



MALAYSIAN ART

SUNDAY 6 MAY 2012

HENRY BUTCHER

ART AUCTIONEERS



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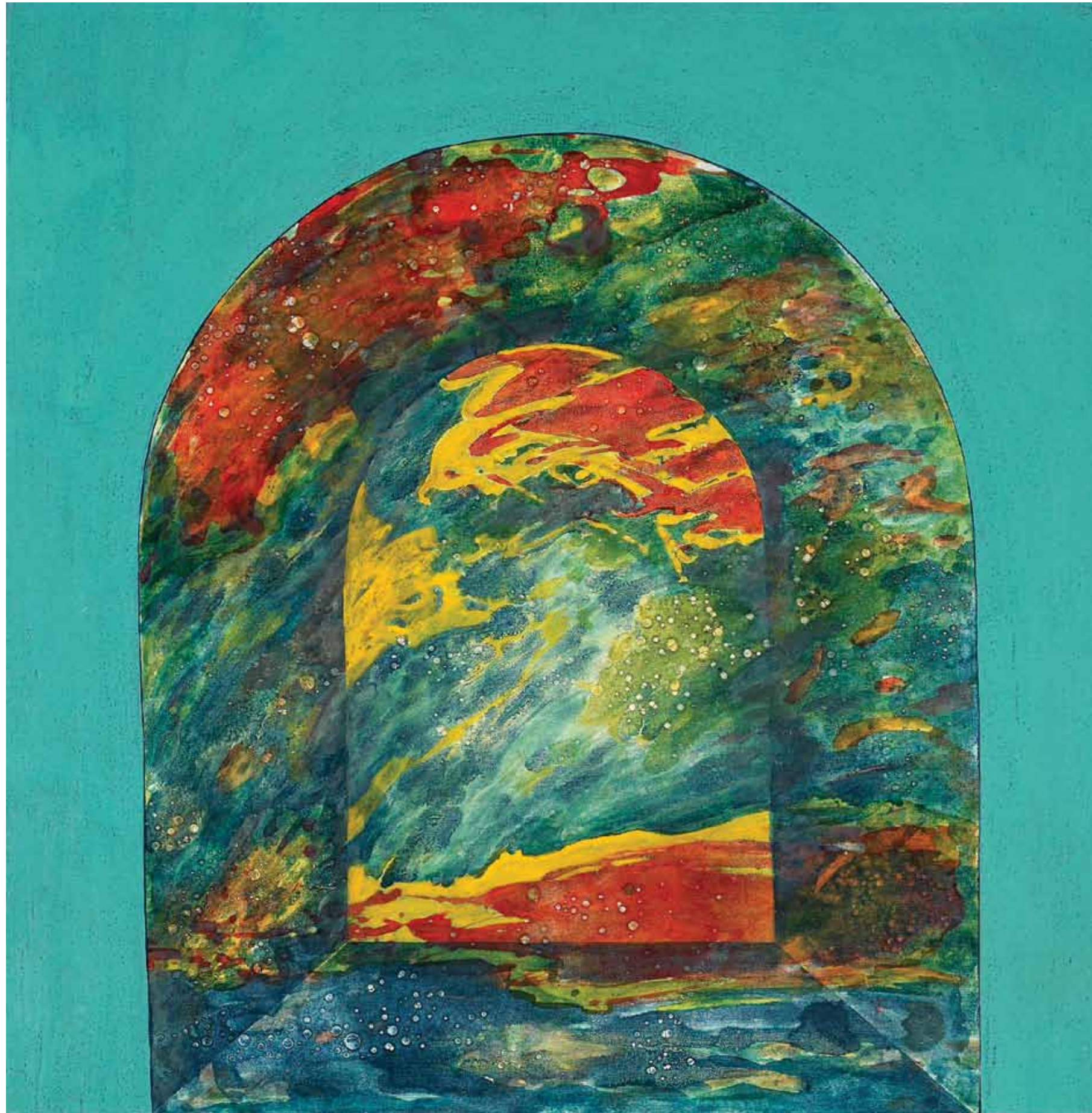
AUCTION DAY

6 May 2012, Sunday
1pm

Registration & Brunch
starts 11am

Artwork Inspection (by appointment)
starts 10am

White Box, MAP @ Publika
Level G2-01, Block A5,
Dutamas, 1 Jalan Dutamas 1,
50480 Kuala Lumpur, Malaysia.



KUALA LUMPUR FULL VIEWING

21 April - 5 May 2012
Mondays - Sundays
11am - 7pm

White Box, MAP @ Publika
Level G2-01, Block A5,
Dutamas, 1 Jalan Dutamas 1,
50480 Kuala Lumpur, Malaysia.

SINGAPORE PREVIEW

12 - 15 April 2012
Thursday - Sunday
11am - 8pm

Helutrans Artspace
39 Keppel Road #02-04/05,
Tanjung Pagar Distripark,
Singapore 089065.

PENANG PREVIEW

5 - 8 April 2012
Thursday - Sunday
11am - 7pm

Galeri Seni Mutiara
2 & 4, First Floor,
The Whiteaways Arcade, Lebuhraya Pantai,
10300 Penang, Malaysia.





LOT 79 (DETAIL) DATO' MOHD. HOESSEIN ENAS *Two Sisters* 1986

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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 10% of hammer price plus any applicable taxes.

All lots from this sale not collected from HBAA sale room at MAP by 6.00pm on 13 May 2012 will be transferred to Crown Relocations warehouse where they will incur storage and insurance charges, which will be payable by the buyer.



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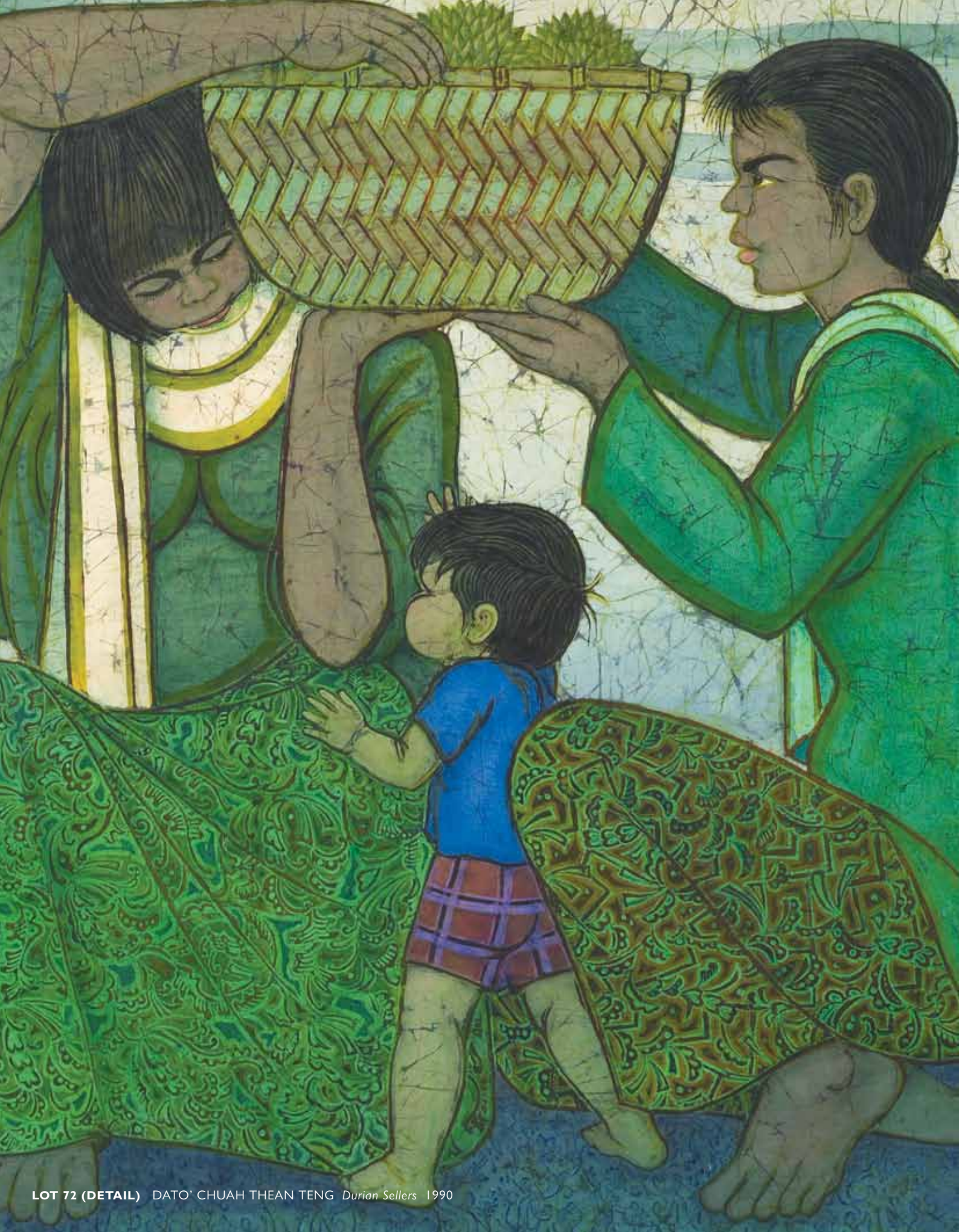
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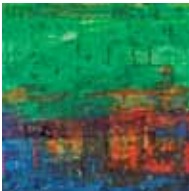
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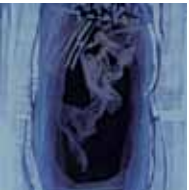
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KHALIL IBRAHIM

b. Kelantan, 1934

FIGURES, 1997

Signed and dated 'Khalil Ibrahim 97' (lower right)
Ink on paper
41.5cm x 58.5cm

PROVENANCE

Private collection, Selangor; acquired directly from the artist.

RM 6,000 - RM 8,000

This pen drawing of shadowy figures on the beach illustrates figures of mostly women, helping out with the tangled nets after the men's fishing outing. The lithe silhouettes and play of sinuous forms create a quiet rhythm as though in a choreographed dance. This is a perennial theme in Khalil Ibrahim's works, either on paper, canvas or batik cloth, which show a cluster of industrious people, working together in a community spirit. Executed in 1997, a period that saw Khalil perfecting his ink lines on paper, *Figures* clearly shows how Khalil's intuitive and confident use of lines has reached its zenith.

Khalil graduated from the prestigious St. Martin's School of Art and Design in London in 1964. His career spans four decades with many solo and group exhibitions held in Malaysia, Singapore, Indonesia and Switzerland. His works are held in the collection of National Visual Arts Gallery, Kuala Lumpur; National Museum of Art, Singapore, Fukuoka Museum of Art, Japan, New South Wales Museum of Art, Sydney and Royal National Art Gallery of Jordan.





2

AMRON OMAR

b. Kedah, 1957

PERTARUNGAN, 2001

Signed 'amron' (upper left), dated and titled '17 april 2001 PERTARUNGAN' (lower left)
Charcoal on paper
54cm x 36cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 9,000 - RM 12,000

Amron Omar's pugilistic *silat* poses which depict half-naked male figures showing off their well-built physique are lodged in the Malay-Muslim ethos of the Malay Archipelago. They show the *silat* exponents in strategic combat poses which are part ritual and part psyche. The rise of Iran's religious pedagogue Ayatollah Khomeiny in 1979-1980 with a fundamental brand of Islam saw a suppression if not a complete ban of any form of human representation that promoted idol-worship. In Amron's *silat* posturing, it is more about the inner struggle of Good versus Evil. Hence, the figures are rendered shadowy for a

sense of movement and devoid of any physicality.

Amron Omar graduated from UiTM (Universiti Teknologi MARA) in 1980 and won the Young Contemporary Artists Minor Award for his work *Self Portrait* in 1982. Selected exhibitions include *Gerakan*, Art Case Gallery (1997), *Imagining the Contemporary Body*, Galeri Petronas (1996), *Sime Darby Art Asia Exhibition* (1985). His first ever solo exhibition *Pertarungan* showcasing over 150 works spanning three decades of his career is currently on view at National Visual Arts Gallery, Kuala Lumpur.



3

AMRON OMAR

b. Kedah, 1957

PERTARUNGAN, 1998

Signed and dated 'amron '98' (lower left)
Oil pastel and charcoal on paper
41.5cm x 45.5cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 6,000 - RM 8,000

This was one of Amron Omar's earlier *Pertarungan* (Duel) studies done during his student days. Combining oil pastels with charcoal, he gets rough-hewn textures and a stumpy form in this pair of antagonists, with the one in the background poised to deliver a deadly kick to send his adversary virtually falling over onto the 'viewer.' Probably because of the media and the way they were used, this early work exudes more aggro than any spiritual process, making it a rare find as compared to his more commonly seen realistic rendering of '*pertarungan*'.



4

SHARIFAH FATIMAH SYED ZUBIR, DATO'

b. Kedah, 1948

SIRI GUNUNG JATI, 1993

Inscribed 'Sharifah Fatimah Zubir Siri Gunung Jati 1993 Acrylic modelling paste' (reverse)
Acrylic and modelling paste on canvas
45cm x 34cm

PROVENANCE
Private collection, Penang.

RM 3,000 - RM 4,000

Gunung Jati exists in South East Sulawesi in Indonesia but despite the thickset triangular mass in the eponymous painting, the forms are rendered light, even ethereal with the broken strokes executed with a palette knife. This work was done in between her two *Touch The Earth* solo exhibitions in 1992 (Galeri Seni Maybank, Kuala Lumpur) and 1996 (GaleriCitra, Kuala Lumpur). The textures are inspired by the Petra rock formations in Jordan in 1990.

Graduated from UiTM (Universiti Teknologi MARA) in Malaysia, Reading University in England and Pratt

Institute in the United States, Sharifah has participated in numerous local and international exhibitions. Awarded the Major Award in the Salon Malaysia Competition in 1979, and a Minor Award in the Young Contemporary Artists Competition in 1981, Sharifah was the curator at National Art Gallery, Malaysia from 1982 to 1989. Her works are held in the collections of public institutions, local and international museums, banks and corporations.

REFERENCE

Sharifah Fatimah Syed Zubir: *Notes of A Journey 40@60*, Artfolio, Kuala Lumpur, 2008.

5

PETER LIEW

b. Perak, 1955

FLOWERS, 2007

Signed and dated 'PL 2007' (lower left)
Oil on canvas
29cm x 21.5cm

PROVENANCE
Private collection, Selangor;
acquired directly from the artist.

RM 8,000 - RM 12,000



Peter Liew's swashbuckling strokes in this still-life give the impression of wild growth and movement to this otherwise static bouquet of flowers. A bold abstract attempt in a scented origami of yellow, pink, red and white, and with broken shoots of long-leaf plants light a dynamic essence within the painting.

Graduated from Malaysian Institute of Art in 1979, Peter Liew held his solo exhibitions at Artist House Gallery (1987), Maybank Art Gallery (1997) and Museum of the City of Skopje (2002). He also participated in numerous group exhibitions in China, Taiwan, Japan, Korea, Hong Kong, Thailand, Singapore and Macedonia.



6

ZULKIFLI YUSOFF

b. Kedah, 1962

SIRI PEMINANGAN PUTERI GUNUNG LEDANG, 1994

Signed and dated 'Zulkifli Yusoff 94' (lower right); titled 'Siri Peminangan Puteri Gunung Ledang' (reverse)

Oil on canvas
75.5cm x 75.3cm

PROVENANCE

Private collection, Penang.

EXHIBITED

Zulkifli Yusoff - Powerful Dialogue, The Art Gallery, Penang, 11 - 30 June 2000, illustrated on catalogue, page 34.

RM 7,000 - RM 10,000

Zulkifli Yusoff was inspired by the *Sejarah Melayu* in his works in the 1990s. This is his contemporary caricaturist parodies on what the mythical *Puteri Gunung Ledang* wanted as betrothal gifts from the vainglorious Sultan Mahmud of Malacca. These included the hearts of mosquitoes and mites, and the blood of the ruler himself and that of his son. The pole-like figures reminiscent of the artist's bandaged installations in the late 1980s later changed to more distorted forms.

REFERENCE

East Asian Art Today, Roeder Publications, 1992.
Powerful Dialogue: The Art of Zulkifli Yusoff, The Art Gallery, Penang, 2000.
Zulkifli Yusoff: Icons, Wei-Ling Gallery, Kuala Lumpur, 2008.
Zulkifli Yusoff: A Historical Survey, 1996-2009, Art Salon@ SENI, Kuala Lumpur and The Art Gallery, Penang, 2010.



7

ZULKIFLI YUSOFF

b. Kedah, 1962

AYAM, 1997

Signed and dated 'Zulkifli Yusoff 97' (lower left); signed, dated and titled 'Zulkifli Yusoff 1997 Ayam' (reverse)

Mixed media on canvas
90.3cm x 90.4cm

PROVENANCE

Collection of The Art Gallery, Penang.

EXHIBITED

Zulkifli Yusoff: A Historical Survey 1996 to 2009, Art Salon @ SENI, Kuala Lumpur, 16 January - 20 March 2010, illustrated on catalogue, page 13.
Zulkifli Yusoff - Powerful Dialogue, The Art Gallery, Penang, 11 - 30 June 2000, illustrated on catalogue, page 48.

RM 7,000 - RM 10,000

'Ayam', the obnoxious character is portrayed as hypocritical and shallow as Professor Kangkong, another character in Zulkifli Yusoff's 'Hall of Infamy'. An installation and sculptural artist to begin with, he returned to painting Daumier-like socio-political criticisms of the day. The distorted human figures shown in the buff look like new versions of *Satu Hari Di Bumi Larangan* masterpiece of Zulkifli Dahalan.

Graduated from UiTM (Universiti Teknologi MARA), Zulkifli furthered his studies at Manchester Polytechnic, England in 1991. One of the best contemporary artists in Malaysia, Zulkifli works with various mediums in the forms of drawing, painting, sculpture and installation. He has received numerous awards including the Major Award in the Young Contemporary Artists Competition in 1988 and 1989; the Second Place in the 6th International Sand Sculpture Competition in Hong Kong; The Grand Minister's Prize in the Third Salon Malaysia in 1992. He was also selected to participate in the First Asia Pacific Triennial of Contemporary Art, Brisbane in 1993. He is now an Associate Professor at Universiti Pendidikan Sultan Idris in Tanjung Malim, Perak.

TEW NAI TONG

b. Selangor, 1936

DRYING FISH, 1974

Signed and dated 'NAI TONG 74' (lower right)
Oil on canvas
65.5cm x 65cm

PROVENANCE

Private collection, Kuala Lumpur.
Private collection, Kelantan.

RM 8,000 - RM 12,000

Tew Nai Tong has ventured to the littoral fishing village from his usual illustrations of villages and cattle-rearing community. Drying fish is usually done by women after the fishermen's return from sea. Fishes with stronger odour are sorted out, gutted and dried in the sun to make into all kinds of fish products. Here, the artist resorts to more flat colours dominated by warm orange hues indicating the heat of the sun with more burnished tones in the foreground where the fish are hung by the tail.

Born in Klang, Nai Tong studied at Nanyang Academy of Fine Arts, Singapore and went to Paris in 1968 to further

his education at Ecole Nationale Superieue Des Beaux Art. He is the Advisor to several art societies including Contemporary Malaysian Watercolourists Association and International Watercolour of Asia. He held his first solo at British Council, Kuala Lumpur in 1964, and had participated in numerous group exhibitions locally and abroad. He won several awards including Second Prize, Chartered Bank Mural Design Competition in 1964, Shell Watercolour Award in 1981, Best Award, Esso Malaysia in 1982, Dunlop Watercolour Award in 1983 and Grand Prize, Asia Art Award (Malaysia), Seoul in 2009. He was honoured with a retrospective exhibition at National Art Gallery, Kuala Lumpur in 2007.



YUSOF GHANI

b. Johor, 1950

TOPENG/WAYANG - JUGRA II, 1997

Signed and dated 'Yusof ghani 97' (lower right); signed, titled and dated 'Yusof ghani Topeng/Wayang - jugra II 1997' (reverse)
Oil and charcoal on canvas
76cm x 61cm

PROVENANCE

Private collection, Kuala Lumpur; acquired directly from the artist.

RM 12,000 - RM 15,000

A pair to *Topeng/Wayang Jugra I*, this work has a similar composition with a much less intimidating reflection of the soul. Yusof Ghani's *Topeng* (Mask) tends to expose the ugly soul or *niat* (intentions) rather than at concealing them. This work is one of the post 'double *Topeng*' solos. *Topeng Wayang Jugra II* expresses the interconnectivity of men and nature. The artist turns to nature with a reverential sense of symbolism and awareness of the divine manifestation that 'all creatures reflect some aspect of the Divine, as an image is reflected in the mirror', and man is just a shadow wanting to play the role of the player. This causes man to sink further into his own error; altruistically forcing man to confront their intentions and manipulation of nature.

Yusof Ghani studied in the United States at George Mason University where he obtained his Bachelor in Fine Art majoring in Graphic Design and later continued his Master of Fine Art in Washington D.C. at Catholic University. He was a lecturer and Associate Professor at UiTM (Universiti Teknologi MARA). His most sought after series namely *Tari* has been in the proud collection of museums, institutions and private collectors. His other well known series include *Topeng*, *Wayang*, *Hijau*, *Segerak* and *Biring*. His body of works is best known to be in Abstract Expressionism is considered to be one of the best around.

REFERENCE

Siri Tari: Topeng, Rusli Hashim Fine Art, Kuala Lumpur, 1996.



KHALIL IBRAHIM

b. Kelantan, 1934

FISHERMEN, 1992

Signed and dated 'Khalil Ibrahim 92' (lower right)
Acrylic on canvas
101cm x 123cm

PROVENANCE

Private collection, Penang; acquired through Art Point Gallery, Penang.

RM 20,000 - RM 30,000

In flat, toned brush work, Khalil paints a scene of fishermen in a flurry of activity. Dressed in short sarong and head gear to protect themselves from the sun, they gathered to sort through the nets and set sail for fishing in the early hours of dawn as suggested by the use of cool blues. These silhouettes in the foreground are painted in a Cubist style and pastel palette, no doubt influenced by his study at Central St. Martin's School of Art in London during the 60s. Instead of a realistic depiction, the artist gives us a sense or a feel of a long forged bond between these fishermen folk as they work in tandem. He conveys their enthusiasm, eagerness and urgency in that moment when things must come together. The fragmented abstract background evokes energy and momentum while the colours create an atmosphere of wind, water and sand.

Khalil has also painted a series of flat, pop-coloured silhouettes of rural women-folk in the 70s which compliment this all male figure illustration. The artist is famous for his *East Coast* series; of his life-long interest in the spectacle of the ordinary and in particular the coastal villages of Malaysia's East Coast which simply describe the route of his own local heritage.

Khalil graduated from the prestigious St. Martin's School of Art and Design in London in 1964. His career spans four decades with many solo and group exhibitions held in Malaysia, Singapore, Indonesia and Switzerland. His works are held in the collection of National Visual Arts Gallery, Kuala Lumpur; National Museum of Art, Singapore, Fukuoka Museum of Art, Japan, New South Wales Museum of Art, Sydney and Royal National Art Gallery of Jordan.



TAN CHOON GHEE

b. Penang, 1930-2010

KEK LOK SI, 1976

Signed and dated 'TAN CHOON GHEE 1976' (lower left)
Oil on canvas
30cm x 45cm

PROVENANCE

Collection of The Art Gallery, Penang.

LITERATURE

Tan Choon Ghee Retrospective 1957-2000, Penang State Art Gallery, 2000, illustrated on page 29.

RM 8,000 - RM 12,000

A scene of pilgrimage is depicted in this oil on canvas, where a number of devout pilgrims are shown ascending to the Kek Lok Si Temple, also known as the Temple of Supreme Bliss, as an act of penance. The white spaces in the painting liken the journey to an ascent to the cloudy Heavens. This particular temple with the upturned roof finials has undergone great structural changes since its depiction in 1976 by artist Tan Choon Ghee, so an old world charm can be sensed within this painting.

Born in Penang in 1930, Tan Choon Ghee is one of the best known watercolour artists in Malaysia. He received his art education at Nanyang Academy of Fine Arts, Singapore in 1951 and Slade School of Art, London in 1959. He won a German Government scholarship and Australian Government TV set design scholarship and was honoured with a retrospective exhibition from Penang State Art Gallery in 2000. Choon Ghee is known for his beautiful watercolour renditions of common people in Penang and his capturing of Penang streetscape. A Tribute Exhibition was also held in remembering Tan Choon Ghee at Art Salon @ Seni, Kuala Lumpur in 2009.

REFERENCE

The Art of Tan Choon Ghee, Georgetown Printers, Penang, 1997.
Tan Choon Ghee Retrospective 1957-1992, The Art Gallery, Penang.
A Tribute to Tan Choon Ghee, Art Salon@SENI, Kuala Lumpur, 2009.



CHIA YU CHIAN

b. Johor, 1936-1991

PARIS, 1961

Signed, titled and dated 'Yu Chian Paris 1961' (upper left and lower right)
Oil on canvas laid on board
60cm x 44.5cm

PROVENANCE

Private collection, Kuala Lumpur; acquired directly from the artist.

RM 15,000 - RM 25,000

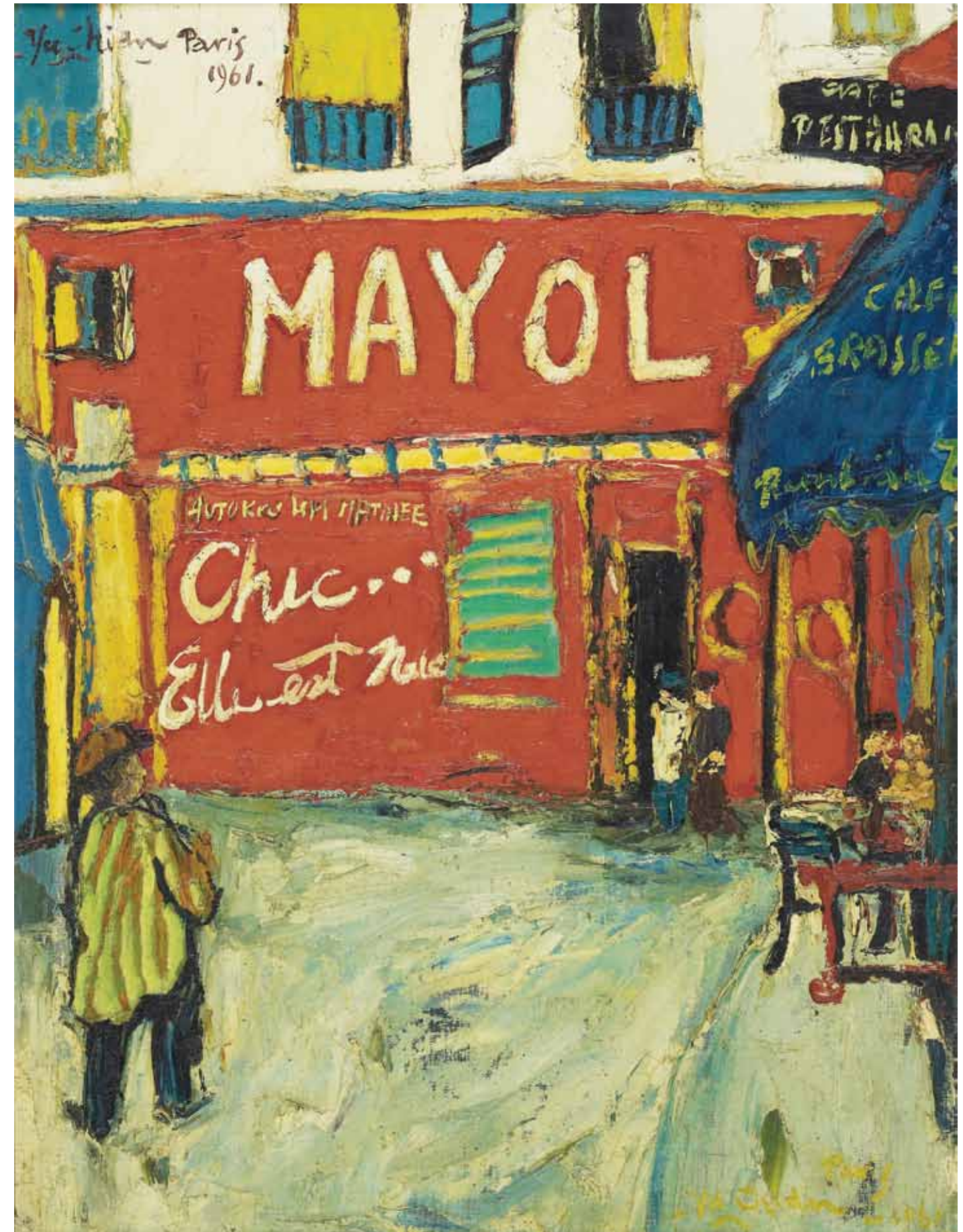
The word, Mayol, prominently emblazoned over the boudoir-red exterior of the building, probably cashes in on the fame of the musical hall star Felix Mayol. Speculation suggests it was a cinema and the almost deserted area hints at the decline of French cinema in the late 1950s. A café on the right, also seemingly french, lies in wait of cinema audiences.

ChiaYu Chian was in Paris for studies from 1959 to 1962, where he had a studio at 20, Rue du Sommerard in the Latin Quarters and then 28, Rue de la Charbonnere in Montmartre. His works typify the School of Paris style that included Fauvism, Cubism and Orphism.

Born in Johor, Chia Yu Chian graduated from Nanyang Academy Fine Arts, Singapore in 1958. He was the first artist from Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris (1959-1962). He was commissioned to do a mural painting *Life in Malaysia* for Malaysian High Commission in Paris. Yu Chian received the awards of Honourable Mention, Salon des Independent and Societe des Artistes Francaise, Paris.

REFERENCE

Chia Yu Chian Memorial Exhibition, National Art Gallery, Kuala Lumpur, 2002.
Contemporary Artists of Malaysia, Dolores D. Wharton, 1971.
Chinese Art of The 20th Century, Dr. Michael Sullivan, England, 1965.
Who's Who In Malaysia 1975-76, J. Victor Morais.
Modern Artists of Malaysia, T.K. Sabapathy and Redza Piyadasa, Dewan Bahasa and Pustaka, Kuala Lumpur, 1983.



CHIA YU CHIAN

b. Johor, 1936-1991

GAINED BY LABOURS, 1987

Signed and dated 'Yu Chian 1987' (lower right); titled 'Gained by labours' (reverse)
Oil on canvas
46.8cm x 60.4cm

PROVENANCE

Collection of the artist's family, Kuala Lumpur.

RM 18,000 - RM 22,000

It was a family vacation in 1977 to commemorate the opening ceremony of the Chia Clansmen Association, but what followed the two-day visit to Pulau Ketam were a few dozens of sketches of the glimpses of residents at work and the landscape of the small island captured with the nib of a pen. This work, painted in rich impasto, is a result of the trip and shows goods being loaded onto the boat directly from the stilt, thatched-roof houses with short makeshift platforms. As the title suggests, it is a laborious activity but it is a show of endurance and a page of human economic life until the late 80s.

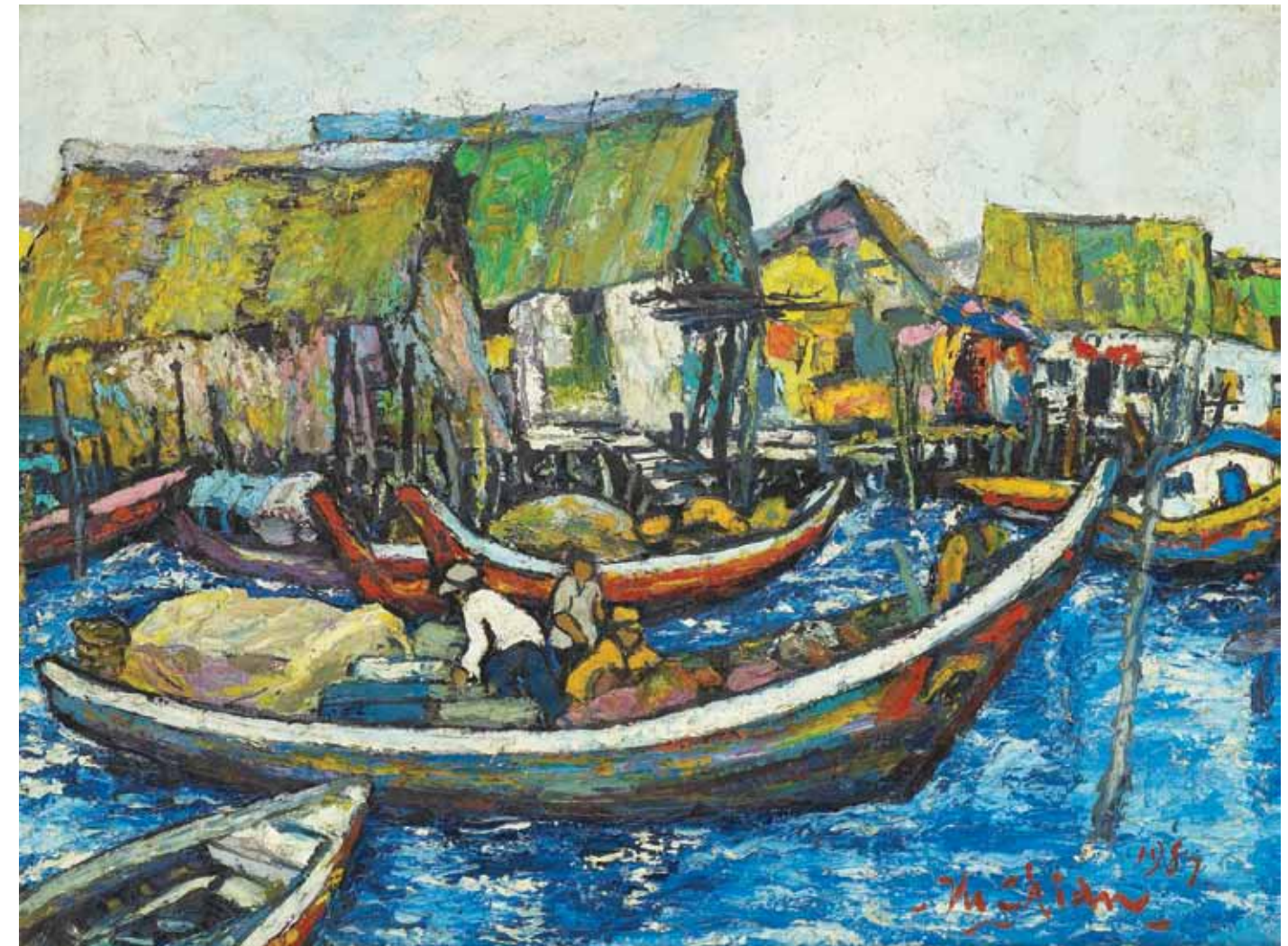
Born in Johor, Chia Yu Chian graduated from Nanyang Academy Fine Arts, Singapore in 1958. He was the first artist from Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris (1959-1962). He was commissioned to do a mural painting *Life in Malaysia* for Malaysian High Commission in Paris. Yu Chian received the awards of Honourable Mention, Salon des Independent and Societe des Artistes Francaise, Paris.

REFERENCE

Chia Yu Chian Memorial Exhibition, National Art Gallery, Kuala Lumpur, 2002.
Contemporary Artists of Malaysia, Dolores D. Wharton, 1971.
Chinese Art of The 20th Century, Dr. Michael Sullivan, England, 1965.
Who's Who In Malaysia 1975-76, J. Victor Morais.
Modern Artists of Malaysia, T.K. Sabapathy and Redza Piyadasa, Dewan Bahasa and Pustaka, Kuala Lumpur, 1983.



▲ Artist's family vacation to Pulau Ketam.



TAN CHOON GHEE

b. Penang, 1930-2010

TOWER BRIDGE, 1992

Signed and dated 'CHOON GHEE 92' (lower right)
Oil on canvas laid on board
43.5cm x 59.3cm

PROVENANCE
Private collection, Penang.

RM 10,000 - RM 15,000

In his hard-cover book, *The Art of Tan Choon Ghee*, the artist wrote: “the Tower Bridge is the most ideal theme to a painter”. Built across the River Thames, the bridge spans 244 metres long and reaches a height of 65 metres tall, with a horizontal sky walkway. It is a combined bascule and suspension bridge and was given a facelift in 2008. Here, Choon Ghee captures this relic shrouded in slight fog creating an aura of mystery.

Born in Penang in 1930, Tan Choon Ghee is one of the best known watercolour artists in Malaysia. He received his art education at Nanyang Academy of Fine Arts, Singapore in 1951 and Slade School of Art, London in 1959. He won a German Government scholarship and Australian Government TV set design scholarship and was honoured with a retrospective exhibition from Penang State Art Gallery in 2000. Choon Ghee is known for his beautiful watercolour renditions of common people in Penang and his capturing of Penang streetscape. A Tribute Exhibition was also held in remembering Tan Choon Ghee at Art Salon @ Seni, Kuala Lumpur in 2009.

REFERENCE
The Art of Tan Choon Ghee, Georgetown Printers, Penang, 1997.
Tan Choon Ghee Retrospective 1957-1992, The Art Gallery, Penang.
A Tribute to Tan Choon Ghee, Art Salon@SENI, Kuala Lumpur, 2009.



AHMAD KHALID YUSOF

b. Kuala Lumpur, 1934-1997

HIKAYAT SERIBU SATU MALAM, 1995

Signed and dated 'Ahmad Khalid 1995' (reverse)
Acrylic on canvas
89cm x 89cm

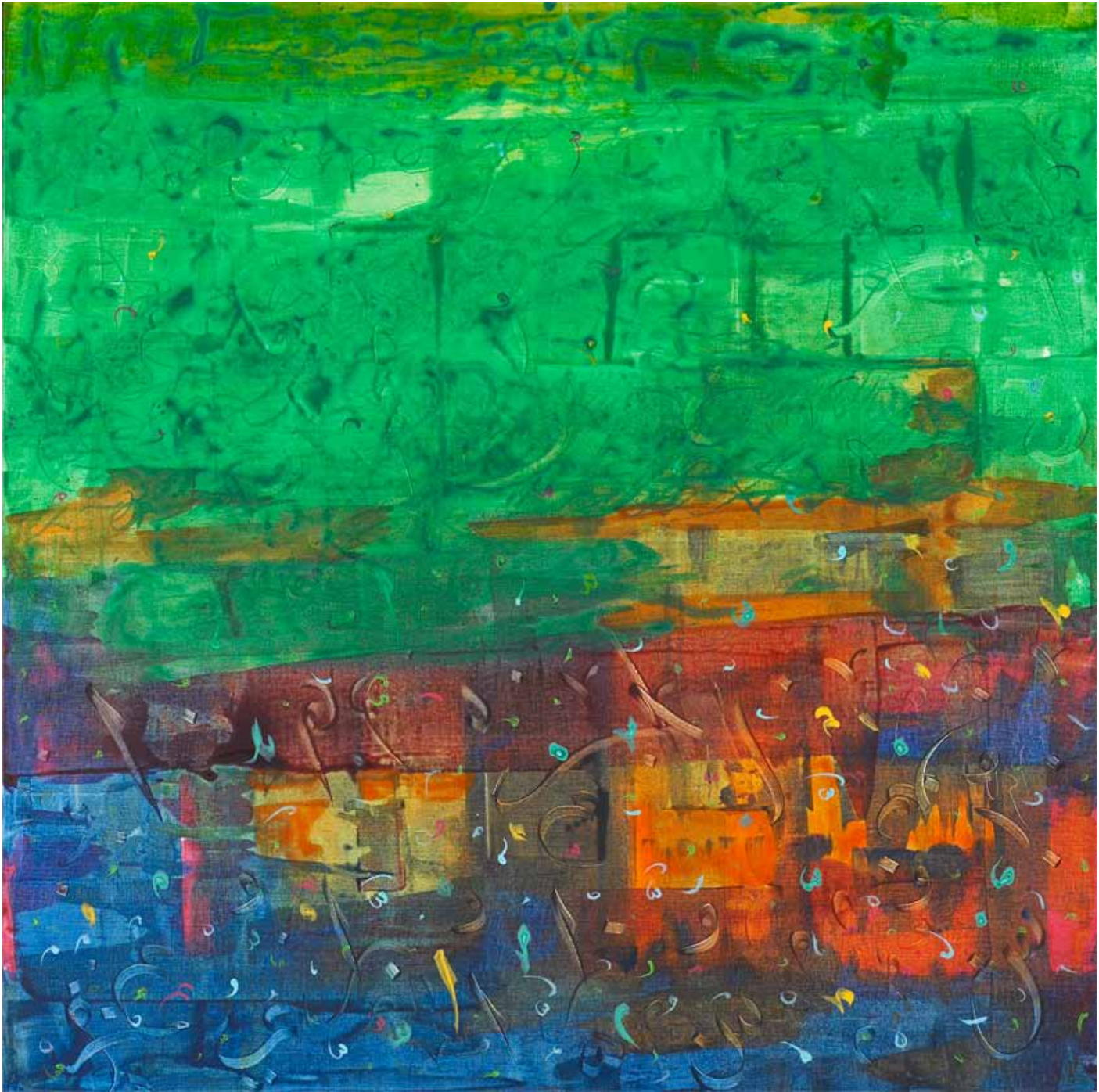
PROVENANCE
Private collection, Selangor; acquired directly from the artist.

RM 18,000 - RM 25,000

This painting marks a departure from Ahmad Khalid Yusof's usual serene-scapes of frittered *khat* calligraphy which was his trademark style from 1971. Here, he deals with the fantasy realm of a place inspired by the fabled Arabian 1001 Nights saga, painting only the facade of perhaps a mysterious place but not what goes on within. The magical nocturnal ambience is marked by the moss-green sheen complimented by bright orange and red tones and short lines and dots replace his usual Jawi scribbles.

Ahmad Khalif Yusof received his art eduction at Winchester School of Art, England from 1965 to 1969 and Ohio State University, USA in 1976. He was the founding President of Malaysian Artists Association (PPM) in 1979. He served at ITM School of Art and Design as a lecturer for 19 years and received the Excellence Award for ITM Staff. He also served in the Board of Trustees of National Art Gallery, Kuala Lumpur between 1989 and 1991.

REFERENCE
55 Years & Beyond, Banker's Club, Kuala Lumpur, 1991.
Alif Ba Ta Riwayat Hidup Ahmad Khalid Yusof, Zakaria Ali, National Art Gallery, Kuala Lumpur, 2004.



YUSOF GHANI

b. Johor, 1950

TOPENG-PUTRI WAYANG BERSANDING, 1998

Signed and dated 'Yusof ghani 98' (lower right); signed and titled 'Yusof ghani Topeng-Putri Wayang Bersanding' (reverse)
Oil and charcoal on canvas
105.5cm x 90.5cm

PROVENANCE

Private collection, Kuala Lumpur; acquired directly from the artist.

RM 20,000 - RM 23,000

This work is lodged in Yusof Ghani's *Topeng-Wayang* transition between 1997 and 1998, before the *Hijau* Series. This series was inspired by college excursions to Sarawak in 1988 and 1991 where he was captivated by the mask rituals of ethnic *Kayan* and *Kenyah* and their reflection of human foibles. These motifs in his paintings are used to make cultural statements on preservation of local cultures as well as to address human pretensions and falsehood. As the artist firmly believes that every object holds an inner and outer meaning and that each external form is accompanied by an inner reality, *Topeng* is the expression of faces, while *Wayang* taunts and expresses the various aspects of manipulation. The first two batches of *Topeng* were showcased in two solos at Galeri Citra in 1993 and 1995 respectively. The nature of the spontaneous work-process is that the 'reading' is cued by the title as the emotional trigger.

Yusof Ghani studied in the United States at George Mason University where he obtained his Bachelor in Fine Art majoring in Graphic Design and later continued his Master of Fine Art in Washington D.C. at Catholic University. He was a lecturer and Associate Professor at UiTM (Universiti Teknologi MARA). His most sought after series namely *Tari* has been in the proud collection of museums, institutions and private collectors. His other well known series include *Topeng*, *Wayang*, *Hijau*, *Segerak* and *Biring*. His body of works is best known to be in Abstract Expressionism is considered to be one of the best around.

REFERENCE

Siri Tari: Topeng, Rusli Hashim Fine Art, Kuala Lumpur, 1996.



PETER LIEW

b. Perak, 1955

BEACH STREET, PENANG, 2008

Signed and dated 'Peter Liew 080608' (lower left)
Oil on canvas
120cm x 90cm

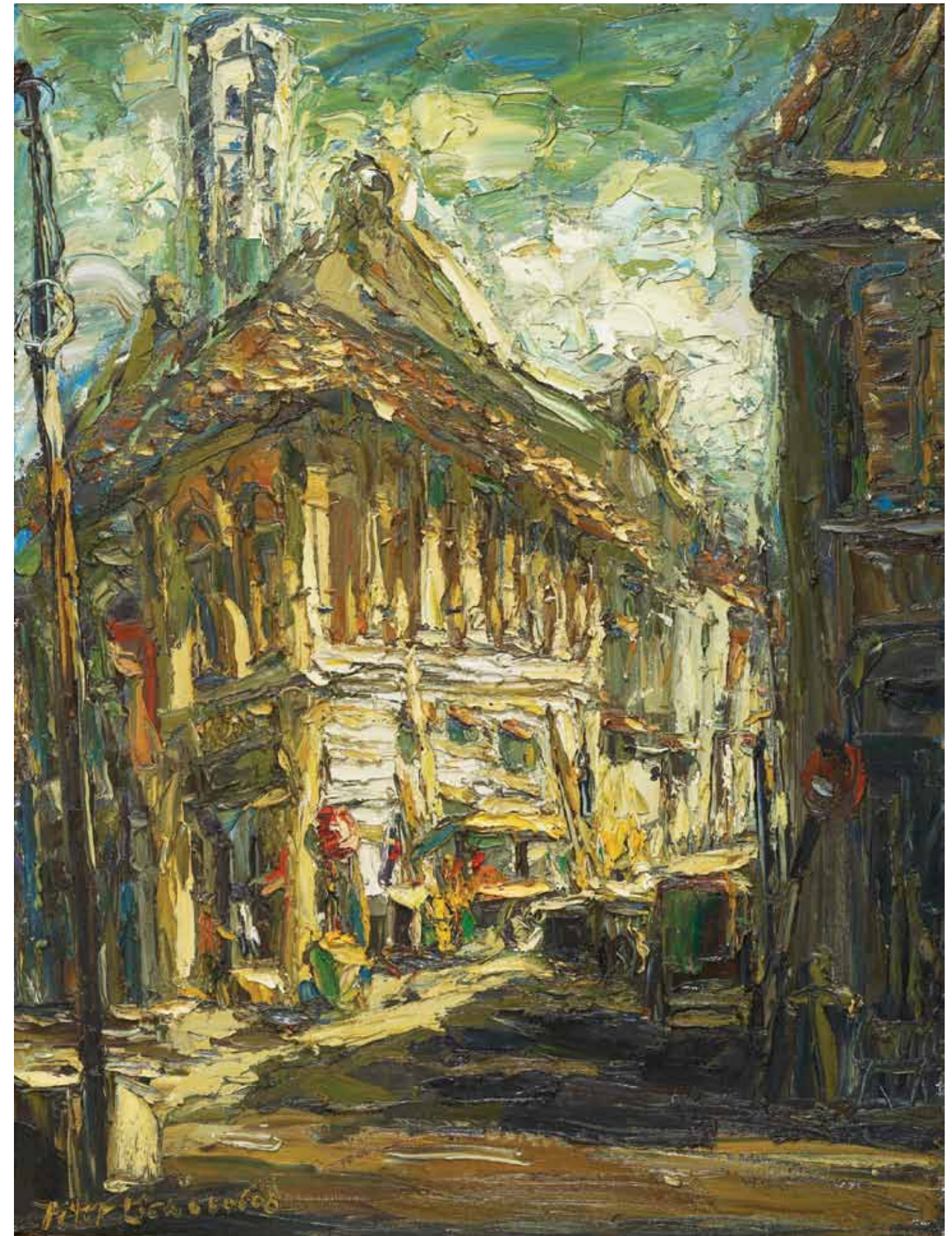
PROVENANCE

Private collection, Selangor; acquired directly from the artist.

RM 23,000 - RM 30,000

Beach Street, one of the oldest streets in Penang, is lined with heritage buildings. Here on the waterfront is where the first flush of tall commercial buildings was built along with a network of roads fanning outwards. Working al fresco, Peter Liew likes intersections as they offer multiple facets which enhance the charm and mystery of a place. The sleepy wedge shadow from a dimming late-afternoon light on the right contrasts with the corner-left edifice with louvered bay windows and five-foot ways. It is distinct from the adjoining building with a gabled wall. The technique of oils layered in thick impasto adds a rich quality to the painting.

Graduated from Malaysian Institute of Art in 1979, Peter Liew held his solo exhibitions at Artist House Gallery (1987), Maybank Art Gallery (1997) and Museum of the City of Skopje (2002). He also participated in numerous group exhibitions in China, Taiwan, Japan, Korea, Hong Kong, Thailand, Singapore and Macedonia.



KOK YEW PUAH

b. Selangor, 1947-1999

KELANTANESE BOATS, 1996

Signed and dated 'KY96' (lower right)
Oil on canvas
128.7cm x 128.7cm

PROVENANCE
Collection of Usha M, Kuala Lumpur.

RM 15,000 - RM 25,000

This composition has an unusual perspective. The viewer is situated on a fisherman's boat which is positioned on the sandy beach and therefore going nowhere. The static energy of this scene is offset by two other *sampans* (traditional wooden boats) on either side of the main centred object on the shores of the beach; one on the left stays on the beach while the other on the right seems to be moving away from the eye and further into the sea towards a dark stormy cloud. Gestural brush strokes, however, paint a sunny optimistic seascape closer to the shore with bright blue, cerulean and aquamarine, complimented by yellow ochre earth. The key feature to note is the distinct ornamentation on the mast at the core of the composition. Guardian spirits, looking left and right, back to back, are painted in fierce expressions in order to ward off evil spirits at sea and become the central focal point.

The little forward momentum suggests hesitation, while the painting reads as a metaphor addressing so many confictions in life. It stands as an allegory for the transitional phase between stagnation and change, the

push and pull between tradition and modernisation, dual identities and coexistence of man and nature and the reconciliation between the old and the new.

Born in Klang, Selangor, Kok Yew Puah went abroad to study but lived most of his life in his birthplace and is even referred to as a "Klang" artist. After studying painting and print-making at the Victorian College of the Arts in Melbourne, he set aside his artistic skills during the 70s in order to manage his family's food business. In the late 80s, he made a tentative return to the art world and began to develop his own extraordinary brand of Malaysian realism.

Kok Yew Puah's most important contribution has been to find an accurate and powerful expression for the visual reality of Malaysia. He forged a particular brand of realism with which he chronicled authentic images of modern Malaysian life to date. In this sense, Kok Yew Puah was a pioneer in Malaysian figuration, capturing urban life during the rapid changes of the 1980s to 1990s in a vision that was multi-ethnic and optimistic.



ENG TAY

b. Kedah, 1947

DAY END, 1995

Signed and dated 'Eng Tay 95' (lower left)
Oil on canvas
75.4cm x 100.7cm

PROVENANCE
Private collection, Penang.

RM 28,000 - RM 38,000

Family life, togetherness and the intimate bond between lovers or spouses with their children or close friends is a theme central to Eng Tay's art. This anonymous couple portrayed, is engrossed in a tête-à-tête with their child listening in. It's a cosy atmosphere set by the warm colours. Their faces are expressively painted despite minimum features granted to the eyes, a vertical line for the nose and simplified lips.

Eng Tay went to New York City in the United States where he studied at The Art Students League in 1968. Working in several media, limited edition etching, painting and sculpture, his works are known for the depiction of relationships between family, lovers, friends, music and nature. Currently residing in New York City, he tours extensively around the USA and Asia in conjunction with his exhibitions.



LIM KIM HAI

b. Selangor, 1950

UNITY, 1988

Signed and dated 'K.H.Lim 88' (lower right)
Oil on canvas
65cm x 81cm

PROVENANCE
Private collection, Singapore; acquired directly from the artist.

LITERATURE
Kim Hai Lim 林金海, Kosnet Press, illustrated on page 78.

RM 58,000 - RM 80,000

A cluster of ripe juicy looking apples of varying yellows, greens and reds is featured in this work by Lim Kim Hai, which was done during his early days while he was still residing in Paris. The apple, a seemingly common tropical fruit readily available in any part of the world and the fruit he chose to do still life studies holds a different significance to the artist. To him, the apples represent life, and in this work, the need or desire for life to be in a community. Challenging himself technically, the artist has achieved a realistic depiction of the fruit through tone, highlights, depth and shadow. Also taking it a step further is the unlikely visual, vertical perspective - when the painting is hung on the wall, the apples seem to defy gravity when expected to topple down.

The vertical bars are in fact a reference to piano keys, laid in the backdrop to provide a sense of musical rhythm and harmony, representing the ups and downs life brings. Although Lim Kim Hai has painted other tropical fruits, it is for his inspired apple compositions that he is dubbed the 'Apple King'.

Lim Kim Hai studied at Nanyang Academy of Fine Arts, Singapore and Ecole Nationale Supérieure des Beaux Arts, Paris. He won the Golden Award from Salon des Artistes Français, Paris in 1982, Silver Award from Salon Internationale, Du Val D'Or, France in 1984; Prix Henri Lehmann from Institut de France, Academy des Beaux Arts in 1986. His works have been showcased widely in France, Moscow, China, Vietnam, Taiwan, Indonesia, Thailand, Singapore and Malaysia. He returned to Malaysia for good in 2002.



KHOO SUI HOE

b. Kedah, 1939

TWO FLYING, 1989

Signed 'Sui Hoe' (lower right)
Oil on canvas
88cm x 88cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 15,000 - RM 30,000

Paintings featuring flying figures are a favourite of artist Khoo Sui Hoe since the 1970s as it indicates flights of fancy, an escape or an ideal of freedom in the physical and imaginative sense. It also signifies a joust of celebration in the way the floating forms recall Marc Chagall's paintings. This work was inspired by the murals of the ancient Dunhuang Caves in China. One may even harkens back to the story of Peter Pan who spirits away little children in the dead of the night, to a far away land where adventure awaits and nothing is impossible. Sui Hoe's works are replete with flying themes as can be found in his retrospective book, *Painted World* – page 100 (*Flying Up*), page 111 (*Flying Coo-Coo*), page 149 (*Flying Over The Village*) and page 155 (*Courting*).

Educated at Nanyang Academy of Fine Arts, Singapore and Pratt Institute, New York, Sui Hoe received the Honourable Mention at Salon Malaysia in 1969. In 1974, he was awarded the prestigious John D. Rockefeller 3rd Fund Grant. Sui Hoe is the founder of UTARA, a group of Malaysian Modernists from Kedah and Penang in 1977. His works are held in the collection of public and private institutions and corporations.

REFERENCE

The Painted World of Khoo Sui Hoe, Khoo Sui Hoe Retrospective, Penang State Art Gallery, 2007.



SHARIFAH FATIMAH SYED ZUBIR, DATO’

b. Kedah, 1948

THE JOURNEY 2, 1993

Signed and dated 'Sharifah Fatimah 93' (reverse)
Oil on canvas
90cm x 115.9cm

PROVENANCE
Private collection, Penang; acquired through Art Point Gallery, Penang.

RM 16,000 - RM 20,000

A serene abstract reverie of odd interlocking and overlapping shapes and under-painted layers project a subtle tranquillity. Warm reds predominate with expanses of subdued green in a general hard-edged composition where there is an illusion of perspective. The 'action' moves from left to right in a flotsam of soft rectangular blocks. This painting was exhibited in 1994 at Art Salon in Kuala Lumpur where it was sold.

Graduated from UiTM (Universiti Teknologi MARA) in Malaysia, Reading University in England and Pratt Institute in the United States, Sharifah has participated in numerous local and international exhibitions. Awarded the Major Award in the Salon Malaysia Competition in 1979, and a Minor Award in the Young Contemporary Artists Competition in 1981, Sharifah was the curator at National Art Gallery, Malaysia from 1982 to 1989. Her works are held in the collections of public institutions, local and international museums, banks and corporations.

REFERENCE
Sharifah Fatimah Syed Zubir: Notes of A Journey 40@60, Artfolio, Kuala Lumpur, 2008.



YUSOF GHANI

b. Johor, 1950

SIRI TARI VII, 1984

Signed 'Yusof ghani' and inscribed 'SIRI TARI VII - 1984 oil on canvas 163cm x 259cm' (reverse)
Oil and charcoal on canvas
162.8cm x 236.5cm

PROVENANCE
Private collection, Kuala Lumpur; acquired through Elm Quay Fine Arts, Kuala Lumpur.

RM 85,000 - RM 130,000

Tari (Dance), Yusof Ghani's most celebrated series, is not just about the mere act of dance. Gail Enns, owner of Anton Gallery in Washington DC who held Yusof's first solo in 1984, commented on this series, "You can feel his underlying concern for humankind. It's dancers, but it's also something else. There are tremendous levels of subliminal content. The dancers are reaching out... for something more".

Yusof's preoccupation with the concept of dance had started in his student days when he submitted a painting titled *Dance: A Cultural Statement* (1982) for the thesis component of his master's degree at Catholic University in the US. At that time, he participated in a group protest show against American intervention in Nicaragua with his audacious body of work called the *Protest* series. Upon returning to Malaysia after his studies, Yusof decided to fuse formal elements of the gestural dance with the socio-politically charged *Protest* approach, marking the beginning of *Tari*. Chaotic and directionless, dancing is, for the artist, a metaphor for the inequality of life that led to chaos; a social commentary on humanitarian issues.

Heavily influenced by the American Abstract Expressionism, *Tari* is an intense and powerful manifestation of Yusof's spontaneous and ferocious brushstrokes onto the canvas, where colliding figures serve as generator of a sequential unfolding of linked dancing movements. It also reflects the continued influence of Abstract Expressionism in Malaysian Art after its introduction in the 1960s by pioneering artists like Abdul Latiff Mohidin and Datuk Syed Ahmad Jamal; however the distinctive difference between Yusof Ghani and the pioneers is his emphasis on humanitarian and figures as opposed to landscapes. Datuk Syed Ahmad Jamal drew parallels with the links of Pollock and de Kooning, "The dancing lines remind one of Pollock and swatches and

cleavages of form and space are obviously inherited from de Kooning".

Executed in 1984, *Siri Tari VII* is one of Yusof's earliest and most significant pieces of this series. Standing at 5.5 feet tall and 8 feet wide, the painting carries such dynamism and reflux that when standing in front of it, the visual impact is one that is experiential and captivating. On this stagnant two-dimensional work on canvas depicted with three-dimensional figurative forms, a further fourth dimension of time is introduced. Once eye contact is made, the viewer will be lost in the swirls and twirls of the liquefied life-size figures showing no intention of ceasing their motion.

Commenting on the juxtaposition of graphic and linear elements with chromatic and painterly planes of colours, as evident in this piece, artist Wong Hoy Cheong remarked, "The violent colour and handling is superimposed by delicate, graceful and calligraphical lines. Other times, these lines float over the colours, only scratching the surface. However, when all these elements come together, the visual experience is powerful and compelling". It is clear that *Siri Tari VII* epitomises the artist's forte in balancing the controlled, the instinctual and the arbitrary.

Yusof Ghani studied in United States at George Mason University where he obtained his Bachelor in Fine Art majoring in Graphic Design and later continued his Master of Fine Art in Washington D.C. at Catholic University. He was a lecturer and Associate Professor at UiTM (Universiti Teknologi Mara). His most sought after series namely *Tari* has been in the proud collection of museums, institutions and private collectors.

REFERENCE
Siri Tari: Topeng, Rusli Hashim Fine Art, Kuala Lumpur, 1996.



CHUAH THEAN TENG, DATO'

b. China, 1912-2008

MOTHER AND CHILD

Undated
Signed 'Teng' (lower left)
Batik
58.8cm x 44.1cm

PROVENANCE
Collection of Raj Kumar GP, Kuala Lumpur.

RM 35,000 - RM 50,000

Dato' Chuah Thean Teng, or popularly known as Teng, is venerated for internationalising batik as medium of fine art. His unforgettable portrayal of women and children in the rural Malaysian kampongs is at once close to heart for the common Malaysian and exotic for the Westerners. Coupled with the new method of pictorial expression using batik, Teng has received international acclaim with his works held in the collections of major galleries, museums and private collections around the world. Interestingly, his creation of batik painting came from a failed business venture where his batik factory was closed down and by experimenting with the left over wax and dyes he stumbled upon this unique medium that is to change his life forever.

Of the varied themes depicted in Teng's remarkable opus of batik paintings, the human figure is of utmost significance. Here, Teng's hallmark imagery of the Mother-and-Child reappears. Unlike his usual depiction of women and children set within the rural Malaysian village scenes, the figures in this piece are surrounded by abstract Cubist-like shapes and forms, clearly showing the experimental nature of Teng's approach towards batik painting. He further broke down the figures into highly stylised planes, blending the foreground with the background, while the circular motif repeats itself rhythmically throughout the composition.

Mother and Child perfectly complements another piece which is currently held in the collection of Bank Negara Museum and Art Gallery, titled *Scarlet Lips* (1988), where the entire work is flushed with overtones of blues punctuated by the sharp red on the lips, while a little girl instead of a boy was portrayed as the 'child' in the picture.

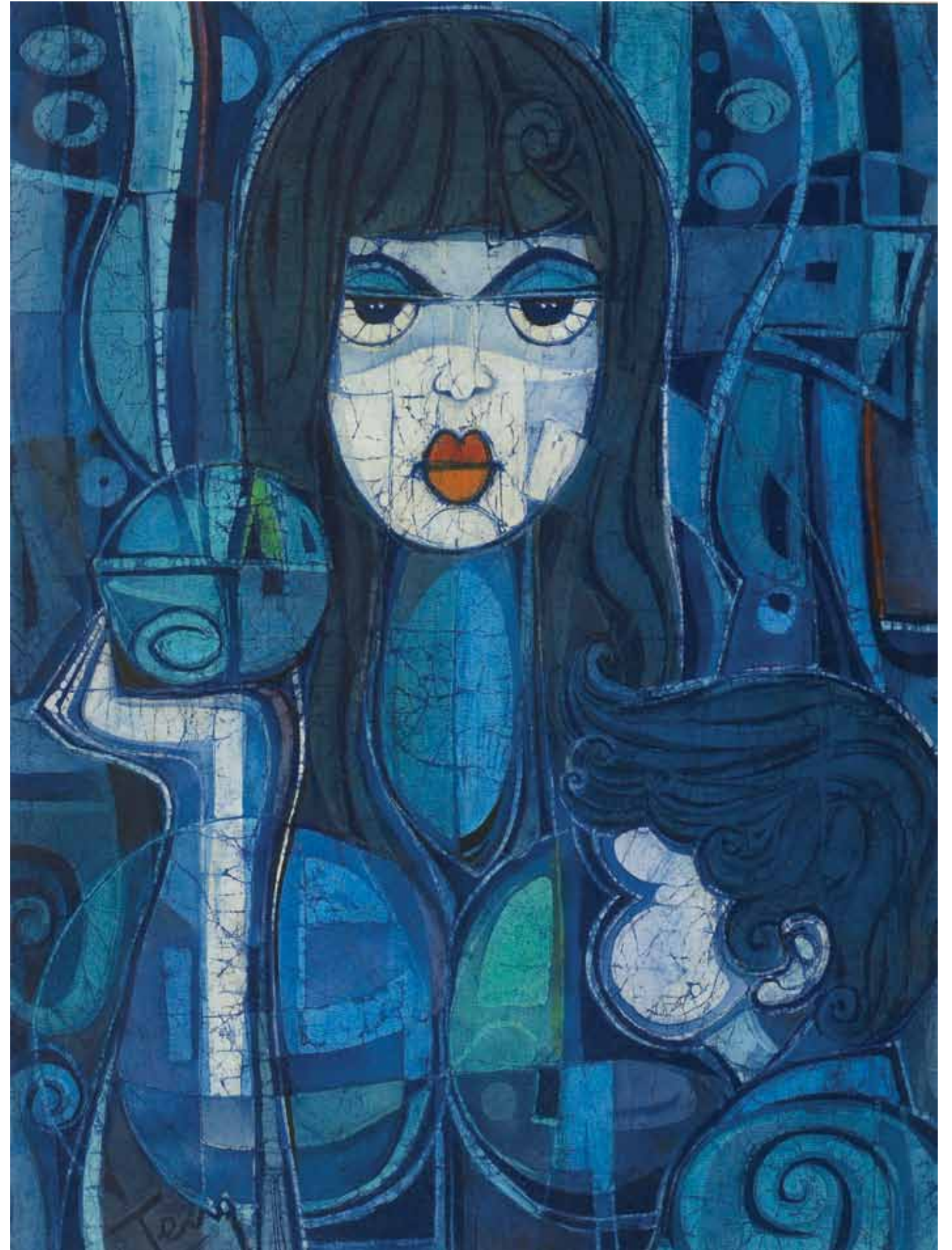
Born in China in 1914, Chuah Thean Teng, or popularly known as Teng, studied at the Amoy Art School. He adapted the age-old craft of batik as a medium of fine art and thus was acknowledged as the Father of Batik Painting in Malaysia. He received international fame when his paintings entitled *Two of a Kind* and *Tell You a Secret* were selected by UNICEF for its greeting cards. He had exhibited extensively around the world, and was honoured with a retrospective exhibition at National Art Gallery in Kuala Lumpur in 1965 and Penang State Art Gallery in 1994. A memorial exhibition was also held in 2008 by National Art Gallery to pay tribute to Teng. For his contribution to art, he was awarded the title 'Dato' by the Penang State Government in 1998.

REFERENCE

Chuah Thean Teng Retrospective 1994, Penang Museum and Art Gallery, 1994.

Teng Batik, Yahong Gallery, Penang, 1968.

Teng: An Appreciation, National Art Gallery, Kuala Lumpur, 2008.



KHALIL IBRAHIM

b. Kelantan, 1934

BATIK IN ABSTRACT, 1992

Signed and dated 'Khalil Ibrahim 92' (lower right)
Batik collage
100cm x 87cm

PROVENANCE
Collection of Ambassador Dato' N. Parameswaran; acquired directly from the artist.

EXHIBITED
Malaysian Artists Association Titian, Hanoi School of Art, Vietnam, 1992.

RM 16,000 - RM 18,000

This special combination of a batik collage plays layered tones on abstract objects and printed materials, using Indisol dyes. Khalil Ibrahim has dabbled with batik art since 1968. This work was created by both intent and 'accidents' and which partly recalls his abstract works during the 1960s.

Khalil graduated from the prestigious St. Martin's School of Art and Design in London in 1964. His career spans four decades with many solo and group exhibitions held in Malaysia, Singapore, Indonesia and Switzerland. His works are held in the collection of National Visual Arts Gallery, Kuala Lumpur; National Museum of Art, Singapore, Fukuoka Museum of Art, Japan, New South Wales Museum of Art, Sydney and Royal National Art Gallery of Jordan.



RAPHAEL SCOTT AHBENG

b. Sarawak, 1939

VIEW OF OLD STAAS, 1995

Titled, signed and dated 'View of Old Staas. RSA '95' (lower right)
Acrylic on canvas
59.6cm x 89.8cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 7,000 - RM 9,000

This unique acrylic on canvas depicts a natural environment with interesting flora, thick vegetation and the frontier on the undulating landscape. The scene is located near Raphael Scott Ahbeng's Bau gold-mining town birthplace and residence. 'Staas' is Bidayuh for 'taas', a rich ironwood also called *kayu berlian* (diamond wood). Raphael, the master of the Sarawak natural landscapes, is known to have a bias for reds in his already florid palette.

Raphael Scott Ahbeng is one of the most established Borneo artists. Attended Art and Photography course in Bath Academy of Art, Britain in 1964-67 and drama course in London in 1973, he won First Prize, Sarawak Shell Open art competition in 1959, 1982 and 1983 and Third Prize, Natural Malaysia art competition in Kuala Lumpur in 1991. He served as as adviser in Sarawak Artists Society during 1999-2000. His paintings have been held in the permanent collection of public institutions and private collectors in Malaysia.



JOLLY KOH

b. Singapore, 1941

UNTITLED, 2002

Signed and dated 'Jolly Koh 02' (lower left)
Oil on canvas
152.5cm x 50.5cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 8,000 - RM 10,000

This painting is very similar to *Rising Sun I* and *Rising Sun II*. It holds the common elements in the *Terang Bulan* series with its side borders and distinctive moon, a series where the artist had introduced 3 new elements in his body of work; the combination of oil and acrylic, the colour black in his palette, and achieving the translucent watercolour effect with the acrylic medium. Having grown up in Malacca as the eight generation of Baba Heritage lineage, Jolly Koh often refers to himself as a painter of landscape. He grew up as a romantic, reminiscent of his days in Malacca and listening to *Terang Bulan* as a child. In a breathtaking vertical composition, the artist paints an allegory in the moon as a unifying constant no matter where one is. In fact, judging by the fluid watery treatment of the oils, one may argue the painting could be presented upside-down as a reflection of the moon in a pond as evidenced by the koi fish streaming upwards, giving the Chinese clichéd theme a personal, modern interpretation.

It is part of the *Terang Bulan* Series officially shown in an

exhibition at Shenn's Fine Art in Singapore in 1996. Since his 1992 homecoming solo, Jolly Koh has been planning his relocation back to Malaysia after two decades down under.

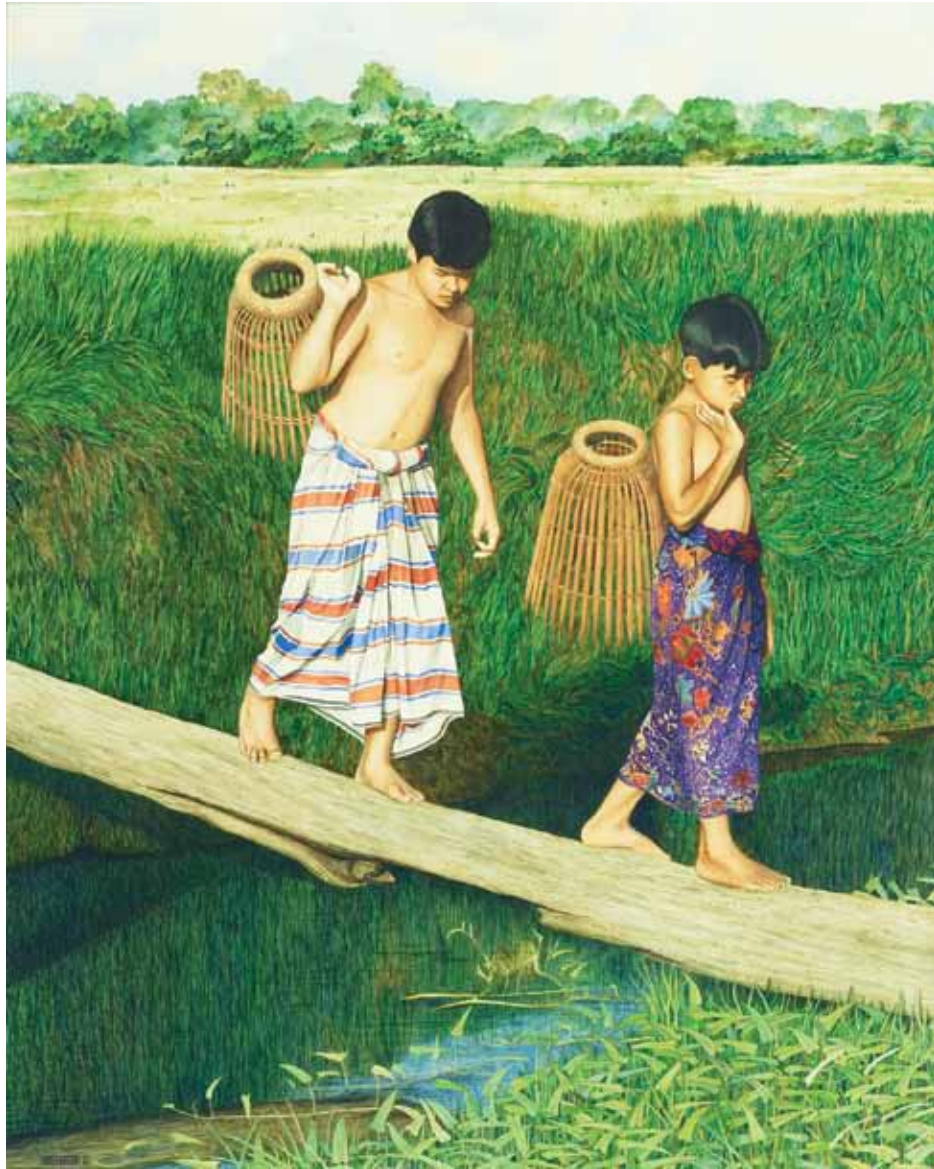
Born in Singapore, Jolly Koh received his art education at National Diploma in Design, Hornsey College of Art, London in 1962; Art Teacher's Certificate, London in 1963 and M.Sc. at Indiana University, USA in 1972. His works has been exhibited extensively around ASEAN region, Melbourne and London and are held in the collection of local and international museums, corporations, banks and hotels. Amongst them are J.D. Rockefeller III Collection, the National Art Gallery in Victoria, Australia, the Kasama Nichido Museum of Art, Bank Negara Malaysia and The Fullerton Hotel in Singapore.

REFERENCE
Jolly Koh, Maya Press, 2008.
Art Imperatives: Selected Writings and Paintings, Dr. Jolly Koh, 2004.
Jolly Koh: Recent Paintings, Valentine Willie Fine Art, Kuala Lumpur, 2003.



SHAFIE HASSAN

b. Kedah, 1948

**CUTI SEKOLAH, 2001**

Signed and dated 'SHAFIE HASSAN 01' (lower left)
Watercolour on paper
79.2cm x 63.2cm

PROVENANCE
Private collection, Kuala Lumpur;
acquired directly from the artist.

EXHIBITED
Kenja Kertas, National Art
Gallery, Kuala Lumpur, 2006,
illustrated on leaflet.

RM 4,000 - RM 8,000

This extraordinary watercolour shows two *kampung* boys in lush rural scenery, during school holidays, carrying traditional basket-woven fish traps over their shoulders and walking on a fallen tree trunk placed across the stream as a makeshift bridge. The younger one is clad in a bright batik sarong while the other has a simpler checked sarong. In the village, playthings are often improvised from what they can find in their rural surroundings, unlike the sophisticated toys of city kids.

Born in Kedah in 1958, Shafie Hassan was trained at Teacher Training College Kota Baru in 1978 and Specialist Teachers Training Institute in 1986. Shafie received his art education at University Science of Malaysia in 1994. He received First Prize at the PNB Art Competition, First Prize for UNESCO Poster, and the Malaysian Watercolour Society Award in 1990. He is regarded as one of the finest watercolourists in the country.



LIM KIM HAI

b. Selangor, 1950

NO WAR, 2003

Signed and dated 'K.H.Lim 2003'
(lower centre)
Oil on canvas
30cm x 30cm

PROVENANCE
Collection of Sujaysen RK,
Kuala Lumpur.

RM 9,000 - RM 15,000

This oil painting is a more recent illustration of the popular Granny Smith variety. Where the earlier work is rooted in realism, here the colour tone and shade give a sense of weightlessness, as though the apples float upwards and outwards toward the viewer. Since the 1980s the artist has obviously gained enough confidence to risk the style and subtly direct his brush towards Surrealist expression. The clues to look for are the bluish tint in the depth of shadows, the bruised portions defying a near perfect apple and the speckles which randomly dot the overall canvas, adding a glint of magic to the composition.

Lim Kim Hai studied at Nanyang Academy of Fine Arts, Singapore and Ecole Nationale Supérieure des Beaux-Arts, Paris. He won the Golden Award from Salon des Artistes Français, Paris in 1982, Silver Award from Salon Internationale, Du Val D'Or, France in 1984; Prix Henri Lehmann from Institut de France, Academy des Beaux-Arts in 1986. His works have been showcased widely in France, Moscow, China, Vietnam, Taiwan, Indonesia, Thailand, Singapore and Malaysia.

JUHARI SAID

b. Perak, 1961

KATAK NAK JADI LEMBU, 1999

Titled, signed and dated 'Katak nak jadi lembu Juhari Said 1999' (bottom)
Woodblock print, edition 17/20
78.5cm x 107.5cm

PROVENANCE
Private collection, Kuala Lumpur.

LITERATURE
45@45, National Art Gallery, Kuala Lumpur, 2003, illustrated on page 67.

EXHIBITED
Yes Or No?, Maison of Malaysian Art, Kuala Lumpur, 12 December 2011 - 1 January 2012, illustrated on catalogue.

RM 6,500 - RM 9,000

One of his most celebrated images, *Katak Nak Jadi Lembu* is exemplary of Juhari's forte in woodcut print, which is his favourite printmaking technique. Juhari is one of the few artists who have held true to the art of printmaking even though it is a marginalised genre of visual art in Malaysia. To him, this traditional form of art is no less significant than conventional media of painting and drawing, and is made all the more precious with the advanced and effortless techniques of printing machineries. According to Prof. Dr. Zakaria Ali in his essay *The Woodcuts of Juhari Said*, 'a woodcut conceals nothing: a splinter, a jagged edge, a missed turn are all imprinted, literally in black and white'. The delicate lines, intricate texture and clever use of contrast in this piece clearly reflect Juhari's remarkable ability in championing this challenging technique.

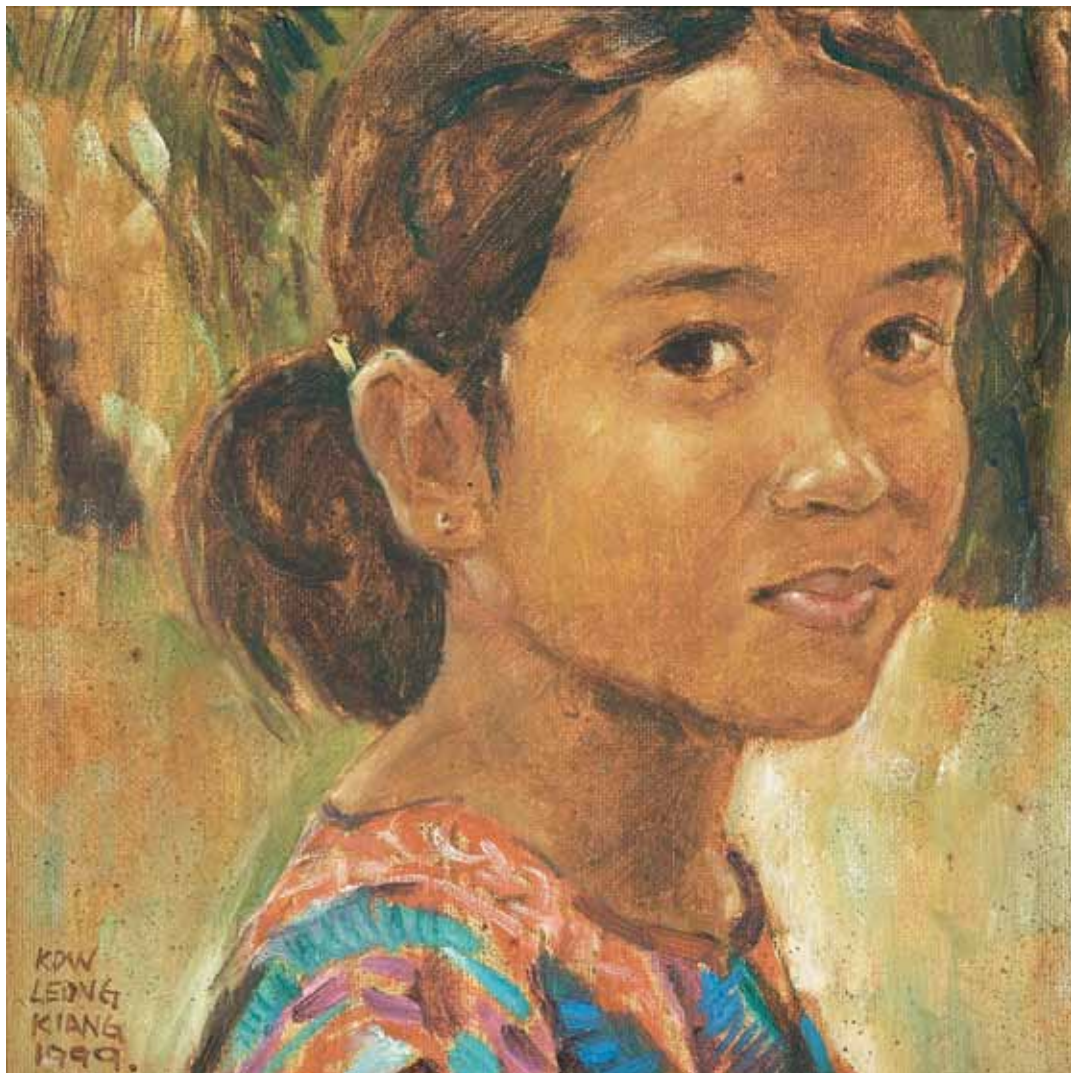
Part of the *Proverbs* series, *Katak Nak Jadi Lembu* is a

satirical commentary on people who pretend or desire to be what they are not. It serves as a reminder to the viewer to stay truly honest to oneself, or risk ending up a nobody – like the half-bull-half-frog illustrated. Editions of this print are currently held in the permanent collection of the National Visual Arts Gallery, as well as several esteemed private collections in the country.

Juhari Said graduated from UiTM (Universiti Teknologi MARA) in 1983. Juhari received the award from Major Prize (Printmaking), Salon Malaysia and was awarded a research grant by French Government and Japan Foundation. In Tokyo he studied under woodblock artist Yoshisuke Funasaka. He was also awarded Anugerah Karyawan Seni by the Unity Culture, Arts and Heritage Ministry in 2009.

REFERENCE
Akal Di Mata Pisau, Malaysian National Reinsurance Bhd., 2003.





31

KOW LEONG KIANG

b. Selangor, 1970

INNOCENCE 3, 1999

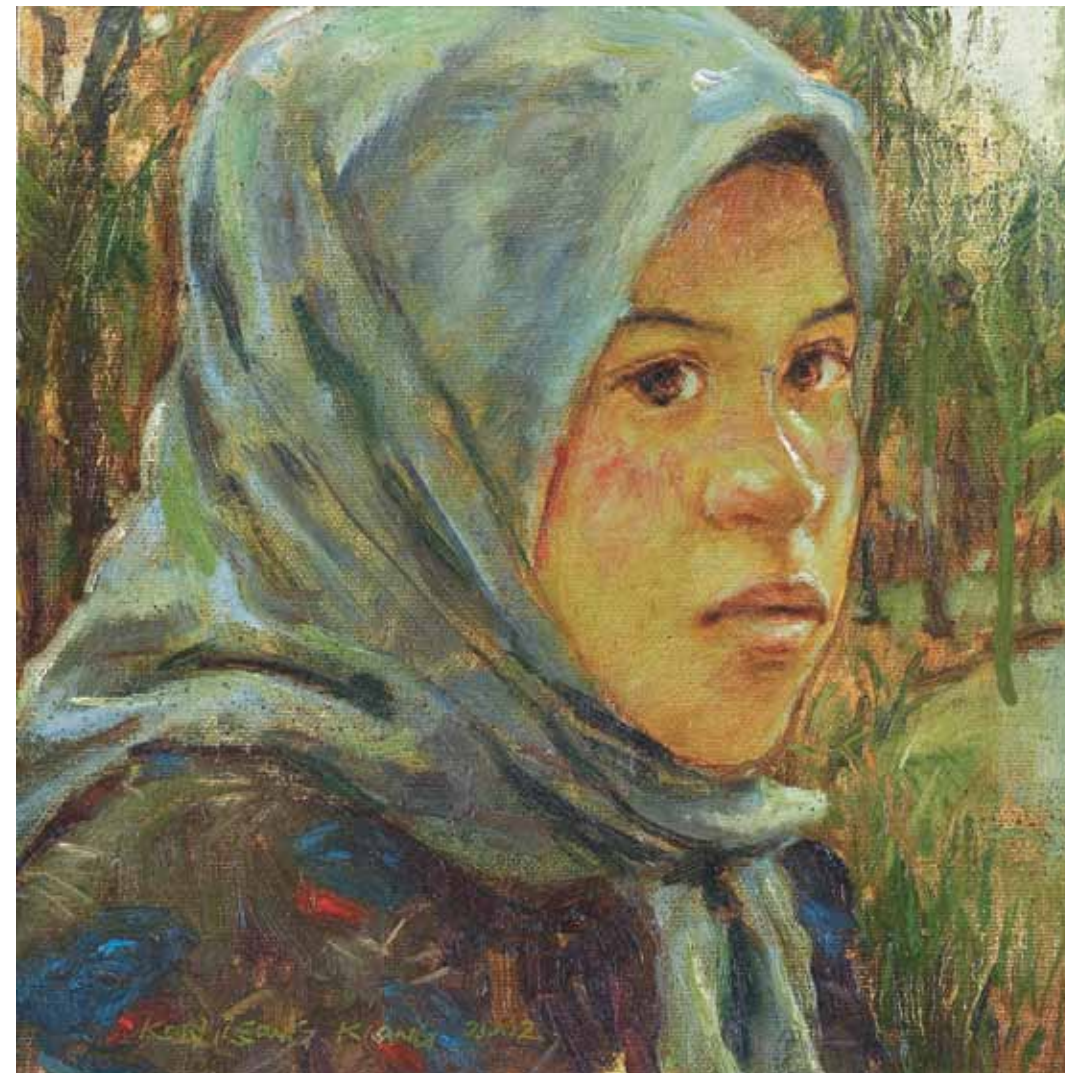
Signed and dated 'KOW LEONG KIANG 1999' (lower left)
Oil on canvas
24cm x 23.5cm

PROVENANCE

Collection of Ambassador Dato' N. Parameswaran;
acquired directly from the artist.

RM 5,000 - RM 7,000

There is no better depiction of innocence than little children at play out in the open *kampung*, the market or the beach, where worldly entanglements do not exist. This portrait of a sweet little girl gazing right at us seems to have been captured in a fleeting moment when she may have turned and looked at the artist in the midst of her play. Between 1999 to 2003, Kow Leong Kiang scoured villages and beaches in Kelantan and Terengganu for small portrait studies in order to hone his remarkable drawing skills.



32

KOW LEONG KIANG

b. Selangor, 1970

MALAY GIRL, 2002

Signed and dated 'KOW LEONG KIANG 2002' (lower left)
Oil on canvas
25.3cm x 25.3cm

PROVENANCE

Private collection, Johor.
Private collection, Kuala Lumpur.

RM 4,000 - RM 6,000

This painting interestingly compliments the previous lot of Kow's earlier study of a little girl titled *Innocence 3*, also compositioned in the same way with their heads turned towards the audience. Here, the Malay girl is depicted wearing a *hijab*, surrounded by lush *kampung* greeneries. This painting was executed towards the end of Kow Leong Kiang's sketching trips to Kelantan and Terengganu in 2003, which is when he observed a perceptible change in the dressing of the female rural folk.

Graduated from Kuala Lumpur College of Art in 1991, Kow received Minor Award, Young Contemporaries Malaysia in 1992, National Award, National Day Art Competition, Kuala Lumpur and won the Grand Prize at the Phillip Morris ASEAN Art Awards in 1998 with his controversial painting titled *Mr. Foreign Speculator, Stop Damaging Our Country*. He was also artist-in-residence at Vernon Studio Centre, U.S.A. in 2004. Kow is best known for his masterful portraits of East Coast beauties, capturing the images of rural beauty.



33

YAU BEE LING

b. Selangor; 1972

EATING NOODLES, 2001

Signed and dated 'Bee Ling 01' (lower right)
Oil on canvas
37.7cm x 42.7cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 4,000 - RM 6,000

A couple is portrayed here sharing a bowl of noodles. The subject matter, although humble, paints a beautiful, warm scene of love and care between these two individuals. Done in the style of her student days still with a naïve-like figuration and flat perspective, Yau Bee Ling often paints ordinary family-life situations in sumptuous colour and composition.

Yau Bee Ling graduated from Malaysian Institute of Art, 1995 with award of full scholarship and was artist-in-residence at Rimbun Dahan, Kuala Lumpur. In 2004, her paintings travelled to Hokkaido Museum of Contemporary Art as part of *Soul of Asia: Fukuoka Asian Art Museum Collection*.



34

YAU BEE LING

b. Selangor; 1972

CELEBRATIONS, 1997

Signed and dated 'Yau Bee Ling 97' (lower right); dated, titled and signed '1997 Celebrations Yau Bee Ling' (reverse)
Oil on canvas
90cm x 90cm

PROVENANCE
Private collection, Kuala Lumpur; acquired directly from the artist.
Private collection, Selangor.

RM 11,000 - RM 18,000

Yau Bee Ling is one of the contemporary artists whose work revolves around the subject of family, feminism, and the notion of identity. Widely exhibited locally and overseas, Yau was the Malaysian representative at the 9th Asian Art Biennale in Bangladesh in 1999, and also participated in the 2nd Fukuoka Triennale in 2002. Executed with vibrant hues, lively forms, and a unique play of space, Yau's works would at first glance seem joyous and festive. Upon closer scrutiny, a sense of melancholy and solitude would emerge through hints of objects, poses or expressions. A master of composition and symbolism, Yau's adeptness is clearly shown here where three figures are depicted amidst an abundance of food and fruits, but strangely there is no sign of interaction and celebration. The indifferent facial expressions punctuate the viewer with a sense of brittle honesty that may at first seem deceptively naïve. Coming from a traditional Chinese family, Yau cherishes the traditional cultural values that are fast vanishing in this technology driven world. Through *Celebrations*, the artist is perhaps urging the viewer to re-establish distant family ties especially during festive seasons.

IVAN LAM

b. Kuala Lumpur, 1975

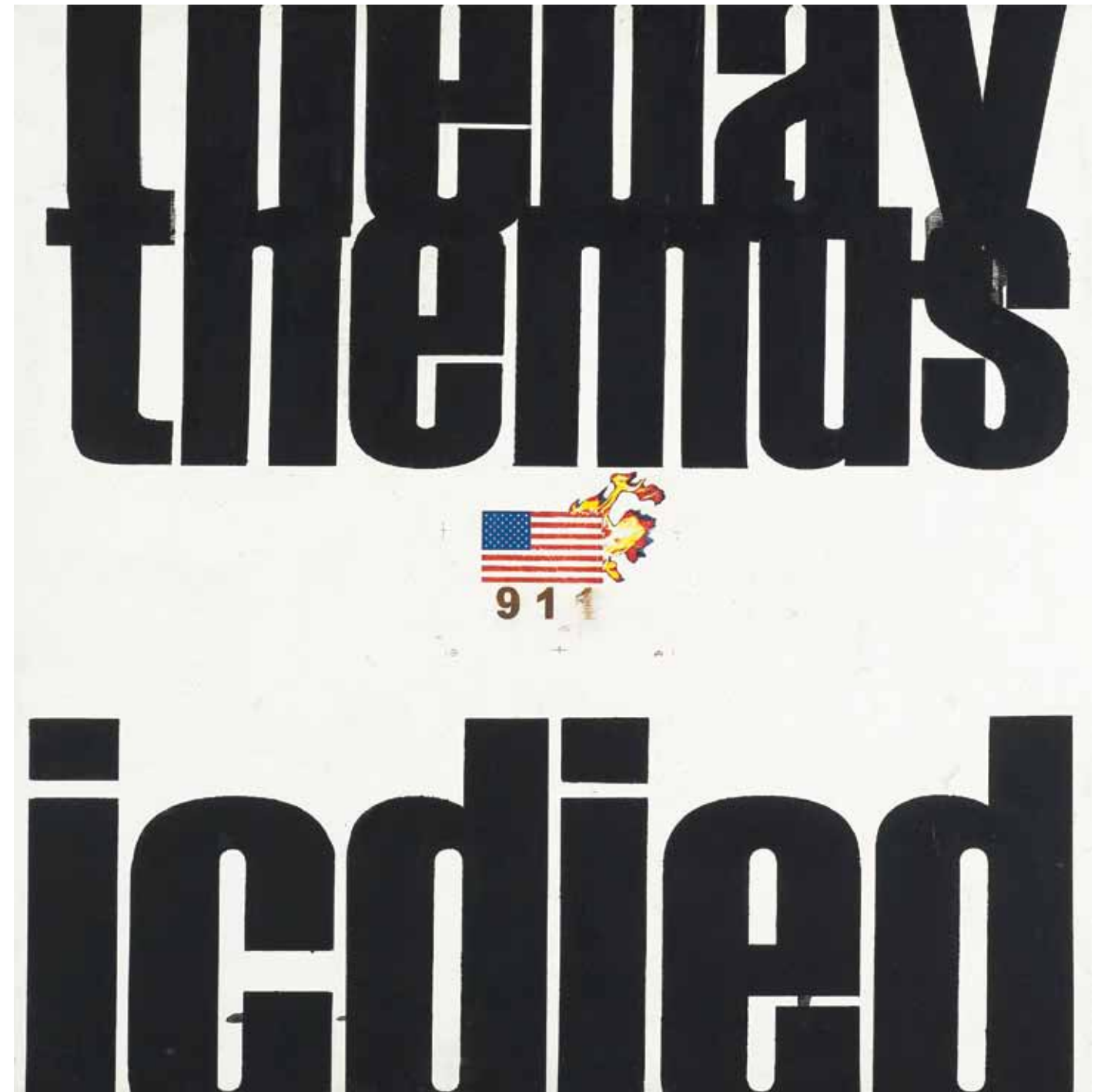
9/11, 2001Acrylic on canvas laid on wood
91.6cm x 91.6cmPROVENANCE
Private collection, Kuala Lumpur; acquired through Taksu Gallery, Kuala Lumpur.EXHIBITED
9/11, Taksu Gallery, Kuala Lumpur, 2002.LITERATURE
Ivan Lam: After All These Years, Wei-Ling Gallery, Kuala Lumpur, 2007, illustrated on page 26.**RM 15,000 - RM 18,000**

Influenced by Pop Art godfathers Jasper John and Robert Rauschenberg, Lam's works depart from the dominance of abstraction in the Malaysian art scene by appropriating popular cultural imagery and iconographies, employing tools of mass production, and combining the principles of design and commercialism, to reinvent a visual language that is distinctly his own. Quoted from curator Anurendra Jegadeva's essay *Ivan Lam On Painting... So Far*, 'not only is his body of work an important part of the history of art in Malaysia but it presents a great session in the practice of painting as a serious science and methodology which places it as new and contemporary medium'.

Initially trained as a printmaker, Lam is obsessed with the systematic act of layering, strategic composition of colours, and perfection in graphic clarity and balance. Evident in this piece, *9/11*, the giant text blocks 'the day the music died' are executed with crisp precision and stark contrast, with letters conjoining one another to form abstracted geometric shapes that oscillates between text and graphic. This signature line from Don McLean's famous song *American Pie* surrounds a burning flag, pointing to the obvious reference of the September Eleven terrorist attack on the New York Twin Towers. However, for Lam, the text is used purely as a

visual device, and it is entirely up to the viewer to bring their own interpretation to the symbols and signifiers depicted in his work. Exhibited in his *9/11* solo in Taksu Gallery in 2002, the *9/11* series is a significant turning point where Lam wrapped up his American-based work and ventured into his next series *CMYK*.

Ivan Lam, one of the most popular contemporary Malaysian artists, received his art education in University of East London, Maine College of Art, USA and Limkokwing Institute of Technology, Malaysia. Since returning from the United States, Lam has been establishing and inventing himself to become the epitome of Malaysian pop art where his work has been exhibited in various private and public galleries in Malaysia and abroad. Lam is one of the few artists who are 'sponsored' by a paint company, Nippon where he uses them for his paintings. An award-winning artist who has garnered numerous art awards both locally and internationally, he was the grand prize-winner for the sought-after Phillip Morris Art prize in 2003, and was most recently amongst the top 10 finalists in the Sovereign Art competition, in Hong Kong. No stranger to the auction scene, his painting *Three Buses* was auctioned in Christie's Hong Kong in 2008 for a final bid of HKD125,000, almost three times its lower estimate.



UMIBAIZURAH MAHIR @ ISMAIL

b. Johor, 1975

UNTOUCHABLE VII, 2009

Handpainted tin sculpture mounted on woodblock
36cm x 44.5cm x 14cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 5,000 - RM 7,000

Umibaizurah, or better known as Umi, has re-invented ceramic art into forms of caricature, showcase toys, Malay ornaments and also miniature mobile sculptures. In a way, they could be prescribed as the Malay rendition of the famed Russian Faberge eggs. Her whimsical toy-like sculptures are results of repeated processes of casting, firing, glazing, staining and layering, and often act as symbols reflecting human desire, cultural values, consumerism, spirituality and transformation. More importantly, her works duels with personal yet universal issues of feminism and environment with unique sensitivity that stands out in this male-dominated field. 'I regard clay as a vehicle for communication between religion and people and across cultures,' says Umi. 'For me it provides a means for constantly evaluating our place in our time.'

First exhibited in her 2009 solo called *Hybrid* at the Wei-Ling Gallery in Kuala Lumpur, her works which she called *Gerabek* toys also come with a pedestal. The *Untouchable* series is inspired by the artist's childhood experience where she was often warned by her mother not to touch young plants to avoid stunted growth. Drawing parallels between the themes of femininity and nature, it alludes to the exploitation and ill-treatment of women, raising questions and awareness on gender issues.



Graduated from UiTM (Universiti Teknologi MARA), Umi is one of the country's most important ceramicists who consistently push beyond conventional boundaries of ceramics within a contemporary framework. She represented Malaysia in the 2009 Jakarta Ceramics Biennale. She was among the Top 10 Winners of The Young Contemporaries 2006 by the National Art Gallery, Malaysia and was awarded Top 5 Winners for her collaboration with children in making clay sculpture at the Tokoname City Culture Hall, Aichi, Japan. Umi's works are collected by various institutions and private collectors including National Visual Arts Gallery, Malaysia, Petronas Gallery, Malaysia and Asia Arts Network Seoul, Korea.



BAYU UTOMO RADJIKIN

b. Sabah, 1969

ARANG ATAS KERTAS, 1998

Signed 'Bayu Utomo Radjikin' (lower centre) and dated 'Feb 1998' (lower right)
Charcoal on paper
62.5cm x 44.5cm

PROVENANCE
Private collection, Kuala Lumpur.

EXHIBITED
Diri: Bayu Utomo Radjikin, MADC, Kuala Lumpur, 2001.

RM 5,000 - RM 8,000

"The face is no longer important. When you have a full face, people try to recognise who you are and what is the profile. I'm hiding, and certain elements of my face do the talking", the artist described in an interview with The Edge Malaysia.

One of the founding members of the potent and influential MATAHATI collective, Bayu Utomo Radjikin helped brought back serious figurative representation within the local art scene in the 1990s. He is regarded as one of the country's finest figurative artists, projecting his own persona to enact psychological drama hinting at uncertain challenges or unknown adversities. He often shows himself in Malay warrior-like gear and half-body poses and gestures to exteriorize inner struggles against temptations and to question the notion of identity and belonging.

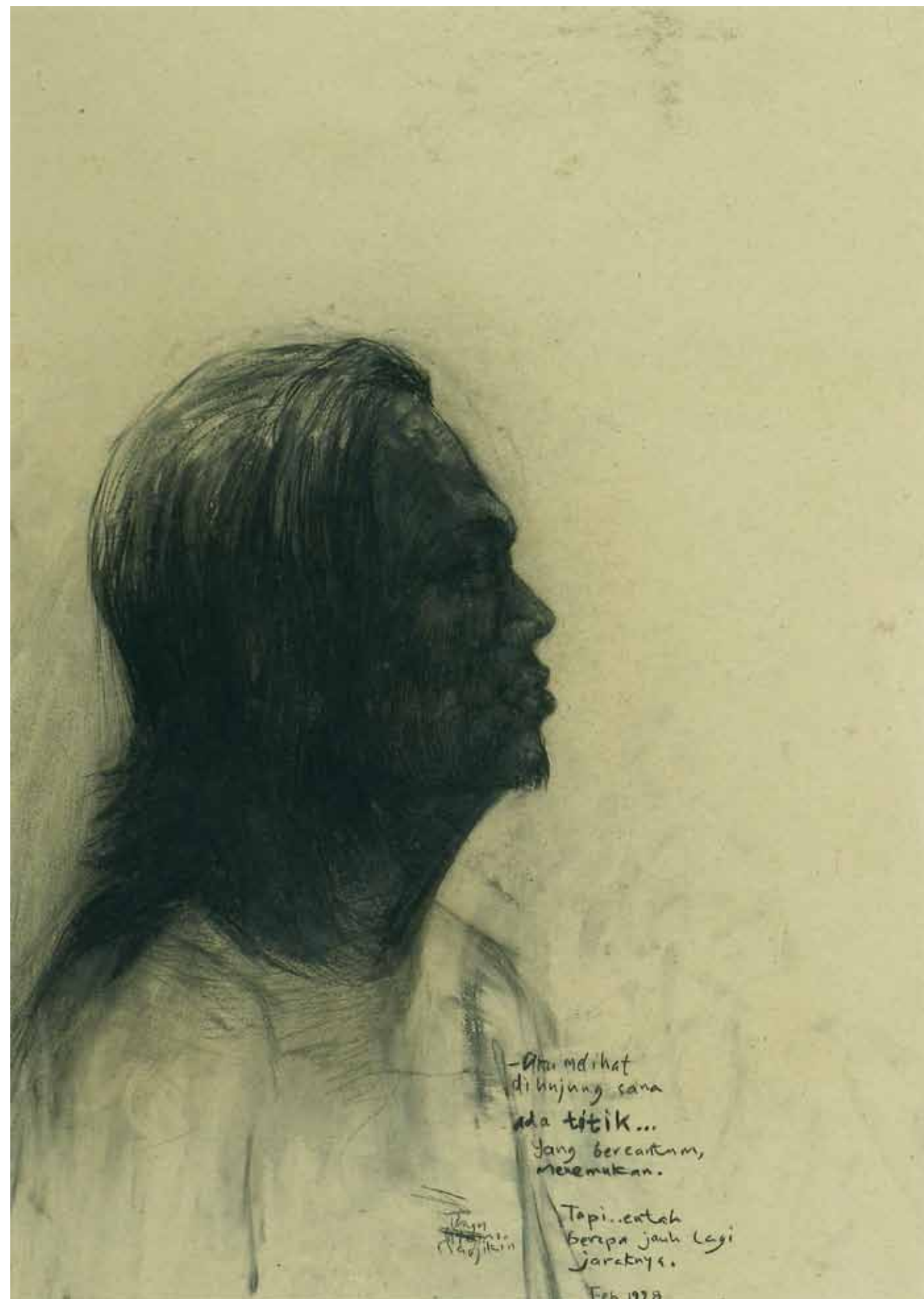
In this rare early self-portrait, the profile of the artist executed with delicate strokes of charcoal is depicted deep in thoughts, gazing far away to the right and avoiding direct confrontation with the viewer. It is part of the body of work featured in *Diri: Self Portraits 1989-2001* exhibition in MADC, Kuala Lumpur, which were done on paper, some in the collection of esteemed

private collectors and royalty. This particular piece was among the very few with an accompanying self-written poem by the artist.

Though Bayu sees these self-portraits as 'one-way conversation between the artist and the canvas', by casting himself as the protagonist, he is in fact projecting himself as the Everyman. More than self-portraits, they trigger self-deliberation and self-introspection in the viewer. Executed in 1998, a period when the MATAHATI group was taking off and had gained recognition as one of the trendsetters in Malaysian contemporary art, this work marks a pivotal precursor to Bayu's iconic *Mencari Pahlawan* series.

Graduated from UiTM, (Universiti Teknologi MARA), Bayu has won various awards and accolades throughout his art career. He is the founding member of House of MATAHATI (HOM), an independent art space consisting a gallery, studio facilities and art residency for emerging local artists.

REFERENCE
Mind The Gap - From KL to London... And Back, Wei-Ling Gallery, Kuala Lumpur, 2007.



AHMAD SHUKRI MOHAMED

b. Kelantan, 1969

INSECTS WALLPAPER, 2009

Signed and dated 'ahmad shukri 2009' (lower right)
Mixed media on canvas
122cm x 122cm

PROVENANCE
Private collection, Selangor.

RM 17,000 - RM 25,000

This mixed media on canvas illustrates a curious subject matter; where a curtain of the rainforest is adorned with an 'insectopia' of flies and bugs displayed in a symmetrical grid like composition as though collected, chloroformed and mounted on a board.

Alternating between the background and fore, we see a cluster of fauna encircled within earthy tones while a construction of colourful unnatural blocks interrupts our perception of an organic world. Layering subtle references to urbanisation, the artist brings our attention to how every bee, every bug, every insect is a vital component in the natural world orders, highlighting man's interference over nature and its precedence. Shukri intends to stress on the impatience over the actions that mankind has been incurring to Mother Nature.

Graduated from UiTM (Universiti Teknologi MARA), Ahmad Shukri Mohamed won numerous awards from the prestigious Philip Morris Asean Art Awards and was artist in residence at Rimbun Dahan, Selangor from 2002 to 2003. His works were exhibited at DCA Fine Art, Los Angeles, USA at the *MATAHATI KE MATADUNIA – Malaysian contemporary Art to the World* exhibition in 2009. He recently held his solo at Pace Gallery, Selangor in February 2012. A member of MATAHATI collective, his work has been collected by private collectors and public institutions; among them are Bank Negara Malaysia, Singapore Art Museum and Fukuoka Art Museum.

REFERENCE
MATAHATI - For Your Pleasure, Galeri Petronas, Kuala Lumpur, 2006.





39

HAMIR SOIB @ MOHAMED

b. Johor, 1969

THE BURNING BUSH, 2009

Signed and dated 'Hamir 09' (lower right); titled, signed and dated 'The Burning Bush HAMIR SOIB@MOHAMED 2009' (reverse)
Mixed media on canvas
57.3cm x 178cm

PROVENANCE
Private collection, Kuala Lumpur.

EXHIBITED
Arrival, Ernst & Young, Singapore, 2009-2010.
Art Triangle III, National Art Gallery, Kuala Lumpur, 2010.

RM 19,000 - RM 22,000

A fine example of Hamir's familiar use of bitumen in creating grotesque and claustrophobic compositions, *The Burning Bush* conceals figures in desperation and disdain among the clouds of smoke, with contours of what seems to be mountains or blurred figures hidden in the background, lingering beneath a heavy cloud of smoke. Its subject matter seems to contradict the peaceful and serene horizontal composition, that may seem like a Chinese landscape of lush mountain view at first glance.

"I believe in pushing the limits of the mind so that people can read messages between those lines, and to see things beyond just beautiful paintings", Hamir once said.

Burning Bush is a common term used to describe an investment failure in the financial world. With this, the artist wishes to address misperception of art collecting and art investment, that selection should be made based on the potential of an 'investment grade art' as opposed to its cultural and heritage bonds.

The artist describes the trend and focus of Malaysian Art to a particular genre once an apparition which has lost its relevance to the now due to the foolish strategies and make believe commotion of collectors and investors. The monopolisation of the art market constantly addressing a similar theme or similar copycat-strokes would suffocate the growth of any art industry. Hamir intends to awaken and expose his audience to look above and beyond a wider horizon.

Hamir graduated from UiTM (Universiti Teknologi MARA) is one of the founding members of the progressive art group MATAHATI. Having worked on numerous large-scale pieces as a result of undertaking commissions to paint backdrops for theatre productions, Hamir's own paintings are mostly executed on 'larger than life' canvases. He won the award of Best Art Director (with Zuraini Anuar) in the 14th Malaysia Film Festival and Young Artists Incentive Award from Galeri Shah Alam in 2005. He is a finalist for Sovereign Art Award, Hong Kong in 2007 and a non-resident artist at Malihom, Penang in 2007.

JALAINI ABU HASSAN

b. Selangor, 1963

STRETCHED FORM, 1993

Signed and dated 'JAI 1993' (upper right)
Charcoal and acrylic on paper
106.5cm x 136.5cm

PROVENANCE

Private collection, Kuala Lumpur; acquired directly from the artist.

RM 10,000 - RM 16,000

Dated 1993, this significant piece is one of the earliest works to spark the birth of the Jalaini Abu Hassan's homecoming *Lifeform* series, which emerged from his MFA studies at the Pratt Institute in New York. A process artist with a dedication to push boundaries of both traditional and experimental media, Jalaini, or popularly known as Jai, has always believed that he is more of a drawer than a painter. 'Drawing has its own autonomous criteria,' said Jai. 'It's a finished work of art by itself. It's no longer a supportive element or subordinate to the painting or sculpture.'

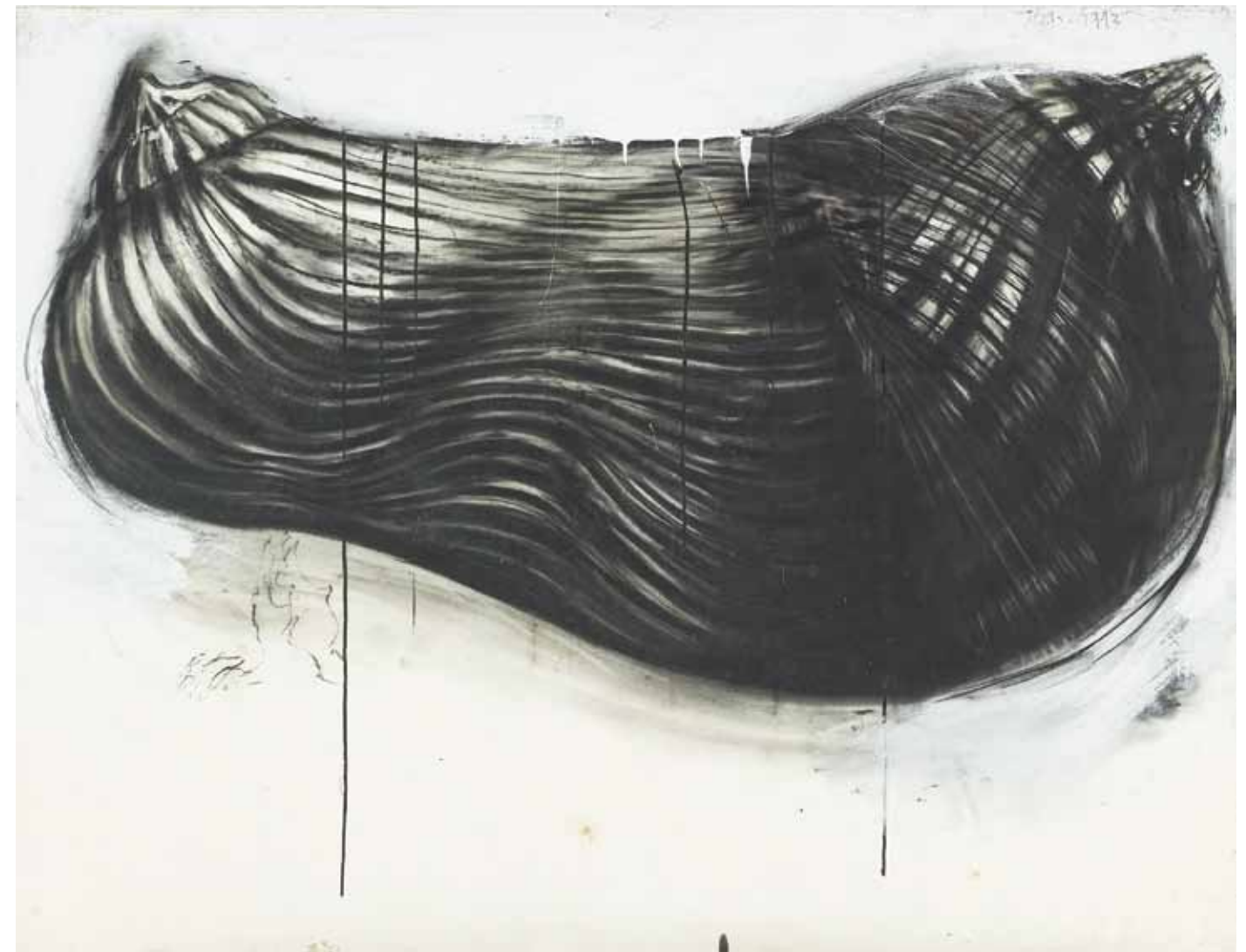
The *Lifeform* series saw Jai producing drawings in large formats for the very first time. Inspired by the writings of *Rumi* and *al Ghazali*, as well as a visit to the Natural History Museum in New York, this series of work addresses the visual dialogue between artist and nature; interior and exterior world; micro and macro. In *Stretched Forms*, Jai transformed a tiny humble seashell into a monumental form that looms large, leading the eye through the vigorous and fluid strokes, where the process of Jai sculpting the biomorphic form out of compressed charcoal unfolds right in front of the viewer. The attention to form executed with fervent immediacy and intuition is a result of Jai's exposure to the traditional and conservative art-making approach at Slade and the freewheeling and experimental influence from Pratt.

Sold even before the *Lifeform* exhibition in Taksu Gallery in 1996, *Stretched Forms* will now appear on public view for the very first time.

Jai is one of the most established contemporary Malaysian artists who received his education at UiTM (Universiti Teknologi MARA) and scholarship awards at the prestigious institutions of the Slade School of Fine Arts in London and the Pratt Institute in New York, where he obtained his MA and MFA respectively. Jai is interested in the exploration of the act of creation that goes into forming a work, the exploration of materials and mediums, and the marks that form a drawing, always pushing his own boundaries in the search for new processes; working towards presenting a Malaysian visual vernacular, one whose meaning would undoubtedly speak of his identity and culture. Acclaimed both locally and internationally, Jai's notable solo exhibitions include shows in Malaysia, Singapore, Indonesia and New York; where he recently showed *Bangsawan Kebangsaan* at Tyler Rollins Fine Art in April 2011. His works are held in the collection of National Visual Arts Gallery, Malaysia and in private, corporate and institutional collections around the world.

REFERENCE

Jalak, Valentine Willie Fine Art, Kuala Lumpur, 2006.





▲ Image of artwork has been pixelated to respect local cultural sensitivities.

41

CHONG SIEW YING

b. Kuala Lumpur, 1969

ISLE OF GOLD, 2008

Signed and dated 'Siew Ying 08' (lower left)

Oil on linen

65.4cm x 200.3cm

PROVENANCE

Private collection, Singapore; acquired through Valentine Willie Fine Art.

RM 22,000 - RM 30,000

Often considered as one of the strongest female artists to present the human figure and human emotions, Chong Siew Ying presents the female body as landscape in this oil on linen. The pine tree on the left of the work references stylistic elements from traditional Chinese brush painting while gesturing the scale of classical nude figure whose gaze is averted but not shy. Looking beyond, the nude spreads horizontally across the composition as though her body is part of the landscape behind her. The monochrome earth tones which colour the landscape also hue her body.

This painting is not a sexualised portrayal of the female body but a celebration of a woman's space and femininity linking her with Mother Earth. Like the invocations of Lin Yu-tang's *The Good Earth*, this work by a daughter of a Sekinchan farmer also tells of a natural kinship with land.

Chong Siew Ying enrolled in the Ecole Des Beaux-Art in

Versailles, France in 1991 and international printmaking centre Atelier 63. Her career has since spanned solo and group exhibitions in Malaysia and around Southeast Asia. She was a finalist for the Sovereign Asian Art Prize in 2005. In 2002, Siew Ying won the special award at The Young Contemporaries, National Art Gallery, Kuala Lumpur; and in 2001 the Freeman Asian Artist Fellowship Award at The Vermont Studio Center in the United States. From 1999 to 2000, she was artist-in-residence at Rimbun Dahan, Kuang, Malaysia. Her works are held in the collection of National Visual Arts Gallery, Kuala Lumpur; and major private collections in Malaysia, Singapore, France and the USA. She is currently based in Kuala Lumpur and Paris.

REFERENCE

Idyll, Valentine Willie Fine Art, Kuala Lumpur; 2008.

Many Splendoured Things, Anurendra Jegadeva, Valentine Willie Fine Art, Kuala Lumpur; 2006.

Chong Siew Ying, Gary Proctor, Rimbun Dahan, Selangor; 2000.

AHMAD ZAKII ANWAR

b. Johor, 1955

BLUE KEBYAR, 1998

Signed and dated 'Ahmad Zakii Anwar 98' (lower right); inscribed 'AHMAD ZAKII ANWAR BLUE KEBYAR 1998 ACRYLIC ON LINEN 120CM X 90CM' (reverse)

Acrylic on linen
120.4cm x 90cm

PROVENANCE

Private collection, Singapore; acquired through Sunjin Gallery, Singapore.

EXHIBITED

Distant Gamelan, Art Focus Gallery, Singapore, 1998.

RM 20,000 - RM 35,000

An artist intrigued with the human figure and human capacity, this stunning portrayal of *Kebyar*, is an offshoot of the Balinese *Legong* dance. It was when the artist had travelled to Bali that he had encountered the beauty and understood the secrecy of Balinese ritual dances and their significance to the local community. In this, the artist had added to it his own mysticism with the stylised forms and textural play of colors. The dancer in this work emerges enigmatically from a misty, undefined space, unanimous of Zakii's signature rendition.

The blue-striped *kebyar* glints in the light, fan in hand captured mid motion in expressionist brushstrokes. The background is kept dark which allows the viewer to focus completely on the dancer's gaze, stance and hand movements.

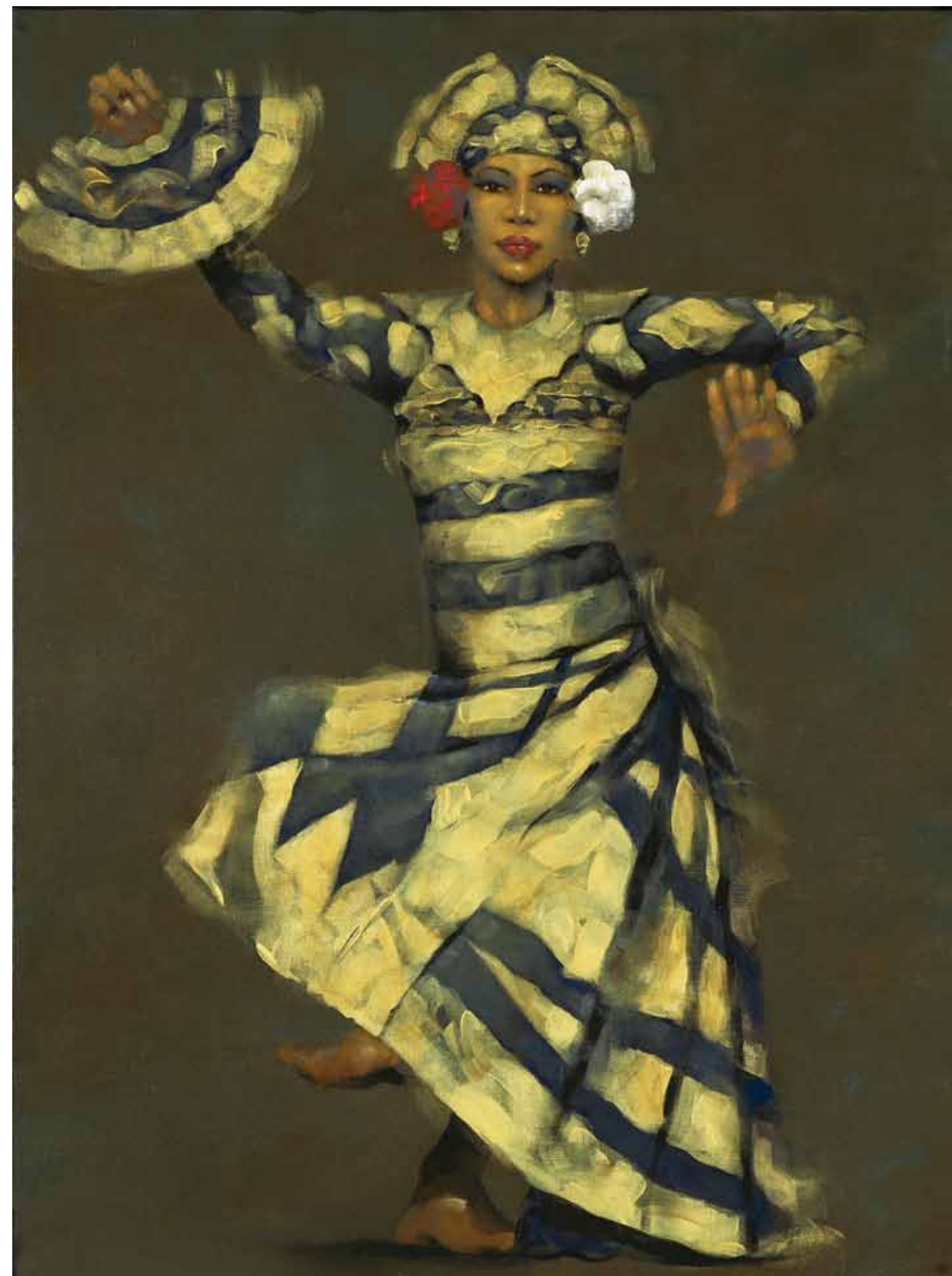
Ahmad Zakii Anwar, better known as Zakii, has emerged as one of the most exciting, engaging and eloquent

'urban realist' artists in the region. A graduate of the School of Art and Design, MARA Institute of Technology Malaysia, the artist began his career as a graphic artist, producing some of the leading advertising graphics of his time before turning to fine art practice. Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning Photo Realist still-life paintings and expressive portraits. Notable exhibitions include *Bones and Sinews*, Andrewshire Gallery (USA, 2011), *Disclosure*, A Mid-career Survey, Galeri Petronas (Malaysia, 2008), *Kota Sunyi*, CP ArtSpace (Indonesia, 2007), *Primordial Dream*, Singapore Tyler Print Institute (Singapore, 2005), *Shadowland*, Plum Blossoms Gallery (Hong Kong, 2001), and *Presence*, Barbara Greene Fine Art (USA, 1999).

REFERENCE

Disclosure, Galeri Petronas, Kuala Lumpur, 2008.

Distant Gamelan, Art Focus Gallery, Singapore, 1998.



LUI CHENG THAK

b. Negeri Sembilan, 1967

DANCES OF THE PHOENIX, 2006

Signed and dated 'Lui Cheng Thak 06' (lower left); inscribed 'Lui Cheng THAK Dances of the Phoenix 2006 oil on canvas 122cm x 155cm' (reverse)
Oil on canvas
120cm x 152.2cm

PROVENANCE
Private collection, Penang; acquired directly from the artist.

EXHIBITED
As I Was Passing II, Galeri Citra, Kuala Lumpur, 2006.

LITERATURE
Shian's Bilingual Art Magazine, Issue 102, illustrated on back cover.

RM 12,000 - RM 15,000

Dances of The Phoenix is the largest work ever done by Lui Cheng Thak. The scale of this work is apt to give a sense of awe at the Victorian-styled Corinthian capitals and column with a Baroque lintel where a carved pair of phoenix, the Chinese mythical birds, strides amidst floral decorations over a Chinese roof typical of facades of Straits eclectic buildings. The view is of a place in downtown Malacca, animated with subtle play of light. The birdcages and the batik sarong hung to dry represent the old and the new in transition.

Graduated from Kuala Lumpur College of Art, Lui Cheng Thak is privately trained under Chia Hoy Sia. He had his first solo *As I Was Passing* organised by Pelita Hati Gallery of Art in 1997 and his recent solos at PINKGUY Gallery in Kuala Lumpur and Alex Ong's gallery in Muar. His works are held in the collection of local corporations, hotels and private collectors.



YEOH KEAN THAI

b. Penang, 1966

WRENCHING, 2007

Signed and dated 'THAI 07' (lower centre)
Acrylic and ink on canvas
150.5cm x 74.7cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 12,000 - RM 16,000

A message on decay, discardment, separation, global amalgamation and search for identity laid out in one canvas, *Wrenching* symbolises the desire to separate, to change along with the emotional distress and frustration entangled within an individual in a decomposing environment. Thai has been creating works in relation to metal and rust ever since he won the Phillip Morris award in 1997. The award winning piece was painfully and patiently completed in slightly less than a year. Having to research on the oxidation process and progression of rust, he patiently experimented and monitored the decomposition while cutting, sculpting and composing the metal pieces with only regular pliers and his own bare hands.

Having sparked interest in addressing environmental issues in 1992, when it wasn't the 'trend' then, Thai finds that metal is the perfect symbol for him to call for worldwide attention to environmental issues as it is "nature's response to mankind's habit and culture", as quoted from an interview with the artist. The subject

matter allows him to look beyond the materialism and consider how one should live, to avoid the rusting and corroding of personal, social and environmental lives.

Thai foresees the consequences of a consumerist society, often consuming at random and accumulating a deceptive numerical net worth and seeks to use his works as a sign of warning of what is to come. Employing colours that are limited to the earth and rust tones, he enhances the outline with fine lines venturing into an infinite space in a well designed composition, realistic and heavy on surface treatment to depict a rapid process of rust.

Penang born Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art Award in 1997, the Freeman Fellowship in 2008, the same year he exhibited at the Beijing Olympics and most recently, the Commonwealth Award - International Art Residency. He was also the first artist from Malaysia to have work featured during New York's Asian Art Week in 2008.





45

ESTON TAN

b. Penang, 1972

LITTLE PARLIAMENT KOPITIAM, 2008

Signed and dated 'ESTON 2008' (lower right)
Charcoal and oil on linen
76cm x 76cm

PROVENANCE
Private collection, Kuala Lumpur; acquired directly from the artist.

RM 7,000 - RM 9,000

This charcoal and oil on linen is an atmospheric and almost magical depiction of the humble *kopitiam* (food stall) after dusk. Public meeting places such as *kopitiam*s are as the title suggests 'Little Parliaments' where the unelected common folk put forth their views, joke or vent their anger on issues of the day. However, the sounds of the chatter and all the merriment seem distanced and muffled due to the perspective in the high thickets of the secluded natural environment while little light bulbs speckled here and there provide just the right ambience.

Eston Tan went to Malaysian Institute of Art, Kuala Lumpur and The One Academy for his formal education. He has received numerous awards including Minor Award, Penang Young Talent 1999 and Major Award, Penang Young Talent, 2000. He held a few solos in Kuala Lumpur, Hong Kong, Austria and Taiwan, while participating in major group exhibitions. Grew up and spending his early years in Penang, Eston captures the charm of the Penang city with the portrayal of old Chinese coffee shops and aged looking sundry shops that give a true sense of nostalgia.



46

PHEH IT HAO

b. Penang, 1972

KELLIE'S CASTLE, PERAK, 2009

Titled, signed and dated 'KELLIE'S CASTLE. PERAK. HAO. 09' (lower right)
Mixed media on paper
54.7cm x 73.6cm

PROVENANCE
Private collection, Penang.

RM 3,000 - RM 5,000

Kellie's Castle, dubbed the Malaysian 'Taj Mahal', was built by Scottish planter William Kellie Smith who passed away before its completion in Lisbon, Portugal, after which his wife decided to return to Scotland. The edifice with Indo-Saracenic design and Graeco-Roman interiors lies in Batu Gajah, 20km from Ipoh. Intriguingly, a secret 1.5km-long tunnel leading to a Hindu temple of the Akkal goddess was discovered in later years. The tiny Malaysian flag with its blue canton and red stripes stands out in the sepia-toned veneer. Pheh It Hao is known for his superb draughtsmanship of architectural facades. The partly denuded trees flanking the work exude an eerie feeling about the place. It was left in ruin until recently refurbished and converted into a tourist attraction.

Pheh studied at Surrey Institute of Art and Design, University College in 1991 and worked as a curator at Elle Six Art Gallery for four years. He won Third Prize at the Putrajaya National Watercolour Exhibition in 2006. Pheh is known for his exploration of negative space in his works that adds a new dimension to the buildings, landscapes and cityscapes he portrays. Solo exhibitions were held at Alpha Utara Gallery, Penang in 2007 and Nelson Hays Gallery, Bangkok in 2008, while also actively participating in group exhibitions in Malaysia, China, Taiwan, South Korea, Indonesia, Singapore, Vietnam and United Kingdom. Pheh is currently living in Adelaide, Australia with his family.

REFERENCE
The Unseen: Pheh It Hao, Pelita Hati House of Art, Kuala Lumpur, 2008.



47

CHANG FEE MING

b. Terengganu, 1959

AT LOW TIDE (DAR ES SALAAM), 2005

Signed 'F.M.CHANG' (lower left)
Watercolour on paper
20cm x 12.5cm

PROVENANCE

Private collection, Kuala Lumpur;
acquired through Valentine Willie Fine Art.

LITERATURE

Chang Fee Ming: Swahili Coast postcard book,
Valentine Willie Fine Art, Kuala Lumpur, 2005,
illustrated on front cover.

RM 2,500 - RM 5,000

A solitary woman paces the beach deserted but for a snuggle of small fishing dhows at rest. She is completely clothed to protect herself from the chill of the Indian Ocean breeze off the Tanzanian coast. With her eyes downcast, she is probably rapt in thought about something or looking for something on the beach. The splash of vibrant Swahili colours can be seen in her cloth bandana and khanga shawl. This work is from Chang Fee Ming's *Swahili Coast* series of sketches and watercolours, which

were shown at the Suntec Singapore and later Valentine Willie Fine Art, Kuala Lumpur in 2005. It was featured on the cover of an accompanying set of postcards. Inspired by his travels to East Africa in late 2004, the work was painted in Dar-es-Salaam, which was Tanzania's capital until it switched to Dodoma in 1973.

REFERENCE

The World of Chang Fee Ming, Garrett Kam, 1995.

The Visible Trail of Chang Fee Ming, Christine Rohani Longuet, 2000.



48

CHANG FEE MING

b. Terengganu, 1959

WAYANG WONG IN KENINGAN, 1992

Left: Signed 'F.M.CHANG Bali' (upper left); right:
Signed 'F.M.CHANG' (lower right); titled and dated
'Wayang Wong in Keningan 1992' (reverse)
Watercolour on paper
17cm x 12.5cm x 2 (diptych)

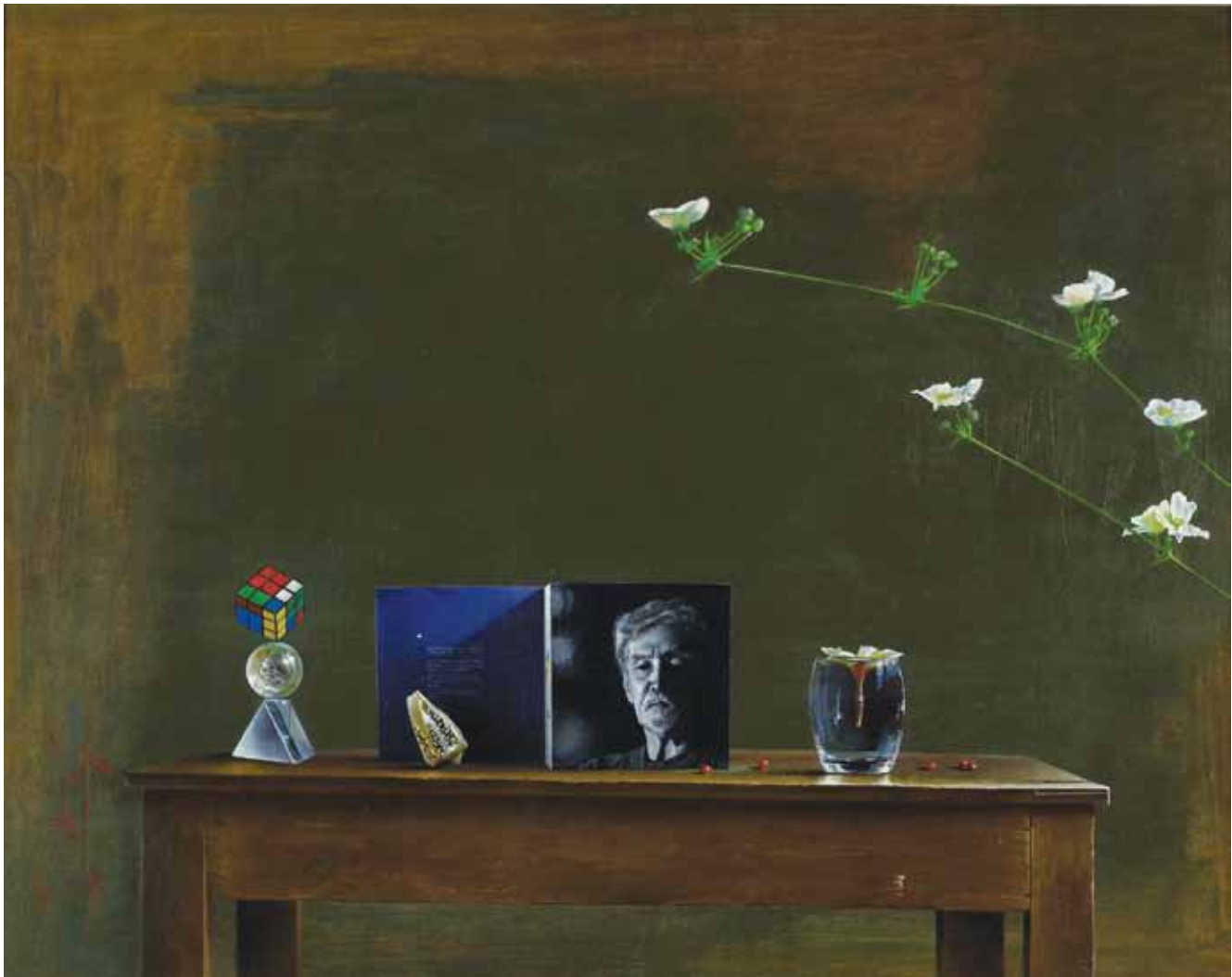
PROVENANCE

Private collection, Kuala Lumpur; acquired through
Five Arts Centre, Kuala Lumpur.

RM 5,000 - RM 8,000

The *Wayang Wong*, also known as the 'Masked Ramayana,' is a classical Javanese dance based on the Hindu epics Ramayana and Mahabharata. The masked version known as *Wayang Gedog* or *Wayang Topeng* is derived from the Javanese inspired *Panji* tales of the Jenggala kingdom. In watching *Kuningan* ceremonial performances at Mas in Bali, which is held 10 days after the *Galungan* festival, Chang Fee Ming brilliantly captured the rhythmic movements and dramatic gestures of the dancer in these two vibrant water-colours.

Ranked among the finest of Asia's watercolour artists, Fee Ming was born in Kuala Terengganu, Malaysia in 1959. Since winning the Malaysian Watercolour Society Award in 1984, he has gone on to gain many accolades both locally and internationally such as the "Rockport Publisher's Award of Distinction" (USA), and became a Signature Member of the National Watercolour Society (USA) in 1994. For over twenty years his subject has been the people of Malaysian, Southeast Asia and Asia. He has exhibited and collected widely around the world. The artist is based in Kuala Terengganu, spending part of the year in Bali and much of the rest travelling through Asia.



49

LYE YAU FATT

b. Kedah, 1950

REMEMBRANCE DATUK SYED AHMAD JAMAL, 2011

Signed (lower left); signed and dated (reverse)
Acrylic on canvas
75.3cm x 95.5cm

PROVENANCE
Private collection, Penang;
acquired directly from the artist.

RM 10,000 - RM 12,000

Lye Yau Fatt, the drybrush watercolour poet of the back lanes in the 1980s, has gone indoors in recent years with still-life of antique Chinese furniture and artefact objects which he blends in with a local flavour. He has also switched from watercolours to acrylic and from paper to canvas. In recent works, he pays tribute to two great artists - Ibrahim Hussein (1936-2009) and Syed Ahmad Jamal (1929-2011). He uses their most recent books; in Syed Ahmad Jamal's case his major 616-page book from the exhibition, *Syed Ahmad Jamal: ARTIST*, with his portrait as a virtual tombstone. The white flowers from two stalks symbolises death as well as purity.

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



Remembering
DATUK SYED AHMAD JAMAL

Known for his immense contribution to Malaysian art spanning more than 50 years and in various art-related fields, Datuk Syed Ahmad Jamal produced art for the masses en masse. A life and achievements that can be told entirely on canvas, the late artist produced various works in bright and colorful statements in the forms of paintings, paper works, and sculptures that holds a deep social, moral and personal meaning, lodged in the spirit and ethos of Malay traditions.

He is awarded with the nation's highest cultural award, the National Arts Award, the only visual artist to be honoured in 1995 and remains to be the only one to hold the title. He was conferred the *Panglima Jasa Negara* (PJN) which carries the title "Datuk" by the Yang di-Pertuan Agong in 1996 for his contributions in various fields of art.

His knowledge of local artifacts was honed during his service in the Asian Arts Museum in Universiti Malaya in 1975, before his appointment as Creative Director of the university's Cultural Centre (1979-82). As National Art Gallery's Director from August 1983 to March 1991, he was known for the opening of the Creative Centre for fringe and alternative art exhibitions during his tenure and his liberal acceptance of photography and ceramics as art forms by themselves, while also promoting contemporary practices of video art and installations for a healthy inter-disciplinary development.

A devout Muslim, Datuk Syed Ahmad Jamal internalised his faith and always described his works as driven by humankind's longing for God. He was among the few great Malaysian artists who inculcated the concept of universal humanism in his works that have left a legacy of his art in various forms and writings on Malaysian art and Malay aesthetics. He was a respected intellectual with a number of books on art and art history to his credit. He wrote two

major books, *Rupa dan Jiwa* (1992), which was later translated into English under the title, *Soul and Form*, and the autobiographical *Kunang-Kunang* (1999).

His abstracts are marked by Jawi and later, Naskh calligraphic strokes and gestures, while his *Gunung Ledang* grand geometric designs of later years are infused with Islamic elements. The triangle *tumpal* shape is a symbol of stability, a traditional symbolism of human consciousness and the principle of harmony in Islamic Art. *Gunung Ledang*, the legend of the mythical princess after all, is in Muar, Johor, and the birthplace of the artist which has always been close to heart.

There were times when he was inspired by ordinary life and happenings surrounding. His works touched on socio-political and humanitarian issues of the day, like the Bosnian and Palestinian conflicts, nuclear proliferation in 1988, environment and the Reformasi street protests. His art also resonates with the spirit of the age and marks historical events in the country. Despite having painted political themed works, the artist refused to take political sides, he remains to stand on the side of truth and justice with his belief: "An artist must have the moral courage and responsibility. I played my role and then withdrew back to the art world."

He held on strong during his 7 year legal battle against Dewan Bandaraya Kuala Lumpur (Kuala Lumpur City Hall). The Mayor of Kuala Lumpur has been ordered to pay RM750,000 for the infringement of artist's rights of his public sculpture *Lunar Peaks*. The sculpture was built as a commissioned work by UMBC Harta Sdn. Bhd. in 1986 at Jalan Bandar. He upheld his principle not only for himself, but for the benefit of all artists. The artist commented after winning this landmark case, "But what is more important is to get justice. Justice has been done". It was truly a great day for all artists when victory was gained over the

first case of its kind in Malaysia.

As a designer, Datuk Syed Ahmad Jamal is responsible for various trophies and medal designs for Royal Selangor and SEA Games in 1971. Influenced by Bauhaus, Kandinsky and Malay traditional arts and crafts, Datuk Syed Ahmad Jamal was diverse in his approach to the visual language and mediums. There are also records of set designs for stage play *Lela Mayang* in 1968, as well as some Fabric and Textile interior work combined with traditional Malay heritage mediums, which was commissioned and under the collection of the National Art Gallery, National Theatre and Islamic Arts Museum.

Among the many solo exhibitions, his retrospective in conjunction with his 80th birthday, *Syed Ahmad Jamal: Pelukis* at the National Art Gallery featured a 616-page publication which is most comprehensive of the National Laureate's multifaceted contributions in his various roles. It was the first art exhibition to be officially launched by the former King, Tuanku Mizan Zainal.

Datuk Syed Ahmad Jamal is a giant of Malaysian art with a mission and a vision, with a contribution to art in all its manifestations and totality; he shall be remembered for his legacy and artworks that will be an inspiration for generations to come.

Henry Butcher Art Auctioneers had the pleasure of meeting him on several occasions, the earliest being the encounter during the preparation for our inaugural art auction in 2010. He was always open and approachable and was ready to answer anything to put your curiosity to rest. We remember his opened doors to the fresh faced newcomers who had the luxury of viewing his artworks and getting to know him better over a little chat in his home. His openness and support for any constructive effort in developing Malaysian art was a huge motivation for Henry Butcher Art Auctioneers team during its infancy.

Remembering DATUK SYED AHMAD JAMAL

1929-2011

Henry Butcher Art Auctioneers approached individuals in the industry who had the pleasure of crossing paths with Datuk Syed Ahmad Jamal in various stages of his life to share their special memories and record testimonials. These reminiscence and tribute messages are compiled in a publication and video in efforts to remember this important figure who had a hand in shaping Malaysian art history.

“Datuk did not have to, but he, as well as his wife Datin Hamidah, voluntarily helped in the detailed effort of the project (JUST fund-raising art exhibition). They did it warmly, joyously and magnanimously.

Datuk would also exhibit the same set of traits when he was in the JUST executive committee. There is an unmistakeable generosity, warmth, humility, down-to-earthness. He would volunteer and be helpful and was caring. In his heart there is an exemplary righteousness and moral firmness that guided him.”

Tengku Iskandar
Secretary to JUST

“I found DSAJ a very amiable person. He was always willing to impart his knowledge and he was willing to come and spend more time where art was concerned. He was a kind and compassionate man.”

Sivam Selvaratnam
Artist / Teacher
(Member of the Wednesday Art Group)

“DSAJ is truly a 1Artist - thorough and creative: Artist, Activist, Administrator, Articulator, with great humility and rapport with fellow artists, younger and young.”

Ooi Kok Chuen
Art Writer

“To him, as an artist, you have a role to play. You must voice up if you are not in agreement with wrong doing. Where else can we voice out if not through our art?”

Dr. Zulhaimi Md Zain
Personal Friend / Art Historian / Professor in UiTM

“He was very supportive to us in our journey in arts. Take my solo exhibition for instance, Datuk Syed Ahmad Jamal came and that is the biggest form of support any artist can receive.”

Hoe Say Yong
Artist / Gallery Owner

“He was passionate about art and young artists. He would still attend shows by young artists and we were surprised. You don't see this veteran artist coming to young artist show...but then you see DSAJ and he is there to encourage the young ones.”

Zanita Anuar
Curator / Personal Friend

“There are few things that are most important, I believe... His discipline, his honesty, his emotions and his spiritual self.”

Syed Nurlhaq Bin Sabil
Son of Datuk Syed Ahmad Jamal

“Despite his status as a National Laureatte artist, he remained humble and approachable. We exchanged greeting cards and corresponded on and off. Truly, he was a great artist who contributed a great deal to developing Malaysian art, art writings and art culture.”

Dato' Dr. Tan Chee Khuan
Owner of The Art Gallery, Penang

“It was always an honour to see Datuk Syed Ahmad Jamal and Datin Hamidah at art exhibitions. Their presence lends promise and encouragement for artists. He will always be remembered as a champion of the arts and inspired others to see the importance, beauty and joy it brings to our lives.”

Syed Nabil
Owner of NN Gallery, Kuala Lumpur

“Syed was a man of many vessels, but to me as an old friend, what endeared him to me was his humanity, his feelings for the ordinary and the small people and this is reflected in his many pieces of his artistic productions.”

Zain Azahari
Personal Friend / Private Collector



▲ **WARNA TENAGA**
2010

Acrylic on canvas
183cm x 183cm

Exhibited at inaugural Art Auction Malaysia 2010



▲ **GUNUNG LEDANG SERIES**
(CHERRYVALE)
1985

Oil on canvas
91cm x 91cm

Sold at Art Auction Malaysia 2011 for
RM 187,000

SYED AHMAD JAMAL, DATUK

b. Johor, 1929-2011

SKETCH OF TWO SISTERS, c. 1966-68

Signed 'A' (lower right)
Mixed media on paper
27.5cm x 22cm

PROVENANCE

Private collection, Selangor; acquired through Nanyang Gallery of Art, Kuala Lumpur.

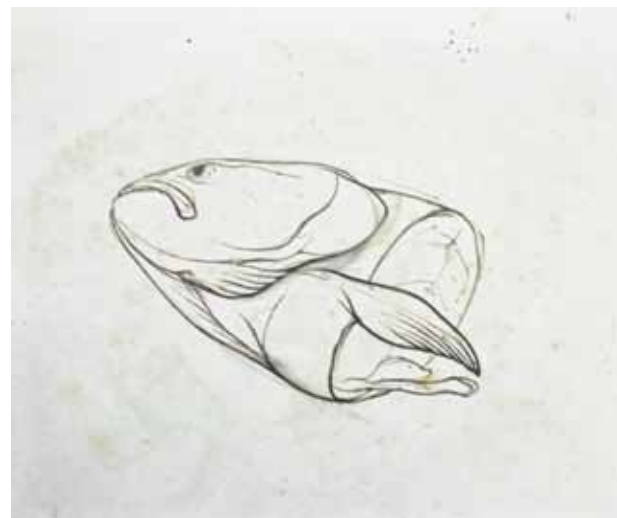
EXHIBITED

Historical Overview 1954-1994, Nanyang Gallery of Art, Kuala Lumpur, 1994-1995, illustrated on catalogue.

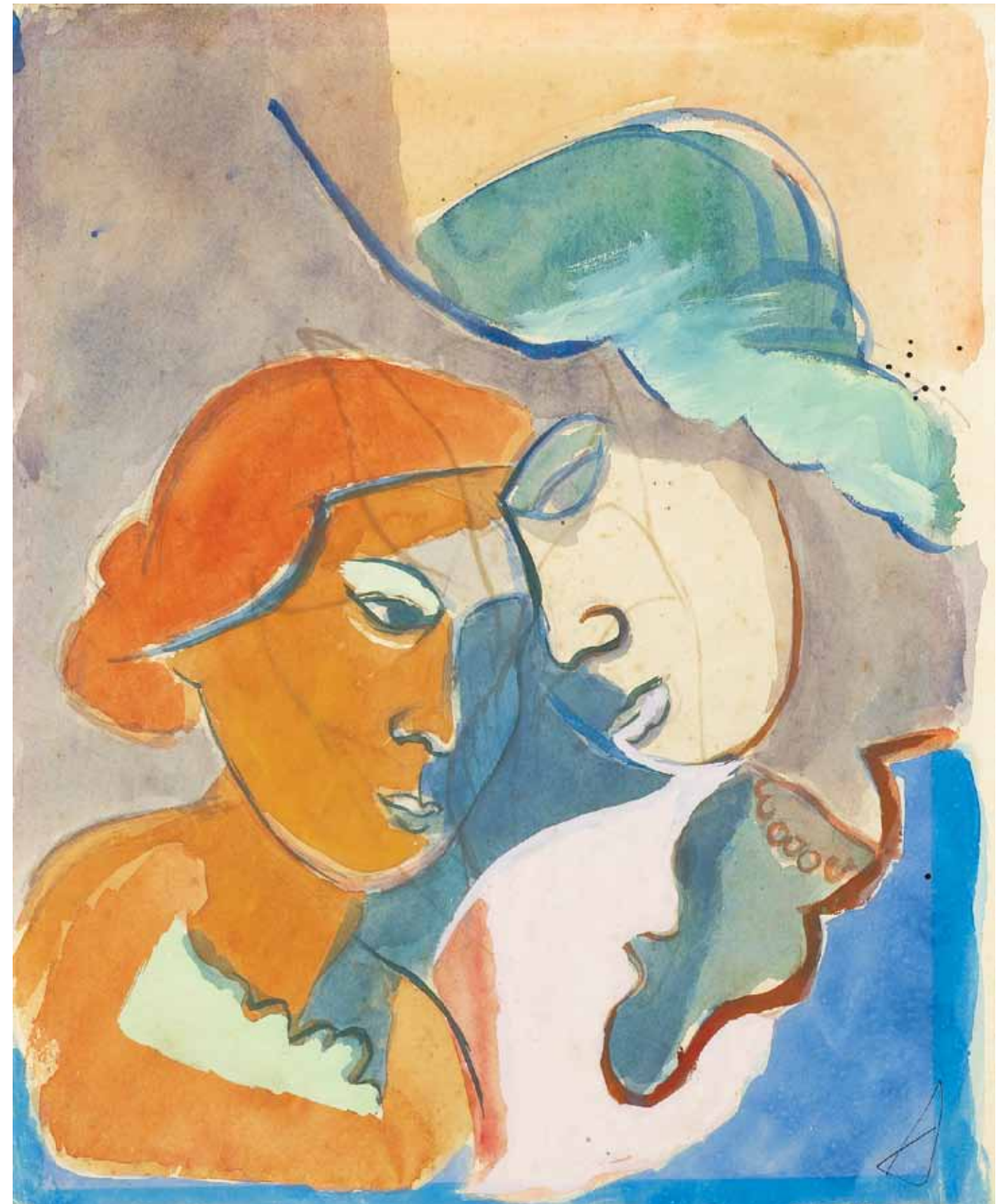
RM 10,000 - RM 12,000

A private consoling moment between two sisters is shown with their heads close together and their eyes cast downwards in a mournful gesture. Short bold outlines highlight certain areas in this composition which plays on positive-negative space marking two different emotional spheres, outlined in oval shapes that were symbols that loom in every work post his one year study in Chicago.

Syed Ahmad Jamal was born in Johor in 1929. He received his early art education at the Chelsea School of Art in London (1951-1955) and his art teacher's certificate at the London University (1955-1956). He was awarded the Fulbright scholarship to study sculpture at the Chicago Art Institute from 1963 to 1964. In 1974, he achieved his Masters in Art History after a two-year stint at the University of Honolulu, Hawaii. He had won prizes locally and internationally: First prize in Johor Art exhibition in 1950, Summer Competition, Chelsea School of Art London in 1954, Federation Art Competition Kuala Lumpur in 1962 and the National Bank of Malaysia Mural Competition. Syed Ahmad Jamal is recognised for his achievement of being an artist, educator, administrator and writer. For his great contribution, he was awarded the *Seniman Negara* (National Artist) in 1995.



▲ Drawing on verso



SYED AHMAD JAMAL, DATUK

b. Johor, 1929-2011

LADY WITH DOVES, 1956

Signed 'A' (lower right)
Mixed media on paper
23.5cm x 18.5cm

PROVENANCE

Private collection, Kuala Lumpur; acquired from Peter Harris who received it as a gift from the artist.

LITERATURE

Rambling Trifles, Dato' Dr. Tan Chee Khuan, The Art Gallery, Penang, 2002, illustrated on page 94.

RM 9,000 - RM 12,000

A delightful work with temperate colours play on the abstract was executed at the same time as the artist's *Battersea Park* and *Duel In The Snow* paintings. This was one of the last works done in London when Syed Ahmad Jamal had used more planar and abstract figurative influence while studying at the Institute of Education in London University for his certificate in art education which came about after a stint at the Chelsea School of Art from 1951 to 1955. He returned to Malaysia after that and was sent to teach at the Batu Pahat High School in Johor. The parallel oil on canvas titled *Daydream* (1957) is currently held in the collection of Galeri Petronas.

Syed Ahmad Jamal was born in Johor in 1929. He received his early art education at the Chelsea School of Art in London (1951-1955) and his art teacher's

certificate at the London University (1955-1956). He was awarded the Fulbright scholarship to study sculpture at the Chicago Art Institute from 1963 to 1964. In 1974, he achieved his Masters in Art History after a two-year stint at the University of Honolulu, Hawaii. He had won prizes locally and internationally: First prize in Johor Art exhibition in 1950, Summer Competition, Chelsea School of Art London in 1954, Federation Art Competition Kuala Lumpur in 1962 and the National Bank of Malaysia Mural Competition. Syed Ahmad Jamal is recognised for his achievement of being an artist, educator, administrator and writer. For his great contribution, he was awarded the *Seniman Negara* (National Artist) in 1995.

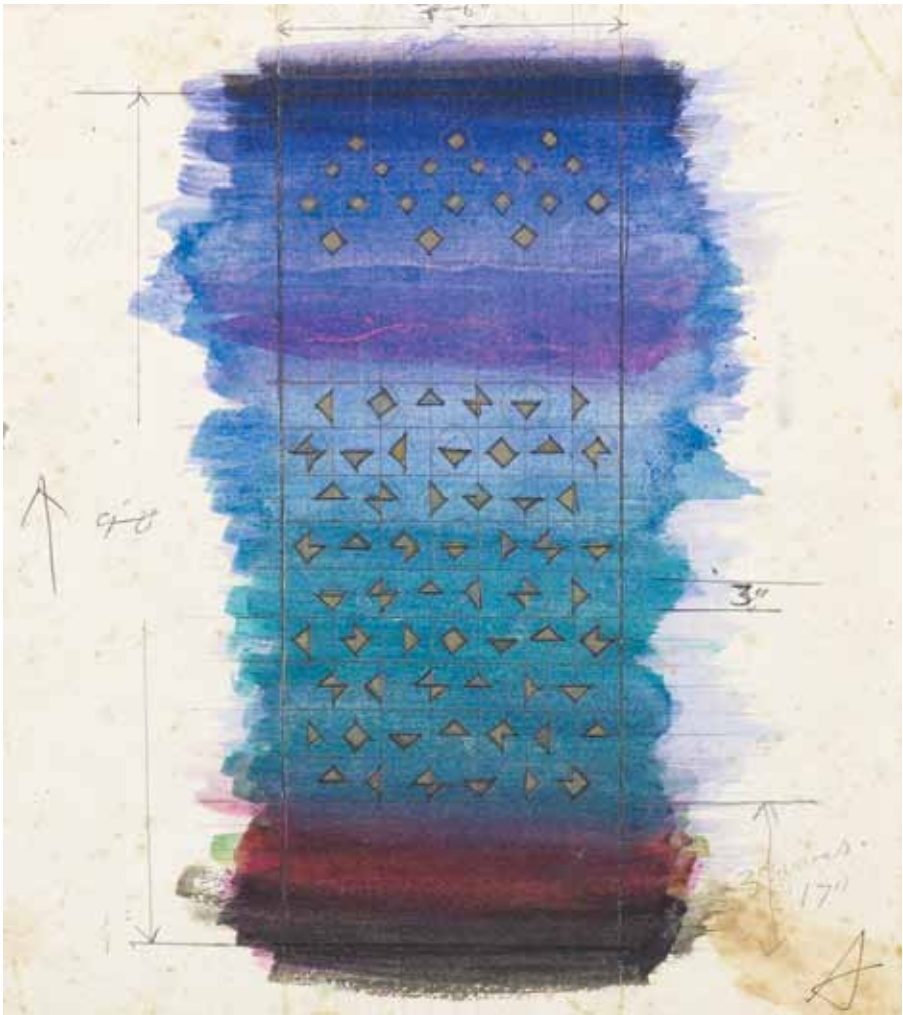
REFERENCE

Syed Ahmad Jamal: Pelukis, National Art Gallery, Kuala Lumpur, 2009.



SYED AHMAD JAMAL, DATUK

b. Johor, 1929-2011



SKETCH OF SIRI TUMPAL,
c. 1976-78

Signed 'A' (lower right)
Mixed media on paper
27.6cm x 24cm

PROVENANCE
Private collection, Selangor; acquired
through Nanyang Gallery of Art,
Kuala Lumpur.

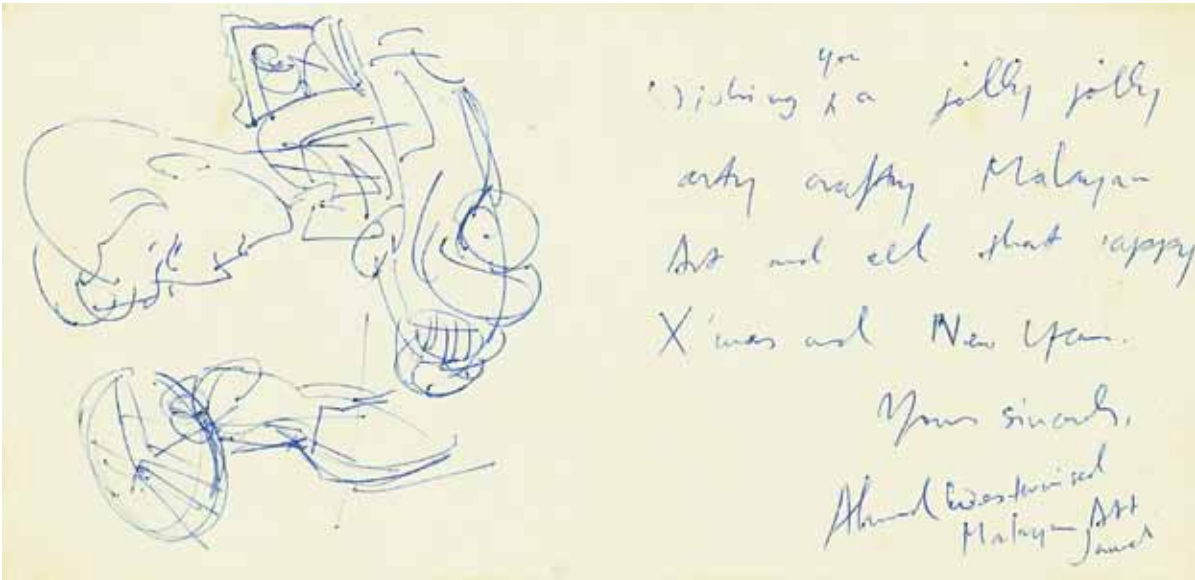
EXHIBITED
Historical Overview 1954-1994,
Nanyang Gallery of Art, Kuala
Lumpur, 1994-1995, illustrated on
catalogue.

RM 5,000 - RM 8,000

Miniature *tumpal* (triangles with reverse formations) are set within and across little square grids against a contemplative gradating colour scheme transitioning from blue to greenish hues and purple at the bottom. The blotting-out sides and the descending confetti of little geometry of triangles, double triangles joined at the tip, squares, diamond shapes play on the sense of movement. Known to be diverse in his artistic approach, the artist combined the traditional Malaysian Heritage as a language for his art.

Syed Ahmad Jamal was born in Johor in 1929. He received his early art education at the Chelsea School of Art in London (1951-1955) and his art teacher's certificate at

the London University (1955-1956). He was awarded the Fulbright scholarship to study sculpture at the Chicago Art Institute from 1963 to 1964. In 1974, he achieved his Masters in Art History after a two-year stint at the University of Honolulu, Hawaii. He had won prizes locally and internationally: First prize in Johor Art exhibition in 1950, Summer Competition, Chelsea School of Art London in 1954, Federation Art Competition Kuala Lumpur in 1962 and the National Bank of Malaysia Mural Competition. Syed Ahmad Jamal is recognised for his achievement of being an artist, educator, administrator and writer. For his great contribution, he was awarded the *Seniman Negara* (National Artist) in 1995.



SYED AHMAD JAMAL, DATUK

b. Johor, 1929-2011

CHRISTMAS CARD

Undated
Signed 'A' (lower right)
Mixed media on paper
12.5cm x 27cm (double sided)

PROVENANCE
Private collection, Kuala Lumpur; acquired from the estate of Peter Harris.

RM 5,000 - RM 9,000

The 'cover' is a patchy abstract landscape with soft colour tones. On the left side of the inner folded card is a pen drawing, in a slant a lopsided left of a man in a toy-like sports car, and a figure of a woman with umbrella with her back to viewer on the left. The jovial greeting, in Syed Ahmad Jamal's handwriting, reads: 'Wishing you a jolly jolly arty crafty Malayan Art and all that Happy X'mas and New Year. Yours sincerely, Ahmad Westernised Malayan Art Jamal'.

SYED AHMAD JAMAL, DATUK

b. Johor, 1929-2011

MALAM MARANG, 2001

Signed 'A' (lower right); authentication certificate signed by the artist (reverse)
Oil on canvas
91cm x 122cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 120,000 - RM 160,000

In the stillness of the night by the sea, one's thoughts are calcified and revel in the inherent beauty at nightfall. The panorama of land, sea and sky makes strange bedfellows that are cosy, easy and nice. Only a few stars are about... mysterious light blobs dance near the water's edge of the islet with its quiet reflections... The actuality of place does not matter anymore in the painting process. What does is the experience lived in the mind, not the eye. This Syed Ahmad Jamal work done just after his seminal *Heaven and Earth* exhibition evokes such mood totally opposite of his usual vibrant palette. *Malam Marang* captures remnants of *Heaven and Earth* and *Kunang-kunang*, an autobiographical publication of the artist which was a tribute to his parents. Dominant in this work are his favourite 80s choice of green (which represents earth & reality) and blue (representing the sky & fantasy) hues. *Malam Marang* is a composition of a serene scene that perhaps the artist had witnessed during the night or dawn in Marang, Terrenganu, suspending a moment of clarity and capturing a reminiscent of memory.

Believed to be produced during a period of meditation on Surah Al-Buruj 85:1 & 9 (The Big Stars or The Constellation), "By oath the heaven which contains the constellations" and "To Him only belongs the kingship of the heavens and the earth; and Allah is a Witness over all things". *Malam Marang* records the journey of the artist's search for Allah's words and greatness in nature, formulated through the abstract stage of expression. In

this work, the signature horizon line that separates the heaven and earth can still clearly be seen; however, the familiar elements of the sun and moon, day and night, stars and skies, mountains and plants are far less defined. Its muted tones seem to suggest a convergence of day and night, the completion of a full cycle; depicting a moment of stillness, suggesting the very moment of awakening.

Syed Ahmad Jamal was born in Johor in 1929. He received his early art education at the Chelsea School of Art in London (1951-1955) and his art teacher's certificate at the London University (1955-1956). He was awarded the Fulbright scholarship to study sculpture at the Chicago Art Institute from 1963 to 1964. In 1974, he achieved his Masters in Art History after a two-year stint at the University of Honolulu, Hawaii. He had won prizes locally and internationally: First prize in Johor Art exhibition in 1950, Summer Competition, Chelsea School of Art London in 1954, Federation Art Competition Kuala Lumpur in 1962 and the National Bank of Malaysia Mural Competition. Syed Ahmad Jamal is recognised for his achievement of being an artist, educator, administrator and writer. For his great contribution, he was awarded the *Seniman Negara* (National Artist) in 1995.

REFERENCE
Syed Ahmad Jamal: Pelukis, National Art Gallery, Kuala Lumpur, 2009.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

GELOMBANG 92, 1992

Signed and dated 'Latiff 92' (lower right)
Mixed media on paper
25.5cm x 16.3cm

PROVENANCE
Private collection, Penang.

RM 8,000 - RM 12,000

“A sketch is not really to catch the floating moment, but the atmosphere. Not only what is there but also what isn’t there.”

~ Abdul Latiff Mohidin
The Journey to Wetlands and Beyond

As a kampong boy, Latiff has always had a deep connection with nature. This paperwork, done in 1992, is a spontaneous illustration from his *Gelombang* series. It emulates light brown patches of indeterminate shapes with white outlines in a sea of black fleeting between a negative and positive space. Done in 1992 while he was still working on *Gelombang* series before it ended in 1994, it was also then that the artist had the initial conceptual impetus of the *Rimba* series, that he had begun seeing the emergence since 1991. This work captures the sensation and dynamism of movements that are fluid and unceasing as eminent in his *Gelombang* series, yet a hint of contrasting and heightened tension in his *Rimba* series is seen.

REFERENCE
Pago-Pago to Gelombang: 40 Years of Latiff Mohidin, Singapore Art Museum, 1994.
L.I.N.E. Latiff Mohidin: From Point To Point, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin).
Latiff Mohidin - Rimba Series, T.K. Sabapathy, Galeri Petronas, Kuala Lumpur, 1998.
The Journey to Wetlands and Beyond, Singapore Art Museum, 2009.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

MINDSCAPE, 1976

Inscribed 'A/P "Mind-scape" Latiff 1976' (bottom)
Etching, artist's proof
36cm x 53.5cm

PROVENANCE

Private collection, Kuala Lumpur; acquired directly from the artist.

LITERATURE

Pago-Pago to Gelombang: 40 Years of Latiff Mohidin, Singapore Art Museum, 1994, illustrated on page 170.

RM 12,000 - RM 18,000

An orchid motif, placed at the heart of a sombre landscape constructed with abstract geometric shapes, is also suggestive of a praying hand-gesture. The masterful use of symbolism conjures up a visual retelling scene of solitude and content.

Extracted from an interview between the artist and art historian T.K. Sabapathy recorded in the book *Latiff Mohidin – Rimba Series*: "If we reflect on it we remember that the first of the *Langkawi* series developed from the *Mindscape* compositions. And then the second phase of *Mindscape* emerged from *Langkawi*. And then the *Gelombang* can be traced to the central phase of *Mindscape*, the phase in which brushstrokes were prominent or important". It is evident that this 1976 *Mindscape* etching is a fine example that influenced the development of 'the first of the *Langkawi* series', where the symmetrical shield-like shape forms the fundamental structure of the *Langkawi* wooden sculptures.

The same work illustrated in the book *Pago-Pago to Gelombang: 40 Years of Latiff Mohidin* is an edition out of 10 dated 1974; the one on the block is an artist's proof dated 1976. Acquired directly from the artist, this work

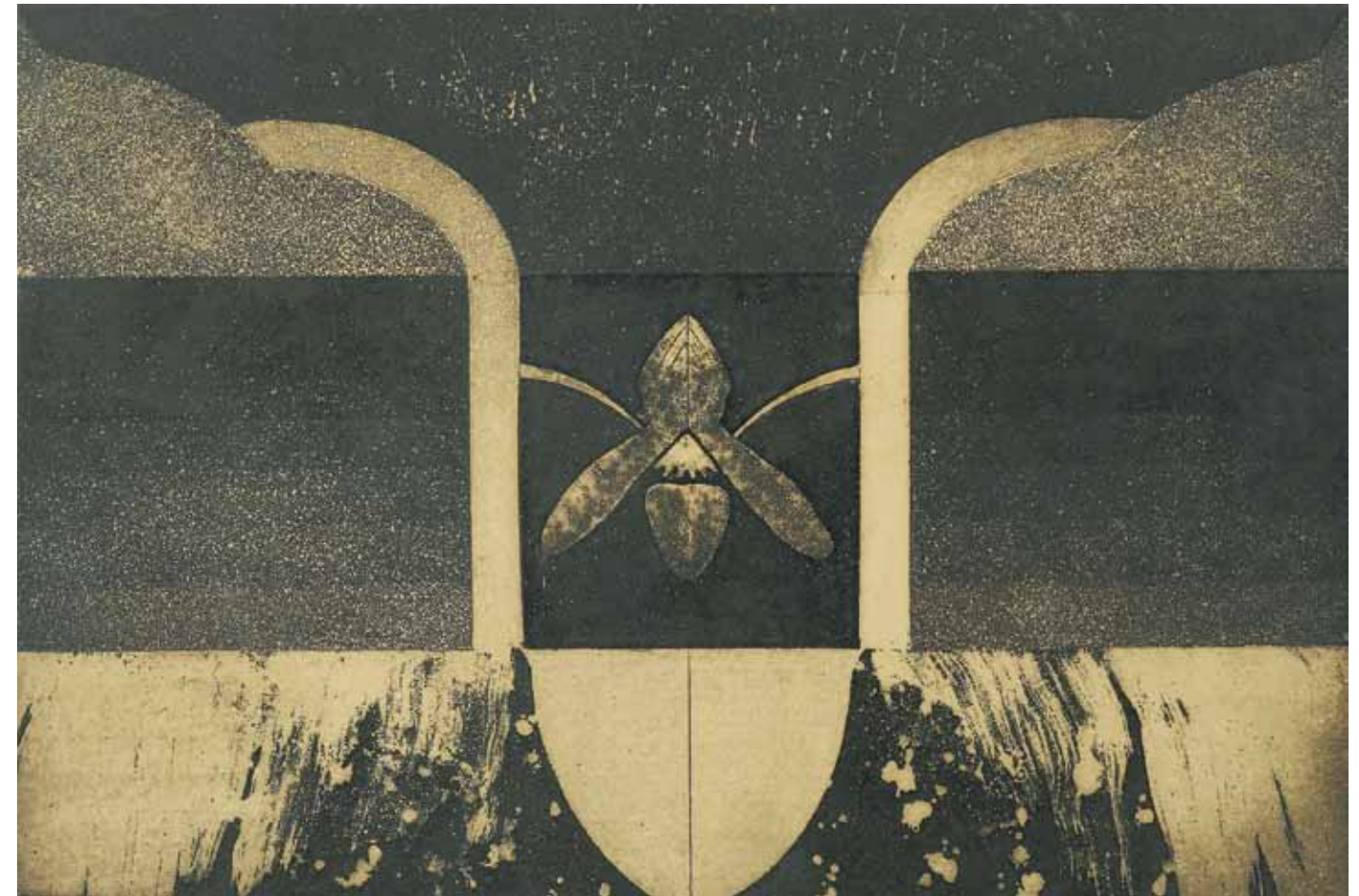
has remained in the same private collection for more than three decades.

Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Germany, studied printmaking at Atelier La Courriere in France and Pratt Graphic Centre in New York, USA. He received honours and awards such as the Malaysia's National Literary Prize and the Southeast Asian's Writer's Award in 1984. Hailed as a 'boy wonder' by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten, he has come a long way to earn himself the distinction of being one of the leading modern Southeast Asian artists, and today he is regarded as a national treasure. From the monumental and arresting *Pago-Pago* to the dynamic and perpetual *Gelombang*, Latiff never fail to surprise us with fresh ideas in every new work.

REFERENCE

Pago-Pago to Gelombang: 40 Years of Latiff Mohidin, Singapore Art Museum, 1994.

Latiff Mohidin - Rimba Series, T.K. Sabapathy, Galeri Petronas, Kuala Lumpur, 1998.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

MINDSCAPE, 1983

Signed, titled and dated 'Latiff Mohidin MINDSCAPE 1983' (reverse)
Oil on canvas
92cm x 92cm

PROVENANCE

Collection of Ambassador Dato' N. Parameswaran.

EXHIBITED

Yang Terutama, National Art Gallery, Kuala Lumpur, 14 March - 24 April 2011.

RM 120,000 - RM 180,000

The *Mindscape* series represents the most contemplative and delicate works from the artist's outstanding oeuvre of abstract paintings. Having emerged in 1973, an important turning point in the artist's life marked by marriage and a steady career; it signifies a departure from the rawness and spontaneity of the *Pago-Pago*. While the *Pago-Pago* was executed in swift fervent strokes, allowing the viewer to peer into the painting process, the *Mindscape* appears aloof and immaculate, leaving out the hand of the artist. Turning inwards to his inner preoccupations, the dome-like structure housing a fiery explosion of free flowing colours and forms suggests a window into the artist's introspective process. Parallels can be drawn to the splatters of volatile and organic forms set within the boundaries of the geometric structures of the *Langkawi*, while seeds for the expressionistic *Gelombang* series to come were being cultivated.

Perfectly exemplifying this meditative series of work is this 1983 *Mindscape*. Dominated in cool blue and green with fluid shapes of warm red and yellow, this oil on canvas hails from the esteemed collection of Ambassador Dato' N. Parameswaran (former Malaysian Ambassador to Singapore). In a phone interview, Dato' Param revealed that the painting was acquired from the estate of a highly regarded private collector in the early 1990s. The work travelled with this previous owner to various countries where he was stationed, and finally found its way

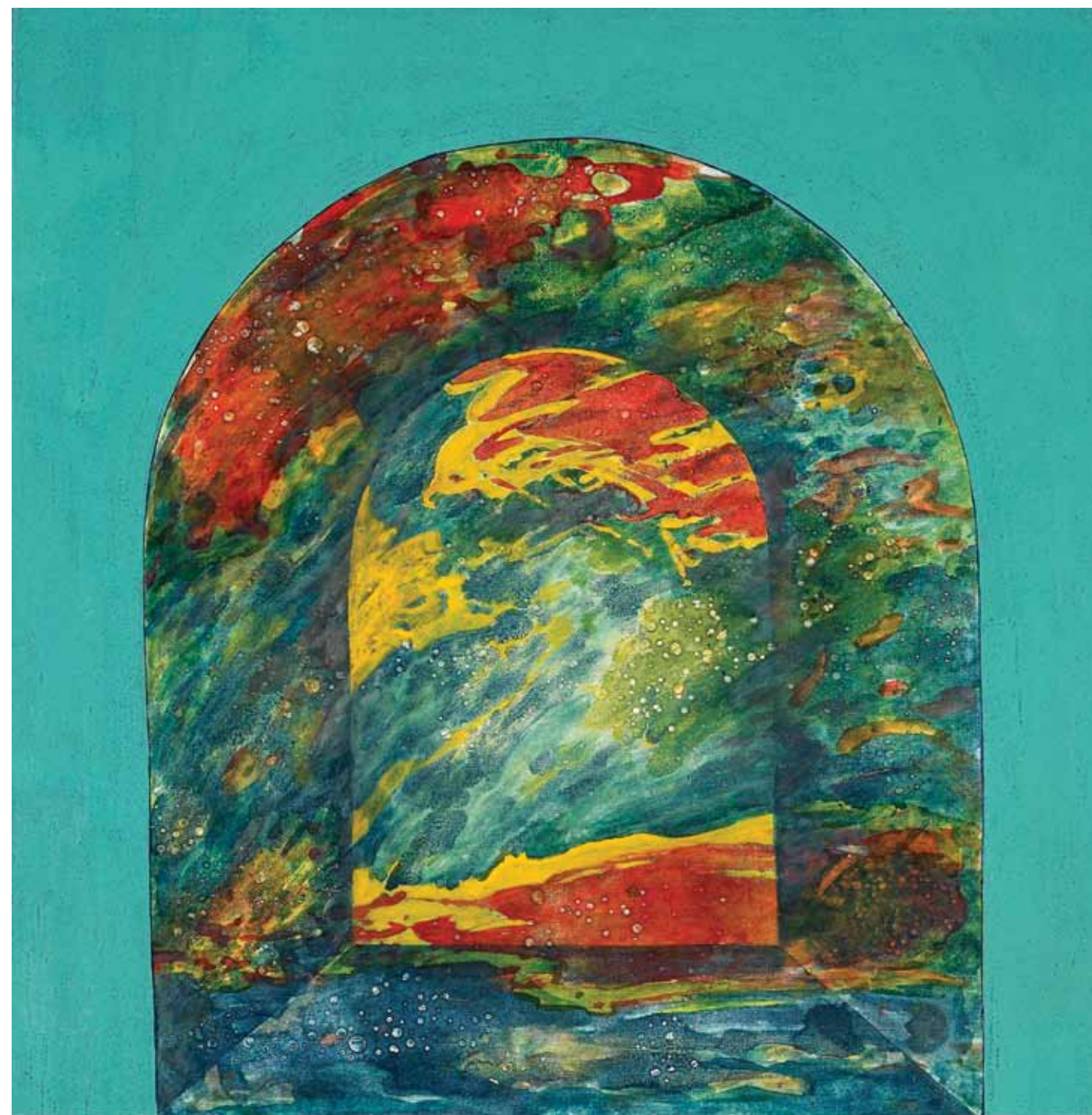
back to homeland with Dato' Param's acquisition. The painting was first exhibited at the Maybank Art Gallery in Kuala Lumpur in 1988, and was recently featured at the National Visual Arts Gallery in the *Yang Terutama* exhibition early 2010, which showcased collections of 14 former Malaysian Ambassadors.

Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Germany, studied printmaking at Atelier La Courriere in France and Pratt Graphic Centre in New York, USA. He received honours and awards such as the Malaysia's National Literary Prize and the Southeast Asian's Writer's Award in 1984. Hailed as a 'boy wonder' by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten, he has come a long way to earn himself the distinction of being one of the leading modern Southeast Asian artists, and today he is regarded as a national treasure. From the monumental and arresting *Pago-Pago* to the dynamic and perpetual *Gelombang*, Latiff never fail to surprise us with fresh ideas in every new work.

REFERENCE

Pago-Pago to Gelombang: 40 Years of Latiff Mohidin, Singapore Art Museum, 1994.

L.I.N.E. Latiff Mohidin: From Point To Point, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin).



IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936-2009

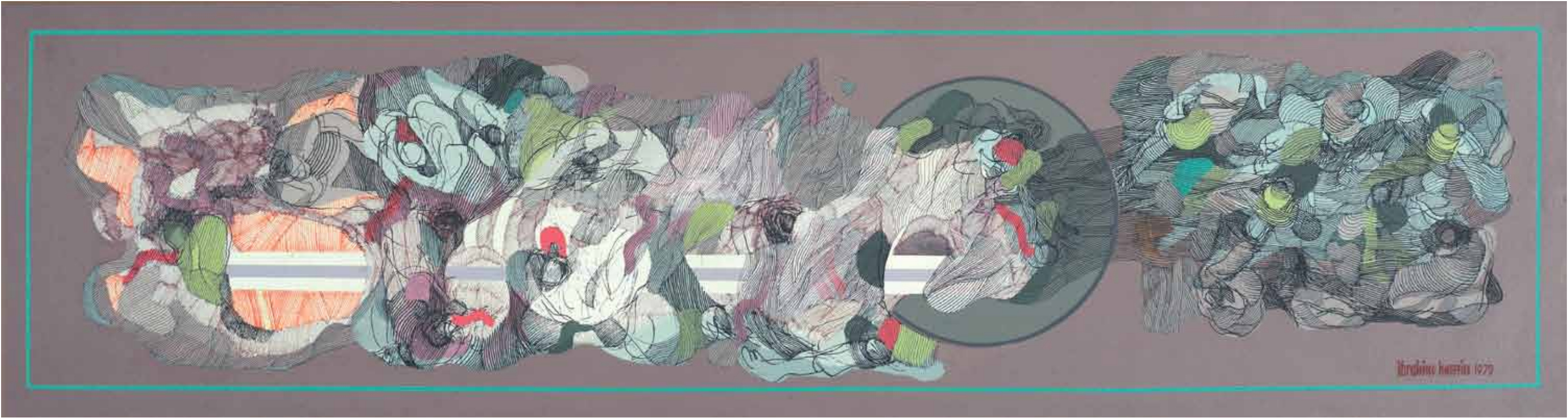
MONOROBOS I, 1979

Signed and dated 'Ibrahim Hussein 1979' (lower right)
Acrylic on canvas
39cm x 145.9cm

PROVENANCE
Private collection, Penang; acquired directly from the artist.

EXHIBITED
Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986, illustrated on catalogue, plate 168.

RM 150,000 - RM 250,000



Under the spotlight is a rare gem by internationally acclaimed Malaysian artist Datuk Ibrahim Hussein – a 1979 acrylic on canvas titled *Monorobos I*.

Ibrahim, or otherwise affectionately known as Ib – is arguably Malaysia’s most recognisable artist. He was trained at the Nanyang Academy of Fine Arts in Singapore, and then at the Byam Shaw School of Drawing and Painting before finishing at the Royal Academy Schools in London. He had received numerous awards and scholarships, including the Fullbright Travelling Scholarship and the John D. Rockefeller III Fund Fellowship, and in 1970, he became the first Malaysian to participate in the Venice Biennale.

One central motif can be seen throughout Ib’s impressive opus of work – the human figure. His early training in the British art schools had gave him a firm foundation in drawing the human figure. Ib’s figures had transformed from simplified and stylised shapes as seen in one of his earliest works *Reclining Women* (1957); to aerial views of semi-abstract figures entangled and rolling in fluid unending motions, suggesting scenes of struggle and tumult. Ib’s pictures were inspired

by events of human struggle and conflict: demonstrations at Trafalgar Square, London in 1960, the 1969 racial riot in Malaysia, and the 1982 Sabra massacre. However, he was not concerned with the depiction of specific events directly or literally, but rather to convey universal statements on humanity itself. Ib once said: “My role as an artist is to portray man’s basic needs on planet Earth and humanity’s universal sharing in God’s little acre – the art of our time provides us ways of seeing, understanding, criticising, and appreciating the world which we live in.”

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

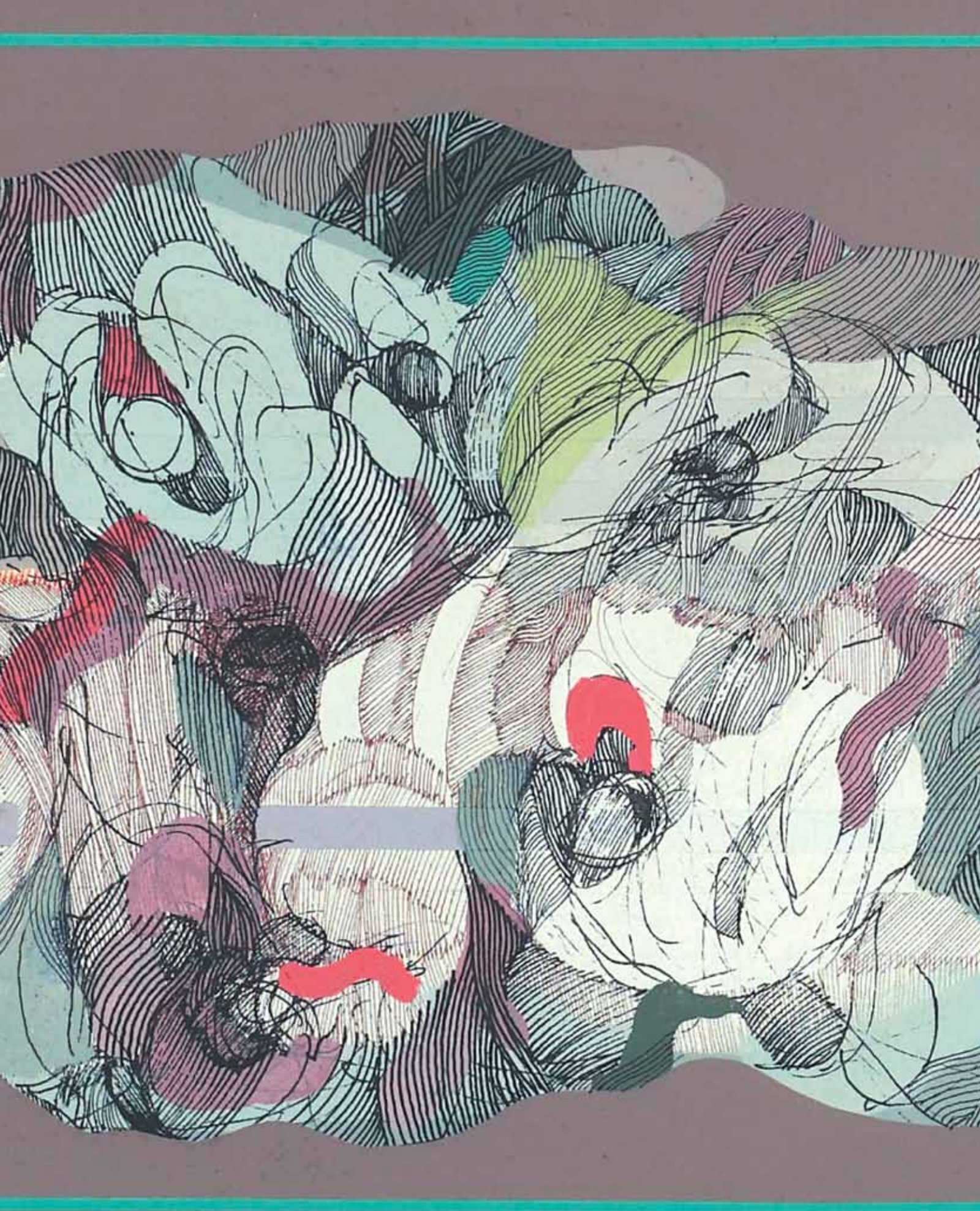
Monorobos I, presented in a unique horizontal format spanning five feet long, is a superlative result of Ib’s earlier abstraction of figure and expressionism of lines, embodying Ib’s mastery and innovation in the balance of colours, forms and composition. A circle on the right one-third marker forms the focal point where a line from the left breaches it and where the trajectory of the inward momentum of the figures from the left and right meet. The image on ash-grey backdrop is boxed up by a thin rectangular outline.

In an interview published in the New Sunday Times on March 13, 1986, he told journalist Ooi Kok Chuen that “life is a Monorobos, of human beings passing from one entanglement to another”.

Perfectly preserved by the owner, this work was acquired directly from the artist, and has remained in the private collection since for more than 15 years. Previously exhibited at Ib’s retrospective exhibition at the National Art Gallery in Kuala Lumpur in 1986, this precious painting has finally come to public view after 26 years.

Ibrahim Hussein was born in Kedah, Malaysia. He studied at Nanyang Academy Fine Arts in Singapore in 1956 and Byam Shaw School of Art and Royal Academy London in 1963 and 1966 respectively. He was awarded an Award of Merit scholarship which allowed him to travel to France and Italy. Ibrahim has had exhibition with Andy Warhol and Salvador Dali at the Dhalat Abdulla Al-Salam Gallery in Kuwait, 1977. He returned to Malaysia to become a resident artist at the University of Malaya. He founded the Ibrahim Hussein Museum and Cultural Foundation in the Langkawi rainforest – a non-profit foundation and museum dedicated to the promotion, development and advancement of art and culture.

REFERENCE
Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986.



水墨

CHINESE ART

An Introduction

"Oil painting is brilliant, stimulating. It makes the audience's blood run faster because the energy emanates directly from it. But ink painting is such that you look at it and your blood runs slow – it tranquilizes. The energy comes only after you meditate on the work."

~ Li Huayi, Contemporary Ink artist based in the US

Chinese painting is one of the oldest continuous artistic traditions in the world, tracing back to a good two and a half millennia. The earliest paintings were not representational but ornamental; they consisted of patterns or designs rather than pictures. It was only during the Warring States period (403-221BC) that artists began to represent the world around them.

Painting in the traditional style is known today in Chinese as *guo hua* (國畫), meaning 'national' or 'native painting', as opposed to Western styles of art which became popular in China in the 20th century. Traditional painting involves essentially the same techniques as calligraphy and is done with a brush dipped in black or coloured ink. As with calligraphy, paintings are usually on rice paper or silk. The other common term used is *shui-mo* (水墨) loosely termed watercolour or brush painting.

Many scholars consider landscape to be the highest form of Chinese painting. In the north, artists painted pictures of towering mountains, using strong black lines, ink wash, and sharp, dotted brushstrokes to suggest rough stone. In the south, artists painted the rolling hills and rivers of their native countryside in peaceful scenes done with softer, rubbed brushwork. These two kinds of scenes and techniques became the classical styles of Chinese landscape painting.

Chinese painters were increasingly exposed to Western art in the

late 1800s and in the 1900s. Some artists who studied in Europe rejected Chinese paintings, others tried to combine the best of both traditions, creating a new Chinese art through a synthesis of the East and West and adapting Western culture to East Asia.

Chinese art is believed to have reached Malayan shores in the 15th century, during the friendly diplomatic relations between China and Malacca culminated during the reign of Sultan Mansur Syah who married China Princess Hang Li Po from China. A senior minister of state and five hundred youth of noble births and handmaidens in waiting accompanied the princess to Malacca. An even bigger wave of Chinese immigrants landed in Malaysia during the tin mining expansion in the 19th century.



Chinese ink was then based on the local reality, it has evolved to what we see today, with a Malayan touch of contemporary *Nanyang* style, practiced by migrant Chinese to Malaya on the 20th century. The Chinese ink artists attempt to bring out the spirit of Chinese culture by working on the Chinese theme with a Malayan cultural interpretation and environmental setting. Influenced also by the Western medium and traditional batik medium, Malayan Chinese ink has developed from traditional Chinese Art to be filled with diverse Malayan identity as it is today. This can be seen in works by established Malayan Chinese ink artists such as Cheong Soo Pieng, Chen Wen Hsi, Chung Chen Sun, Lee Kah Yeow, Chuk Mor, Huang Yao, Cheng Haw Chien and Wong Nai Chin among others.

* Reference: Wikipedia



59

CHENG HAW CHIEN

b. Penang, 1948

SCENE ALONG ZAMBEZI RIVER, 1992 非洲詹比西河畔

Signed in Chinese '浩千' (middle right)
Ink and colour on rice paper
68cm x 135cm

PROVENANCE
Private collection, Kuala Lumpur;
acquired directly from the artist.

EXHIBITED
The Art World of Cheng Haw Chien, National Art
Gallery, Kuala Lumpur, 2010, illustrated on catalogue,
page 170.

RM 12,000 - RM 16,000

Poet, artist and calligrapher Cheng Haw Chien illustrates in ink and subtle colour an idyllic scene of migrant birds at the sand banks emerged from the receding Zambezi River. In 1981, the artist embarked on a tour around the globe - Australia, New Zealand, the Pacific island nations, central and Southern America, the United States, Canada, Europe, Africa, India, Nepal, Myanmar, Laos, Thailand, the Philippines and other countries. Cheng took photographs and with keen observation, he made a number of sketches from photo and memory, capturing the divergent cultures, landscapes, flora and fauna. This particular work certainly evokes the essence of mystery and excitement of the Zambezi River at dusk evoking mystery and excitement.

A master of the Lingnan school in Malaysia where he was under personal tutelage of Prof. Chao Shao-an, the renowned master of Lingnan School, China; other mentors include Reverend Chuk Mor and Taiwanese professor Liang Han Cao. Cheng pursued degree in Diplomacy and studied calligraphy in Taiwan.

REFERENCE
The Art World of Cheng Haw Chien, National Art Gallery, Kuala Lumpur, 2010.



60

HUANG YAO

b. China, 1917 - 1987

REAP WHAT YOU SOW, 1980

种豆得豆

Dated, titled and signed in Chinese '庚申 种豆得豆 黄尧' with seal (lower left)
Ink and colour on rice paper mounted on scroll
48.6cm x 29.8cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 3,000 - RM 5,000

This structure of reaping what one sows is a time-honoured cautionary tale of karmic proportions. Huang Yao presents the parable in his own inimitable and optimistic style, with charming childlike caricatures. The bright colours and exuberance are beautifully captured in this work from his *Children* series. From China to Southeast Asia, Huang Yao has won legions of admirers for his righteous and cute cartoon hero, *Niubizi*. He is known for his upside-down and Oracle Bone script calligraphy.

Born in Shanghai, Huang Yao is known as a cartoonist, scholar and painter, who created the infamous Chinese cartoon character *Niubizi* (OX Snout) and developed

his acclaimed *Wenzihua* (painting of ancient Chinese characters) and *Ziyouhua* (abstract paintings). His move to Malaysia had marked a transition in his life as a scholar from 1956 to 1973. As a painter, he was trained by his father and studied the old Chinese masters. Huang Yao's recent exhibition was held at Shanghai Art Museum in August 2011. He is also honoured with a retrospective exhibition in Singapore in 2001. His works are collected by the British Museum, Ashmolen Museum, National Palace Museum of Taiwan and Shanghai Museum, among others.

REFERENCE

Return To Innocence: Huang Yao's Painting of Happy Children, Dr.Tan May Ling, www.huangyao.org

61

HUANG YAO

b. China, 1917 - 1987

BRIDESMAID, 1980

伴娘

Dated, titled and signed in Chinese '庚申 伴娘 黄尧' with seal (lower left)
Ink and colour on rice paper mounted on scroll
73.2cm x 47.6cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 - RM 8,000



The bridesmaid, decked resplendently, not unlike a bride, prays to be next in line to tie the knot with someone suitable. This work from his *Nanyang* series between 1979 and 1980 was done with the delicate *Bai Miao* fine-line drawing and the *Mijia Dian* (after *Mi-Fu*) techniques. Note her eyes, facial expressions and elements of her delicately detailed regalia.

REFERENCE

www.huangyao.org

CHUNG CHEN SUN

b. Malacca, 1935

PUMPKIN, c. 1965-68

金瓜图

Titled, dated and signed in Chinese '金瓜图 己酉 正山' with seal (upper left)
 Ink and colour on rice paper mounted on scroll
 133.6cm x 67.4cm

PROVENANCE

Private collection, Kuala Lumpur.

RM 6,000 - RM 11,000

Done during the 1960s when Chung Chen Sun was more focused on picturesque language of ink and brush, the artist sought to expand his artistic horizon through experimentation with different techniques and study of Chinese calligraphic lines. Here we see the artist's attempt to bring out the spirit of Chinese culture by working on such subject matters as his quest to explore the contemporary *Nanyang* style.

The unpainted white space of the rice paper gives the illusion of the pumpkins lightly dangling from their vines. The airy ambience of a faint colour-play in this Chinese ink mislead the viewer into forgetting that pumpkins, in all their mighty weight spring from the earth. The perspective is interesting to note as well, as it gives the impression of the pumpkins as though some small light weight fruit swaying effortlessly in the breeze.

Chung Chen Sun founded five art institutions in Malaysia and China, including the Malaysian Institute of Art and was its Principal from 1967. He established International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. Graduated from Nanyang Academy of Fine Arts, Singapore, his works have been showcased in international exhibitions held in more than 20 countries. His contribution in Chinese ink painting in Malaysia has gained the reputation as "Father of Malaysian Contemporary Ink Painting".

REFERENCE

Selected Paintings of Chung Chen Sun, 2006.

CHUNG CHEN SUN

b. Malacca, 1935

TRAVELLER, 1982

万里云山不知处

Signed in Chinese with seal (upper left)

Ink and colour on rice paper mounted on scroll

94cm x 70cm

PROVENANCE

Private collection, Kuala Lumpur; acquired directly from the artist.

RM 15,000 - RM 20,000

The man responsible for nurturing many Malaysian Art students and often regarded as the representation of Malaysian Chinese art painting is also a man of many hats. Chung Chen Sun is a painter, educator and also the founder of International Contemporary Ink Painting Association. He is diverse in his subject matters, creating works of landscape, figures and still life. He combines calligraphy with a palette of Western oil paintings, evident mostly in his figurative works.

Chung's works are often filled with lively poems and philosophical thoughts. This understated scroll tells the story of a wise old man who has withdrawn from the world and his possessions, all that accompany him on his journey are a small bag of personal effects and a water gourd. Perhaps home is the mountains, far from civilisation where this ascetic-traveller can find inner peace and share an affinity with nature by observing the loftiness of the mountains and the passing clouds.

Known to have revolutionised the traditional "top light,

bottom heavy" Chinese ink composition, here, Chung made deliberate punctuations with four repetition of the Chinese word 山 (mountain) rendered in unique caricatural style and floating above the figure, forming a subtle arc that brilliantly lifts the composition.

Chung Chen Sun founded five art institutions in Malaysia and China, including the Malaysian Institute of Art and was its Principal from 1967. He established International Contemporary Ink Painting Association in 1982. He devoted his time here and worked tirelessly to modernise Chinese ink painting and to promote the development of Malaysian Chinese culture and facilitate international exchanges. Graduated from Nanyang Academy of Fine Arts, Singapore, his works have been showcased in international exhibitions held in more than 20 countries. His contribution in Chinese ink painting in Malaysia has gained the reputation as "Father of Malaysian Contemporary Ink Painting".

REFERENCE

Selected Paintings of Chung Chen Sun, 2006.



CHEN WEN HSI

b. China, 1906-1991

PIGEONS, c. 1975-80

Signed in Chinese '文希南洋作' with seal (lower left)
 Ink and colour on rice paper mounted on scroll
 135cm x 68.3cm

PROVENANCE

Estate of Dame Lene Dall Singh, Johor; acquired directly from the artist.

RM 22,000 - RM 30,000

Chen Wen Hsi did not have many works on pigeons despite a painting repertoire on animals that included gibbons, squirrels, egrets, cranes and paddy field birds, making this is a rare piece of work. Pigeons are gregarious birds, and here they are shown flocking close together and foraging for food at the same time. The pigeons are depicted in dense, thick tones of black, grey and white, suggesting a surfeit of food, and by extension, a place of plenty. What is more interesting perhaps is the various angles the birds are depicted in, which demonstrate the artist's skill and patient study.

Wen Hsi received his education at Shanghai Academy and Xinhua Academy in China. Under the tutelage of Pan Tianshou, he had also mastered the art of finger painting. Adept at both Chinese and Western art, Wen

Hsi's mastery in depicting human figures was found in keen observation of nature and animals especially egrets and gibbons. In 1949, he arrived in Singapore and taught at Nanyang Academy of Fine Arts. He received numerous awards including the Meritorious Service Star in 1964, Honourary Doctorate by National University of Singapore in 1975 and Golden Chapter by Taiwan National Museum in 1980. Between 1923 and 1992, he conducted more than 38 exhibitions in various countries such as Singapore, China, Taiwan, Thailand, Malaysia, Japan, Australia, New Zealand and Hong Kong.

REFERENCE

Convergences: Chen Wen Hsi Centennial Exhibition, Singapore Art Museum, 2006.

Chen Wen Hsi - Master of Tradition and Innovation, Nanyang Academy of Fine Arts, Singapore, 2006.



CHEONG SOO PIENG

b. China, 1917-1983

FISHING VILLAGE, 1965

Signed and dated 'SOO PIENG 65', signed in Chinese with seal (lower left)
Ink and colour on rice paper
44.4cm x 92.8cm

PROVENANCE
Private collection, Kuala Lumpur.

RM 25,000 - RM 30,000

One of the most influential artists in the region, Cheong Soo Pieng depicts a staccato of a rural sea-side settlement. Bold, swift brushstrokes stand out against blotches of ink in this sombre but lively monochrome landscape. Soo Pieng is considered to be the most experimental from his generation of Southeast Asian artists. Using both classical oriental and Western abstraction techniques, the sharpness of the brush creates a grid-like structure depicting a thriving fishing village in the slightly off-centre composition while the lush mountain backdrop is playfully loose with the flow of water and ink. Executed in 1965, it is interesting to note how his landscapes became increasingly abstract after a successful sojourn to Europe from 1961 to 1963 (he held two solo exhibitions in London during that period).

Born in Amoy, China, Soo Pieng received his art education at Xiamen Acadmey of Fine Art in 1933 and continued at Xinhua Academy of Fine Art in Shanghai in 1936. He relocated to Singapore in 1946 where he taught at Nanyang Academy of Fine Arts for the next 20 years. In 1952, Soo Pieng embarked with three others: Liu Kang, Chen Wen Hsi and Chen Chong Swee to Bali. There he explored the sights and sounds of Southeast Asian surroundings, hence the term *Nanyang* or South-Seas style. He was honoured with a retrospective exhibition at National Museum Art Gallery, Singapore in 1983 and recently *Cheong Soo Pieng: Bridging Worlds* at Singapore Art Museum in 2010. To recognise his contribution, he was awarded the Meritorious Service Medal by the Government of Singapore in 1962.

REFERENCE
Cheong Soo Pieng: Bridging Worlds, Singapore Art Museum, 2010.



CHUAH THEAN TENG, DATO'

b. China, 1912-2008

THE HUSKER, c. 1980s

Signed 'Teng' (lower left); signed in Chinese '天定' with seal (lower right)
Ink and colour on rice paper
66.7cm x 43.9cm

PROVENANCE

Private collection, Penang; acquired directly from the artist.

LITERATURE

Chuah Thean Teng Retrospective 1994, Dr.Tan Chong Guan, Penang Museum and Art Gallery, 1994, illustrated plate 19.

RM 7,000 - RM 12,000

The strong muscular figure illustrated in this ink on rice paper is husking coconuts in the traditional time-consuming way on a stake using his bare hands. The dark skinned husker is clad only in a blue loincloth and red bandana. The predominantly grey and colourless hues allude to the pre-dawn hours of his work time. Known as the Father of Batik Art in Malaysia, there are only few artworks created by the artist in Chinese ink medium, which was believed to have been a form of training and influence to his batik creation.

Born in China in 1914, Chuah Thean Teng, or popularly known as Teng, studied at the Amoy Art School. He adapted the age-old craft of batik as a medium of fine art and thus was acknowledged as the Father of Batik Painting in Malaysia. He received international fame

when his paintings entitled *Two of a Kind* and *Tell You a Secret* were selected by UNICEF for its greeting cards. He had exhibited extensively around the world, and was honoured with a retrospective exhibition at National Art Gallery in Kuala Lumpur in 1965 and Penang State Art Gallery in 1994. A memorial exhibition was also held in 2008 by National Art Gallery to pay tribute to Teng. For his contribution to art, he was awarded the title 'Dato' by the Penang State Government in 1998.

REFERENCE

Chuah Thean Teng Retrospective 1994, Penang Museum and Art Gallery, 1994.

Teng Batik, Yahong Gallery, Penang, 1968.

Teng: Appreciation, National Art Gallery, Kuala Lumpur, 2008.





67

LEE JOO FOR, JOHN

b. Penang, 1929

ROMANCE OF COUNTRY LIFE, 1968

Inscribed 'Country Romance - wood-cut Artist's Proof' with seal (lower left), signed and dated 'John LJFor 1968' with seal (lower right)
Woodcut print, artist's proof
52.1cm x 95.2cm

PROVENANCE
Collection of The Art Gallery, Penang.

LITERATURE
Treasury of Malaysian and International Art, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1999, illustrated on page 51.
A Comprehensive History of Malaysian Art, Ooi Kok Chuen, The Art Gallery, Penang, 2002, illustrated on page 46.

RM 7,000 - RM 10,000

This is one of very few woodcuts done by John Lee Joo For between 1968 and 1970, the last being *Love In Spirit and Body* (1970). This rare piece explores the relationship between a man and a woman set within a natural environment. The bull and the horse symbolise the male and the female as complimentary forces of nature. In a way, the woodcut also glorifies the humble farmer and a simpler life within a rural environment.

This was executed in the same year Joo For unveiled his landmark *Oriente-Byzantium* works and his *Artist's Manifesto*. More than a painter, portraitist and printmaker, Joo For, who is now 83 and living in Melbourne, is also an active playwright, theatre producer and poet. He was runner-up in the Australian Poet Idol last year.

John Lee Joo For was born in 1929 in Penang. In 1957, he was awarded a scholarship by the Malaysian government to study art at Brighton College of Art, England. He later furthered his education at Camberwell School of Art, London in 1962 and Royal College of Art, London in 1963. Apart from painting, Joo For developed the practice of sculpture and varied techniques of printmaking. He is considered by many art critics as one of the leading graphic artists in Malaysia. His graphics include woodcuts, linocuts, etchings, lithographs, etc. He was honoured with a retrospective exhibition at The Art Gallery Penang in 1995 and Penang State Art Gallery in 2008.

REFERENCE
My Name Is Fire: The Art of Lee Joo For, The Art Gallery, Penang, 1999.
A Tribute to Lee Joo For, Art Salon@SENI, Kuala Lumpur, 2009.

68

PETER HARRIS

b. England, 1923-2009

THE BLIND POET AND THE WIFE, 1978

Signed and dated 'PH 78' (lower right)
Oil on board
90cm x 24.9cm

PROVENANCE
Private collection, Penang.

RM 5,000 - RM 8,000

Peter Harris is noted for his distinct British humour - there is no telling if the 'blind poet' refers to the Greek poet Homer, British poets John Milton or John Heath-Stubbs. Perhaps it is an open allegory fusing tribal or folk styles with contemporary abstract elements.

Graduated from West of England College of Art in 1939, Peter Harris was one of the most established foreign artists in Malaysia. He founded Wednesday Art Group in Kuala Lumpur in 1952, and was honoured with a retrospective exhibition at National Art Gallery, Kuala Lumpur in 1960 and The Art Gallery, Penang in 2001. He was also awarded MBE (Member, Order of the British Empire) by Queen Elizabeth II of England in 1963. A memorial exhibition was held in 2009 at Art Salon to commemorate a lifetime of his work where he had been involved as an art superintendent with the Federation of Malaya from 1951 to 1960 and then in Sabah from 1962 to 1967. His works are held in the permanent collection of Singapore Art Museum and the National Visual Arts Gallery in Kuala Lumpur, among many others.

REFERENCE
Peter Harris - Founder of Wednesday Art Group, The Art Gallery, Penang, 2009.
Peter Harris Memorial Exhibition, Art Salon@SENI, Kuala Lumpur and The Art Gallery, Penang, 2009.



KHAW SIA

b. China, 1913-1984

RED CATTLEYA, 1975

Signed and dated 'Khaw Sia 1975', signed in Chinese '西亚' with seal (lower right)
Watercolour on paper
56cm x 75.4cm

PROVENANCE
Private collection, Penang.

RM 18,000 - RM 30,000

A bouquet of fragrant and crimson Cattleya, especially one with white 'tongue' tepals, is an orchid-gardener's delight. Watercolour is a notoriously difficult medium to handle in the sense that once there is a mislaid stroke of the wrong shade, there can be no rectification. The adeptness in mastering this medium is evident in this piece where the artist strived to maintain a near perfect, photorealist impression of the subject. It depicts realistic dew drops, shaded petals, highlights and shadows of the stalks. Khaw Sia, a keen orchid-gardener himself had travelled all over the world in search for new blooms. He had even held three solo exhibitions exclusively on his orchid paintings in 1966, 1976 and 1977. The exotic species named after Sir William Cattleya is considered the 'queen' of orchids.

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

REFERENCE
Penang Artists 1920s-1990s, Dr. Tan Chee Khuan, The Art Gallery, Penang, editions 1990 and 1992.
Pioneers of Malaysian Art, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1994.



YONG MUN SEN

b. Sarawak, 1896-1962

BATU FERRINGHI BEACH, 1948

Signed and dated 'Mun Sen 48' (lower left)
Watercolour on paper
53.5cm x 74cm

PROVENANCE
Private collection, Penang; acquired from the artist's family.

RM 18,000 - RM 30,000

Known by many as the Father of Malaysian Modern Art, *Batu Ferringhi Beach* represents Mun Sen's famed coconut trees by the beach in well rendered compositions. A symphony of nine coconut tree trunks line the scenic beach landscape in Penang arranged in a format of criss-crossing pairs with clumps of drooping leaves above. Blissful tonal contrasts of white, cerulean blue and faded sepia cover the sky and the sea. This painting of a lazy, unspoiled beach in Batu Ferringhi in the 1940s makes one yearns for an escape from the daily grind of life.

Yong Mun Sen was born in 1896 in Sarawak. He was the Co-founder and President of Penang Chinese Art Club in 1936. He was best known for his fluid execution of landscapes in watercolour. He was honoured with a memorial exhibition at National Art Gallery, Kuala Lumpur in 1972.

REFERENCE
Pioneers of Malaysian Art, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1994.
Yong Mun Sen Retrospective, Dr. Tan Chong Guan, Penang State Art Gallery, 1999.
Social Responsibility in Art Criticism, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1998.



CHUAH THEAN TENG, DATO'

b. China, 1912-2008

MOTHER WITH CHILD IN A SLING, c. 1980s

Signed 'Teng' (lower right)

Batik

59.7cm x 44.5cm

PROVENANCE

Private collection, Penang; acquired directly from the artist.

RM 35,000 - RM 50,000

Mother with Child in A Sling depicts a tender composition in delicate batik which underscores the bond between mother and child illustrated in angular forms. The lingering cat in the foreground adds to the somnolent effect of the cradle in a gently rocking motion. The intricate details of the patterns on the subject's dress and sling cloth resonate with the crinkled lines along the wall and on the wooden textures. The palm tree against the bright yellow backdrop indicates a warm sunny afternoon.

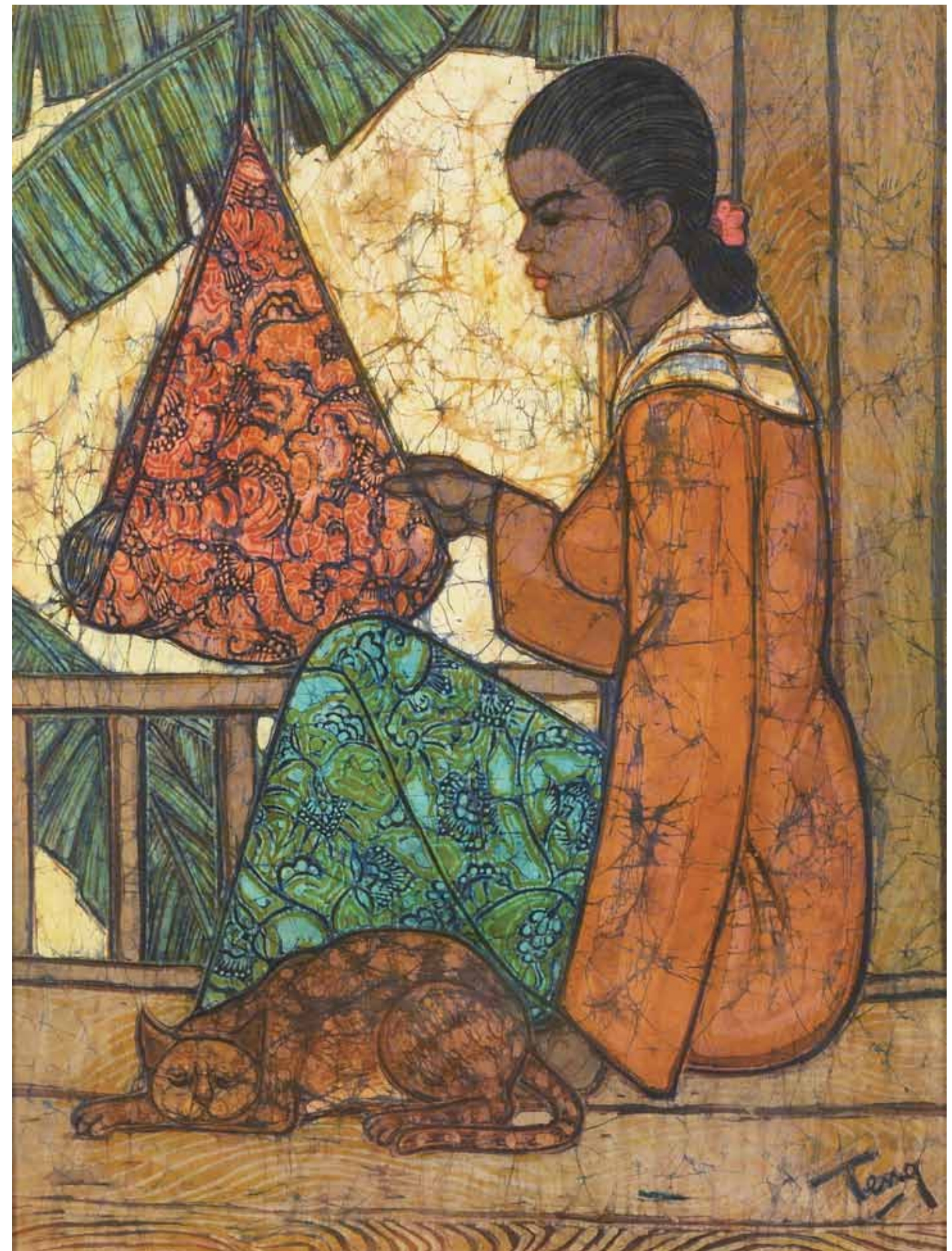
Born in China in 1914, Chuah Thean Teng, or popularly known as Teng, studied at the Amoy Art School. He adapted the age-old craft of batik as a medium of fine art and thus was acknowledged as the Father of Batik Painting in Malaysia. He received international fame when his paintings entitled *Two of a Kind* and *Tell You a Secret* were selected by UNICEF for its greeting cards. He had exhibited extensively around the world, and was honoured with a retrospective exhibition at National Art Gallery in Kuala Lumpur in 1965 and Penang State Art Gallery in 1994. A memorial exhibition was also held in 2008 by National Art Gallery to pay tribute to Teng. For his contribution to art, he was awarded the title 'Dato' by the Penang State Government in 1998.

REFERENCE

Chuah Thean Teng Retrospective 1994, Penang Museum and Art Gallery, 1994.

Teng Batik, Yahong Gallery, Penang, 1968.

Teng: Appreciation, National Art Gallery, Kuala Lumpur, 2008.



CHUAH THEAN TENG, DATO'

b. China, 1912-2008

DURIAN SELLERS, 1990

Signed 'Teng' (lower left)
Batik
87.3cm x 86.5cm

PROVENANCE
Private collection, Penang; acquired directly from the artist.

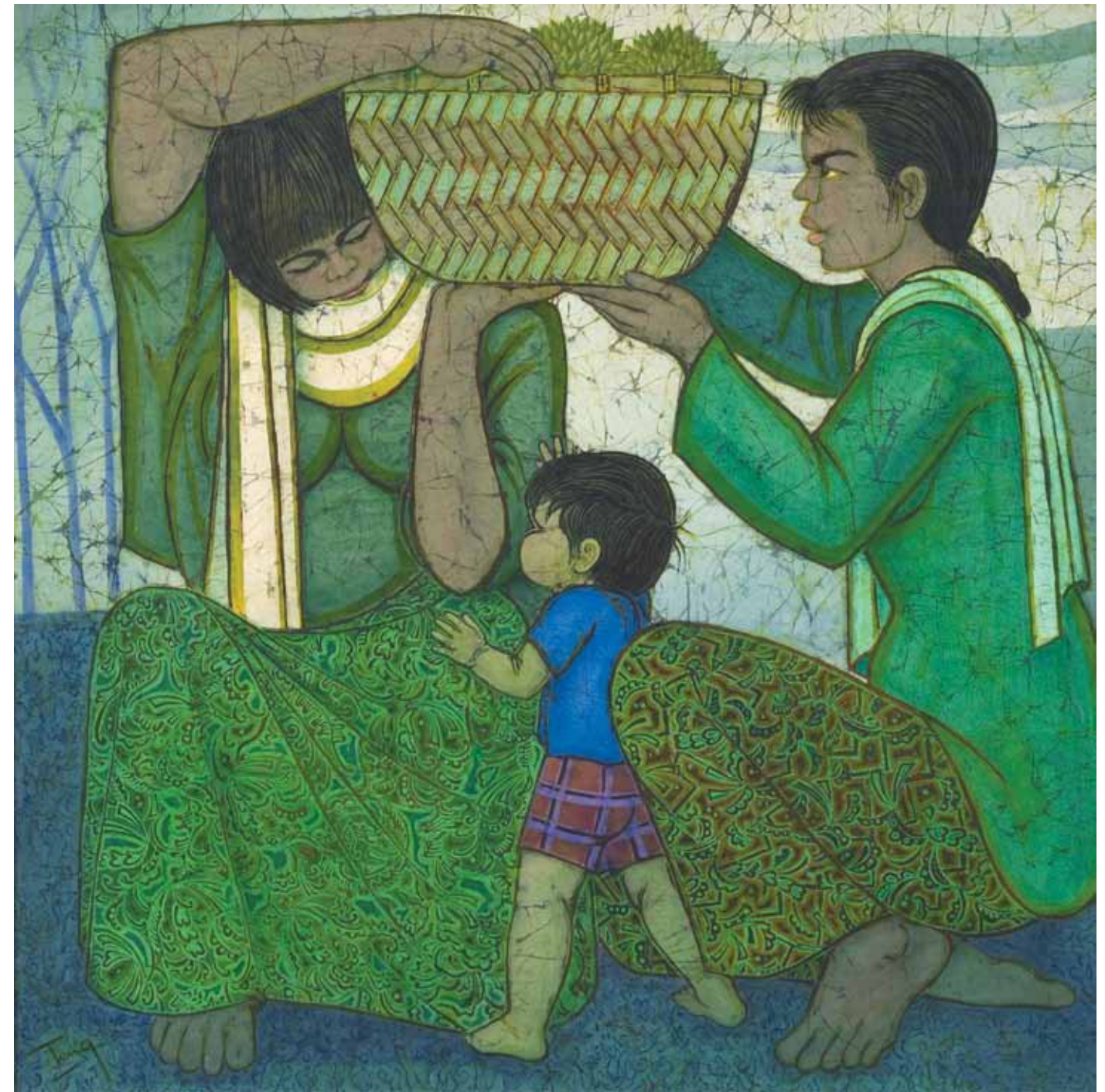
LITERATURE
Chuah Thean Teng Retrospective 1994, Dr.Tan Chong Guan, Penang Museum and Art Gallery, 1994, illustrated plate 50.

RM 90,000 - RM 120,000

This exquisite batik layers numerous connotations within its cool aquatic tones. The artist once again strives to chronicle the daily toil of the humble men and women. Here we see two women probably at early dawn; one helps the other lift her durian filled basket which she must sell to make ends meet so as to feed her child who is the focal point in the composition as the little boy looks towards the durian seller indicating which women is his mother. Perhaps the other female figure will look after the child while the mother is off selling durian for the day. In the image of the two women helping one other, the artist celebrates the strength and tenacity of women and speaks of a supportive and protective community. Note the intricate details of their dress, basket weave and spikes of durian which the artist had managed to capture.

Born in China in 1914, Chuah Thean Teng, or popularly known as Teng, studied at the Amoy Art School. He adapted the age-old craft of batik as a medium of fine art and thus was acknowledged as the Father of Batik Painting in Malaysia. He received international fame when his paintings entitled *Two of a Kind* and *Tell You a Secret* were selected by UNICEF for its greeting cards. He had exhibited extensively around the world, and was honoured with a retrospective exhibition at National Art Gallery in Kuala Lumpur in 1965 and Penang State Art Gallery in 1994. A memorial exhibition was also held in 2008 by National Art Gallery to pay tribute to Teng. For his contribution to art, he was awarded the title 'Dato' by the Penang State Government in 1998.

REFERENCE
Chuah Thean Teng Retrospective 1994, Penang Museum and Art Gallery, 1994.
Teng Batik, Yahong Gallery, Penang, 1968.
Teng: Appreciation, National Art Gallery, Kuala Lumpur, 2008.





73

KUO JU PING

b. China, 1908-1966

CITY LIFE, 1962

Signed in Chinese '若萍' (lower left)
Oil on canvas
49.3cm x 38.6cm

PROVENANCE
Collection of The Art Gallery, Penang.

RM 6,000 - RM 8,000

Kuo Ju Ping is known for his vignettes of rural life rather than cityscapes, because they offer more interesting insights into how the common folk get by their daily lives. Though unable to accurately pinpoint the exact location of this work, it looks like the waterfront financial district where tall buildings first came up during the early 1960's in the flush of independence. A tall tree on the right stands defiantly amidst the development all over, with the branches blown by a gusty wind to the left. The passers-by walk towards and away from the viewer as a bus approaches from a narrow passage.

Ju Ping studied at Nanyang Academy of Fine Arts directly under principal-founder Lim Hak Tai. A founding member of the Penang Chinese Art Club (1936) and the Thursday Art Group (1957), he was especially good at sketching, which was the result of observation of nature and people. Ju Ping was honoured with a memorial exhibition by Penang State Art Gallery in 1997.

REFERENCE
Pioneers of Malaysian Art, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1994.
Kuo Ju Ping Memorial Exhibition, Penang State Art Gallery, 1997.



74

KHAW SIA

b. China, 1913-1984

STILL LIFE WITH LOBSTER

Undated
Signed 'K.SIA' (lower left)
Watercolour on paper
33.9cm x 43.2cm

PROVENANCE
Collection of The Art Gallery, Penang.

RM 6,000 - RM 10,000

Here is a traditional painting category, the still life, invigorated with elements of exotic Asian cuisine. On the steamer is the entrée, the clawed lobster steamed for the carapace to exude a golden red glow, and luscious slow-roasted tomatoes placed on the white tablecloth fill in for added colour. The still life is complete with fresh salad and cucumber, adorned with two whorls of white chrysanthemum giving a very delicate and seasonal touch.

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

REFERENCE
Penang Artists 1920s-1990s, Dr. Tan Chee Khuan, The Art Gallery, Penang, editions 1990 and 1992.
Pioneers of Malaysian Art, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1994.

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924-1995

SARAWAK BEAUTY, 1993

Signed and dated 'Hoessein enas '93' (lower left)
Pastel on paper
46.3cm x 30.6cm

PROVENANCE

Private collection, Penang; acquired through The Art Gallery, Penang.

LITERATURE

The Life and Art of Dato' M. Hoessein Enas, Dr. Tan Chee Khuan, The Art Gallery, Penang, 1999, illustrated on page 88.

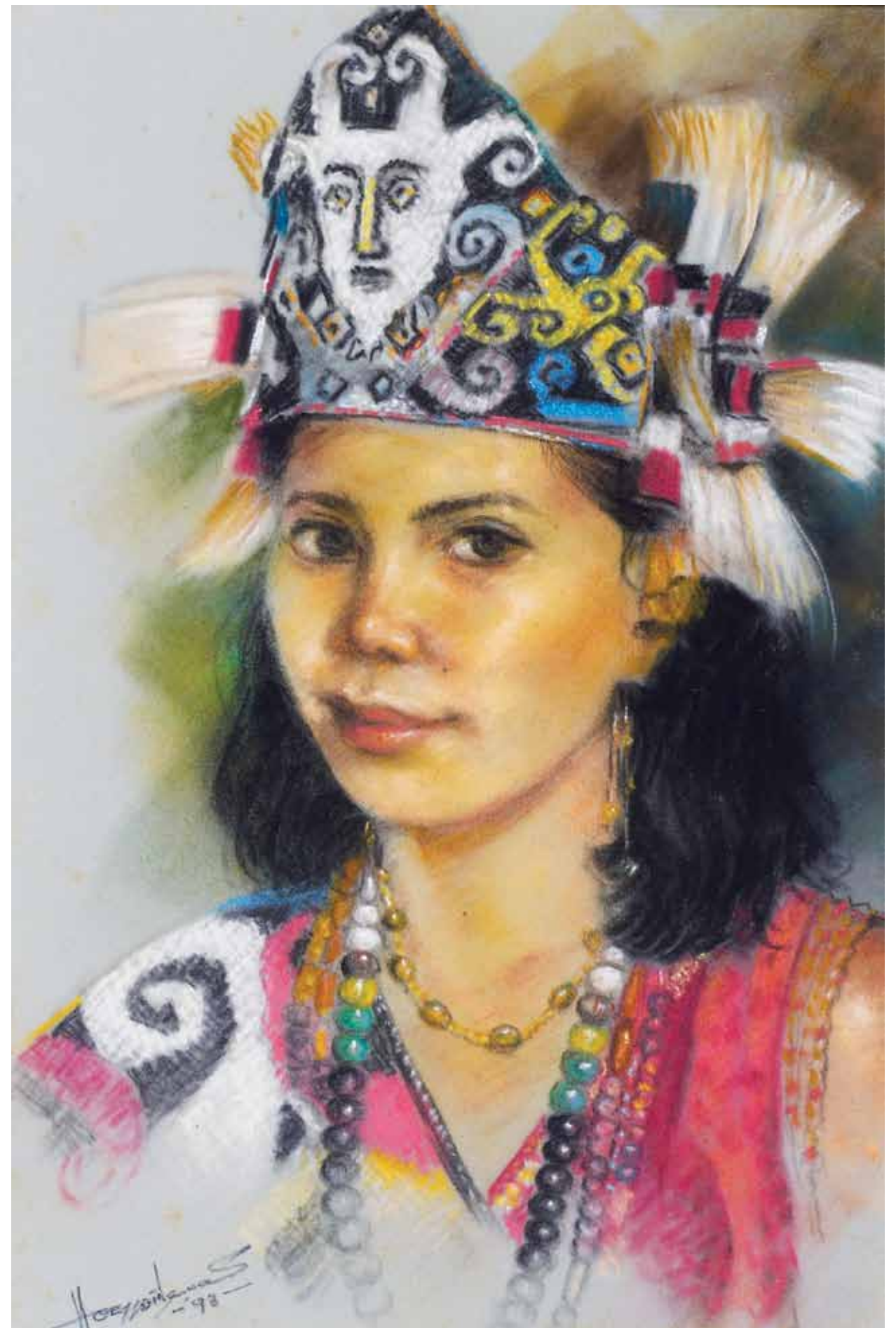
RM 23,000 - RM 30,000

Hoessein Enas was captivated by the aura and colourful costumes of Sarawak tribal culture. Here, he captures a young *Lun Bawang* woman with all her charm and innocence, decked with beads (headgear and dress) that have been closely associated with the *Orang Ulu* people. She is probably dressed up for the big *Gawai* Festival or the *Irao Aco Lun Bawang*, which all fall on June 1. His oil on canvas, *Iban Woman*, is currently held in the permanent collection of National Visual Arts Gallery in Kuala Lumpur.

Born in Bogor, Indonesia, Enas migrated to Singapore in 1945 and became a citizen of the Federation of Malaya in 1956. He formed *Angkatan Pelukis Semenanjung* (The Peninsular Artists Force) in 1956. He won a UNESCO Fellowship and an Asia Foundation Grant for a year study tour round the world to observe art development. He was honoured by the National Art Gallery in 1966 with a retrospective exhibition. In 1990, he was conferred the title of Royal Portrait Painter by Sultan of Selangor. Hoessein Enas is widely acclaimed as the Father of Malaysian Portrait painting.

REFERENCE

The Life and Art of Dato' M. Hoessein Enas, The Art Gallery, Penang, 1999.



DZULKIFLI BUYONG

b. Kuala Lumpur, 1948-2004

TIDURLAH ANAKKU, 1967

Signed and dated 'Dzulkifli Buyong '67' (upper left)
Pastel on paper
74.5cm x 53.5cm

PROVENANCE

Collection of Ambassador Dato' N. Parameswaran.

EXHIBITED

Yang Terutama, National Art Gallery, Kuala Lumpur, 14 March - 24 April 2011.

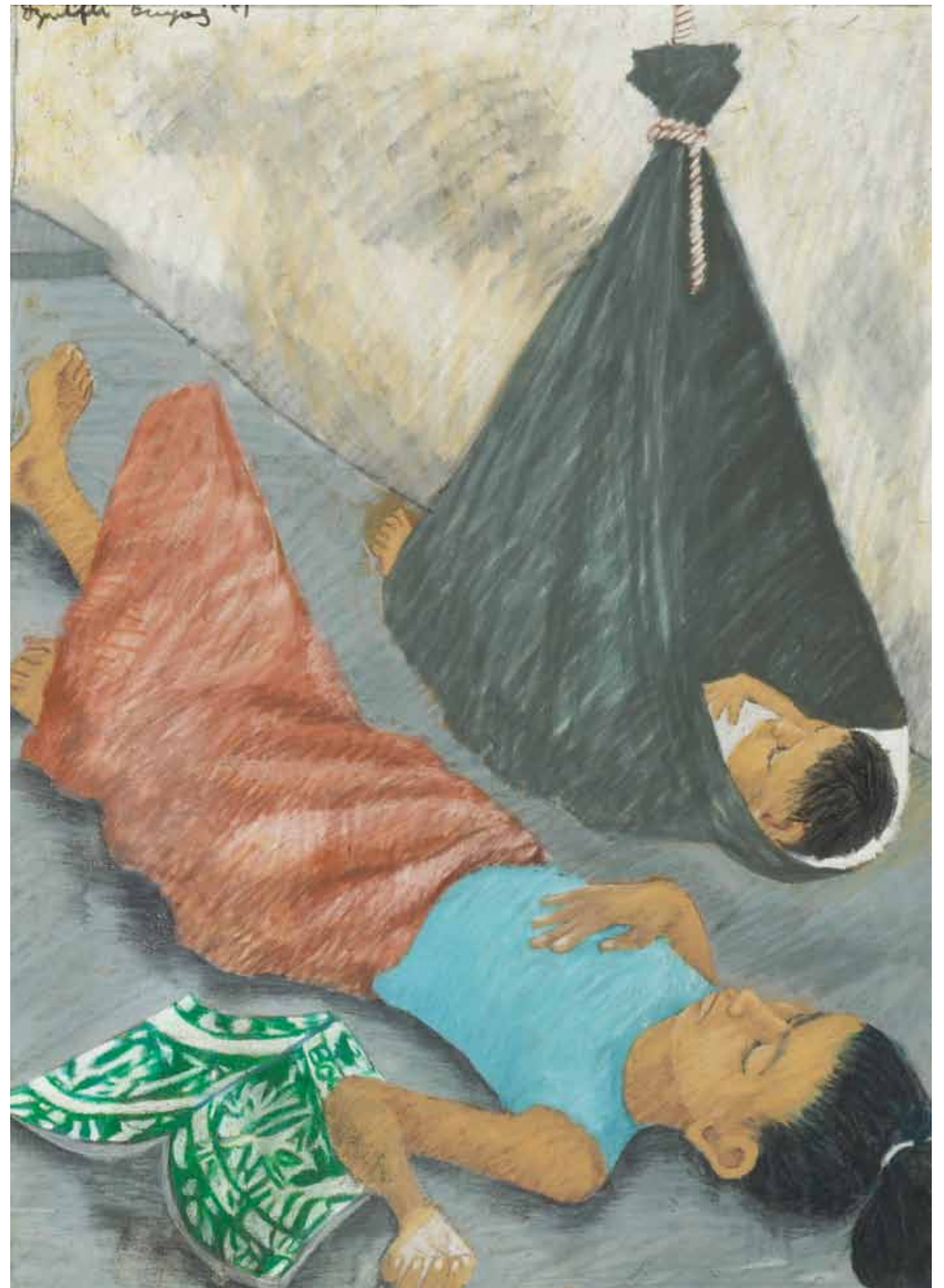
RM 50,000 - RM 80,000

An early pastel work dated 1967, *Tidurlah Anakku* is one of Dzulkifli Buyong's boldest compositions. Buyong had produced some of the most nostalgic pictures of children at play in the rural home surroundings. One of the stars in the Wednesday Art Group, he did not receive formal art training, but was able to render his subjects with remarkable sensitivity and instinct. It is widely believed that Buyong's early pastels had retained his untarnished innocence and thus form the zenith of his oeuvre. Works on paper by the artist are extremely hard to come by as Buyong had started painting on canvas upon returning from Japan. From the esteemed collection of Dato' Param, *Tidurlah Anakku* was exhibited at the *Yang Terutama* exhibition at National Art Gallery in Kuala Lumpur last year.

A self-taught artist, Buyong was acknowledged as a child prodigy when he produced some of his famous paintings at a very young age of 16. Then he had already won numerous awards including gold medals from the then Raja Permaisuri Agong, Tengku Budriah Tengku Ismail and Prime Minister Tunku Abdul Rahman Putra Al-Haj for "The Best Overall Entry" during the *Young Artists Contemporaries* competition. He was mentored by Patrick Ng Kah Onn at Victoria Institution, Kuala Lumpur and had informal art training in Japan for three years in the late 1960s.

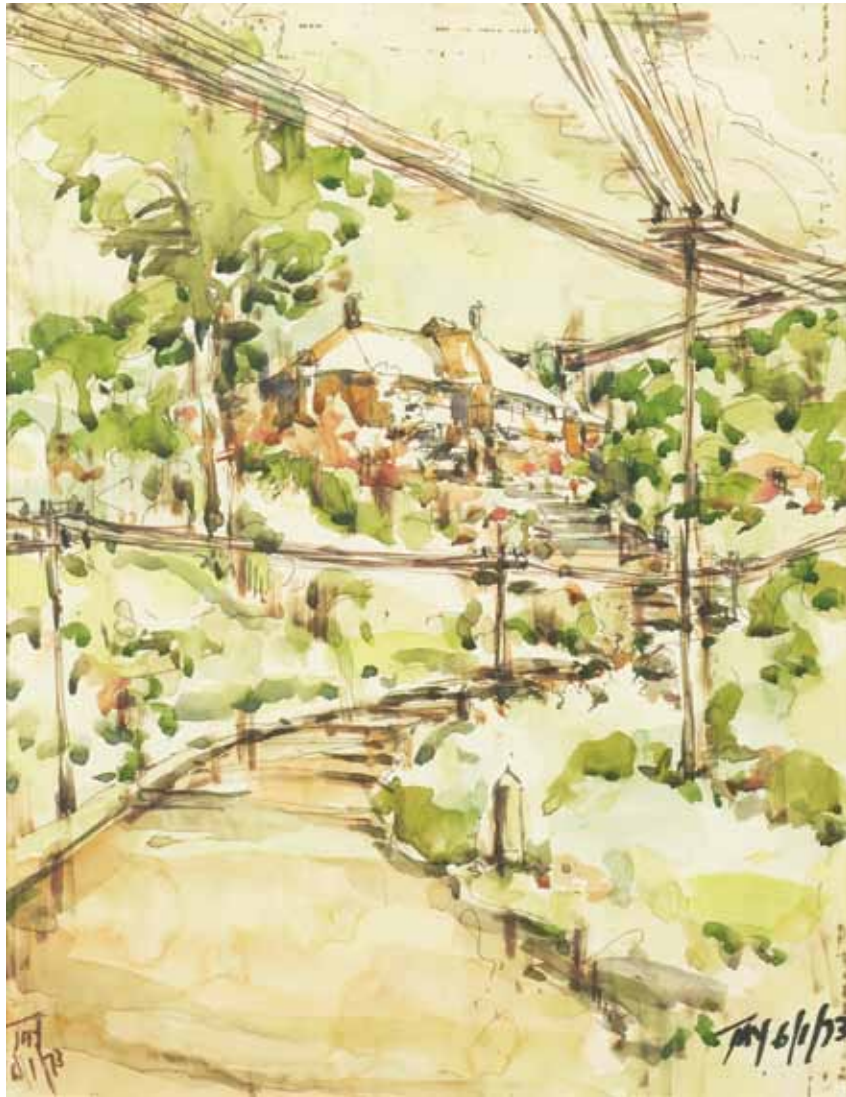
REFERENCE

Modern Artists of Malaysia, T.K. Sabapathy and Redza Piyadasa, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1983.



TAY HOOI KEAT, DATO'

b. Penang, 1910-1989

**PENANG HILL I, 1973**

Signed and dated 'TAY 6/1/73' (lower left and right)
Ink and watercolour on paper
35.5cm x 28cm

PROVENANCE

Collection of Naveena RK, Kuala Lumpur;
acquired through Valentine Willie Fine Art.

EXHIBITED

Rare & Important Malaysian Works From 1900 to 1994, Valentine Willie Fine Art, Kuala Lumpur, 14 September - 8 October 2005.

RM 8,000 - RM 12,000

This is a gorgeous and refreshing work with whiffs of green shrubs and vegetation at the summit of Penang Hill with the path and steps leading to a cottage establishment. The muted apple-green tones approximate a kind of abstraction drawing a brilliant composition of scale, contrasts and light.

Tay Hooi Keat graduated from Camberwell School of Art. In 1952, the Penang Art Teachers' Council was formed with Tay Hooi Keat as Chairman. Most of the members

were teachers from the English-medium schools in Penang. The name of the group was later changed to Penang Art Teachers' Circle in 1965. He was honoured with a retrospective exhibition at National Art Gallery, Malaysia in 1983. As an art educator, he joined as Penang Superintendent of Art in 1952 and Federal Inspectorate of Art, Education Ministry in 1957.

REFERENCE

A Tribute to Tay Hooi Keat, Penang Museum and Art Gallery, 1980.



REDZA PIYADASA

b. Pahang, 1939-2007

TWO MALAY WOMEN, 1985

Signed and dated 'piyadasa '85' (lower left)
Mixed media collage
38.5cm x 42.5cm

PROVENANCE

Private collection, Kuala Lumpur;
acquired directly from the artist.

RM 12,000 - RM 18,000

This mixed media collage in the style of Pop Art, hails from the artist's prolific body of work called *The Malaysian* series which shines a spotlight on Malaysia's multiculturalism and plurality through a series of portraits of families or ethnic individuals in traditional dress and garb amidst a backdrop of the government's radical Islamisation of the nation. The two Malay women evoke a sense of nostalgia in the face of modernisation with their traditional dress framed within a seemingly rural setting. Their eyes directly address the viewer as though wanting to tell us their story of a life that has now disappeared.

Piyadasa had made several silkscreened versions of this work based on a work by an Indonesian artist. The series began in 1982 and included pieces in the collections of National Visual Arts Gallery, Malaysia and Fukuoka Art Museum, Japan.

Graduated from Malayan Teachers College, England in 1959, Hornsey College of Arts, London in 1967 and University of Hawaii, Honolulu in 1977, Piyadasa had won numerous awards: Major Prize, Malaysian Landscape in 1974, Australian Cultural Award in 1987 and Japan Foundation Asean Culture Centre Travel Award in 1992. He was artist-in-residence at Canberra School of Art, Australia, and was the first Malaysia to be bestowed the International Prince Clause Award. He was also honoured with a retrospective exhibition by National Art Gallery, Malaysia in 2001.

MOHD. HOESSEIN ENAS, DATO'

b. Indonesia, 1924-1995

TWO SISTERS, 1986

Signed and dated 'Hoessein enas 21 Feb 1986' (lower left)
Oil on canvas
76cm x 60cm

PROVENANCE

Collection of Pn. Zoebaidah binti Dato' M. Hoessein Enas.

RM 65,000 - RM 90,000

A rare gem emerges from the family collection of Pn. Zoebaidah, daughter of Dato' Mohd. Hoessein Enas, Royal Portrait Painter and one of Malaysia's foremost figurative artists. Lauded for his realistic portraits, *Two Sisters* is an elegant rendering of his young granddaughters Pn. Susielawati and Pn. Tina Sarie who were at the time 18 and 14 years of age respectively. This painting clearly shows Enas' natural flair for capturing the light on their delicate features and every detail of their dress and semblance. The jewellery and elegant *baju kebaya* and expensive settee reflect the better life they had compared to Enas' early days when he even had to eke a living as a trishaw peddler in Singapore.

The provenance comes with his notation in his own handwriting, 'Untuk Susie, Dengan segala Doa Restu, Semoga Berjaya diatas segala Cita-cita mu - dari kakek' (translated as "Dear Susie, with blessings, wish you all the best and success in life - from your grandfather").

Born in Bogor, Indonesia, Enas migrated to Singapore in 1945 and became a citizen of the Federation of Malaya in 1956. He formed Angkatan Pelukis Semenanjung (The Peninsular Artists Force) in 1956. He won a UNESCO Fellowship and an Asia Foundation Grant for a year



▲ The artist at work with his two granddaughters beside him.

study tour round the world to observe art development. He was honoured by the National Art Gallery in 1966 with a retrospective exhibition. In 1990, he was conferred the title of Royal Portrait Painter by Sultan of Selangor. Hoessein Enas is widely acclaimed as the Father of Malaysian Portrait painting.

REFERENCE

The Life and Art of Dato' M. Hoessein Enas, The Art Gallery, Penang, 1999.



IBRAHIM HUSSEIN, DATUK

b. Kedah, 1936–2009

RED, ORANGE AND CORE, 1984

Signed and dated 'ibrahim hussein 84' (lower left)

Acrylic on canvas
198.3cm x 271.4cm

PROVENANCE

Private collection, Kuala Lumpur; acquired directly from the artist.

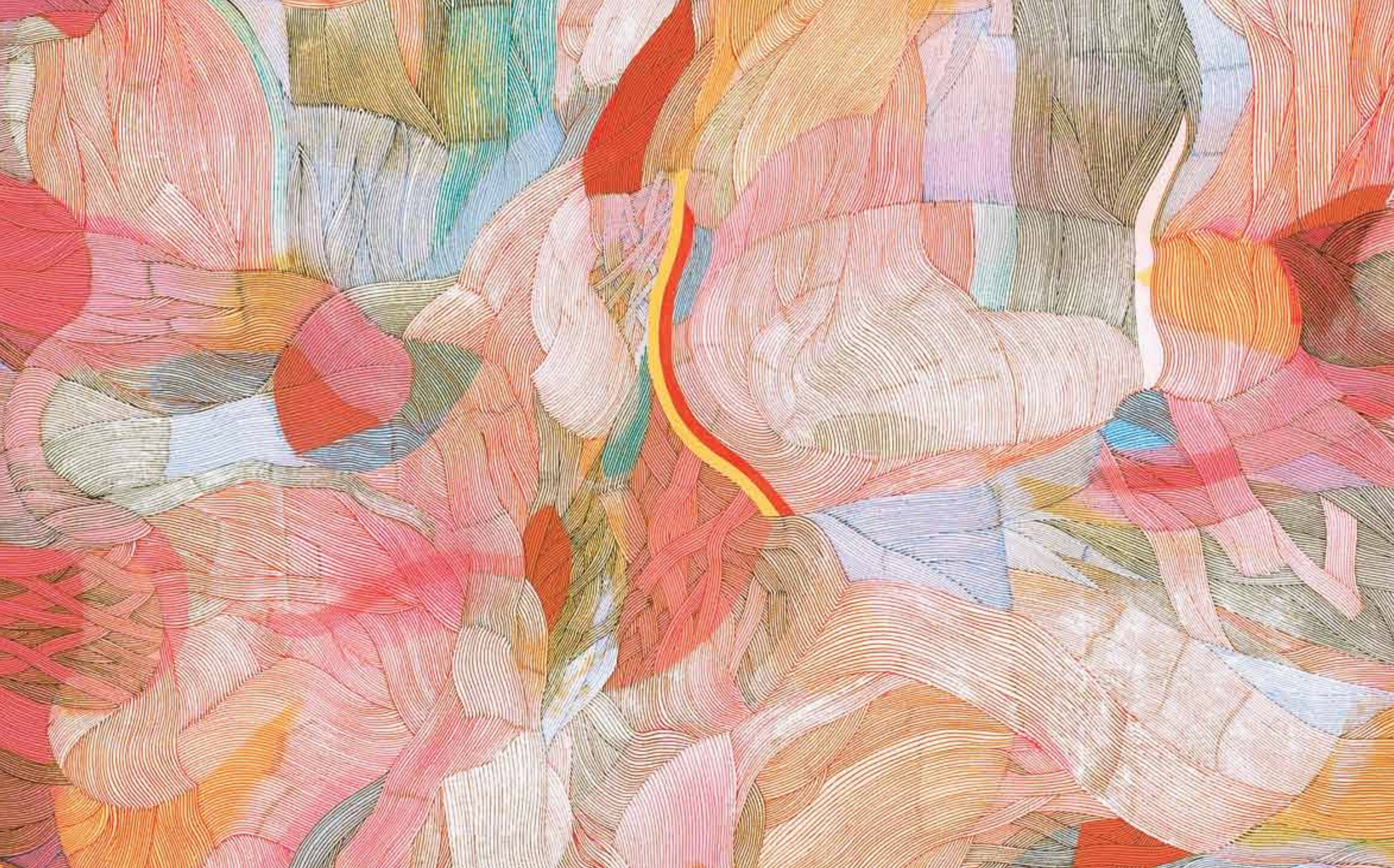
LITERATURE

Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986, illustrated on catalogue, page 101.**RM 800,000 - RM 1,200,000**

“It is all very well when one paints something, another soon recognises, but it just stops there, leaving others to paint stories. The actual story itself the artist cannot tell in words. It is all very well other people can write books about your creation, but to the artist himself, there is always something there that cannot be explained. Perhaps it is his soul, his unison. The artist cannot explain this, but he knows it is there and it is very real for him.”

~ Datuk Ibrahim Hussein





Ibrahim, otherwise affectionately known as Ib, is arguably Malaysia's most recognisable artist. He was trained at Nanyang Academy of Art in Singapore, and later won a four-year scholarship at Byam Shaw School of Drawing and Painting before finishing at Royal Academy School in London. Recipient of numerous prestigious awards, including the Fulbright Travelling Scholarship and the John D. Rockefeller III Fund Fellowship, in 1970, Ib became the first Malaysian to participate in the Venice Biennale.

It is undisputable that Ib had not only produced an astounding opus of work which established him at the forefront of Malaysian art locally and internationally, more importantly, he had helped elevate the value and status of Malaysian art, while influencing and inspiring the younger generation of artists in the country.

One central motif can be seen throughout Ib's impressive oeuvre – the human figure. His early training in the British art schools had given him a firm foundation in drawing the human figure. Ib's figures had transformed from simplified and stylised shapes as seen in one of his earliest works *Reclining Women* (1957) to aerial views of semi-abstract figures entangled and rolling in fluid unending motions, suggesting scenes of struggle and tumult. Ib's pictures were inspired by events of human struggle and conflict, among others the demonstrations at Trafalgar Square, London in 1960, the 1969 racial riot in Malaysia, and the 1982 Sabra massacre. However, he was not concerned with the depiction of specific events directly or literally, but rather to convey universal statements on humanity itself.

He once said: "My role as an artist is to portray

man's basic needs on planet Earth and humanity's universal sharing in God's little acre – the art of our time provides us ways of seeing, understanding, criticising, and appreciating the world which we live in."

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

As art critic Chu Li aptly described: "Each point of rest is also a point of beginning and has no ending. It hums of flux and reflux, innovation and evolution, pregnant with generative tension, regenerative impulses of wave upon wave of the distinctive Ibrahim Hussein lines and colours exuding fluid forms, dancing forms and struggling humanity... His lines have attained all primary and secondary coordinates for placing ourselves in a directionless harmony of chaos, at once suggesting, hinting, symbolising for us a total experience of life." This exclusive use of lines had occupied Ib's canvases right till his very last work, and if it were not for his untimely passing, the possibilities of his lined and striated surface would be inexhaustible.

Embodying the central motif of the human figure executed in the hallmark Ibrahim Hussein lines, *Red, Orange and Core* is an unrivalled pictorial masterpiece which represents the artist at his best.

Standing 6.5 feet tall and 9 feet wide, the painting engulfs the viewer with its monumentality where fluid lines of soft pastel hues interweave with one another at all directions, splaying out and gathering into clusters to constantly deconstruct and reconstruct morphing forms and depth, engaging the viewer in a continuous journey of visual rhythm.

Unlike *Monorobos I*, where darker circles hints at human heads, acting as nuclei of viewpoints and movement of figures, Ib's later works such as *Red, Orange and Core* were further abstracted and devoid of representational and descriptive devices. By reducing to the fundamentals of lines, colours and shapes, the painting beckons the viewer to draw parallels with imagery and ideas he is familiar with, challenges the viewer to look instead at his inner self, thereby bringing out latent emotions and feelings while achieving a connection that is unique to each viewer.

Notably, this is perhaps the only piece by Ib with an octagonal motif, framing the central forms while acting as a focal device. This peculiar octagonal shape, unseen in any other published works throughout Ib's career, alludes to the *feng shui* trigrams of *bagua* which are octagonal in shape to represent the eight fundamental principles of reality. The deliberate placement of the octagon across a horizontal band suggests the meeting of figures from both sides to collide and fuse with one another at the core of the octagon.

The less violent configuration of the semi-abstract figures, coupled with the cheery choice of colours, suggest that Ib's portrayal of the human struggle had slowly taken a more optimistic turn to the unity of figures coexisting amidst conflict. But to try and make out each and every figure from Ib's labyrinth of lines is to completely miss the point, because after we are all fundamentally the same;

we strive to survive within the same environment; we have the ability to feel and to love; and above all, whatever emotions we feel for one another; we are all bound together in one living unison.

Ib had always believed that art is the only way to bring people together; and 'it is the duty of every artist to limn for his fellowmen the suffering and ecstasy of his age, by bending his strokes, colours and mood to echo the temper and utterances of his times until chaos shall coalesce into harmony'. A celebrated quote by Ib goes, 'Art is the most important and unifying force that there is – and that it is a celebration of life that can help nations, races and religions come together as one.'

Nevertheless, like all presumption on the concepts and source of inspiration for Ib's work, one can only guess and wonder while admiring in awe at his out-of-the-world creations. This sense of awe would be further heightened if the viewer learns the fact that the artist was blind in his right eye, due to an accident that came about from playing darts when he was eight years old.

Now that the artist is no longer around, and with the Ibrahim Hussein Museum and Cultural Foundation closed, it is all the more precious for an opportunity to view the works by this gifted mind.

Illustrated on the book *Ibrahim Hussein: A Retrospective*, *Red, Orange and Core* was acquired directly from the artist by the present owner shortly after its creation, preserved in pristine condition for almost three decades. Now, this precious gem will finally appear on public view for the very first time.

REFERENCE

Ibrahim Hussein: A Retrospective, National Art Gallery, Kuala Lumpur, 1986.



ABDUL LATIFF MOHIDIN

b. Negeri Sembilan, 1941

NOCTURNO I, 1969

Inscribed '2/13 "NOCTURNO I" Latiff New York '69' (bottom)
Etching, edition 2/13
21cm x 17.8cm

PROVENANCE

Private collection, Kuala Lumpur; acquired directly from the artist.

RM 6,000 - RM 8,000

Nocturno I presents a play of monochromatic colour, tone and texture within a dark intriguing illustration. The artist was evidently influenced by cubist elements where the composition is broken down and presented in abstract forms and from multiple perspectives. Note how the composition, though uneven and precarious, is still harmonious to the eye. All print works by Latiff were executed only during his printmaking studies at the Atelier La Courier in Paris and the Pratt Institute in New York. He is not known to have continued with printing upon his return to Kuala Lumpur thus making these print works exceptionally rare and unique.

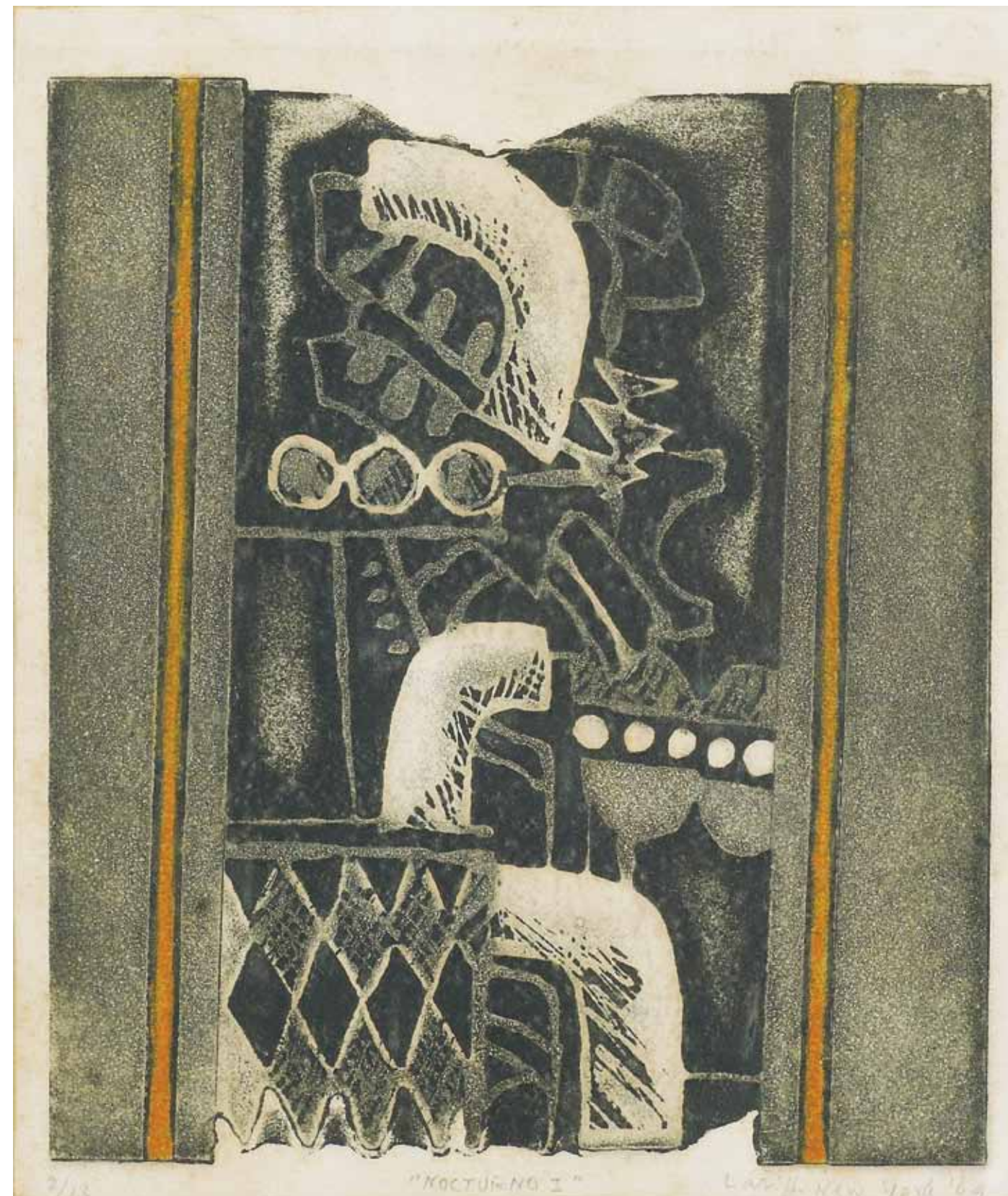
Abdul Latiff Mohidin is a poet, painter, printmaker and sculptor. He received his education at Hochschule fur Bildende Kunste in Germany, studied printmaking at Atelier La Courriere in France and Pratt Graphic Centre

in New York, USA. He received honours and awards such as the Malaysia's National Literary Prize and the Southeast Asian's Writer's Award in 1984. Hailed as a 'boy wonder' by the local press when he held his first solo at the Kota Raja Malay School in 1951 at the age of ten, he has come a long way to earn himself the distinction of being one of the leading modern Southeast Asian artists, and today he is regarded as a national treasure. From the monumental and arresting *Pago-Pago* to the dynamic and perpetual *Gelombang*, Latiff never fail to surprise us with fresh ideas in every new work.

REFERENCE

Pago-Pago to Gelombang: 40 Years of Latiff Mohidin, Singapore Art Museum, 1994.

L.I.N.E. Latiff Mohidin: From Point To Point, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993 (translated by Adibah Amin).



PATRICK NG KAH ONN

b. Kuala Lumpur, 1932-1989

COLLAGE IN BLUE, 1963

Signed in Jawi and dated '63' (lower left)
Mixed media collage
47cm x 74cm

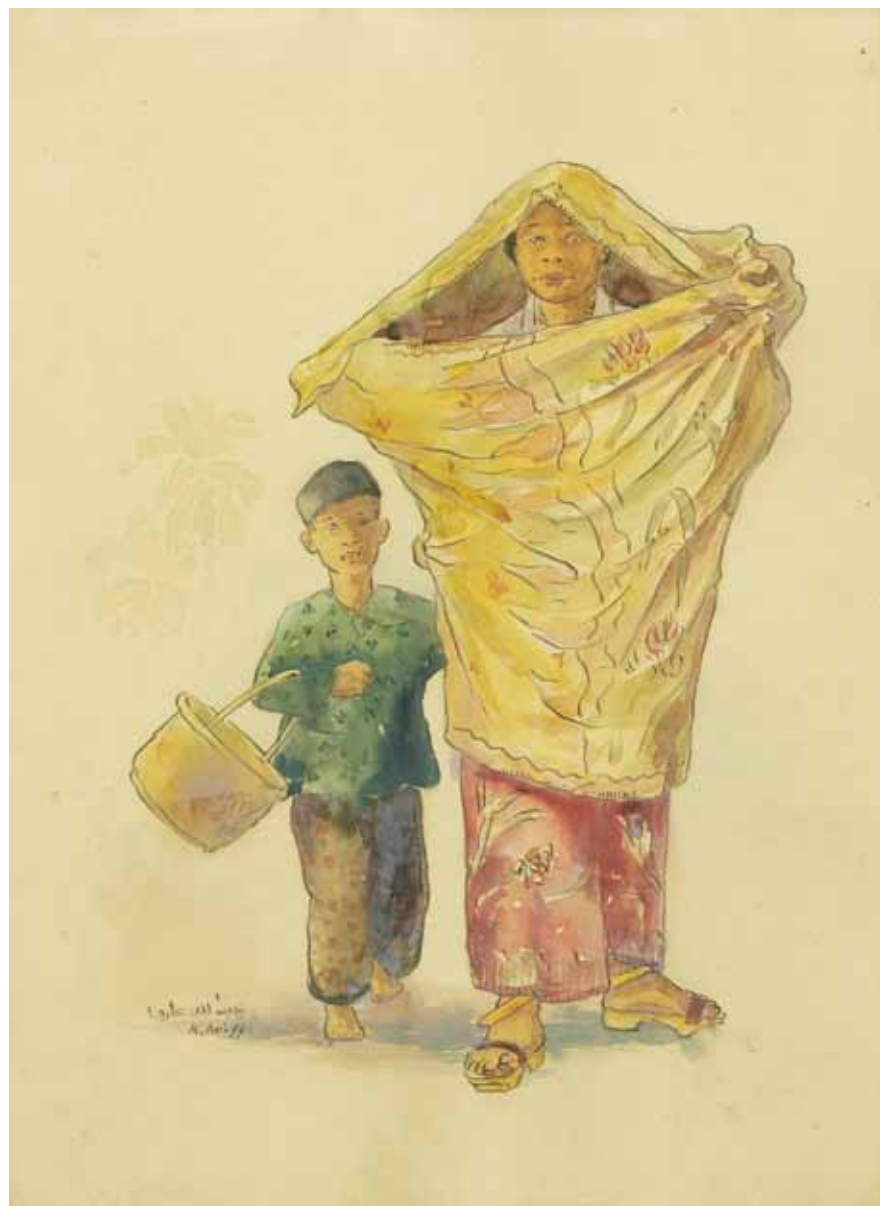
PROVENANCE
Private collection, Kuala Lumpur; acquired through Art Salon.

RM 12,000 - RM 15,000

A bold abstract composition of peach-coloured agave-like cactus in bloom on a blue background, this work was probably shown in Patrick Ng's first solo at the British Council in Kuala Lumpur in March 1963. A major figure of the Wednesday Art Group founded by Peter Harris, Patrick later rose to head it. His most iconic painting *Spirit of Water, Wind and Air* (1958) is currently held in permanent collection of National Visual Arts Gallery, Kuala Lumpur.

Patrick Ng was a member of the Wednesday Art Group in 1960s and was awarded the Sino-British fellowship to study at Chelsea College of Art and Design (now Hammersmith College). Patrick's painting of a violinist was presented to The National Gallery of Victoria in Australia as a gift from the Malaysian government. His work was selected for the *Arts of Malaysia* exhibition held at Commonwealth Institute in London.





83

ABDULLAH ARIFF

b. Penang, 1904-1962

MOTHER AND CHILD

Undated
Signed in Jawi and 'A.Ariff'
(lower left)
Watercolour on paper
28cm x 20.7cm

PROVENANCE
Private collection, Kelantan.

RM 8,000 - RM 12,000

A minimally executed composition of a mother and son artistically illuminate the mundane routine of daily life in a rural setting. The little boy wearing a *songkok* holds an empty basket, probably going to the local market for groceries while the mother wraps herself with a sarong to shield herself from the hot weather, making a wedge-shaped opening for her to see the road ahead. Faded outlines of a coconut tree are discernible on the left which give a sense of distance while the path looks barren of vegetation.

Born in Penang in 1904, Abdullah Ariff was acknowledged along with Yong Mun Sen as pioneers of watercolour painting in Malaysia. He was an art teacher at Anglo-

Chinese school, Penang (presently known as Methodist Boy's School) and member of the Penang Impressionists of expatriate artists in the 1920s. In 1954, he held a solo at North Carolina and the Mint Museum of Art in Charlotte, U.S.A. In 1955, he participated in the *United Society of Artists* group exhibition at the galleries of the Royal Society of British Artists, London. There, he was elected to join the Fellowship of the Royal Society of Art (F.R.S.A.) England. In 1995, he served as Penang City Councillor and had the rare distinction of having a road in Air Itam, Penang named after him.

REFERENCE
Abdullah Ariff - Father of Modern Art in Malaysia, Zakaria Ali, National Art Gallery, Kuala Lumpur, 2004.

84

ABDULLAH ARIFF

b. Penang, 1904-1962

TWO CHINESE WOMEN

Undated
Signed in Jawi and 'A.Ariff'
(lower right)
Watercolour on paper
28cm x 20.7cm

PROVENANCE
Private collection, Kelantan.

RM 8,000 - RM 12,000



In the recent trans-migratory history of China and Southeast Asia, it was common to see women working as coolies, in the tin mines and construction sites (like the Samsui Women who migrated from China to Singapore between 1920-1940).

The chronicle of everyday life of the common man and a subculture rarely seen today in the face of urbanisation, the artist portrays these two women going about their daily toil; one in the foreground with a lumbering gait, stoops from the weight of the load she is carrying, while

the other, taller figure strides purposefully, walking stick in hand, with a child cradled in a cloth sling on her back. Both are barefooted and wear conical straw hats to shield themselves from the tropical heat. The style is more typical of the 'anonymous' Chinese illustrator artists of the 19th century who made simple line drawings and woodblock prints.

REFERENCE
Abdullah Ariff - Father of Modern Art in Malaysia, Zakaria Ali, National Art Gallery, Kuala Lumpur, 2004.

CHIA YU CHIAN

b. Johor, 1936-1991

SONG KEE, 1985

Signed and dated 'Yu Chian 1985' (lower left); inscribed 'Song Kee - Speciality of the Teochew moon cakes, Malaysia 25-29 Sept, 1985' (reverse)

Oil on board

77cm x 54.5cm

PROVENANCE

Private collection, Kuala Lumpur; acquired from the artist's family.

LITERATURE

Contemporary Malaysian-Chinese Painting: A Catalogue and Directory, The Selangor Chinese Assembly Hall, Kuala Lumpur, 1987, illustrated on page 8.

RM 18,000 - RM 25,000

This painting shows the Song Kee Restaurant in Kuala Lumpur. It was known for its Teowchew styled moon cakes which attracted hordes of customers despite 1985 being an economic recession year. Perhaps this implies it was a work commissioned by the restaurant owners. The shop is seen brimming with eager customers; some spilling onto the street happily bundling away the sweet purchases while some others wait in cars until their orders are delivered. The signboard, with prominent Bahasa letterings on its colonial façade with bay louvered windows, is repeated in a light-rimmed banner.

Painted in sunny cheerful colours, *Song Kee* depicts the Mooncake Festival, also known as the *Zhongqiu* or Mid-Autumn Festival, which falls on the 15th day of the Chinese 8th lunar month. But the fabled origin has its roots in the Ming Dynasty ascendancy when the Han Chinese smuggled messages calling for revolt against the Mongol Yuan rulers inside the mooncakes which may light a layered reading of the work. This work is part of a series done by the artist to document streetscapes and the old buildings which he thought would soon be torn down in 1980s. A similar work, *KL Street Scene (Lebuh Pudu)* (1985) was sold at Henry Butcher's *Malaysian Modern and Contemporary Art Collection* sale in 2010.

Born in Johor, Chia Yu Chian graduated from Nanyang Academy Fine Arts in 1958. He was the first artist from Straits Settlement to receive a French Government



▲ Chia Yu Chian's *KL Street Scene (Lebuh Pudu)* sold at Henry Butcher's Malaysian Modern and Contemporary Art Sale 2010, Lot 34.

scholarship at Ecole Nationale des Beaux Arts in Paris (1959-1962). He was commissioned to do a mural painting *Life in Malaysia* for Malaysian High Commission in Paris. Yu Chian received the awards of Honourable Mention, Salon des Independent and Societe des Artistes Francaise, Paris.

REFERENCE

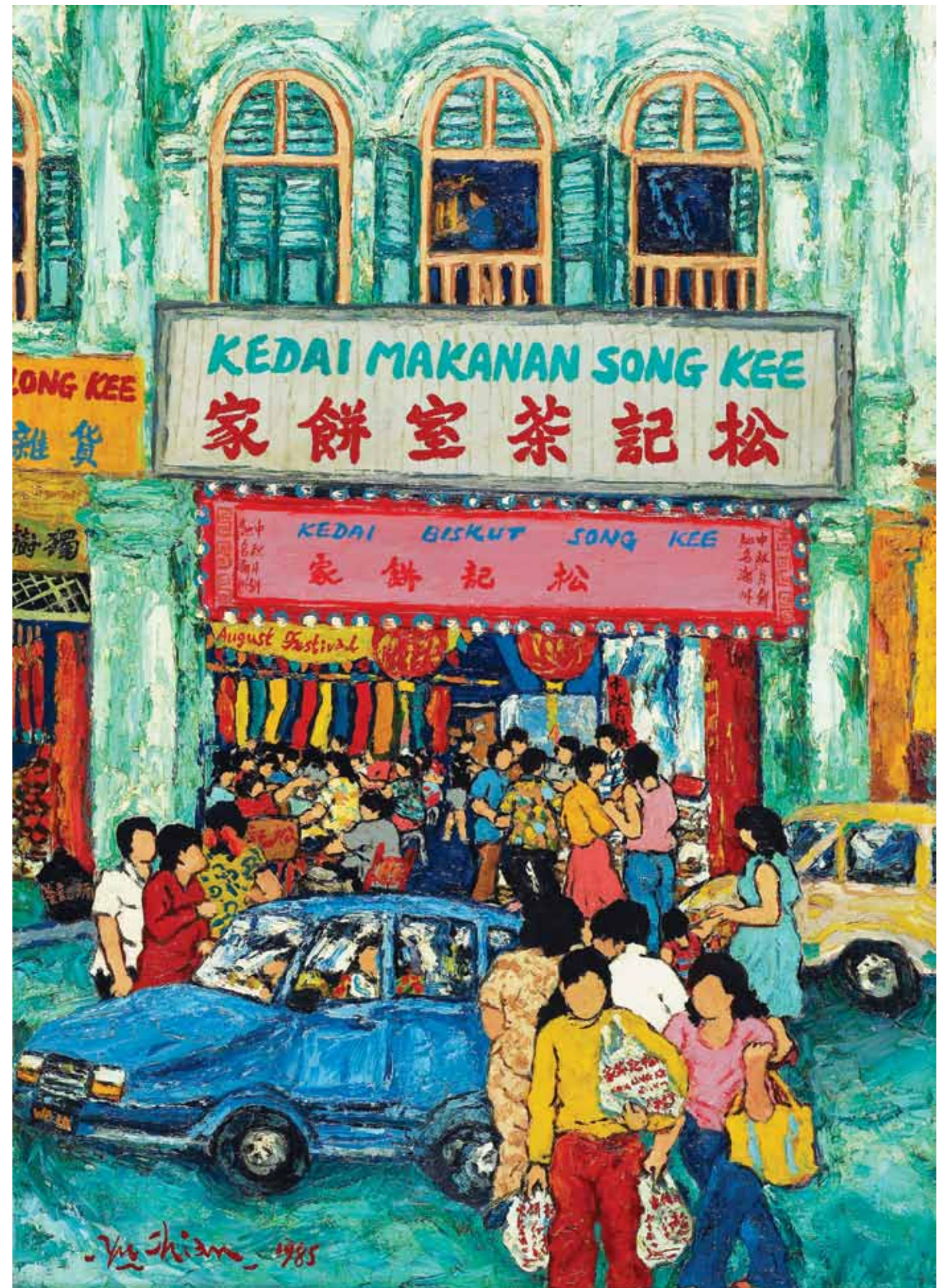
Chia Yu Chian Memorial Exhibition, National Art Gallery, Kuala Lumpur, 2002.

Contemporary Artists of Malaysia, Dolores D. Wharton, 1971.

Chinese Art of The 20th Century, Dr. Michael Sullivan, England, 1965.

Who's Who In Malaysia 1975-76, J. Victor Morais.

Modern Artists of Malaysia, T.K. Sabapathy and Redza Piyadasa, Dewan Bahasa and Pustaka, Kuala Lumpur, 1983.



ISMAIL HASHIM

b. Penang, 1940

KEDAI GUNTING, 1986

Titled 'KEDAI GUNTING' (lower centre); signed and dated 'ISMAIL HASHIM '86' (lower right)

Hand-tinted gelatin silver print
49cm x 47cm

PROVENANCE

Private collection, Kuala Lumpur.

EXHIBITED

Vision and Idea: Relooking Modern Malaysian Art, National Art Gallery, Kuala Lumpur, 1994, illustrated on catalogue, page 149.

RM 8,000 - RM 12,000

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

Dated 1986, *Kedai Gunting* (Barber Shop) depicts an old swivelling barber chair within a run-down wooden hut. From the torn calendar in the background on the right, traces of hair at the footrest, to the worn electrical standing fan that majority Malaysians would have come across, Ismail masterfully bridges the viewer's memory

of a barber haircut experience to the artist's own personal encounter, presenting a complex layering of time and space. By tinting the lush greeneries peering through the window, Ismail may be alluding to the fact that these ordinary yet significant culture and way of life that define our sense of belonging and identity may be overlooked and taken for granted, perhaps more so than the diminishing Mother Nature. Exhibited in the pivotal exhibition *Vision and Idea: Relooking Modern Malaysian Art* at National Art Gallery, Kuala Lumpur in 1994, *Kedai Gunting* has not been seen in the public eye for almost two decades.

Born in Penang in 1940, Ismail Hashim went to Universiti Sains Malaysia (USM) in 1972 and Washington State University in 1977. Upon return, he worked as a graphic design and photography lecturer at USM. The strength of his photographic works is the sensitivity and his profound study of the idea of the subject that he wants to studies. He was honoured with a retrospective exhibition at Penang State Art Gallery in 2010.



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 10% 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 or service tax or any other applicable taxes as may be set and revised by the Malaysian government from time to time. If any such tax applies, the buyer shall pay the tax at the rate and time as required by the relevant law.

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 amine 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 / +6012-227 5325 or email info@hbart.com.my or download a copy of the catalogue from www.hbart.com.my.

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

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 th 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 / +6012-227 5325, email info@hbart.com.my or download the form from 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 / +6012-227 5325. 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 or a faxed copy may be requested from HBAA office by contacting +603-2691 3089 / +6012-227 5325, 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 / +6012-227 5325 and (fax) +603-2691 3127

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 10% 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 three (3) years after the date of the sale, the buyer:

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

as at the date of sale, provided that, in any event, no refund shall be available if either:

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

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

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.



ABOUT HBART

Malaysian art industry is on the rise, with increasing level of interest in art and a growing awareness of art as an asset class. Nevertheless, art collection still seems to be confined to a select group, while buying and selling is primarily done through dealers, galleries and the private base. Transactions of Malaysian art in public auction are few and far in between, even by established international auction houses. The absence of a strong and transparent secondary market has to some extent limited the growth of art collection in Malaysia as well as institutional buying and investment in Malaysian art.

Henry Butcher Malaysia, having had decades of asset auctioning experience, from real estate to plant & machinery, aspires to help rectify this situation by providing an additional avenue of sale and purchase of art pieces for galleries, collectors and investors. Thus the birth of Henry Butcher Art Auctioneers in 2009.

SERVICES

AUCTIONS
In line with our primary objective, we will be holding regular auctions of Malaysian art. We constantly review consignments referred to us, carrying out evaluation, price estimates and authentication, as well as advice on measures to improve sale prices (such as restoration, reframing, etc.). Our auction schedules are announced in art magazines, media releases, notices to our clients and collectors. We hold previews in strategic locations in Kuala Lumpur, Penang and Singapore.

ARTWORK APPRAISAL & CONSULTANCY
Our specialists offer artwork appraisal and consultancy services for various purposes, such as insurance, estate and financial planning among others.

SPECIAL PROJECTS
We undertake special auctions project for charity and any other projects that are in line with our corporate's objectives and philosophy.



will also be participating in



For further enquires on the upcoming auctions and events to consign, please visit us at

MATRADE Exhibition and Convention (MECC), Kuala Lumpur

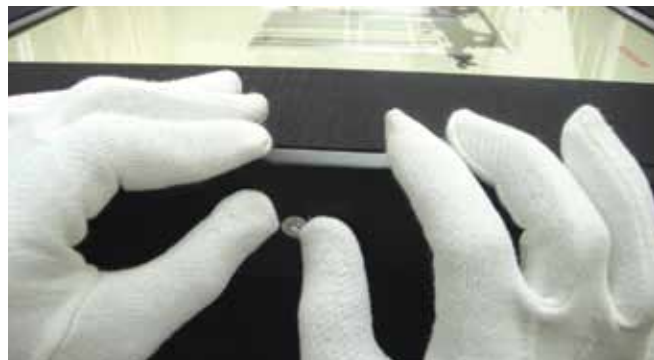
27 - 30 September 2012

We're pleased to offer a special arrangement
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where the techniques and materials used are designed to preserve
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PINKGUY Malaysia Art & Frame is a professional conservation frame maker providing innovative custom framing solutions and conservation services. Our philosophy ensures that every piece of artwork be given individual consideration to determine the appropriate frame, treatment, adhesives and matting options.



Elegant Diamond Signature



Lot 58
Ibrahim Hussein, Datuk
Monorobos 1, 1979
Acrylic on canvas, 39cm x 145.9cm
Estimate RM150,000 - RM250,000



Reframed by PINKGUY

PINKGUY Malaysia Art & Frame
A-G-02, MARC Service Residence, Jalan Pinang, 50450 Kuala Lumpur, Malaysia | T/F +603 2166 2166 | E pinkguymalaysia@yahoo.com | www.pinkguy.com.my
Fine Art Conservation Framing • by appointment only

Reframed by PINKGUY



Lot 72
Chuah Thean Teng, Dato'
Durian Sellers, 1990
Batik, 87.3cm x 86.5cm
Estimate RM90,000 - RM120,000



Lot 54
Syed Ahmad Jamal, Datuk
Malam Marang, 2001
Oil on canvas, 91cm x 122cm
Estimate RM120,000 - RM160,000



Lot 79
Mohd. Hoessein Enas, Dato'
Two Sisters, 1986
Oil on canvas, 76cm x 60cm
Estimate RM65,000 - RM90,000



Profile of WinSon Loh

With 29 years of experience, WinSon has developed extensive knowledge and skills in the craft of frame making. He started as a frame-making apprentice at the age of 15, and has developed his own unique methodologies in conservation framing through countless experiments and discoveries. He is recognized as the first 3D frame-maker in Malaysia and he has been featured on various newspapers, magazine articles and over 30 television shows. In 2007, WinSon established the brand PINKGUY, a friendly image synonymous with quality, customer service and artistry. In 2008, in conjunction with the celebration of his 25th anniversary of frame-making, he created his signature work, an innovative and stylish frame which is most popularly recognized by its elegant diamond signature. His inimitable energy and personal style has led some to refer to him as "Malaysia's Most Revolutionary Framer-maker".

PINKGUY.com.my/history



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	STATE	POSTAL CODE	COUNTRY
OFFICE PHONE NO.	HOME PHONE NO.	MOBILE PHONE NO.	
EMAIL ADDRESS		FAX NO.	
SALE TITLE	MALAYSIAN ART	SALE DATE	6 MAY 2012

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) <input type="checkbox"/> (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 (10% 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)2691 3127.

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	MALAYSIAN ART	SALE DATE	6 MAY 2012

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 (10% 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)

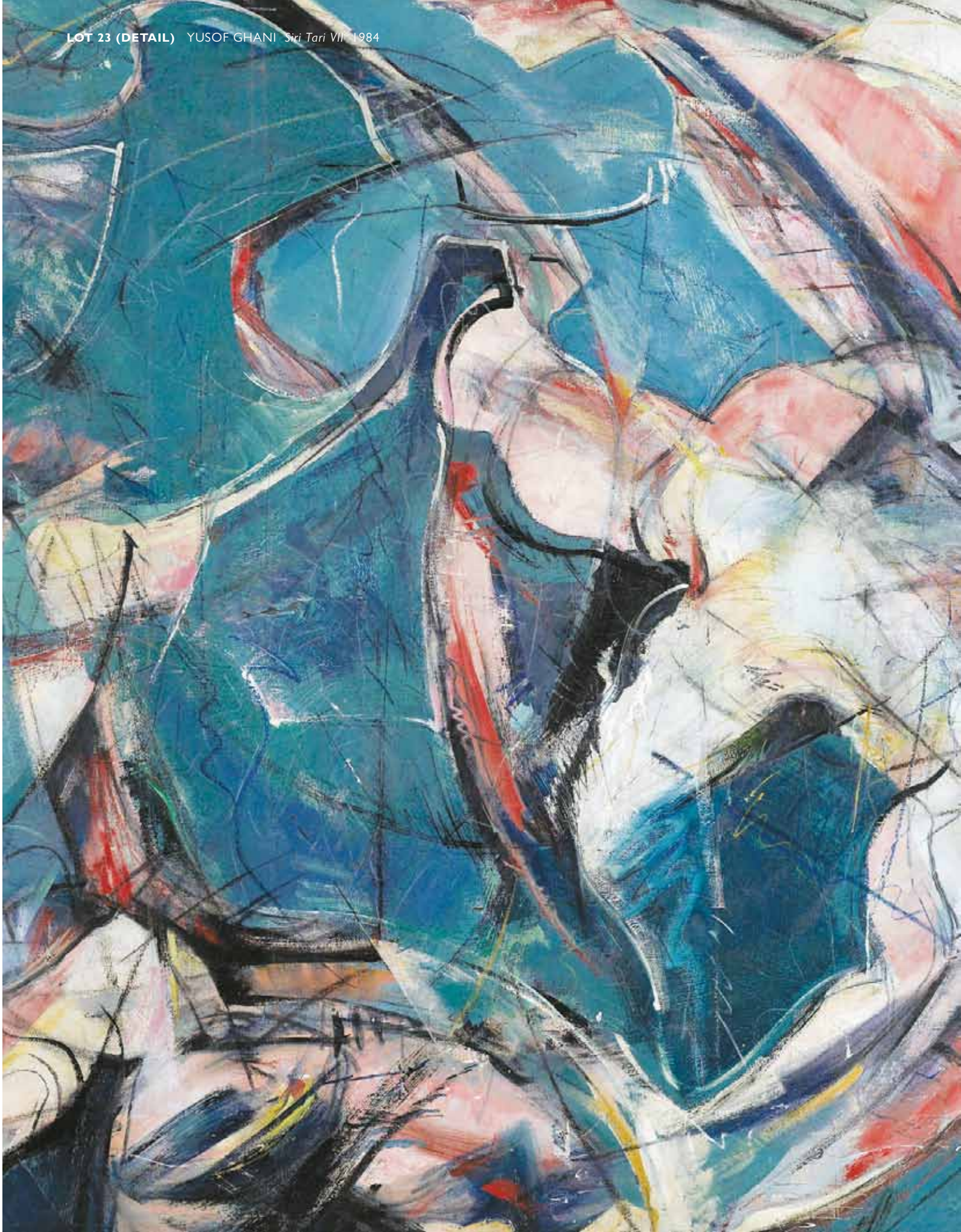
To allow time for processing, bids must be received at least one (1) day before the sale. Henry Butcher Art Auctioneers confirms faxed bids by return fax. If you have not received a confirmation within the same day, kindly contact us at +(603) 2691 3089 or re-submit your bid(s).

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BOLD LOT NUMBER = PINKGUY CONSERVATION FRAMING

LOT 23 (DETAIL) YUSOF GHANI *Siri Tari VII* 1984





ibrahim hussein R4



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