Art at the Catholic University, Washington (1983), after obtaining his Bachelor's (Graphic Art) at the George Mason University, Virginia (1981). All his major works were produced after his American exposures: *Tari*, *Topeng*, *Wayang*, *Hijau*, *Segerak*, *Biring*, *Wajah* and *Ombak*. In 1985, he won the Minor Award in the PNB art competition in Kuala Lumpur. His gallery, Tapak, organised the Shah Alam Biennale twice in 2016 and 2018. Yusof Ghani made his London debut in an exhibition titled *Segerak VI – Transcendent Figures* at the Asia House in April 2017. His *Siri Tari – Dabus* dated 1993-1994 was sold for RM196,000 at Henry Butcher Art Auctioneer's sale in March 2019.



**178**

## AMRON OMAR

b. Kedah, 1957

*Pertarungan*, 2012

signed and dated (upper right)  
oil pastel on paper  
78 x 54cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 22,000 – 38,000**

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

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





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## MOHD HOESSEIN ENAS, DATO'

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

*Untitled*, 1981

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

### PROVENANCE

Private collection, Selangor

**RM 35,000 – 60,000**

So, who would have thought that the figurative icon Dato' Hoessein Enas actually bizarrely painted horses (commissioned work), when there was not even a cat representing the animal kingdom in his repertoire? Admittedly, horses are an artist's nightmare and supreme challenge, there are specialised issues such as anatomy, speed, correct action depictions with even Science taken into consideration. While Hoessein is definitely no Xu Beihong or even in the Malaysian (Australian) pantheon, a Lee Joo-for, that it was by Hoessein Enas is enough, haughty as it may seem, bragging rights. Yes, the possessor of a Hoessein Enas on horses, not one but six of them prancing maniacally.

Indonesian-born art pioneer Hoessein Enas boasts of a chequered life from Dutch-Indonesia to his 1947 flight to Singapore and then Penang and finally Kuala Lumpur. Like the Indonesian artists group he founded, he repeated it in Malaysia, with Angkatan Pelukis Semenanjung (later SeMalaysia). After being granted a Malayan citizen in 1956, he was made a royal artist in May 1990 by then Sultan of Selangor, who also conferred him the Dato'ship in March 1991. The National Art Gallery accorded him a Retrospective in 1966. His awards include fellowships from UNESCO (1960) and the United States (1968), an Asia Foundation grant (1960) and the Colombo Plan (1968).



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## WONG KEAN CHOON

b. Perak, 1942

雄狮图, *Lion*, c. early 1980s

signed with one seal of the artist

(lower right)

ink on paper

76 x 104cm

### PROVENANCE

Private collection, Ipoh

**RM 4,000 – 7,000**

Set against an eastern landscape with a cypress tree, the artist illustrates the magnificent power and character of the lion, marking its territory. Wong Kean Choon graduated from the Nanyang Academy of Fine Arts, Singapore in 1965. He has won several awards, including the Second Prize Winner of Art Competition held in conjunction with celebration of Ipoh City Status (1988), and one of the three Nanyang Academy of Fine Arts Alumnus Malaysia Exhibition Creative Award (1989).



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## CHEONG LAITONG

b. China, 1932

*Untitled, 1966*

signed and dated  
'Laitong 66' (lower right)  
oil on masonite board  
79 x 60cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 22,000 – 38,000**



In 1966, the year Cheong Laitong painted this work, he was at his prime in art being the wunderkind of the Wednesday Art Group started by Peter Harris. He had stints as USIS Exchange scholar at the Skowhegan School of Art in the United States (1960), followed by a stint at the LCC Central Art School in London (1961). His stints abroad which included short studies in London (Central Art School) and visits to Japan and Egypt, was to shape a new abstract phase for Laitong, from 1968, playing with bold calligraphic strokes and tropical colour splatters. In 1966, he was already accorded his first solo and famously had a solo, his third, opening on May 13, 1969 at Chen Voon Fee's Gallery 11. He had already developed his swift calligraphic strokes of genuflections and movements that had become his trademark style, what Redza Piyadasa dubbed the "transference of calligraphic techniques into the medium of oil painting" in *Modern Artists of Malaysia* (Dewan Bahasa dan Pustaka, 1983). Whether Chinese script or alluding to some nebulous anthropomorphic forms or sheer line burst, the result is an eye-stacy.

Cheong Laitong won the 1<sup>st</sup> Prize in oil and acrylic in the Salon Malaysia in 1969 and 1979. He won a major award in the Hong Kong & Shanghai Bank mural competition in 1962. The 1960s proved his high points with involvement in major exhibitions like the Commonwealth Art Today in London (1962-1963); Malaysian Art touring Europe (1965-1966); 1<sup>st</sup> Triennial of Contemporary World Art, New Delhi (1968); the Sao Paulo Biennale (1969); and Man And His World in Montreal, Canada (1970). But his work as regional creative director for a cigarette company took him away from the canvas for long spells.

## CHIA YU CHIAN

b. Johor 1936 – d. Kuala Lumpur, 1991

*Village, 1977*

signed and dated 'Yu Chian 1977' (lower right)

oil on canvas

66 x 42cm

### PROVENANCE

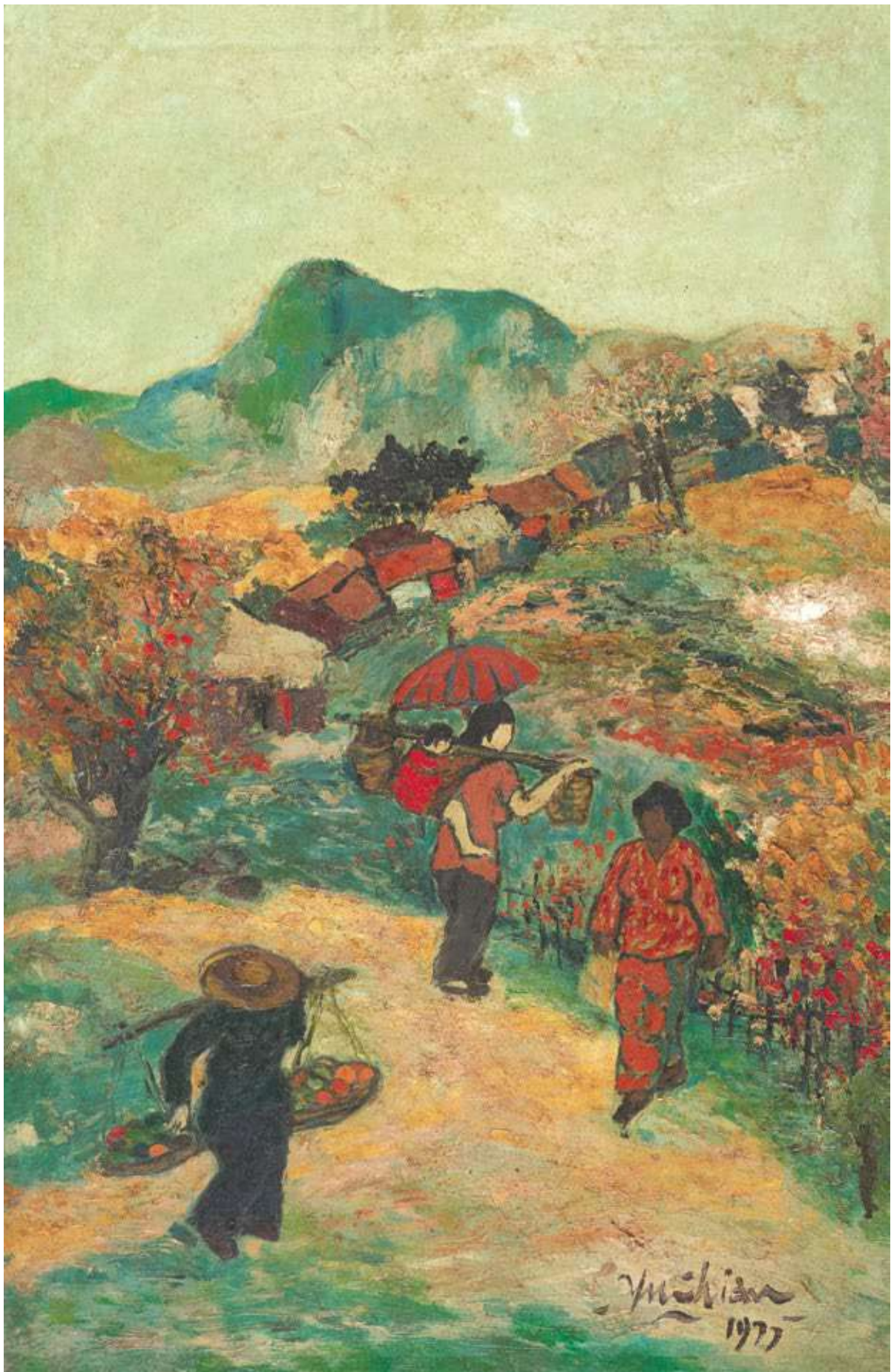
Private collection, Kuala Lumpur

**RM 23,000 – 40,000**

It's obvious women are given weightage by Chia Yu Chian putting the three figures in the lower foreground triangle of the painting – the mother shouldering a pole with two pots on either side and a child in a cloth straddle over her back (mother-and-child theme), the housewife women walking diagonally towards viewer, and the worker woman in strawhat carrying a pole with two bundles of produce walking diagonally from the bottom left. Three divisions of domestic power in the patch on higher ground overlooking a ramshackled row of attap or zinc topped houses cutting diagonally across the composition with a large tract of land on the right and a hill framing the sky on the left half. Yu Chian was a painter of the ordinary people in makeshift villages or new urban clusters or public buildings. He was rarely interested in open spaces as landscapes per se, but one defined by people even as passers-by.

Chia Yu Chian was among the earliest Malayan to be educated, on a French Government scholarship, at the Ecole Nationale des Beaux Arts in Paris (1959-1962), where he did a mural commissioned called *Life In Malaysia* for the Malayan Embassy in Paris. In Paris, he had two solos (Galerie de Villiers and the Salon de Paris) and received Honourable Mentions in the Salon des Independent and Societe des Artistes Francaise Societe des Artistes Francaise, and his works were accepted an unprecedented 15 times in exhibitions. On his return, all his 110 paintings in his solo at the British Council, Penang, were sold out. He was honoured with Memorial exhibitions by The Art Gallery Penang (1997) and the National Art Gallery Malaysia (September to November, 2002), and a Chia Yu Chian In Nanyang exhibition by the Nanyang Academy of Fine Art (NAFA) in Singapore in 2009, although he was not strictly a NAFA alumni. Ilham Gallery in first half of 2019 presented his exhibition, it was a very successful show, eye-opening experiences for visitors.







183

## KHOO SUI HOE

b. Kedah, 1939

*Warrior*, 1995

signed 'Sui Hoe' (lower left)

oil on canvas

30 x 22cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

In *Warrior*, Khoo Sui Hoe captures a figure of that poses a calming expression with a pair of attentive eyes. Eyes that are always on alert lookout on the surrounding. The work is further enhanced by a colorful background with rainbow-like colours.

Khoo won many admirers when he boldly and immediately went full time into art in 1961 after completing his studies at the Nanyang Academy of Fine Art in Singapore. In 1974, he was awarded the John D. Rockefeller III Fund grant to study at the Pratt Graphic Centre in New York. Khoo was honoured with a Retrospective and two mini-Retrospectives. The Penang State Art Gallery honoured him with a Retrospective, *The Painted World Of Khoo Sui Hoe*, in 2007. His minis are at The Art Gallery Penang, in 2013, of works from 1967 to 2013; and at Wisma Kebudayaan Soka Gakkai, in August 2017, apart from two other major exhibitions at HELP Institute in 1992 and Datuk Seri Lim's Bellevue Hotel in Penang Hill in 2000. The Penang Museum Board had in 1978 already given Khoo a solo, of his works from 1963 to 1973. He was also given a two-part An Overview exhibition, the second at the Private Museum, Singapore. Recent Paintings at the prestigious Shanghai Art Museum in July 5-14 add to his stature. Khoo won Honourable Mention in the prestigious Salon Malaysia in 1969 and also 1<sup>st</sup> Prize (oil) in the Malaysian Art & Craft competition in 1965. Khoo is the spiritual leader of the Utara Group, formed in 1977. He was also a gallerist, handling the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery.



184

## KHOO SUI HOE

b. Kedah, 1939

*Three Flying*, 2006

signed and dated  
'Sui Hoe' (lower right)  
oil on canvas  
100 x 75cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 22,000 – 38,000**



Three figures flying over the moon with a dreamy bluish tint, timeless, and with all three the faces with eyes wide open towards viewer. The floating forms recall Marc Chagall, but for Sui Hoe it is a flight of fancy and an exhilarating sense of freedom. They seem to be in search of something in the boundless yonder. What? That's not important, just floating and floating like an errant dirigible but in slow-mo. Khoo Sui Hoe has dwelled on such theme since his *Cameron Flying Series* from June 1979. He is the perennial professional artist since he graduated from the Nanyang Academy of Fine Art in Singapore in 1961 – arguably the longest record in Malaysia and Singapore.

After Nanyang Academy of Fine Art, Singapore, Khoo Sui Hoe studied at the Pratt Graphic Centre under the John D. Rockefeller III Fund award. He won Honourable Mention in the 1969 Salon Malaysia and 1<sup>st</sup> Prize (oil) in the Malaysian Art & Craft competition in 1965. Khoo is also the spiritual leader of the Utara Group, formed in 1977. He was in charge of the Alpha Gallery Singapore in 1972, which was revived in Penang in 2004 as the Alpha Utara Gallery. He was honoured with a Retrospective by the Penang State Art Gallery in 2007, a mini retros given by The Art Gallery Penang in 2013, which was followed by another given by Soka Gakkai Kuala Lumpur, and a two-part Overview at the Private Museum in Singapore in 2015.



185

## RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

*Metal Trees*, 2014

signed and dated 'RSA '14' (lower right)

acrylic on canvas

90 x 60cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

Raphael Scott Ahbeng is one of the most established artists from Sarawak. The lyrical and expressive brushstrokes of Raphael depict a landscape of trees pulsating with life comprised of lush and dense foliage. The artist's fascination with the subject of Nature is translated through a vast array of different strokes and rich surface textures. With the mastery of light effects, the artist succeeds in creating a poetic scene that captures the splendour of Nature.

It is hugely remarkable that Raphael Scott Ahbeng still keeps painting at his secluded studio in Bau after all these years, at the age of 80 and with a host of ailments. It is as if painting is a great therapy although it is his passion that keeps the white canvas filled. Form, composition and colours – the tripod structure behind his art, whatever the subject or medium. He has been practically painting since the age of 9, and professionally from 1990. It's standard to peg his art career from 1964, when he took up an Art and Photography course at the Bath Academy of Fine Art in Britain, until 1967. But in 1954, he already had his first solo. Raphael is truly a legend, who is adept in painting in oil, acrylic and watercolours, besides drawings and doing cartoons for newspapers, which show up his humorous side. He had also been a teacher and radio producer, from a Sarawak Government grant to do a Drama course in London in 1973. In 1959, he won 1<sup>st</sup> Prize in the Shell Open art competition and was 3<sup>rd</sup> in the Natural Malaysia competition in Kuala Lumpur in 1991.



186

## ISMAIL LATIFF

b. Melaka, 1955

*Ikan Hias Lombok Biru*, 2012

signed (lower middle)

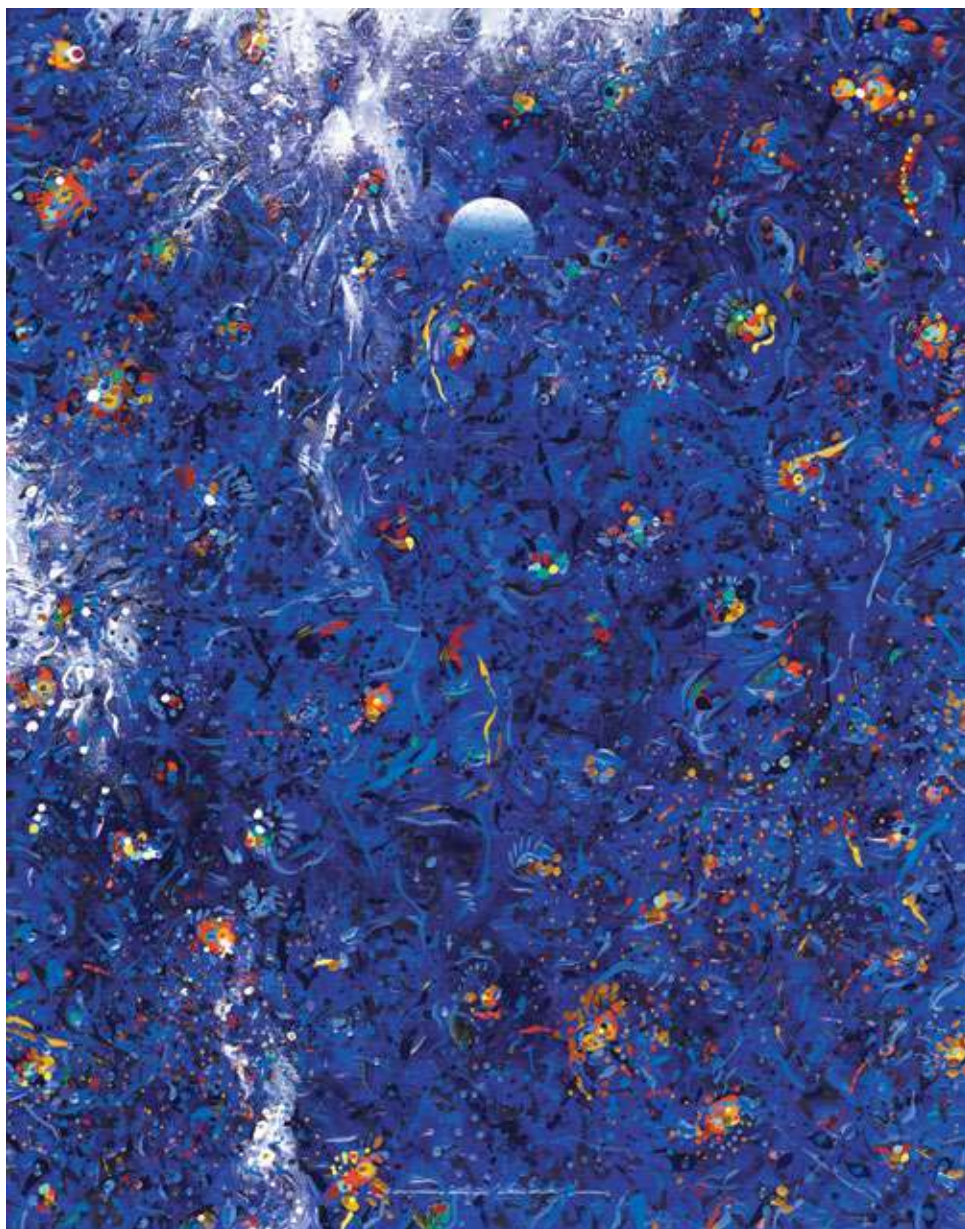
acrylic on canvas

90 x 71 cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 8,000 – 13,000**



This work has the signature element of having a small circle placed in the composition, suffusing the scene with an ethereal feeling. An explosion of multi-coloured splashes and rich textures are prevalent throughout the canvas. 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.

## KHALIL IBRAHIM

b. Kelantan, 1934 – d. Selangor, 2018

*Untitled*, 1969

signed and dated 'Khalil Ibrahim 69' (lower right)

batik

75 x 125cm

### PROVENANCE

Private collection, Selangor

**RM 75,000 – 130,000**

This work comes from Khalil Ibrahim's earliest brood of batiks honed from the house in Kota Baru of Yusoff Abdullah. What stunned many art enthusiasts was that Khalil opted to work on the traditional batik on his return in September 1966 after spending six years studying Art in England, where he had already shown great promise with his Abstracts, Nudes, Still-Lives and Landscapes. It was the same batch from his *The Last Supper* period, he had innovated two facets in batik-painting – Religious Batiks, and producing a batik-portrait directly from a model. This work with the accent on the fishermen's net with the beaded lines bears resemblance in action to another one on top-spinning, using the same palette. Frank Sullivan, writing in the *Straits Times Annual* in 1970, under the headline, *The Batik Art Of Khalil Ibrahim* (pages 54-59)...for now a new theme was dominating his mind – movement – especially as expressed by people in groups, Malaysia at work and play. This idea resulted in a second solo exhibition, a successful all-batik show in the December 1968.

Khalil Ibrahim was educated at the St Martin's School of Art and Design in London 1964 (National Diploma of Design, post-graduate, 1965) and turned fulltime in 1966. His first solo, of his batik and watercolours, was held at the Samat Art Gallery, Kuala Lumpur, in 1970. He was the first Malaysian artist to have exhibited in Indonesia, in 1970. His major exhibitions include *Khalil Ibrahim: The Art Journey in Petaling Jaya* (2015), and *Khalil Ibrahim: A Continued Dialogue* at Galeri Petronas in 2004. He is also the co-founder of Malaysian Watercolour Society. Henry Butcher Art Auctioneers dedicated its booth in Art Expo Malaysia 2018 paying tribute to Khalil Ibrahim.











188

## RADUAN MAN

b. Pahang, 1978

2, 2013

signed and dated (lower left)

oil on linen

152 x 152cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 9,000 – 15,000**

It would seem that Raduan Man is an avid follower of military aircraft from his clutch of paintings depicting the aerial death machines, with titles bearing initials like 2, previously auctioned D3 and LF. The colors of the background may seem bright as though telling us the future is going to be alright but even so the scars from the war will always be there.

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 many times.



189

## FAUZUL YUSRI

b. Kedah, 1974

*Seniman*, 2011

signed and dated  
'fauzulyusri 2011' (lower left)  
mixed media on canvas  
138 x 138cm

### PROVENANCE

Private collection, Kuala Lumpur

### EXHIBITED

Guris – Fauzulyusri,  
Taksu Gallery, Kuala Lumpur, 2011

**RM 6,000 – 10,000**



*Seniman (The Artist)* was featured in Fauzul Yusri's seventh solo exhibition called Guris in 2011. The exhibition explored markings on the surface as a form of visual expression. Aptly naming this body of work 'scratch', Fauzul Yusri redirects the image towards the surface – "the painting's epidermis", wrote Gina Fairley. The emphasise lies on "the scratch and colour" instead of "the figure or its narrative".

Fauzul Yusri graduated from Universiti Institut Teknologi MARA in Shah Alam in 1999. He has been exhibiting in various galleries in Malaysia, Indonesia, Hong Kong, Singapore and the UK. He presented his first solo show by Elm Quay Fine Arts in 2001 titled Works On Canvas followed by Cages in 2003. His other solo exhibitions included Pop Primitive (2004), Neolithic (2006), Ground (2007), Raw (2009), Play (2009), Guris (2011), Coreng (2013) and Whiteground (2017) at Taksu Gallery, Kuala Lumpur. He has also participated in numerous group shows since 1996 with National Art Gallery Malaysia, Soka Gakkai Malaysia, Valentine Willie Fine Art, NN Gallery, Pace Gallery and more. In 2018, his works were represented by G13 Gallery at international art fairs namely Hotel Art Fair Bangkok, Thailand; Art Busan, Korea; and Art Stage Singapore 2018. Fauzul Yusri also received special mentions in the Young Contemporary Artists in 2002 and Bank Negara's Kijang Awards in 2004. His works are widely collected by private collectors, corporations and institutions.



190

## FAIZAL SUHIF

b. Johor, 1984

*Diari Petani Sepi...*, 2013

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

### PROVENANCE

Private collection, Kuala Lumpur

**RM 5,000 – 8,000**

Faizal Suhif's upbringing taught him about nature and the importance of seeding in agriculture. "Seeds can grow into trees, they are the food and oxygen supplier, but people don't normally appreciate seeds," said Faizal, who hopes that his artworks can calm the soul. Adept in screen print technique, Faizal produces large-scale monochromatic isolated landscape that depicts solitude such as *Diari Petani Sepi...*

Faizal Suhif obtained a Masters in Fine Art from UiTM, Shah Alam, Selangor in 2013. His solo exhibitions include Visual Poetry (2017), Stories From The Soil (2014) and Silent Diary (2012) at G13 Gallery, Selangor; Hidden: Treasures Of A Natural World at Vallette Gallery, Kuala Lumpur in 2016; Fossil at Beranda Langkawi Art Gallery, Kedah in 2013, to name a few. He has won numerous awards such as the Excellent Master Award UiTM, an Honourable Mention for NBC International Silkscreen Print Biennial Exhibition (2007) and the UOB Painting Of The Year (Bronze Award) in 2015.





191

## TIONG CHAI HEING

b. Johor, 1986

*The Desolate Echo*, 2017

mixed media on board  
118 x 123cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

A deformed visage in a desolate parched landscape seems a perverse symbiotic combination of the marginalised, but such is the societal norms of perfection, though the word is a misnomer. Is there inclusiveness in this fast-paced world today, what with the environmental degradation of Nature's gift committed by Man in the name of progress, or worse, greed. These are questions tossed around by Tiong Chai Heing in the work appropriately titled, *The Desolate Echo*. In 2015, she won the hugely coveted UOB Painting Of The Year, in the Established Artist Category, for her watercolour work, *Stifling*, about the hazards caused by deforestation of oil palm plantations. The award comes with a US\$25,000 award. She also won the Bronze Prize in the 2017 UOB Painting Of The Year.

Tiong Chai Heing is among the shortlist in the 2019 Bakat Muda Sezaman competition. She is a fulltime artist since graduating from the Dasein Academy of Art in November 2008. She was also a finalist in the 2009 Malaysian Emerging Artist Award and the 1MCAS Award in Johor Baru. In May, she held her second solo, *Impermanence Is The Antidote Of Frailness*, at the Suma Orientalis in Petaling Jaya. Her first solo, *Vibrant*, in August-September 2010, was at HOM Art Trans, after her residency there. In 2010, she also took part in the Sasaran workshop programme and the Asia Art Link Cultural Centre of the Philippines (CCP).



192

## TANG YEOK KHANG

b. Penang, 1975

*The Lost Garden*, 2010

signed and dated (lower left)  
acrylic on canvas  
60 x 104cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 4,000 – 7,000**

Tang Yeok Khang explores the conditions of human beings, natural and manmade environment co-existing in present reality. The montage of a natural landscape, and a child on a swing, enhances the sense of surreal and mystery. The exquisite use of colours, in deep blue and green hues, rich layers of textures and paint, combination of figure, leads to a striking composition.

After graduating from the Malaysian Institute of Art with a diploma in Interior Design, Tang dabbled into illustrations, and worked for a while as a freelancer, before establishing his own landscape design firm. He became a full-time artist in 2010. His artworks are collected by a few respected institutions, namely National Art Gallery Malaysia, Galeri Petronas, Penang State Art Gallery, Malayan Banking Berhad and United Overseas Bank. Besides, he is exploring new possibilities to use art to promote public interest and welfare in local communities, for instance through Sasaran International Arts Festival, 101 Lost Kittens street art project and some special events in local and overseas universities. He held his 5<sup>th</sup> solo exhibition entitled Moment at Galeri Seni Mutiara, Penang.





193

## M. SHAFARIN GHANI

b. Penang, 1981

*Oeuvre V*, 2010

signed and dated  
'M. Shafarin 2010' (lower left)  
oil on canvas  
61 x 76cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 3,500 – 5,000**

M. Shafarin Ghani's abstract composition focuses on space, colour palette and brushstrokes. *Oeuvre V*'s vast landscape illustrates a stormy day at sea where the ocean and the sky collide to become one.

A self-trained artist, M. Shafarin Ghani was mentored by Abdul Rashid, a portrait painter in Penang when he was 14. He held his first solo exhibition at Zhong Hwa Art House in Penang. He learned to play the violin from a musical friend he met at his first solo show. Within two years, he completed his music studies and achieved the level of a performing violinist and orchestra composer. His musical and artistic talent are intertwined as illustrated through his paintings. Shafarin has held several solo exhibitions at Core Design Gallery namely *Oeuvre Of Movement No. 1* (2010); *Oeuvre Of Movement No. 2* (2012) and *Man & His God* (2014).



194

## YUSOF MAJID

b. England, 1970

*Peninsular Series – Cameron High Tea*,  
2013

signed and dated 'Y. Majid 2013' (lower right)  
oil on canvas  
93 x 147cm

### PROVENANCE

Private collection, Kuala Lumpur

### EXHIBITED

The Peninsular Series, Pace Gallery,  
Petaling Jaya, Selangor, 2013

**RM 9,000 – 16,000**

"Some of the landscapes are locations I have shared and experienced with my loved ones. Hopefully it will make the audience reminisce about their childhood memories, where certain characters are larger than life." – Yusof Majid

Themed the *Peninsular Series*, *Cameron High Tea* was among a body of work that was inspired by specific places in peninsular Malaysia that had left Yusof Majid with fond memories.

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



195

## MAD ANUAR ISMAIL

b. Terengganu, 1952

*Siri Belangkas*, c. 1990s

metal

93 x 49 x 52cm

### PROVENANCE

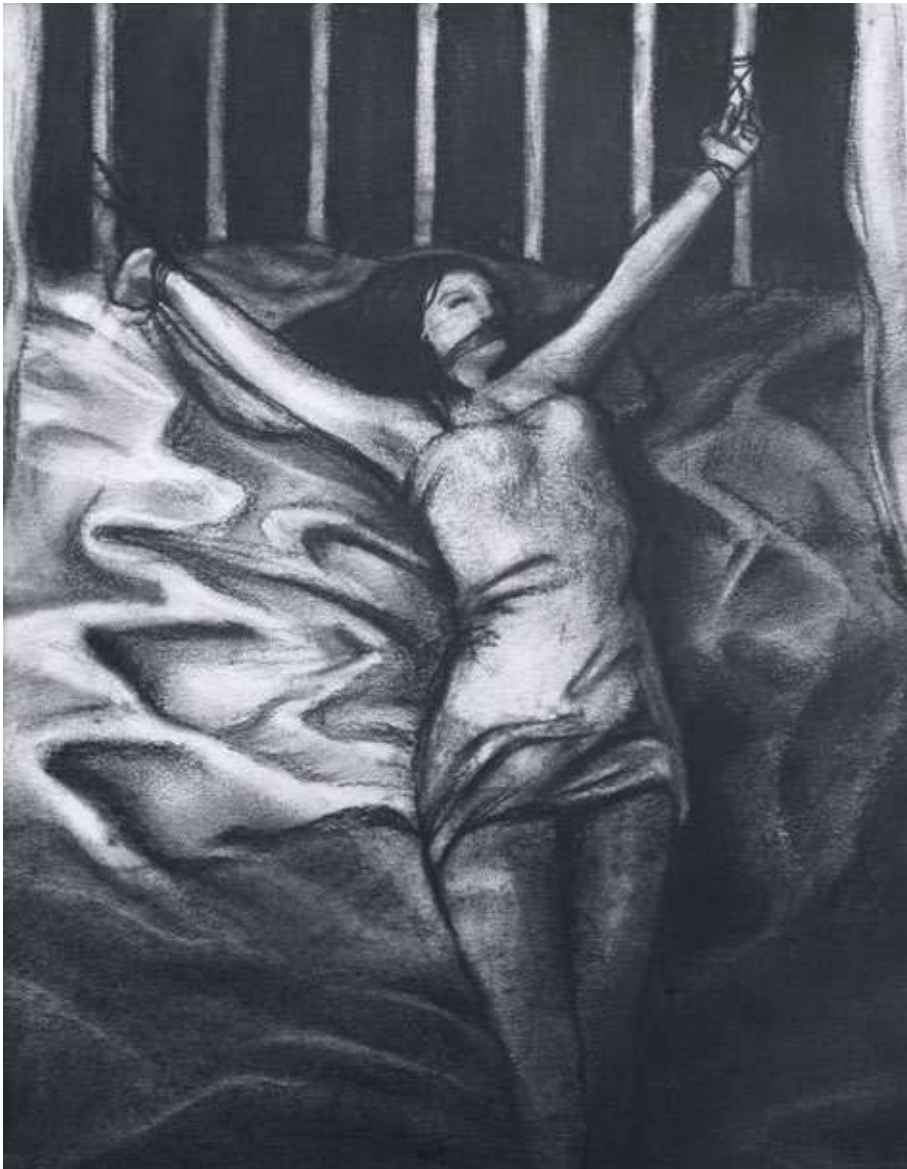
Private collection, Kuala Lumpur

**RM 25,000 – 45,000**



This sculpture embodies important elements of Mad Anuar's works, creating a stark visual effect combining traditional and local motifs. Mad Anuar's artistic concept is said to revolve around combining formalism with eastern aesthetics as well as creating forms to reflect his idea of "reaffirming identities within the context of post-modernism". 'Belangkas' means horseshoe crab.

Mad Anuar graduated with a Bachelor's in Fine Arts from MARA Institute of Technology, Shah Alam in 1977. He is a prominent sculptor who has exhibited widely, both in Malaysia and internationally. His exhibitions include *Al Fahn – The Contemporary Art From Islamic Influenced Countries* (Germany, 1995), *Pameran Rupa Malaysia* (London, UK, 1999), *Pameran 50 Tahun Merdeka*, *Muzium Kesenian Islam* (Kuala Lumpur, 2007), 24<sup>th</sup> Asean International Arts exhibition, *Balai Seni Lukis Negara* (2010) and *For The Imaginary Space* (selected sculpture & installation from the Pakhruddin & Fatimah Sulaiman Collection), *The Edge Galerie*, 2014. Mad Anuar works predominantly with woodcarving and steel welding. His bold yet introspective works celebrate traditional aesthetics whilst exploring new entry points, perspectives and visual vocabulary. His solo exhibition entitled *Getaran* organised by Fergana Art was exhibited at White Box, Publika in 2017.



196

## WONG HOY CHEONG

b. Penang, 1960

*Study For Chronicles Of Crime:  
Asphyxiation, 2006*

charcoal on paper  
30 x 24cm

### PROVENANCE

Private collection, Kuala Lumpur

**RM 6,000 – 10,000**

In 2006, Hoy Cheong produced a photographic series called *Chronicles Of Crime*, which re-created famous Malaysian murder scenes. The artist explores the notion and complexities of crime, involving movements of people, and has a universal quality. With a film noir aesthetic, the scene is filled with symbolism, and is a study for *Chronicles Of Crime: Asphyxiation*.

Hoy Cheong received a double Masters – Fine Art (Painting) from the University of Massachusetts, Amherst (1986), and Education from the Harvard University, Cambridge, Massachusetts (1984). He graduated Bachelor of Arts magna cum laud at the Brandeis University, United States, in 1982. He was the winner of the Australian Cultural Award in 1992. He had artist's residences in Gasworks, London (2002), Canberra Institute of Art, Canberra, Australia (1992), and was visiting fellow to the Goldsmith College (1999), and visiting tutor to Central St Martin's in London (1988). He was given a retrospective by the Eslite Gallery in Taiwan. His *Re: Looking* (2002-2003) installation was shown in the Venice Biennale in 2003.





197

## RONNIE MOHAMAD

b. Johor, 1978

*Paper Boat*, 2010

signed and dated (top left)  
acrylic on canvas  
122 x 122cm

### PROVENANCE

Private collection, Selangor

**RM 16,000 – 22,000**

On offer is a painting by Ronnie Mohamad that illustrates three children – a boy drawing and two children playing with paper boat. This simple origami has fuelled the imagination of children over the world for years.

Ronnie Mohamad has been painting since the age of 17. A self-trained artist, Ronnie excels in Realism, focusing on figurative painting. In 2013, he presented a solo exhibition titled *An Exploration*, which was held at Purplehouz Gallery, Petaling Jaya. In 2016, Ronnie participated in the Hong Kong Art Fair and Tourism Malaysia's promotion in Helsinki, Finland.

The portrait of Tun Dr. Mahathir and Tun Dr. Siti painted by Ronnie Mohamad, was sold for RM 160,000 on March 29, 2019, at the LIMA charity gala dinner in Langkawi.



198

## HISYAMUDDIN ABDULLAH

b. Terengganu, 1989

*The Next Secret*, 2014

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

### PROVENANCE

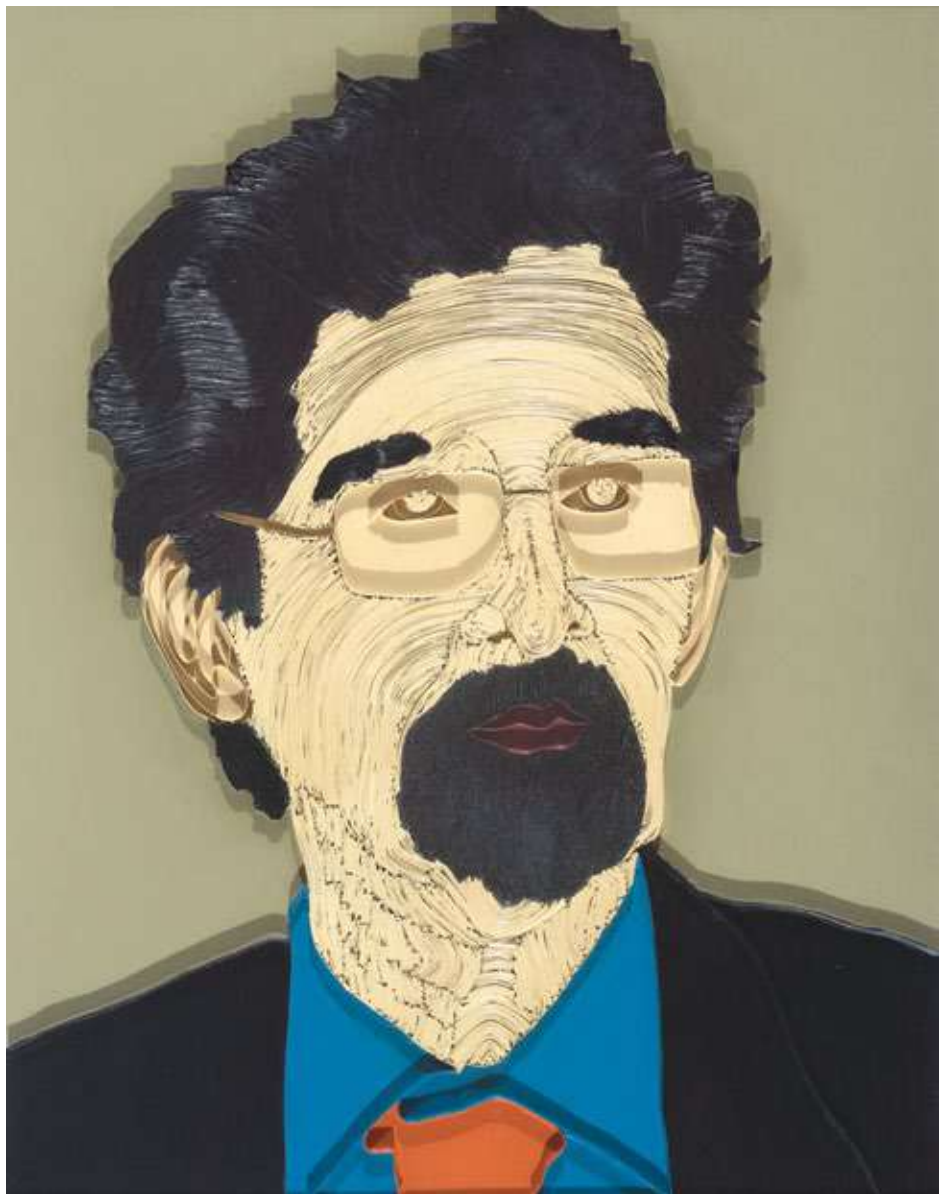
Private collection, Kuala Lumpur

**RM 7,000 – 12,000**

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

Hailing from Marang, Terengganu, Hisyamuddin Abdullah attained his BA of Fine Arts (Hons) from UiTM Shah Alam, Selangor in 2012. He held his first solo exhibition SARKAs at Taksu, Kuala Lumpur in 2014. He has participated in numerous group shows namely #SKULL (2019) and Axis By Praxis: Identity In Transition (2018) at G13 Gallery; Human Being by F Klub (2019); XIX Nineteen at Segaris Art Centre (2019), and more.





199

## AZIZI LATIF

b. Selangor, 1988

*Datuk Syed Ahmad Jamal, 2017*

acrylic, collage & spray paint on canvas  
115 x 92cm

### PROVENANCE

Private collection, Selangor

### EXHIBITED

The Young Contempo Showcase II,  
Curate Henry Butcher and Galeri Prima,  
Kuala Lumpur, December 2017

**RM 3,500 – 6,000**

Created using paper quilling technique, this portrait of National Laureate Datuk Syed Ahmad Jamal involves meticulous arrangement of densely rolled and coloured paper strips. The curves that define the subject's facial planes resemble shifting waves. Presented in minimal colour palette, the portrait is visually stimulating upon closer inspection.

A promising young artist, Azizi Latif won the Silver Award (Established Category) at the UOB Painting Of The Year 2015. He obtained his Bachelor of Fine Arts from UiTM.



**200**

## **SABIHIS MD PANDI**

b. Pahang, 1988

*Self Portrait*, 2015

woodcut print on canvas  
122 x 92cm

### **PROVENANCE**

Private collection, Kuala Lumpur

**RM 3,500 – 6,500**

An unconventional rendition of a self-portrait, Sabihis Md Pandi creates his version by intricately carving the image into the surface of a block of wood and employing a relief printing technique on canvas.

Sabihis Md Pandi graduated with a Bachelor (Hons) in Fine Art from Universiti Teknologi MARA (UiTM), Shah Alam, Selangor in 2011. He obtained a Diploma in Fine Art from UiTM Machang, Kelantan in 2009. Majoring in Printmaking, Sabihis has been an active participant in the local art scene since 2009. Sabihis held his first solo exhibition entitled Block By Block at Galeri Chandan in 2017. He has participated in group exhibitions abroad organised by art galleries namely Interface by Taksu (Singapore) at the Affordable Art Fair, Singapore, The Collective Young From Southeast Asia under Mizuma Gallery (Singapore), Bazaar Art Jakarta 2015 at the Ritz Carlton Jakarta, Indonesia under G13 Gallery, and A New Venture by Galeri Chandan for the Gwangju International Art Fair 2015 in South Korea. Sabihis is a member of Studio Pisang and Cetak Kolektif that had its inaugural exhibition entitled Test Print which featured six contemporary printmakers at HOM Art Trans (2014-2015). He has won several awards namely Bronze Award (Established Artist Category) for the UOB Painting Of The Year in 2014 and was among the five winners of the Malaysia Emerging Artists Award in 2013, and Young Guns Award in 2016.



**TOP  
PERFORMERS  
OF  
EACH  
AUCTION**



**A  
DECADE  
OF  
OUTSTANDING  
RESULTS**



**AUCTION 8.8.2010**

Ibrahim Hussein, Datuk

Lot 053

***The Dream***

Undated

Acrylic on canvas

121cm x 121cm

**RM 500,500.00**



**AUCTION 19.6.2011**

Abdul Latiff Mohidin

Lot 095

***Pago-Pago Forms***

1968

Oil on canvas

88cm x 68.8cm

**RM 572,000.00**



**AUCTION 6.5.2012**

Ibrahim Hussein, Datuk

Lot 080

***Red, Orange And Core***

1984

Acrylic on canvas

198.3cm x 271.4cm

**RM 797,500.00**





**AUCTION 29.9.2012 (THE YOUNG CONTEMPO AUCTION)**

Haslin Ismail

Lot 033

***The Very Extraordinary Voyage***

2010-11

Mixed media collage on canvas  
305cm x 305cm

**RM 30,800.00**



**AUCTION 28.10.2012**

Abdul Latiff Mohidin

Lot 084

***SAMARKHAND 3***

1994

Oil on canvas  
152cm x 114cm

**RM 605,000.00**



**AUCTION 21.4.2013**

Abdul Latiff Mohidin

Lot 097

***MINDSCAPE***

1983

Oil on canvas  
181cm x 90cm, diptych

**RM 396,000.00**



**AUCTION 3.11.2013**

Ibrahim Hussein, Datuk

Lot 095

***Blue Nude***

1980

Acrylic on canvas

99cm x 99cm

**RM 319,000.00**



**AUCTION 13.4.2014**

I Nyoman Masriadi

Lot 102

***Untitled***

1998

Mixed media on canvas

70cm x 80cm

**RM 125,440.00**



**AUCTION 9.11.2014**

Syed Ahmad Jamal, Datuk

Lot 080

***Berenang***

1965

Oil on canvas

123cm x 77cm

**RM 179,200.00**





**AUCTION 29.3.2015**

Abdul Latiff Mohidin

Lot 055

***Siri Gelombang***

1985

Oil on canvas

80cm x 80cm

**RM 275,000.00**

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**AUCTION 4.10.2015**

Abdul Latiff Mohidin

Lot 101

***Shiraz III***

2000

Oil on canvas

121cm x 91cm

**RM 270,528.00**

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**AUCTION 17.4.2016**

Khalil Ibrahim

Lot 098

***Graceful Manners I***

1994

Acrylic on canvas

96.5cm x 122cm

**RM 73,920.00**

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**AUCTION 6.11.2016**

Jolly Koh

Lot 122

***Untitled***

c. late 1960s

Oil on canvas

127cm x 100cm

**RM 95,200.00**



**AUCTION 23.4.2017**

Syed Ahmad Jamal, Datuk

Lot 138

***Untitled***

1959

Oil on board

107cm x 60cm

**RM 156,800.00**



**AUCTION 12.11.2017**

Awang Damit Ahmad

Lot 125

***E.O.C Series***

1988

Acrylic on canvas

137cm x 114cm

**RM 123,200.00**





**AUCTION 29.4.2018**

Noor Mahnun Mohamed

Lot 165

***Am Abend***

1993

Oil on canvas

200cm x 180cm

**RM 235,200.00**



**AUCTION 28.10.2018**

Syed Ahmad Jamal, Datuk

Lot 163

***Ronggeng***

1957

Oil on board

121cm x 98cm

**RM 470,400.00**



**AUCTION 24.3.2019**

Syed Ahmad Jamal, Datuk

Lot 073

***Mimpi***

2007

Oil on canvas

172cm x 240cm

**RM 246,400.00**

# CHARITY ART AUCTION

These 5 works by Argentine artists Alicia Ricciardelli, César Jarne, Marcelo M. Casas, Marcelo Pieretto and Paula Giménez were exhibited during the last edition of ARFA2018 (Argentina Art Festival) held at National Art Gallery Malaysia. ARFA2018 Director General is Marcela Temes. Curate Henry Butcher is one of the partners for ARFA2018 alongside National Art Gallery, and Embassy of the Argentine Republic.

These selected five works will be auctioned off (silent auction), and 100% of the proceeds will be donated to underprivileged group.





## CHARITY LOT 1

### MARCELO PIERETTO

b. Argentina

*Hormigon En En Amarillo*, 2018

signed 'PIERETTO' (lower left)

oil on canvas

50 x 60cm

**RM 2,500 – 4,500**

The scene illustrates a group of workers at a construction site in yellow raincoats, despite the rainy weather conditions. Marcelo Pieretto is an Argentine architect, who specialises in the field of regional architecture, contextualising 'the here and now' with the historical existence of his environment. Most recently, he began to produce a series of academic paintings, with a theme representing the intention of portraying experiences of work, and the hardened circumstances of the construction workers.



## CHARITY LOT 2

### ALICIA RICCIARDELLI

b. Argentina, 1974

*Dama De Oro Y Plata*  
(*Lady Of Gold And Silver*), 2018

signed (lower left)

oil on canvas

70 x 60cm

**RM 6,000 – 10,000**

Alicia's paintings are interwoven and imbued with her own experiences and perspectives, resulting in works that are often surreal in character. Signature elements of surrealism are used experimentally in this work, which features a woman with the body of a violin. Musical notes painted with gold accents enhance the calm atmosphere of the scene. The artist plays with shapes and colours to form an arresting composition.

Alicia was born in Buenos Aires in 1974. She has been creating art since she was very young. She studied artists such as Macelo Albinti, Josefina Stordeur, Ricardo Celma, Sun Warren and Willy Berutti. She has also attended international and local seminars. She has participated in exhibitions such as Art Gallery Pilar, Museum of Latin American Art of Pomona in Los Angeles, and held an art exhibition at Architects Centre in Buenos Aires.



## CHARITY LOT 3

MARCELO M.

CASAS

b. Argentina

*Polo*, 2017

signed and dated (lower right)

drawing on paper

30 x 45cm, each (set of 2)

**RM 2,000 – 3,800**



Polo is strongly associated with Argentina. In this set of drawings, the agility and speed of the polo players are captured magnificently with a chiaroscuro effect. The figures are analysed and represented through multiple facets and angles, creating the illusion of depth and motion.



## CHARITY LOT 4

### PAULA GIMÉNEZ

b. Argentina

*Viaje En Colectivo*  
(*Trip By Bus*), 2018

signed and dated (lower right)  
mixed media  
54 x 65cm

**RM 3,500 – 6,500**

Depicting the interior of a bus, this painting shows a group of passengers travelling collectively, providing a lively glimpse into daily life. Rendered in soothing purple hues, strong textures, the animated expressions of the people become the focal point of the composition.

Paula Gimenez received her degree in art at the Escuela Nacional de Bellas Artes Manuel Belgrano in 1983, with an advanced studied at the Escuela Nacional Prilidiano Pueyrredon (1998), Escuela Testro in moron (2002). She is a teacher of art in the public school system since 1989 and is developing as an artist at the same time till now.





## CHARITY LOT 5

### CÉSAR JARME

b. Argentina

*Ikan Bertuah*, 2014

signed 'C JARME' (lower right)

oil and acrylic on canvas

85 x 85cm

**RM 6,000 – 10,000**

Playful and whimsical, this lucky fish is painted in a mosaic-like pattern, using contrasting colours of yellow and reds, placed against a monochromatic grey background. This distinct composition is produced using geometric shapes to create a unique semi abstract form.

César Jarne has been working as an artist for several years. His first exhibitions took place in the early 1980s, with different participations in provincial and national salons of the Argentine Republic. Between 1987 and 1991, his paintings were exhibited in reputable art galleries inside the country, winning multiple awards. In recent years, based in the city of Puerto Madryn, he obtained several recognitions at national level.

# BUYING AT HBART

## CONDITIONS OF BUSINESS

Henry Butcher Art Auctioneers Sdn Bhd ("HBAA") has set out its Conditions of Business at the back of this auction catalogue. The Conditions of Business and all other terms, conditions and notices set out in HBAA's catalogues or announced by the auctioneer or posted in the sale room by way of notice form the terms on which HBAA contracts, as auctioneers, with actual and prospective sellers and buyers.

## ESTIMATES

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

## RESERVES

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

## BUYER'S PREMIUM

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

## TAX

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

## PRE-AUCTION VIEWING

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

condition reports from HBAA.

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

## CATALOGUE

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

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

## CONDITION REPORTS

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

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

## BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with HBAA should bring along the

following documents when registering in person at the sale room:

- Individuals:  
government-issued photo identification (such as national identity card, driving license or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement will be required.
- Companies/corporations/institutions:  
a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnership, please contact HBAA for advice on the information which should be supplied by the prospective buyer.
- A financial reference in the form of a recent bank statement, a reference from the prospective buyer's bank, and/or the prospective buyer's banker's contact information.
- Persons registering to bid on behalf of a third party who has not previously bid or consigned with HBAA should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorization from the party.

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

## REGISTERING TO BID ON BEHALF

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

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

## BIDDING

The auctioneer will accept bids from registered bidders present in the saleroom, from telephone bidders or by written bids left with HBAA in advance of the auction. The auctioneer may



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

#### **ABSENTEE BIDS**

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

Please refer to the catalogue for the absentee bid form or request for the form by contacting HBAA at +603-2691 3089 / +6016-273 3628, email [info@hbart.com.my](mailto:info@hbart.com.my) or download the form from [www.hbart.com.my](http://www.hbart.com.my). Prospective buyers may be required to place an earnest deposit with HBAA before the auctioneer carries out their absentee bids.

#### **TELEPHONE BIDS**

Prospective buyers may bid by telephone during the sale although prior arrangements must be made with HBAA no later than twenty four (24) hours before the sale by contacting HBAA at +603-2691 3089 / +6016-273 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. HBAA shall not be responsible for the failure of any telephone bid for any reason. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

#### **SUCCESSFUL BIDS**

The fall of the auctioneer's hammer indicates the final and highest bid, at which time, the buyer assumes full responsibility for the lot. The results of absentee bids will be sent by fax one (1) day after the auction. Successful bidders will be required to sign a buyer's acknowledgement form upon the fall of hammer and to make payment

of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

#### **AUCTION RESULTS**

The auction results will be published online at [www.hbart.com.my](http://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.

#### **PAYMENT**

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

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

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

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

Malayan Banking Berhad

No 1,2 & 5, Medan Tuanku 1, 50300 Kuala Lumpur, Malaysia

Account Name: Henry Butcher Art Auctioneers Sdn Bhd

Account No: 514347-608317

Swift No: MBBEMYKL

Please quote invoice number and client number with all transactions.

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

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

All mailed payments should be sent to:

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

Please direct all inquiries to the administration office at (tel.) +603-2691 3089 / +6016-273 3628 and (fax) +603-2602 1523

#### **COLLECTION OF PURCHASES**

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

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

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

#### **INSURANCE**

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

# CONDITIONS OF BUSINESS

## NOTICE TO BUYERS AND SELLERS

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

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

All potential buyers are to take particular note of Conditions 5 and 6 which limit the extent to which HBAA and the seller may be liable. In addition, all sellers are to take particular note of Conditions 25, 27, 28 and 29 which set out the basis of the relationship between HBAA and the seller and limit the extent to which HBAA may be liable to the seller.

## A. DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"sales commission" shall mean the commission payable to HBAA by a seller at a percentage as

specified in the Consignment Form together with all applicable taxes as may be set and revised by the Malaysian government from time to time;

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

## B. CONDITIONS FOR BUYERS

### 2. Company Property

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

### BEFORE THE SALE

### 3. Examination of property

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

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

### Estimated price range

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

### Buyer's responsibility

All property is sold "as is" without any



representation or warranty of any kind by HBAA (and its employees or agents) or the seller. Buyers are responsible to examine a lot prior to the sale and to satisfy themselves as to the condition of the lot and that the lot matches any written or oral description provided by the seller or HBAA. Any illustrations in the catalogue are solely for identification and the guidance of buyers and should not be relied upon in terms of tone or colour or necessarily to reveal imperfections in any lot.

The prospective buyer undertakes:

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

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

#### LIMITED WARRANTY BY HBAA IN RESPECT OF COUNTERFEIT LOTS

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

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

Provided that, no later than one (1) year after the date of the sale, the buyer:

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

no refund shall be available if either:

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

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

#### HBAA'S LIABILITY TO BUYERS

5. Notwithstanding Condition 4 above given by HBAA to the buyer and the buyer's rights in relation to the conduct of auctions as set out in Condition 13:

- (a) HBAA gives no guarantee or warranties to the

buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute);

- (b) In particular, any representations, written or oral and including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any lot, including price or value, (i) are statements of opinion only and (ii) may be revised prior to the lot being offered for sale (including whilst the lot is on public view); and
- (c) None of HBAA, any HBAA's affiliated company, or any agent, employee or director thereof shall be liable for any errors or omissions in any such representations.

Without prejudice to Conditions 3 and 4 above, and save in so far as it relates to any liability which HBAA may have for personal injury or death, any claim against HBAA by the buyer shall be limited to the hammer price and the buyer's premium actually paid by the buyer to HBAA with regard to that lot.

#### 6. Seller's Liability To Buyers

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

#### AT THE SALE

##### 7. Refusal of admission

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

##### 8. Registration before bidding

Prospective buyers who wish to bid in the saleroom can register in advance of the sale, or can come to the saleroom on the day of the sale at least one (1) hour before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. HBAA may require the production of bank or other financial references. Further information on the registration process can be found in HBAA's "Guide to Buying at Henry Butcher Art Auction".

##### 9. Bidding as principal

In making a bid at auction, a bidder is doing so as principal and will be held personally and solely liable for the bid, in particular to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with HBAA before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to HBAA.

In such circumstances, both the bidder and the third party will be jointly and severally liable for all obligations arising from the bid and the third party shall be bound by the Conditions of Business by the bidder's bid as his agent in the same way as if he were bidding personally.

#### 10. Absentee bids

HBAA will use reasonable efforts to carry out telephone bids or written bids delivered to HBAA prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone provided that such written bids are sufficiently clear in HBAA's opinion. Bids must be placed in Ringgit Malaysia. Please refer to the catalogue for the Absentee Bid Form. The lots will be bought at the lowest possible price taking into account other bids placed and the reserve price. If written bids on a particular lot are received by HBAA for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. HBAA's obligation in relation to such written bids is undertaken subject to their other commitments at the time of sale and the conduct of the sale may be such that HBAA is unable to bid as requested. HBAA cannot accept liability for failure to make a written bid for any reason. Telephoned absentee bids must be confirmed no later than 24 hours before the sale by letter or fax. In such circumstances, HBAA reserve the right to require confirmation of relevant details in writing before HBAA agrees to do so. HBAA shall not be responsible for the failure of any telephone bid for any reason. HBAA reserve the right to record telephone bids. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve price. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller above the reserve price. Execution of written bids and telephone bids is a complimentary service undertaken subject to other commitments at the time of the sale and HBAA does not accept liability for failing to execute a written bid or for any errors and omissions in connection with it.

#### 11. Currency converter

Auctions are conducted in Ringgit Malaysia (RM), but HBAA may provide a currency converter in the sale room for the convenience of bidders. The figures shown in foreign currencies are only approximates and do not represent the exact exchange rates. HBAA does not accept liability to bidders who follow the currency converter rather than the actual bidding in the sale room.

#### 12. Video or digital images

At some auctions there may be a video or digital screen in operation for the convenience

of both buyers and sellers. Errors may occur in its operation and in the quality of the image and HBAA does not accept liability either for the quality of the image reproduced on the video screen, or for the correspondence of the screen image to the original.

#### 13. Conduct of the auction

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

#### 14. Sale of a lot

The person who makes the highest bid accepted by the auctioneer (or that person's disclosed principal, if applicable) shall be the buyer. The striking of the auctioneer's hammer marks the acceptance of the highest bid and identifies the hammer price at which the lot is knocked down by the auctioneer to the buyer. The striking of the auctioneer's hammer also marks the conclusion of a contract of sale between the seller and the buyer.

The buyer will be asked to sign a Buyer's Acknowledgement Form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment

for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

#### 15. Auctioneer's discretion

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

- (a) refuse any bid which does not exceed the previous bid by at least 5% or by such other proportion as the auctioneer will in his absolute discretion direct,
- (b) to advance the bidding in such a manner as he may decide,
- (c) to withdraw or divide any lot,
- (d) to combine any two or more lots and, in the case of errors or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. If any dispute arises after the sale, the sale record of HBAA is conclusive.

#### 16. Successful bid and passing of risk

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

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

#### AFTER THE SALE

##### 17. Payment

Upon conclusion of the relevant session of the auction in which the lot was sold, the buyer shall pay to HBAA the full amount due no later than seven (7) calendar days after the auction and provide HBAA with his or her name and permanent address and, if so requested, proof of identity. This applies even if the buyer wishes to export the lot and an export license is, or may be required. Payment will not be deemed to have been made until HBAA is in receipt of the full amount due to HBAA from the buyer either in cash or good cleared funds. Further information on the payment method can be found in HBAA's



"Guide to Buying at Henry Butcher Art Auction".

18. Collection of purchases Upon payment of the full amount due, the buyer shall collect the purchased lot in person (or by an authorised person with a letter of authorisation from the buyer), at his own expense, from HBAA's sale room no later than seven (7) calendar days after the date of the sale unless otherwise agreed between HBAA and the buyer. Unless HBAA exercise their discretion to do so, and without prejudice to Condition 23(g) below, HBAA shall be entitled to retain the purchased lot until the full amount due to HBAA has been received in full by HBAA either in cash or good cleared funds.

#### 19. Passing of title

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

#### 20. Transfer of risk

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

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

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

#### 21. Packing, handling and shipping

The packing, handling and shipping of lots is entirely at the buyer's risk and expense (which shall be paid in full before the lot is shipped out) and HBAA shall not, in any circumstances,

be responsible for the acts or omissions of the packers or shippers. In circumstances where HBAA proposed handlers, packers or carriers if so requested, HBAA shall also not accept responsibility or liability for their acts or omissions.

#### 22. Export license

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

#### 23. Remedies for non payment or failure to collect purchases

If the buyer without the prior agreement of HBAA fails to make payment of the full amount due or any part of it on any lot in accordance with Condition 17 above, HBAA shall be entitled in their absolute discretion and without prejudice to any other rights which HBAA and the seller may have, be entitled, both for HBAA and as agent for the seller, to exercise one or more of the following rights or remedies:

- a) to charge the buyer, the seller's and HBAA's reasonable legal and administrative costs incurred;
- b) to charge interest at a rate not exceeding 8% (eight per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- c) to forfeit the buyer's earnest deposit as required under Condition 14;
- d) to hold the defaulting buyer liable for the full amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- e) cancel the sale of the lot;
- f) to arrange and carry out a re-sale of the lot by public auction or private sale in mitigation of the debt owed by the buyer to HBAA. The buyer and the seller hereby consent to and authorise HBAA to arrange and carry out such re-sale on the Conditions of Business applicable at the time of the re-sale and agree that the level of the reserve and the estimates relevant to such re-sale shall be set at HBAA's sole discretion. The net sales proceeds will be applied in reduction of the buyer's debt. If a re-sale should result in a lower price than the original hammer price obtained, HBAA and the seller shall be entitled to claim the

balance from the buyer together with any costs incurred in connection with the buyer's failure to make payment. If the re-sale should result in a higher price than the original hammer price obtained, the surplus shall be paid to the seller. In such case, the buyer waives any claim which the buyer may have to title to the lot and agree that any re-sale price shall be deemed commercially reasonable;

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

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

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

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

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

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

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

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

#### 24. Remedies for failure to collect purchases

If the buyer does not collect a purchased lot within seven (7) calendar days after the sale, HBAA may arrange for storage of the lot at the buyer's risk and expense. This shall apply whether or not the buyer has made payment of the full amount due. HBAA shall release the purchased lot only upon full payment by the buyer of all storage, removal, insurance and any other costs incurred, together with payment of all other amount due to HBAA including, if applicable, the full amount due.

HBAA shall, in their absolute discretion, also be entitled to exercise any of the rights or remedies listed in Condition 23(a), (c), (d), (f), (g), (h) and (l) above, provided that HBAA shall not exercise their right under Condition 23(f) above for a period of ninety (90) days following the relevant sale. In the event that HBAA exercise their rights under Condition 23(f) above, HBAA undertakes to hold to the buyer's order the net sales proceeds received by HBAA in cleared funds less all storage, removal, insurance and any other costs or taxes incurred.

### C. CONDITIONS CONCERNING SELLERS

#### 25. Seller's warranties

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

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

- (a) the seller is the true owner of the lot, or are properly authorised to sell the lot by the true owner;
- (b) the seller is able to and shall, in accordance with these Conditions of Business, transfer possession to the buyer and good and marketable title to the lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
- (c) the seller has provided HBAA with all information concerning the provenance of the lot and has notified HBAA in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the lot;
- (d) the seller is unaware of any matter or allegation which would render any description given by HBAA in relation to the lot inaccurate or misleading;
- (e) where the lot has been moved to Malaysia from another country, the lot has been lawfully imported into Malaysia; the lot has been lawfully and permanently exported as required by the laws of any country in which it was located;

required declarations upon the export and import of the lot have been properly made; any duties and taxes on the export and import of the lot have been paid;

- (f) the seller has or will pay any and all taxes and/or duties that may be due on the net sale proceeds of the lot and the seller has notified HBAA in writing of any or all taxes and for duties that are payable by HBAA on behalf of the seller in any country other than the country of the sale;
- (g) unless HBAA is advised to the contrary in writing at the time the lot is delivered by the seller to HBAA, there are no restrictions, copyright or otherwise, relating to the lot (other than those imposed by law) and no restrictions on HBAA's rights to reproduce photographs or other images of the lot.

#### BEFORE THE SALE

#### 26. Preparation for sale

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

- (a) the way in which property may be combined or divided into lots for sale;
- (b) the way in which lots are included in the sale;
- (c) the way in which any lot is described and illustrated in the catalogue or any condition report;
- (d) the date and place of the auction; and
- (e) the manner in which any sale is conducted.

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

#### 27. Estimates

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

#### 28. Exclusion of liability

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

director thereof shall be liable for any errors or omissions in any such representations.

#### 29. Limitations on claims by seller

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

#### 30. Withdrawal of lots by the seller

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

#### 31. Withdrawal of lots by HBAA

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

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

#### 32. Withdrawal fee

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

#### 33. Loss or damage

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

- (a) normal wear and tear;
- (b) gradual deterioration;
- (c) inherent vice or defect including woodworm,



mildew and other inherent defects not mentioned herein;

(d) errors in processing;

(e) changes in atmospheric conditions;

(f) handling or storage; or

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

#### 34. Risk of loss or damage by the seller

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

### AT THE SALE

#### 35. Reserve price

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

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

#### 36. Bidding at the sale

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

### AFTER THE SALE

#### 37. Payment

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

#### 38. Payment of net sales proceeds to the seller

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

#### 39. Rescission

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

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

#### 40. Non-payment by the buyer

In the event the buyer fails to pay the full amount due within four (4) weeks from the date of the sale, HBAA shall be entitled to agree to special terms on behalf of the seller for payment, storage and insurance, and to take any necessary steps to collect the amount due from the buyer. However, HBAA shall not be obliged to remit the payment due to the seller, nor to take any legal proceedings on behalf of the seller. HBAA shall discuss with

the seller and agree on the appropriate course of action to be taken to recover the payment due from the buyer. In addition, HBAA shall have absolute discretion to take and enforce any of the remedies set out in Condition 23 above including the right to cancel the sale and return the property to the seller. HBAA shall be entitled to charge the buyer interest for late payment in accordance with Condition 23(b) above and the seller hereby authorises HBAA to retain such interest for HBAA's own account.

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

#### 41. Post-auction sales

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

#### 42. Unsold lots

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

If the lot remains uncollected in ninety (90) days after the auction date, HBAA shall have the right to dispose of it as they see fit, which may involve

offering the lot for sale by public auction or private sale on such price and terms as HBAA considers appropriate including those relating to estimates and reserves. HBAA shall then account to the seller for the proceeds of sale (after deducting all payments due to HBAA under the terms of the Consignment Agreement).

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

#### **D. CONDITIONS CONCERNING BOTH BUYERS AND SELLERS**

##### **43. Governing law**

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

##### **44. Jurisdiction**

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

##### **45. Service of process**

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

##### **46. Photographs and illustrations**

The buyers and sellers agree that HBAA shall have the absolute right (on a non-exclusive basis) to photograph, video and otherwise reproduce images of each lot consigned to HBAA for sale. The copyright of all images, illustrations, written materials and published contents produced by or on behalf of HBAA relating to each lot shall remain at all times the property of HBAA and shall not be used by any person without the prior

written consent of HBAA. HBAA shall have the right to use all such materials in whatever manner it deems fit in the normal course of HBAA's business and the business of its affiliated companies.

##### **47. Copyright**

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

##### **48. Export/Import and embargoes**

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

##### **49. Notices**

Any letter, notice, request, demand or certificate: (a) if delivered personally shall be deemed to be received at the time of receipt by the recipient; or

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

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

Any notice sent to HBAA shall be sent to:

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

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

##### **50. Severability**

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

##### **51. Personal details**

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

##### **52. Introductory fees**

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

##### **53. Miscellaneous**

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

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

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

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

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





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# GALERI PRIMA AT A GLANCE

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# Bidder Registration Form

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

BILLING NAME	CLIENT NUMBER (FOR OFFICE USE ONLY)
ADDRESS	I.C. / PASSPORT NO.
CITY	POSTAL CODE
OFFICE PHONE NO.	MOBILE PHONE NO.
EMAIL ADDRESS	FAX NO.
SALE TITLE	SALE DATE
ART + ARCHITECTURE AUCTION	30 JUNE 2019

## IDENTIFICATION / FINANCIAL REFERENCE

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

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

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

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

NAME OF BANK	ACCOUNT NO.
BANK ADDRESS	
CONTACT PERSON AT THE BANK	TELEPHONE NO. (OF BANK CONTACT)
CREDIT CARD NO.	CREDIT CARD TYPE
ISSUING BANK	

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

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

I further understand that if my bid is successful, I will be asked to sign a buyer's acknowledgement form upon the fall of hammer and to make payment of 5% of hammer price (or RM500, whichever is greater) as a non-refundable earnest deposit before leaving the sale room. Failure to sign the form and make payment for the earnest deposit will render the sale to be null and void and the auctioneer may re-offer the lot for sale.

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

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

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

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	



# Telephone / Absentee Bid Form

Please complete the absentee bid form below and fax a signed copy to Henry Butcher Art Auctioneers Sdn Bhd at +(603)2602 1523.

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		FAX NO.	
SALE TITLE	ART + ARCHITECTURE AUCTION	SALE DATE	30 JUNE 2019

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 may be requested to place with HBAA a non-refundable earnest deposit equivalent to 5% of the maximum bid amount indicated herein, in the form of a bank draft, personal cheque, credit card payment or telegraphic transfer into HBAA's account. In the event none of my bids are successful, the earnest deposit shall be returned to me in full.

I understand that HBAA executes absentee and telephone bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids for any errors relating to execution of bids, including computer-related errors. On my behalf, HBAA will try to purchase the lot(s) for the lowest possible price, taking into account the reserve price and other bids.

If identical absentee bids are left, HBAA will give precedence to the first bid received. I hereby acknowledge and agree that all successful bids are subject to the Conditions of Business printed in the auction catalogue published by HBAA, a copy of which has been made available to me prior to the auction.

I understand it is my responsibility to check that there are no late saleroom notices affecting the sale of the lot(s) specified herein, which bidders in the saleroom have been notified at the commencement of the auction by the auctioneer. I hereby authorise HBAA to contact me on the number below for telephone bidding. I understand and accept the inherent risks of bidding over the telephone and will not hold HBAA responsible for any errors that occur.

SIGNATURE	DATE
PRINT NAME (IN BLOCK LETTERS)	

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

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

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

**Telephone number during Sale (for telephone bids only)** \_\_\_\_\_

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

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

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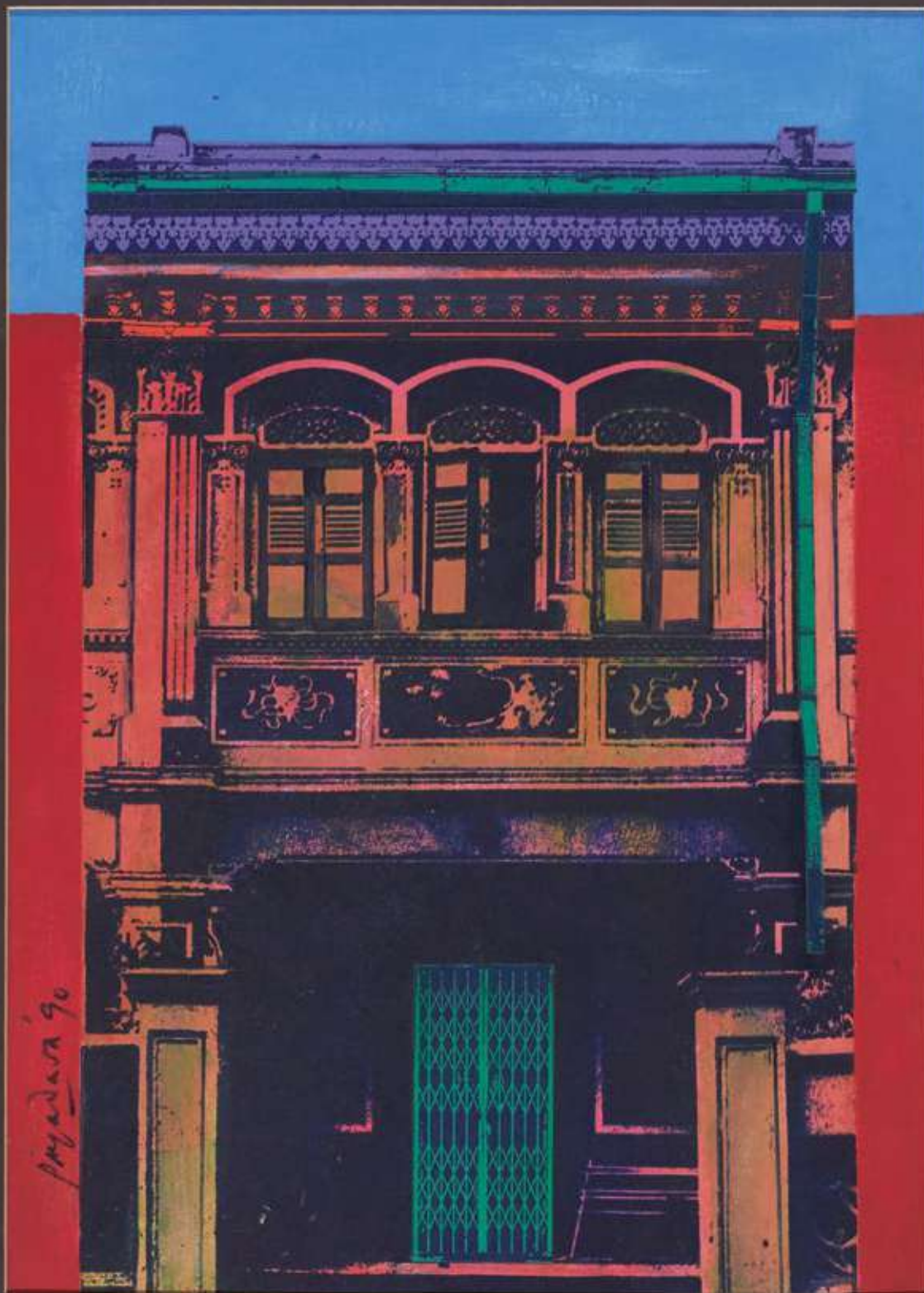


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